

István ADORJÁN

SECRET

**BRITTANY MURPHY
OFFERING
A SPECIAL DELIVERANCE**



FROM THE ILLUMINATI

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I, the author of this book, do regularly not restrain my research to a single branch of science, but extend it to a number of disciplines necessary for approaching, investigating and penetrating as comprehensively and profoundly as possible the topics which i have selected on the basis of national secret political inconveniency, measure of taboo character, and cognitive necessity. Therefore, both my books and person have been considered as being illegitimate from the point of view of the secret laws of the secret societies termed by me “ethnical or national secret political organizations”, as being out of their desired absolute secret control, as being politically inconvenient, or dangerous for their existence and actions. They have been the first readers of my books in implementing their national secret policy of controlling, shaping, conserving and utilizing the ethnic groups, nations, national states and the great religions, as well as have not been interested in the existence and action of such a kind of scientific posture and social status, which can be termed “multi-pioneer”. They have become accustomed to an ultra-specialized kind of scientist, being active only in a single branch of science, engaged by an institution at least partly funded by the state, preoccupied with gathering titles and keeping up an ever rising professional career and prestige, and with that the higher they get with their titles, positions, career and prestige, the more they take into account in their scientific research the interests of the political establishment, which are ultimately and for the most part the ethnical and the national secret political organizations, by so doing becoming stronger and stronger supporting-pillars of the prevailing political circumstances of the general civil human activity. In this way, in striving to improve their financial condition, to continue and get promotions in their positions, and advance in their career and prestige, they are neither interested, nor stimulated in openly dealing with politically inconvenient topics, in conformity with the presumed recommendation of the british Illuminati: “People shouldn’t bite the hand that feeds them.” [28, minute 4] After having been direct or indirect means of politicians in creating scientific contents for means of supporting their policies, they are also prone and suitable to be utilized with the secret civil and state power of the ethnical and the national secret political organizations in combating my books and person, qualified as unutilizable, inconvenient, or dangerous, with plagiary state show trials or with plagiary civil processes without plagiary state show trials, as means of usurping everything relatively valuable that is not evidently of my person, of transferring into the property of their arbitrarily defined “nations” the copyright relative to my books, of nationalizing them, based on tricks as sham evidence,

by having my books, person and activity paralleled, discredited and with the usurped-nationalized copyright finally having my person and activity repressed and concealed, my books withdrawn from free circulation, and at most replaced with their “national” contential concoctions, asserted by their “national” personal concoctions of scientists or politicians, in their “national” institutional concoctions, and in this way by depriving the potential readers of the accessibility to these knowledge and evidence relative to the existence and actions of the ethnical and the national secret political organizations, as well as potential history-molding factors contrary to their “national” interests. The ethnical and the national secret political organizations have not been interested in creating and disseminating knowledge about themselves, they have only been interested in taking under their control the knowledge i have already succeeded in creating and disseminating, as well as in discrediting and hindering my person. According to their preparing programing, they intend to utilize four major methods of conducting plagiary state show trials or plagiary civil processes against my books and person: 1) The method of creaming off, planned for combating one book or my person by secretly usurping new scientific and/or political ideas, and openly having them asserted: they sort out one or more new scientific and/or political ideas of my target book or of the contents of my quasi-daily verbal communications with them through the espionage bugs built in the walls or elsewhere in my rooms, they select one or more scientists, politicians or other kind of persons, possibly with whom my personal relations are for them possible and desirable, in order not to recognize me as appearing as their inspirer, but present me as their nodder and follower, they present them the respective ideas, commission them to publish or implement those in a form or other, preferably through television, radio or internet, and they possibly also commission one or more of them to assert their concocted priority and intellectual prejudice by implicating repressive organs of state against my person on their attacking my respective book, or my publishing the target ideas. 2) The method of paralleling, planned for combating one book in its entirety: they select the most suitable scientist for a parallel person, possibly with whom my personal relation is for them possible and desirable, for a parallel activity they present my book to the scientist, commission him or her to reconstruct and acquire my research, to do some extra work in order to “get ahead of and become better than me”, then from his or her this new theoretical position to implement their concoction of his or her having priority and being the source of my book, possibly also by accusing me with the plagiary which he or she has committed against my book and person, in exchange for promotion in position and advancement in career, growing in prosperity and prestige, and by utilizing the repressive function of the state to legally deprive me of the intellectual property and control over the plagiarized knowledge and cognition, morally and legally punish my person with discredit, fine or imprisonment, and to annihilate and eliminate my respective book from free circulation. 3) The method of essence or key, planned for combating one or several books at a time, with minimum effort and indirect plagiary: starting from my selected book or books, they have it conceived or concocted the “essence” or the “key”, of which they are to pretend that it constitutes the theoretical origin of my selected book or books, they present it to the selected scientist or non-scientist, commission him or her to publish it in a form or other — in spite of the fact that publishing of “essence” or “key” does not normally happen, and books do not normally result from an “essence” or a “key” — then to implement their concoction that his or her “essence” or “key” is the origin of my selected book or books, and so on, like in the method of paralleling. 4) The method of polishing, planned for combating one book: they select the most suitable scientist, possibly with whom my personal relation is for them possible and desirable, they commission the scientist to create a rough book comprising contents of my selected book not evidently resulted from my research and writing, and also commission the scientist or other civil or state entities to implement their concoction that my selected book is the result of my having polished the rough book created by the scientist starting from and plagiarizing my selected book. Therefore, i consider it as being a personal secret political attack, a national criminal act, and a national plagiary state show trial, or a national plagiary civil

process against science, scientific cognition, the free streaming of information, civil society, democracy, my person, and potentially other humans secretly considered politically inconvenient, executed under cover of members of some organs of national states and/or members of the civil society performing parallel activities, as parallel persons and national criminals, as well as further evidence relative to the existence and actions of the ethnical and the national secret political organizations, any state trial conducted against my books and person, or any other civil process carried out without public regard to them, without evidence beyond any shadow of doubt, and/or with sham evidence. The main purpose of the potential creation of ethnical or national parallel persons relative to my person is to “take the wind out of the sails” of my books, maintain the control, and preserve the leading role of the respective ethnical or national secret political organizations.

Cover information

The cover is a collage created from three frames of the film of the american actress Brittany Murphy entitled “Falling Sky” of 1998, it represents her standing on the shore and in the water of the respective lake, and the circular symbol of the american Illuminati is the respective part of the one-dollar bill of the United States of America. The sun represents the “illumination of light” [218] of Brittany Murphy, as the amount of personal secret political data she has created during her life, and the light of the open knowledge of this book based on her data, in contrast with the obscurity of the secrecy of the ethnical and the national secret political organizations. The pyramid represents the american Illuminati as the originator of the presumed assassination of Brittany Murphy. The surface of the water represents the interface between life and death in the symbolism of the american Illuminati. The yellow, as a stylization of the color of the sun, symbolizes the presumed humanist and democratic political principles of Brittany Murphy. The rose-color of her face, as the color of the wild rose, symbolizes her marginalization and persecutions.

Language information

The language of this book is not quite the english proper. There are many languages on Terra that are potentially universal in that everyone may acquire and use them without a significant change in quality of life. There is a wide civil need for a unique real universal language in order to enable humans to communicate with one another. The Roman Empire was not sufficient for carrying into effect the universality of the latin language. A national state shall not be capable of carrying into effect the universality of its language ever. At present, the english proper is the nearest to the quality of unique real universal language. However, as a natural language it has many deficiencies, and it might not be the best means of universal communication. And as rules in a language are made not by states, but by its users in thinking, speaking and writing, with writing his books in the english language the author makes a few steps towards turning the english proper into the unique real universal language on Terra, as an intermediary phase towards disabling the imperialist national states to produce new cases like that of Brittany Murphy, and breaking down all the artificial frontiers among humans and peoples in the Terra nation and the Terra state.

*In “God” i do not trust,
because i know that it is only a mask for the Illuminati,
and the other ethnical and national secret political organizations;
and in the national states founded by them i do not trust,
only in the United States of Terra dreaded by them i believe.*

*The human rights violations
should be an internal affair of the United States of Terra
as a means of guaranteeing human rights,
and controlling the ethnical and the national secret political organizations,
which founded, have maintained and misutilized the national states.*

*The national secret political organizations
define, design, defend, promote, and make their own versions of nations and states.
Brittany Murphy did not fit into the american Illuminati's version of american nation.
In defending its "national security" from the citizens of its own state version,
it qualified her as "garbage", [4, minute 41]
and eliminated her by assassination.
Demand the human right
for defining, designing, defending, promoting, and making the nations and the states.
Demand the expansion of democracy
from the right of electing the governments
to the right of choosing also the borders of the states.
Then, there will occur no cases like that of Brittany Murphy,
as the humans shall live as themselves,
and shall not be murdered as "garbage".*

“Lose yourself” [20]

*Your all-seeing-eye should also see
that my books are the light,
not from, but to your obscurity,
secrecy’s irresponsibility,
your fame is infamous,
your fortune miserable,
no laws are fairy tales or instincts,
and no fairy tales and instincts are laws,
my mind is not merchandise,
my vote has no price,
i will not lose myself,
i want to be myself,
and live my own life.
So that enjoying fortune also means
losing yourself
by self-controlling your mind,
turning your lunacy of obscurity
into wisdom of illumination,
not abusing your money,
not unleashing your instincts,
but using your ideas,
in obscuring my books,
not making yourself a poor of justice,
desisting from my frustrating,
staying out of my mind,
ceasing the criminal who you are,
and stopping the crimes you are doing.*

*“My whole life has been decided by fate.
I think something more powerful than we are decides our fates for us.
I know one thing — i’ve never planned anything that ever happened to me.” [325]*

Sharon Tate

“I just hope to be an illumination of light and love and strength for people who need it — whenever they need it.” [218]

Brittany Murphy

István ADORJÁN

**BRITTANY MURPHY
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Scientific research

First edition, István ADORJÁN – 2026

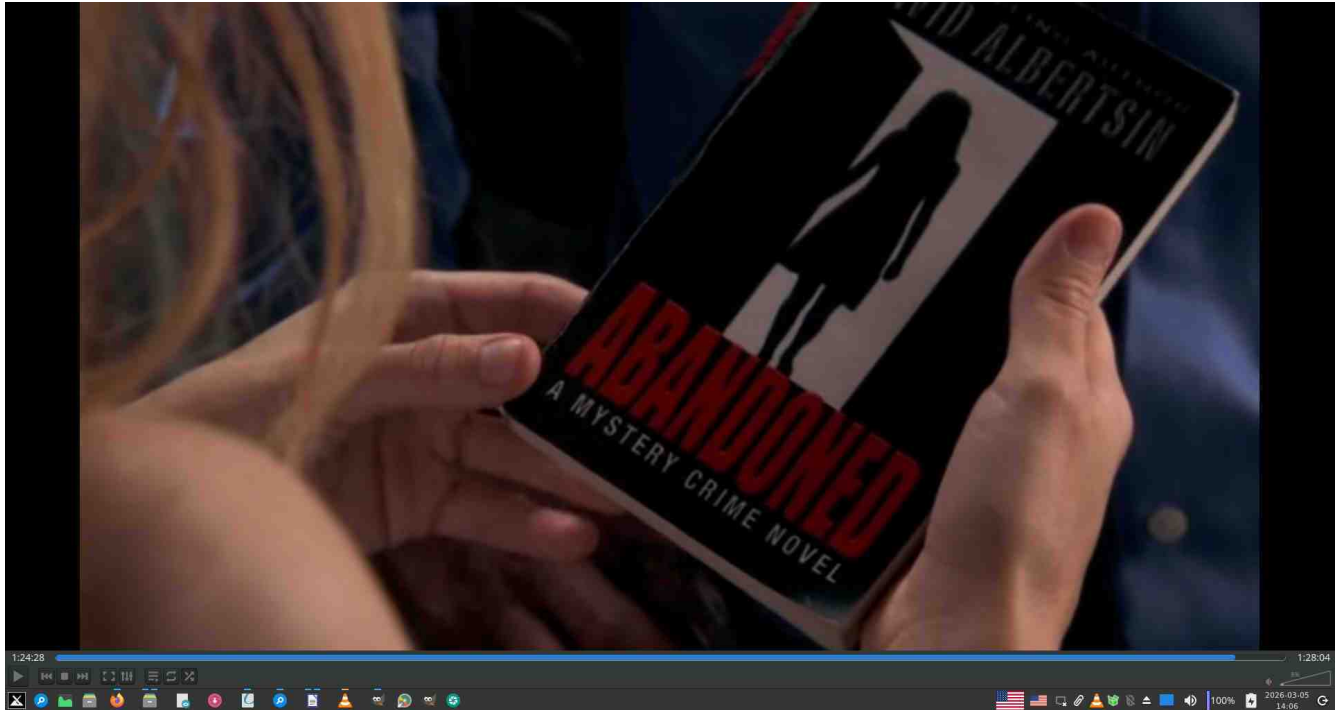
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Foreword

With this book, i describe the main results of my researching the “dying-young” [36, minute 4] case of the american actress, singer, and dancer Brittany Anne Murphy-Monjack, born Bertolotti, [1] in her artistic name and henceforth Brittany Murphy, having the purpose of identifying the personal secret political aspects of her career, life, and death, which constitute the basis of and corroborate my hypothesis according to which the “clueless” [3, minute 23] Brittany Murphy was “adopted” [3, minute 23] for Hollywood stardom by the secret society termed by me “american national secret political organization” — widelier known as “Illuminati”, mostly named by me in this book “american Illuminati”, at times having itself appear even as “God” [13, minute 15] — in its “great plan’s” [13, minute 15] Brittany Murphy “project”, [3, minute 24] in which it had her films severally and her film career jointly made for means of its personal secret policy relative to her, which was for the most part a personal secret policy of “breaking” [11, minute 63] and “choking” [404] her, with which it was striving to draw under its fullest possible control and utilize her person and activity by ultimately having her join the american Illuminati, or at least marry a member of its, or a person missioned by it, and having not succeeded in utilizing her, it qualified her as unutilizable, inconvenient, or dangerous, put her on the international personal secret political market, and had her deprived of money, liberty, and life in a concealed manner, partly by having “prepared” [21, minute 25] and utilized the “evil” [36, minute 66] second personality of her friend and later husband, Simon Monjack. Therefore, although “it’s hard to understand God’s great plan”, [13, minute 15] this book offers an alternative to the “mind-boggling mystery” [29, minute 44] created and propagandized by the american Illuminati relative to the death of Brittany Murphy, also formulated and programed in her last film entitled “Abandoned” of 2010 with the “mystery crime novel” entitled “Abandoned”: [35, minute 85]



[Note: By the syntagm “personal secret policy”, i mean a policy elaborated by an ethnical or a national secret political organization to be implemented on a target natural person.]

It is observable in the films of Brittany Murphy particularly, and the Hollywood films generally, that as means of the national secret political propaganda of the american Illuminati they assert the philosophy named “subjective idealism”, by confounding real with unreal. This is its favorite philosophy when it comes to denying the reality of its immoral and illegal actions. The philosophical position of the author and this book is the affirmation of the existence of a subjective reality, which is the human mind, and the parallel and independent existence of an objective reality, which is the environment in which exists the human mind; the subjective reality is regularly the reflection — like a more or less clear or obscure mirror image — of the objective reality, but somehow it reflects the objective reality, and in this way it basically and unilaterally depends on the objective reality, except when performing some imaginative meditation, and when suffering from serious psychiatric diseases, otherwise this being the reason why the american Illuminati particularly, and the ethnical and the national secret political organizations generally, like so much to resort to psychiatry when it comes to denying the objective reality of their immoral and illegal actions reflected by the minds of their target persons in relation to whom they resort to psychiatry. Therefore, the textual contents of this book are descriptions with words first of all of the respective subjective realities of my mind, which however, more or less clearly or obscurely, in a manner and measure, with some probability, which in each case separately can range from zero to 100 per cent, but can reflect the respective objective realities of the life and death of Brittany Murphy, and of what the american Illuminati did with and to her, because they are either facts or substantiated presumptions, and i did not suffer from any psychiatric disease, so that from the point of view of cognition their system is better than the “mystery” [29, minute 44] created to keep secret by enveloping her case with it. Moreover, i also have the cognitive ambition to penetrate and reconstruct in the measure of my cognitive power the subjective realities of the mind of Brittany Murphy relative to the american Illuminati, and the subjective realities of the mind of the american Illuminati relative to Brittany Murphy, in the measure in which my respective presumptions can puzzle them out, however, the subjective realities of their minds being objective from the point of view of my mind.

My person has been in a relatively favorable position to deal with the case of Brittany Murphy particularly, and generally the cases of the other american subjects Marilyn Monroe, Sharon Tate, and Angelina Jolie, as well as the cases of the romanian subjects Elizabeth Adam — in her original name Erzsébet ÁDÁM [Read approximately: 'erʒe:bet 'a:da:m.] — and MATEI Alexandru [Read approximately: ma'tej alek'sandrø.] — in his original name Alexandru MATEI — because beginning with january 2016 i gradually became aware of that their cases are personal secret politically similar with my case, with the major difference that owing to the nature of their professional occupation of film acting their cases became widely-known, while my case would be completely unknown, if i had not engaged in my private researching, writing and publishing activity in 1994 generally, and in that activity relative to other personal cases in 2016 particularly.

Based primarily on my personal experiences, and also taking into account the results obtained from researching the above-mentioned cases, i can presume that the american Illuminati particularly, and the ethnical and the national secret political organizations generally, have established and have been running a national secret political child surveillance system each, primarily in public common schools, utilizing heads and teachers. When detecting a child potentially utilizable, or unutilizable, inconvenient, or dangerous to them, that child is submitted to a personal secret political surveillance. Marilyn Monroe and Sharon Tate were first successfully utilized to increase american “national glory” or “american pride”, then as they turned out or suspected to be national secret politically unutilizable, inconvenient, or dangerous, namely threatening “national security”, they were eliminated. The main specificity of the case of Angelina Jolie is that she was not detected, but ordered by the american Illuminati, and as such termed by it “moonchild”. [352] The hungarian actress in Romania Elizabeth Adam (Erzsébet ÁDÁM) turned out to be utilizable during the communism of the Ceașescu regime, but after its overthrow of

1989 she was forbidden to act on in the hungarian language area. The romanian actor in Romania MATEI Alexandru was suspected to be romanian national secret politically unutilizable, inconvenient, or dangerous, however he was allowed to act in films in small or supporting roles throughout his life, as he was found to be unutilizable though, but not inconvenient, or dangerous, while the romanian national secret political organization was trying to utilize him politically.

The manner in which i developed in my mind the concept of “ethnical or national secret political organization” i described in my book entitled “My Experiences Conditioning the Development of my Concept of Ethnical or National Secret Political Organization” of 2020, published with Google Play and Internet Archive, while the intension of this concept was further detailed in other books of mine. It is this concept that made it possible for me to carry out this research. It is based on my personal experiences, on real events, that might appear as “weird” if they are only read from texts written by me and not experienced by others, but this “weirdness” has the value of ceasing the case of Brittany Murphy itself to appear as “weird”. I consider that a thorough and complete understanding of the results of this research is not completely possible without a study of my above-mentioned book.

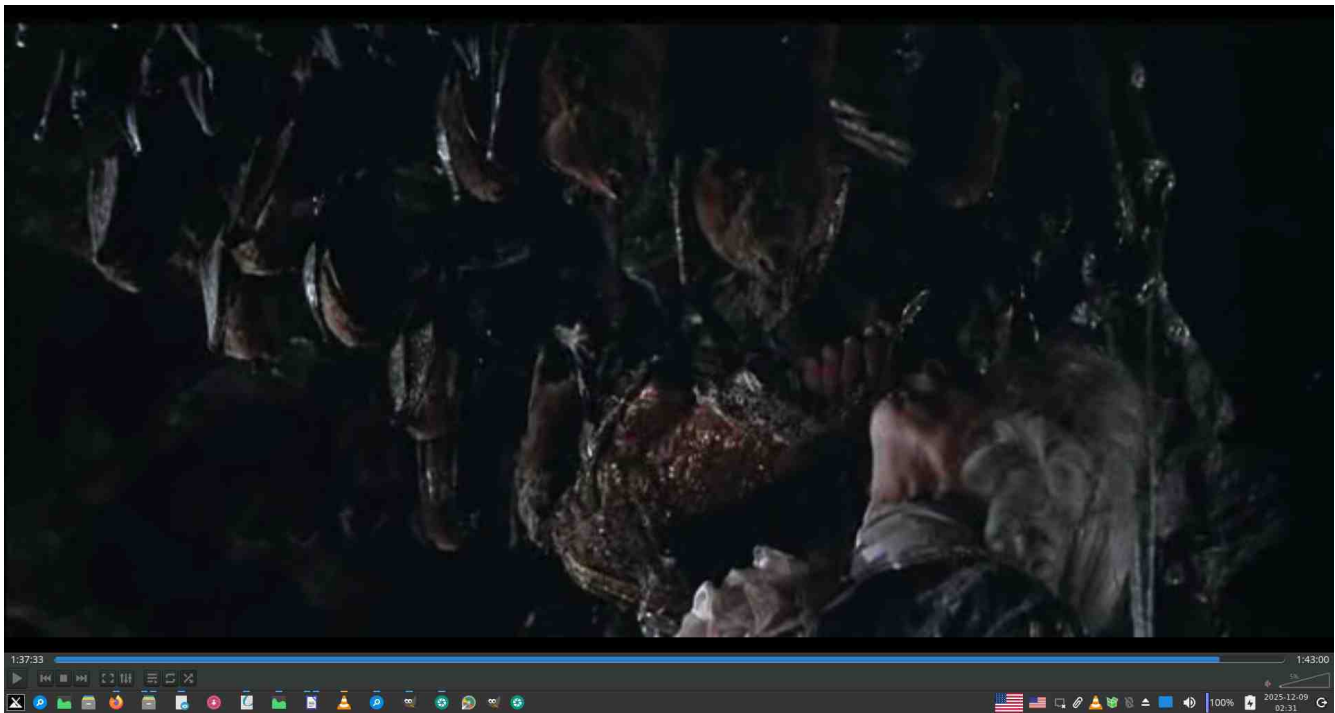
In my conception, the theoretically generalizable results of this book can be generalized inductively to all the ethnical and the national secret political organizations of this planet. This is corroborated even by the fact relative to this book that Brittany Murphy declined to enter into a marriage or a “serious relationship” [29, minute 66] with her co-stars not only american, but also of any other ethnical or national origin, what i construe so that she made no essential distinction among the manifestations experienced by her of the ethnical or national secret political organizations of which secret agents her co-stars were. The american national secret political organization, namely the american Illuminati, has been more accessible for research because of the much greater number, availability, and the english language of the american films, as compared to the much lower number, availability, and the much less known languages of the films made in other countries. Moreover, while the Afrikaner Broederbond, termed by me boer national secret political organization or boer ethnical secret political organization in South Africa, metamorphosed into an open organization in 1994, [186] and the american Illuminati has manifested a certain openness by having had an internet web site and having published a book, which have propagandized basic misleading information though, but there let having been widely-known at least its existence, the other ethnical or national secret political organizations have seemed to have succeeded in remaining absolutely secret. In this way, according to my experiences, particularly in Hungary the hungarian national secret political organization, and in Romania the romanian national secret political organization and the hungarian ethnical secret political organization in Romania, have seemed to have successfully implemented a national or respectively an ethnical secret policy of keeping themselves in a perfect secret before the public and even before professional scientific researchers.

In my conception, the american Illuminati particularly, and the ethnical and the national secret political organizations generally, are comprised of humans who had the historical chance or opportunity to get to the top of social hierarchy by virtue of their extreme nationalism, and/or outstanding wisdom, and/or large wealth, and founded secret societies to enhance their ability to preserve their privileges, and to violate open laws and regulations so that those be not obstacles before implementing their secret policies, and all these they do to the detriment of their “nations”. Their main purposes are in order of decreasing priority: 1) feeling well and secure; 2) living in material and financial abundance; 3) monopolistic and permanent control over all the important social entities and phenomena, irrespective of their nature; 4) implementing their national and personal secret policies; 5) the prosperity of their “nations”.

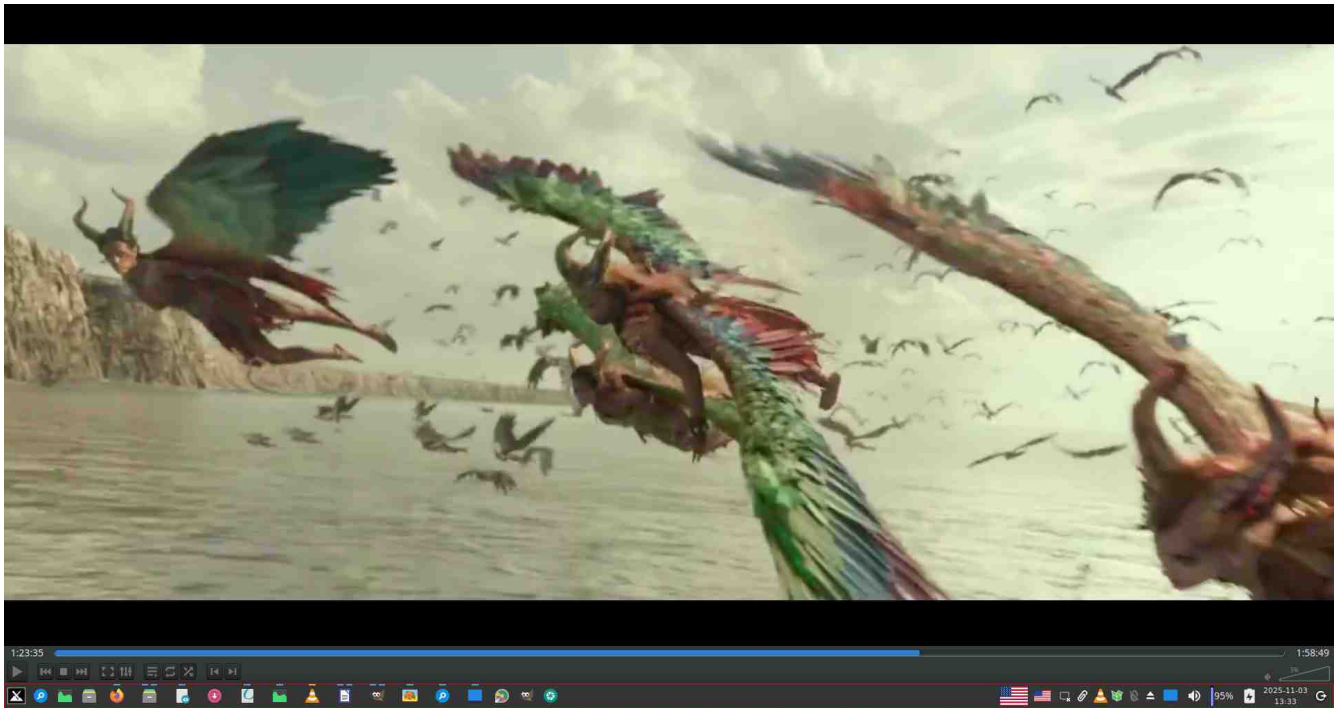
The ethnical and the national secret political organizations are not religious “gods”, but they do possess and exercise the formidable power which can be imagined by considering the possession and utilization by a single social entity of all the current achievements of the human culture and civilization,

so that they like to conceal themselves as and act the role of religious “God” before humans indoctrinated with monotheistic religions. At that level of power, they consider themselves able — even if in fact they are not always able — to translate all their ideas into practice, even if in that activity of theirs sometimes they have to struggle with and meet the resistance of existent facts. In this way, their power includes the ability to falsify and destroy, in a manner and measure. I term their ideas reflecting objective reality as “conceptions”, and their false ideas as “concoctions”. When they detect an element of their objective reality which is really or potentially counter their interests, they strive to concoct it according to their interests, disregard, or destroy it. This was the case with Marilyn Monroe, Sharon Tate, Elizabeth Adam (Erzsébet ÁDÁM), MATEI Alexandru, Brittany Murphy, and many others undetected in the light or lost in the obscurity of history.

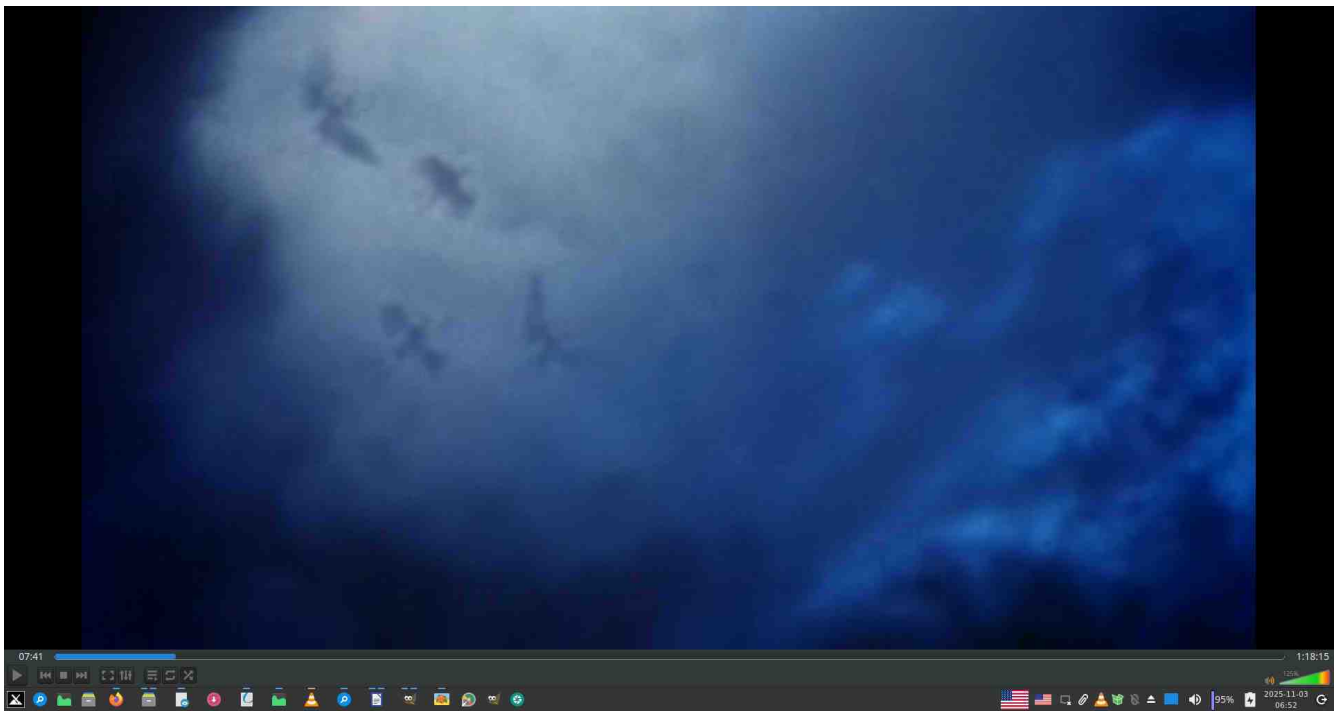
It can be presumed that in the symbolism of the american Illuminati particularly, and the ethnical and the national secret political organizations generally, their members are represented as bats, namely as animals which can fly, in the film of Sharon Tate entitled “The Fearless Vampire Killers” of 1967, [97, minute 98]

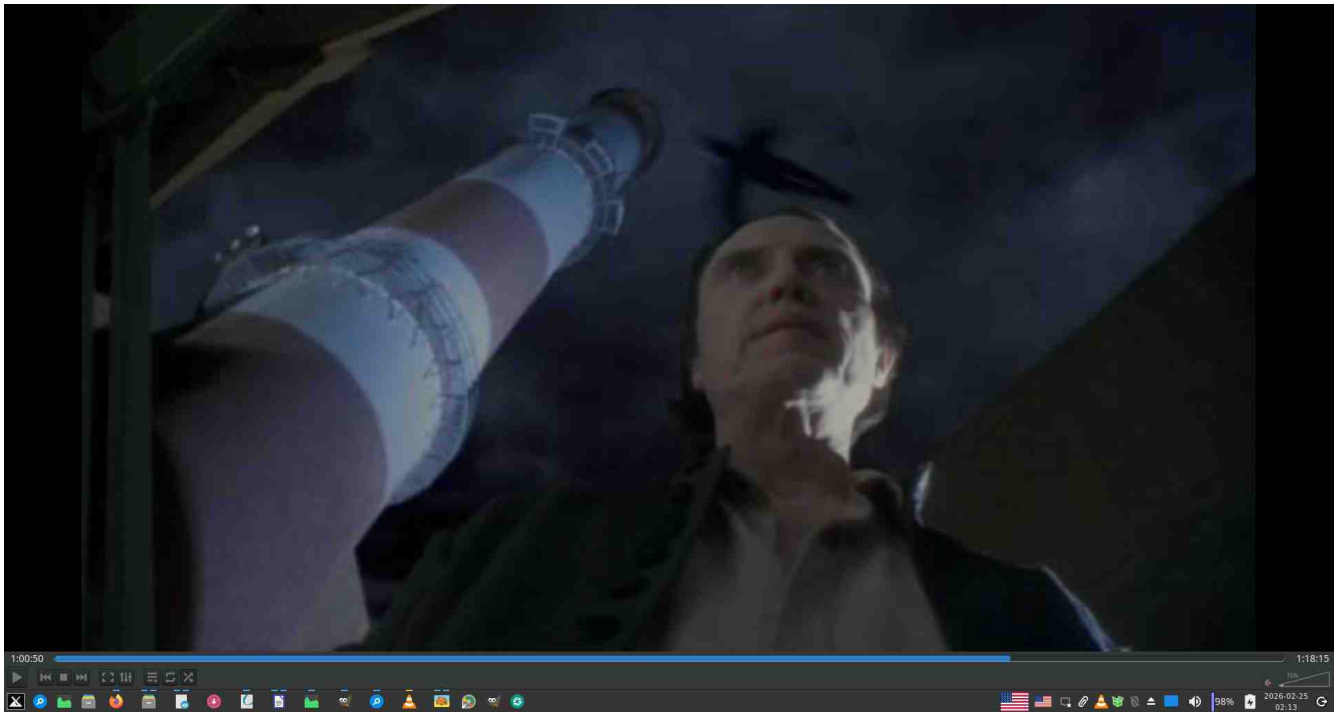


or “clowns dancing upon the wire”, [256] or “winged” [8, minute 11] human beings, or “angels”, [25, minute 128] in the form of animation in the film of Angelina Jolie entitled “Maleficent, Mistress of Evil” of 2019, [98, minute 84]

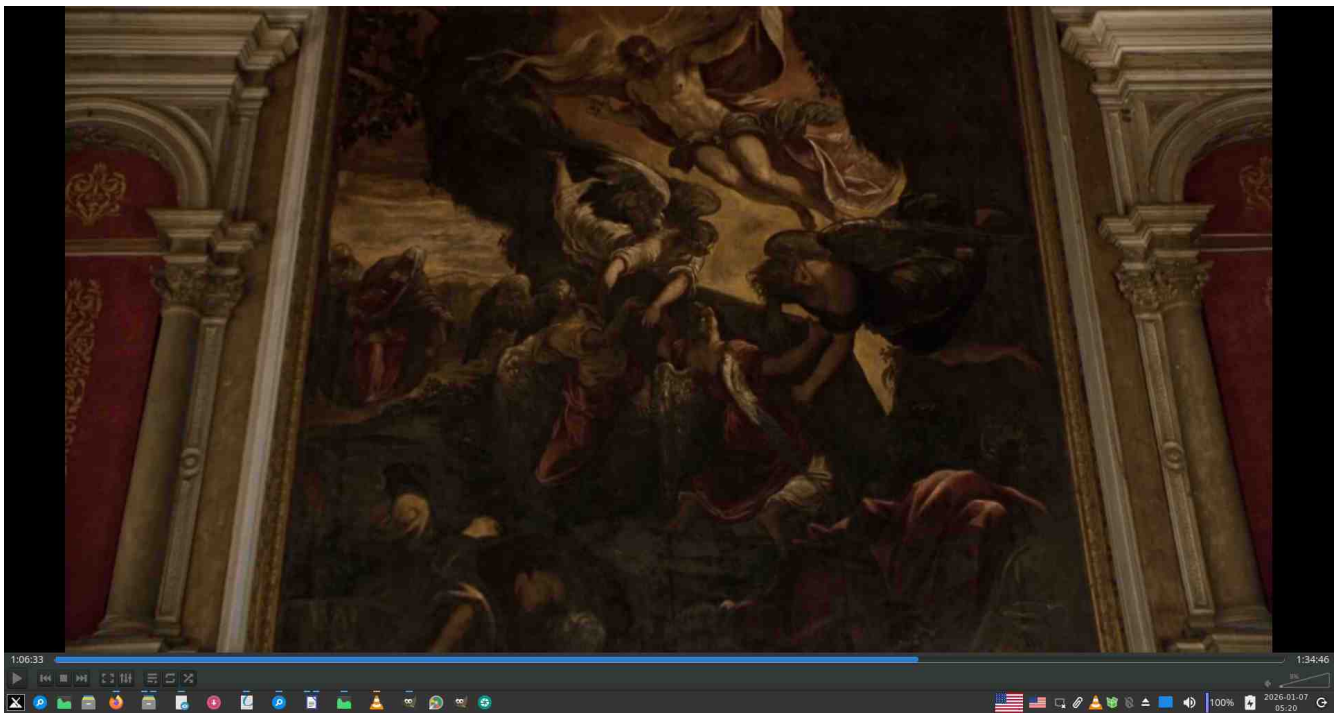


in the film of Brittany Murphy entitled “The Prophecy II” of 1998, [8, minutes 8 and 61]





in the form of a Tintoretto painting in her film entitled “Just Married” of 2003, [21, minute 67]



and in the form of a suspended room ornament in her film entitled “Uptown Girls” of 2003, [22, minute 3]



which all can be construed as references to that these films particularly, and all the mainstream films generally, were originated by the american Illuminati particularly, and the ethnical and the national secret political organizations generally.

The ethnical and the national secret political organizations not only exist, but also act. To do this relatively efficiently, they need to deliver programing messages to society for mass manipulation, and to the individuals for individual manipulation, in implementing their ethnical or respectively national secret policy, or respectively personal secret policies. To preserve their secrecy, they need to codify those messages. The existence of this kind of communication creates the possibility of obtaining information about the existence and actions of the ethnical and the national secret political organizations by discovering and decoding their programing messages. [Note: By the syntagms “ethnical secret policy” and “national secret policy”, i mean a policy elaborated by an ethnical or respectively a national secret political organization to be implemented on a target ethnic group or respectively a target nation.]

In my conception, there are some natural differences among the brains of humans, but those differences are far smaller than the artificial differences among stars and non-stars. Therefore, the relatively great artificial differences must have been mostly brought about by the particular circumstances of life of the stars. And among those circumstances of life, the ethnical and the national secret political organizations generally, and the american Illuminati especially, have played an important role. Regularly, it have been them who decide which persons shall become stars, and they control all the stars. This manifests itself in that regularly all the stars are conformists, not one of them criticizes the political or other kinds of establishments, they are conservative and not progressive factors of society.

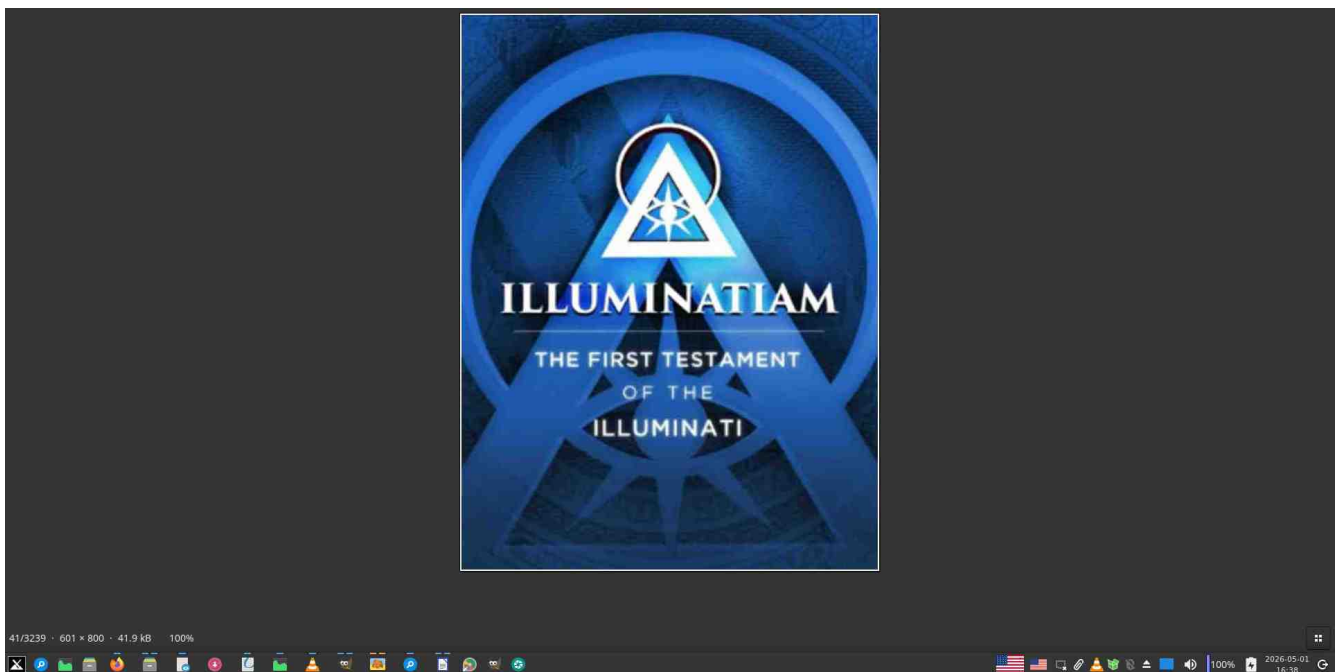
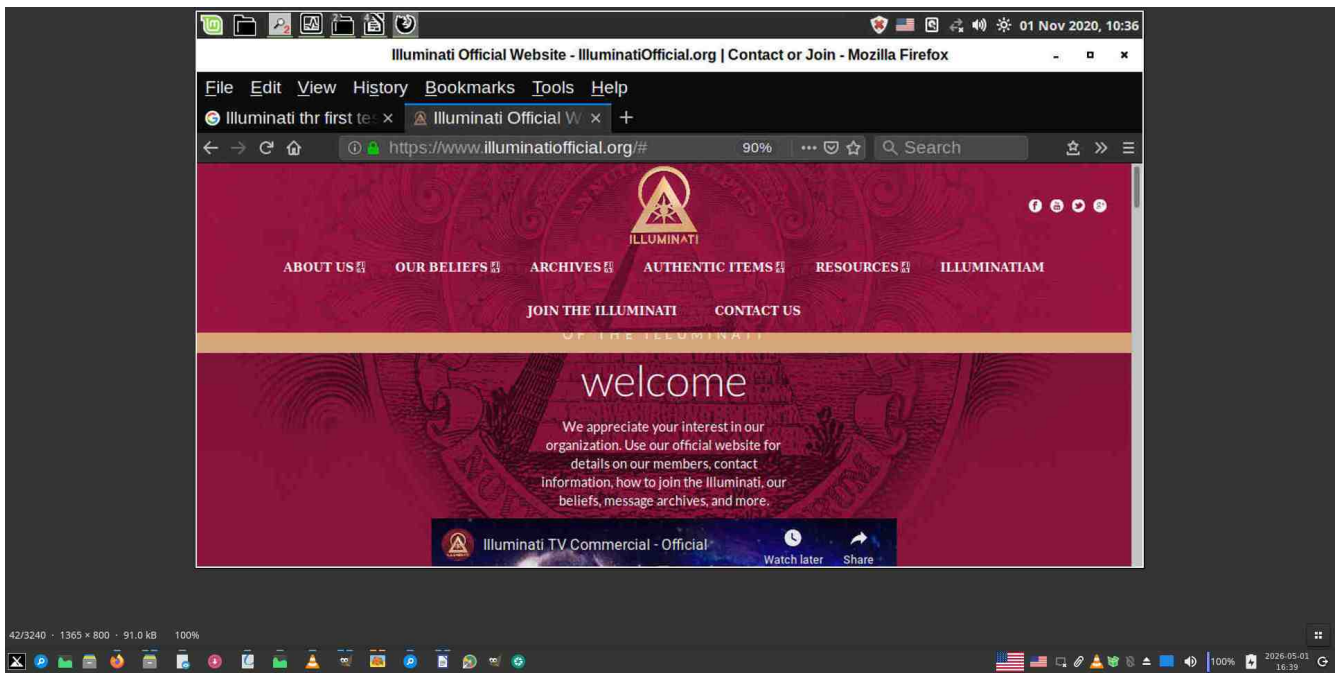
The most important stars created by the ethnical and the national secret political organizations have been the monarchs and the presidents of states, whose main function have been to conserve and promote the political establishment of societies. Film stars have been designated the main role of increas-

ing the “national glory”, namely they have been elements in the national secret political propaganda of the national states. Even in the field of science, the Nobel Prize, managed by the swedish national state, enlarges small natural differences to great artificial differences, so producing not only artificial satisfaction and happiness for the few “winners”, but also much more artificial dissatisfaction and unhappiness for the many “losers”, [13, minute 45] while the ethnical and the national secret political organizations have not failed to squeeze out of their laureate scientists as much “ethnical or national glory” as they could.

Hollywood have been the site of not only a film factory, but also of a film-star educational establishment. Who shall become a star there depends on who is “adopted” [3, minute 23] from the many auditioned actors for the main roles of the films, who do not differ much in qualifications, talent and working hard: stardom implies not only these characteristics, but also and even primarily “adoption”, [3, minute 23] he or she who has not previously been “adopted” by the american Illuminati has little or no chance to become a Hollywood star.

The fame of the status of star results in fortune. The management of this “fame and fortune” [80, minute 11] must be under the complete control of the american Illuminati particularly, and the ethnical or the national secret political organizations generally, otherwise they would risk losing their control over their ethnic groups or nations and states. Therefore, this “fame and fortune” have been allowed only to those individuals who appeared ready to utilize them in the interests of the respective ethnical or national secret political organizations, and presented guarantees not to negatively affect their interests. Stars who have failed to do so have been doomed to “dying young”, [36, minute 4] at least in Hollywood, or to “being covered still living in the cemetery”, [74, minute 5] like Elizabeth Adam (Erzsébet ÁDÁM). [For further details, see my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” of 2019.]

This is my eighth book resulting from my search of and research on individuals relative to whom the respective ethnical or national secret political organizations elaborated and implemented personal secret policies. Throughout decades, i felt alone in meeting or discovering not one such person till january 2016, when i hit upon the personal secret politically similar case of Elizabeth Adam (Erzsébet ÁDÁM), then the cases of the american actresses Angelina Jolie, Sharon Tate, and Marilyn Monroe, as well as MATEI Alexandru. At all those persons being active in the field of dramatic art, i discovered that their films and film careers were utilized by the respective national secret political organizations for means of implementing their respective personal secret policies, namely they included in those films programing messages, characters, and persons utilized for the implementation of their respective personal secret policies. Accordingly, also this research on the case of Brittany Murphy avails itself of the working hypothesis that her films and film career were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her person of the american national secret political organization, namely the “Illuminati”, as it is named and names itself in some of its revelations, such as its website and “first testament”:



In my conception, the films of Brittany Murphy were primarily and mainly the means of the personal secret policy relative to Brittany Murphy of the american Illuminati. However, there are signs substantiating the hypothesis that throughout her career the american Illuminati was collaborating with other ethnical and national secret political organizations relative to Brittany Murphy, allowing them in a measure to utilize her american films for means of their own personal secret policies relative to Brittany Murphy. This indicates, on the one part, that the american Illuminati was doubting the complete loyalty

of Brittany Murphy to the USA, its capacity of a complete control over her person, on the other part, that the other respective ethnical and national secret political organizations were interested in “adopting” [3, minute 23] her in a manner and measure. This manifests itself in the appearance in some of the films of Brittany Murphy of certain actors with an ethnicity other than english or a race other than european or a citizenship other than american, in shooting some of her films on locations situated in countries other than the USA, and last but not least in the onscreen appearance in the majority of her films of racially asian persons in a proportion higher than their proportion in the population of the USA.

The purpose of this research does not include dealing with the composition and structure of the american Illuminati particularly, and the ethnical and the national secret political organizations generally, but only with their personal secret policies relative to Brittany Murphy. Therefore, because the american Illuminati concealingly defines itself as an “elite organization of influential members of this planet”, [38] and there are information about an american english Skull & Bones, as well as a “bavarian Illuminati”, and even other national secret political organizations may consider themselves as national “Illuminatis” as parts of a possible loose global Illuminati, and concretely the film entitled “Two Deaths” of 1995 refers to the romanian national secret political organization with a one-eye image of a romanian soldier, [Note: See the page 274 of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality” of 2019.] when denoting the subject of the existence and actions of the american national secret political organization i regularly use the term “american Illuminati”.

The american and other ethnical and national secret political organizations or Illuminatis interfered in the lives of all the six persons researched by me up to this time: Elizabeth Adam (Erzsébet ÁDÁM), Angelina Jolie, Sharon Tate, Marilyn Monroe, MATEI Alexandru, and Brittany Murphy. In this way, the case of Elizabeth Adam was initially created by the hungarian ethnical secret political organization in Romania and the romanian national secret political organization, because she was an ethnically hungarian person living and acting in Romania, but she also had to do with the american and australian Illuminatis when performing in the USA, Hollywood included, and respectively in Australia, and with a number of european Illuminatis when touring in Europe. I could approach these cases, because they were well-known, well-documented, and linguistically accessible to me. However, i am convinced that similar cases must exist in all the national states of the world, all the ethnical and the national secret political organizations must use films as national or personal secret political means, must control their ethnical or respectively national stars, and at times this must mean utilization, hindrance, marginalization, and persecution amounting to assassination.

All the above-named six persons were actors. However, this does not mean that the ethnical and the national secret political organizations personally deal only with, elaborate personal secret policies only relative to dramatic artists. The cases of artists are in an advantageous position in relation to researchers, because regularly they are widely-known, and their artistic products as potential means of the personal secret policies relative to their persons are relatively easily and widely accessible. But there must be a considerable number of similar cases of persons worldwide who by virtue of the nature of their occupation are not widely-known, and the means of the personal secret policies relative to their persons are not relatively easily and widely accessible for researchers. This is my case, and my books connected with the ethnical and the national secret political organizations have been partly meant to eliminate the above-mentioned deficiencies.

Regularly, a natural person may primarily be manipulated by the ethnical or the national secret political organization of the ethnic group or respectively the nation to which he or she belongs. However, as i presume that at present there is no defined american ethnic group specific to the United States of America, which formed after the colonization of North America by european states, but the american society or nation is in a considerable measure a conglomerate of pre-existent ethnic groups, there cannot be ex-

cluded the possibility that a natural person bearing the american citizenship, who by virtue of ethnicity or additional citizenship belongs to a pre-existent ethnic group or other nation, may be primarily or even exclusively manipulated not by the american Illuminati, namely the american national secret political organization, but by the ethnical or the national secret political organizations of the ethnic group or respectively the nation to which that natural person belongs.

Regularly, the ethnical and the national secret political organizations do not produce any piece of evidence about their existence and actions, they exist and act “without evidence”, [358] a principle of ethnical and national secret political action expressed, formulated, and programed with the film of Angelina Jolie entitled “Without Evidence” of 1995. The reason why the theories sometimes labeled in a derogatory sense as “conspiracy theories” are the only means to cognize, namely to puzzle out the secrets of the ethnical and the national secret political organizations by persons who are not their members, their conspirations can only be reflected and described by “conspiracy theories”, and those derogatorily criticizing or discrediting theories reflecting and describing conjectures of conspirations can be presumed to be parts of the respective conspirations.

The researched films are presented in order of shooting, and not of release time, with the purpose of better reflecting the point of view of Brittany Murphy, the manner in which she experienced those events of her professional but also private life. In this respect, the research described with this book was meant to partially reconstruct the mind of Brittany Murphy and its personal secret political informational environment, which latter must have been consisted not so much of the minds of manipulated screenwriters and directors, but rather the unmanipulated, narrow, and self-controlled mind of the american Illuminati itself. The description of my results relative to the only play researched was inserted on the basis of its opening date and my presumption that she appeared at that time in it. The shooting chronological order presented in this book was estimated on the basis of the copyright-notice year, date of release, season-related information, and the length of hair of Brittany Murphy, so that it is not necessarily accurate and correct.

Resulting from the nature of its topic — the ethnical and the national secret political organizations — a considerable part of the textual contents of this book have the cognitive value of presumptions, which i consider facts of which estimated reality is less than 100 per cent and greater than zero per cent. In order to avoid an apparently excessive use of the word “presume” and its derivatives, i frequently omit them. In this way, if the factual value of the sentence does not result from the context, then it is a presumption or a description of my conception.

In my conception, words cannot completely replace frames and frames cannot completely replace words; they are complementary to each other; both a book with words without frames, and a book with frames without words are much less and of much less value than a book with both words and frames. Further, as a methodological principle, the reason of my words is to describe my ideas, and not the frames of others, and the reason of the frames is not to replace, but to complement my ideas, the reason why i did not strive to completely describe frames with words, and neither to use frames instead of my words. In this way, the presence of frames in the book has the function not of replacing, but proving and complementing my words, because the words in themselves cannot be facts, and by this means they are meant to increase the scientific value of the electronic version of the book by utilizing the advantages of the electronic books, and make its consumption more efficient. This manifests itself in that the conceptual contents of the book does not decrease by removing the frames, it is publishable without them as well, only that the facts documented by the frames would be lowered to mere information.

This book may have further editions, as soon as i will have revealed new personal and national secret political aspects of the life and death of Brittany Murphy by researching films or historical documents relative to her case not accessed with this edition of the book.

1. Introduction

Brittany Murphy appears to have been generally “adopted” [3, minute 23] for stardom by the american Illuminati still in her childhood and without having been subjected to sexual abuse, unlike Marilyn Monroe in a lesser measure, and Angelina Jolie in a greater measure. The facts that she liked acting, wanted to appear in Broadway and Hollywood, and apparently initiated moving there at her mother, do not refute the presumption of her Illuminati “adoption”, they can only conceal it. Opposite to the case of Angelina Jolie, with the case of Brittany Murphy the Illuminati may have sought an answer to the approximate question: “How can i take under my fullest control a star girl without her previous sexual preparation?” It had no guarantee that she would be willing to utilize her in-advance-given “fame and fortune” [80, minute 11] in its interests, and not to affect them negatively. In this way, from the very beginning of her acting career she risked going the way of her acting predecessors Marilyn Monroe, Jayne Mansfield, Sharon Tate, and others.

Brittany Murphy began her artistic education already at the age of around four years, which lasted around nine years. [1] Certainly, the relating decisions must have been taken by her mother, who had divorced her father at her age of around three years. In the case of Angelina Jolie, her mother also divorced her father, but already at her age of around six months, which relative earliness must have been related first of all with her childhood sexual abuse, what appears not to have been the case with Brittany Murphy. As according to my presumption the child Angelina Jolie was ordered by the american Illuminati, [See my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie” of 2020.] the possibility of having been a “moonchild” [352] cannot be excluded in the case of Brittany Murphy either, owing to their similar family circumstances, but i consider it much less probable.

In this respect, it can be presumed that one of the reasons why the Illuminati ventured to “adopt” [3, minute 23] Brittany Murphy for stardom without childhood sexual abuse sometime between 1975 and 1987 was that the first name of her mother was “Sharon”, and that of her father was “Angelo” — as compared to the daughter of Jon Voight, who herself was qualified as an “angelina”, presumably meant to mean a “girl angel” — these having had the potential of creating in the public opinion a mental association with the assassination of Sharon Tate, and with the “fate of an angel”, namely a Hollywood star “flying high and proud”, [256] [13, minute 17] had in view for Brittany Murphy as well already in the planning phase of her acting career, and possibly even of her existence. This mental connection of the case of Brittany Murphy with the case of Sharon Tate refers to that the ultimate purpose of this “adoption” must have been the same: if despite her english ethnicity the Illuminati felt a need for having her “fall” [13, minute 17] by “purifying the american nation” from her — as i put it in the title of my book entitled “The Illuminati Purifying the American Nation from Sharon Tate” of 2020 — potentially because of her non-specific, marginal english ethnicity, this must have so much the more been the case with Brittany Murphy, because according to his surname her father was of italian ethnicity at least partly, her ethnically italian descent having been referred to several times in her films, and particularly in her play entitled “A View from the Bridge” of 1997.

Brittany Murphy inherited from her father an ethnically specific italian facial expression, and brown skin, which was potentially referred to among others with the television series entitled “Murphy Brown” of 1991, in an episode of which she had been required to act. [1] The reason why the Illuminati could also be interested in further exploring the relation between the american public and a star of brown-skinned ethnically italian appearance, after having had already such an experience with the white-skinned Liza Minnelli.

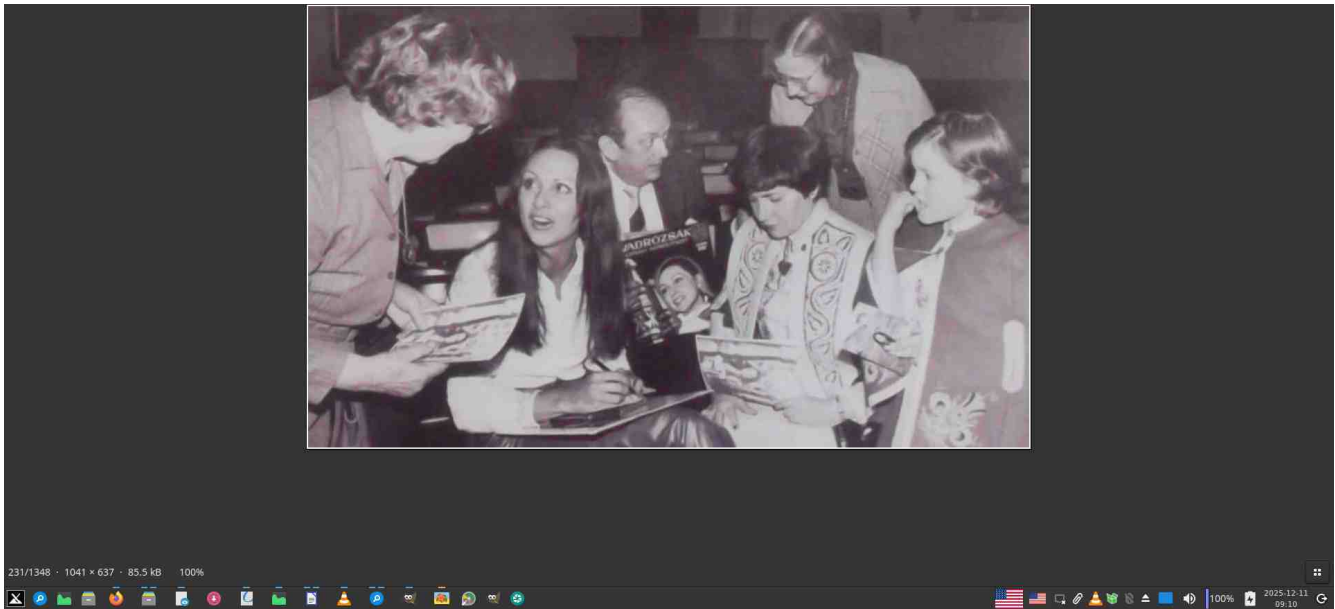
The territory of the USA has constituted one of the main parts of the planet where all the ethnic

groups and races not only coexist, cooperate, and collaborate in relative peace and harmony, but also found mixed families, by so doing forming a “melting pot” tending to produce a single american ethnic group and human race, which relative to other extraterrestrial human races may be termed “Terra human race”. The films of Brittany Murphy bring into prominence this state of facts with multiethnic and multiracial scenes in which members of some ethnic groups and races appear in higher proportion in the onscreen population than in the population of the country. This must be the implementation of a national secret policy of the american Illuminati. In this way, the Hollywood film industry can be presumed to have been a means of the american national secret political propaganda, with stars as american national secret political propagandists, “cramming storybooks down the throats” [32, minute 50] of people.

Being ethnically half-italian by origin, [1] even the person of Brittany Murphy can be considered an element of the above-described american national secret political propagandistic value of her films. Therefore, the need for carrying out a national secret political film propaganda may have been another reason why the american Illuminati “adopted” [3, minute 23] Brittany Murphy for a Hollywood stardom. This aspect of the person, life, and film career of Brittany Murphy reveals a manipulative national secret political connection among the secret society of the american Illuminati, the open society of the existing government of the USA, and the front society of the Hollywood film industry.

Brittany Murphy resembled Elizabeth Adam (Erzsébet ÁDÁM) both physically and spiritually, the reason why the Brittany Murphy “project” [3, minute 24] might also have been the american Illuminati’s exploring what would have happened if it had “adopted” [3, minute 23] Elizabeth Adam as well in 1982, when she had held individual reciting evenings in Hollywood: [10, minute 56] [149, p. XIV]





[Note: The photo of Elizabeth Adam (Erzsébet ÁDÁM) shows her dedicating LP vinyl disks of her fourth individual reciting evening of hungarian language performed in Montreal, Canada, in 1982.]

Brittany Murphy presumably did not want to institutionally acquire the education of the highest level in dramatic art, because of her having been “adopted” [3, minute 23] into a film career. However, although she “educated herself and was a sponge who soaked up knowledge, having interests ranging from politics to science to the intricacies of show business,” [268] the basis of her “adoption” for stardom must have been her being considered a “genius”: there are exceptional individuals who are able to acquire knowledge and education of themselves, without institutional implication. This presumption is corroborated by the facts that with her films Brittany Murphy was regularly bilaterally onscreen-connected and confronted with more employed, or more awarded, or established actors, potentially for testing her known and further revealing her unknown acting aptitudes, as well as in all her films she was either the leading actor, or was bilaterally onscreen-connected and confronted with a leading actor. In assessing the national secret political status of Brittany Murphy relative to her relevant co-stars, i only took into consideration the number of awards adjudged, not the number of nominations, because as one of the most important factors in creating the “fame and fortune” [80, minute 11] of a person, namely a star, the number of awards adjudged are the most relevant as regards awardedness, and as such the most controlled by the american Illuminati as the main if not the only “judge”.

In her whole artistic activity, as a result of the implementation of the guideline of “undeserving creep” [22, minute 24] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, she was awarded only around 1 time, namely one of her television voice-actings was adjudged an Annie Award in 2004, [1] what means that her feature-film live acting — which presumably both subjectively and objectively constituted the greatest and most important part of her artistic career — was not awarded. In their artistic activities till november 2025, her co-stars more employed, or more awarded, or established till their onscreen-“hooking up” [22, minute 82] Brittany Murphy were awarded as follows: {Note: Actors less employed till their onscreen-“hooking up” [22, minute 82] Brittany Murphy are represented with italics. The negative, collective, and non-artistic awards were defaulted.} Alicia Silverstone was awarded around 12 times, [77] Stacey Dash was not awarded, [171] Breckin Meyer was awarded around 2 times, [95] Jeremy Sisto was awarded around 3 times, [87] Paul Rudd was awarded around 6 times, [100] *Donald Faison* was awarded around 2

times, [255] Dan Hedaya was awarded around 4 times, [101] Reese Witherspoon was awarded around 33 times, [102] Luke Wilson was awarded around 13 times, [103] Jack Black was awarded around 6 times, [85] Alicia Witt was awarded around 3 times, [163] Amy Locane was not awarded, [164] Kadeem Hardison was awarded around 3 times, [88] Mark Dacascos was not awarded, [89] Chris Young was awarded around 2 times, [170] Karen Allen was awarded around 4 times, [105] Christopher Walken was awarded around 27 times, [106] Danny Strong was awarded around 20 times, [96] Ray Liotta was awarded around 4 times, [107] Anjelica Huston was awarded around 32 times, [174] Kathy Najimy was awarded around 7 times, [113] Sean Patrick Flanery was awarded around 3 times, [114] Kirsten Dunst was awarded around 42 times, [122] *Amy Adams* was awarded around 33 times, [123] *Denise Richards* was awarded around 2 times, [124] Winona Ryder awarded around 22 times, [130] Angelina Jolie was awarded around 50 times, [132] Clea DuVall was awarded around 6 times, [134] *Elisabeth Moss* was awarded around 10 times, [133] *Angela Bettis* was awarded around 4 times, [135] *Jillian Armenante* was awarded around 4 times, [136] *Jay Mohr* was awarded around 1 time, [145] Nick Nolte was awarded around 9 times, [151] Nathan Lane was awarded around 29 times, [153] *Emily Watson* was awarded around 27 times, [150] Stanley Tucci was awarded around 20 times, [161] *Freddie Prinze Jr.* was awarded around 6 times, [197] Matthew Lillard was awarded around 3 times, [202] *Jessica Biel* was awarded around 6 times, [206] Michael Douglas was awarded around 43 times, [210] Sean Bean was awarded around 10 times, [211] Drew Barrymore was awarded around 33 times, [221] Steve Zahn was awarded around 2 times, [223] *Jason Schwartzman* was awarded around 10 times, [229] John Leguizamo was awarded around 4 times, [230] Mickey Rourke was awarded around 20 times, [232] Larry Drake was awarded around 2 times, [236] *Mena Suvari* was awarded around 2 times, [233] Kim Basinger was awarded around 8 times, [241] *Ashton Kutcher* was awarded around 16 times, [246] David Rasche was not awarded, [248] *Jesse Spencer* was awarded around 1 time, [254] *Dakota Fanning* was awarded around 16 times, [262] *Liam Aiken* was awarded around 1 time, [331] Stephen Tobolowsky was awarded around 2 times, [282] Kathy Bates was awarded around 35 times, [288] Holly Hunter was awarded around 34 times, [275] *Rashida Jones* was awarded around 3 times, [276] *Julianne Nicholson* was awarded around 2 times, [282] *Sharon Lawrence* was awarded around 2 times, [290] Bruce Willis was awarded around 9 times, [297] *Clive Owen* was awarded around 10 times, [298] Benicio del Toro was awarded around 53 times, [300] Elijah Wood was awarded around 10 times, [431] *Jessica Alba* was awarded around 4 times, [302] *Edward Burns* was awarded around 3 times, [182] Robin Williams was awarded around 23 times, [433] *Aaron Eckhart* was awarded around 3 times, [307] Jessica Lange was awarded around 53 times, [435] *Matthew Rhys* was awarded around 2 times, [438] Giovanni Ribisi was awarded around 1 time, [324] *Kerry Washington* was awarded around 17 times, [450] *Tammy Blanchard* was awarded around 2 times, [344] *Katey Sagal* was awarded around 4 times. [339]

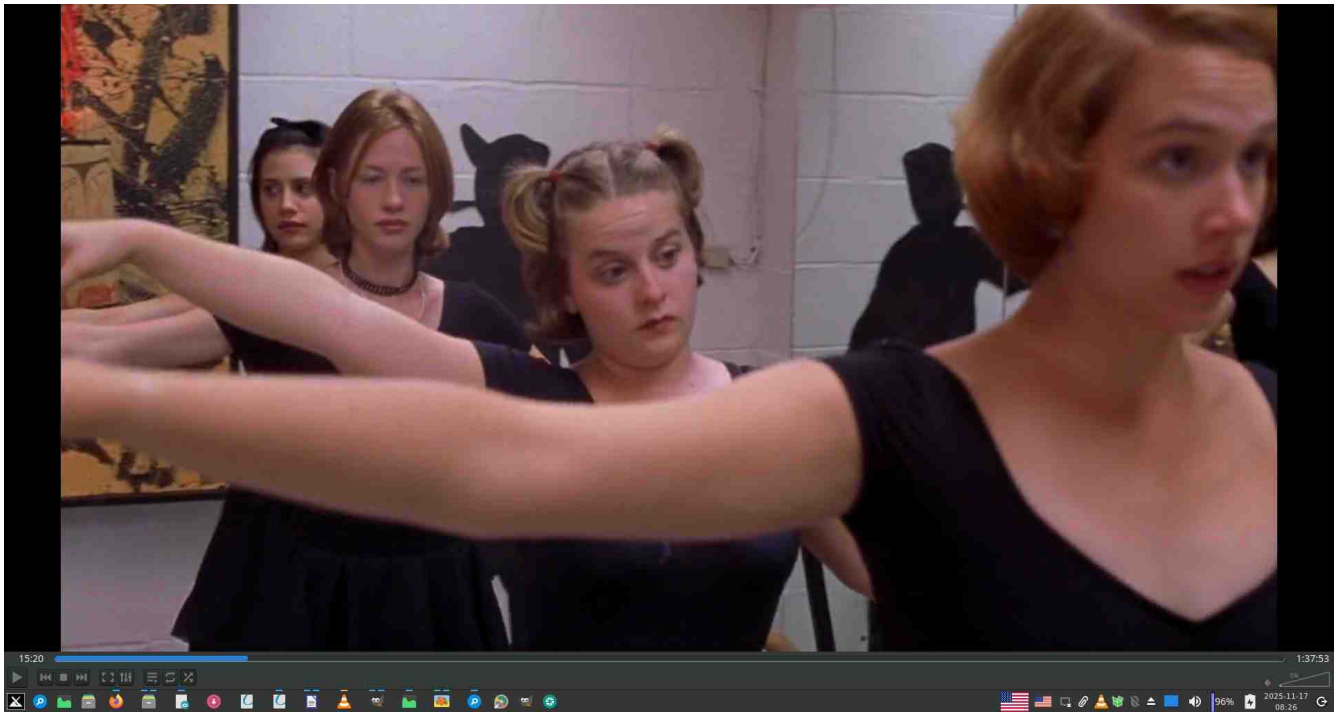
According to the above results, in the around 16 years of her feature-film career between 1994 and 2009, Brittany Murphy was onscreen-connected with around 74 actors who were either more employed, or more awarded, or already established at the time of their onscreen-connection, which is an average of 4.63 such actors per year. There are at least two methods of finding out whether Brittany Murphy was national secret politically persecuted or not: 1) by taking into consideration the parameter of “number of more employed, or more awarded, or established actors onscreen-connected per year with the investigation target person” for such american actors who were awarded once in 16 years of film career, particularly for their voice-acting: and 2) by examining whether other such american actors either were leading actors, or were onscreen-connected with leading actors in all the films of their film careers, like Brittany Murphy was. If the number obtained in method (1) is significantly lower than 4.63, or from the method (2) it does not result as a rule that such actors either play a leading role, or are onscreen-connected with a leading actor in all the films of their film careers, then the case of such ac-

tors have the value of corroborating the hypothesis that Brittany Murphy was persecuted and assassinated by the American Illuminati.

According to the number of awards adjudged, before the unawarded Stacey Dash, Amy Locane, Mark Dacascos, and David Rasche, Brittany Murphy can be placed in one of the places from 66 to 70, just like the once-awarded Jay Mohr, Jesse Spencer, Liam Aiken, and Giovanni Ribisi, of the 74 actors with whom she was onscreen connected during her entire feature-film career. If the awards reflect the objective acting capacity of actors, more than the subjective star-creating national and respective personal secret policies of the American Illuminati, then the actors placed between the places 66 and 74 should have made a somewhat similar number of feature films per year, which in the case of Brittany Murphy is around 35 feature films made in around 16 years, what means around 2.19 feature films per year. In this way, till November 2025, Stacey Dash has made around 36 feature films in around 39 years, [171] what means around 0.92 feature films per year; Amy Locane has made around 18 feature films in around 16 years, what means around 1.13 feature films per year; Mark Dacascos has made around 53 feature films in around 42 years, what means around 1.26 feature films per year; David Rasche has made around 60 feature films in around 46 years, what means around 1.30 feature films per year; Jay Mohr has made around 32 feature films in around 31 years, what means around 1.03 feature films per year; Jesse Spencer has made around 9 feature films in around 16 years, what means around 0.56 feature films per year; Liam Aiken has made around 26 feature films in around 30 years, what means around 0.87 feature films per year; and Giovanni Ribisi has made around 58 feature films in around 32 years, what means around 1.81 feature films per year. It results that although in number of awards Brittany Murphy appears equal with Jay Mohr, Jesse Spencer, Liam Aiken, and Giovanni Ribisi, in average number of films made per year she appears far more advanced than each one of them. This refers to that Brittany Murphy should have normally been more awarded, and her more awarded-ness was prevented by the American Illuminati.

If in the entertainment industry “more employed” regularly means “more awarded”, then the case of Brittany Murphy appears to have been an exception to this rule, because from the mass of around 74 actors who were either more employed, or more awarded, or already established at the time of their onscreen connection with Brittany Murphy around 27 “more awarded” actors were less employed in the field of feature films than Brittany Murphy was at that time: Donald Faison, Amy Adams, Denise Richards, Elisabeth Moss, Angela Bettis, Jillian Armenante, Jay Mohr, Emily Watson, Freddie Prinze Jr., Jessica Biel, Jason Schwartzman, Mena Suvari, Ashton Kutcher, Jesse Spencer, Dakota Fanning, Liam Aiken, Rashida Jones, Julianne Nicholson, Sharon Lawrence, Clive Owen, Jessica Alba, Edward Burns, Aaron Eckhart, Matthew Rhys, Kerry Washington, Tammy Blanchard, and Katey Sagal. This also refers to that Brittany Murphy should have normally been more awarded, and her more awarded-ness was prevented by the American Illuminati.

The above placement of Brittany Murphy can be corroborated by the film entitled “Drop Dead Gorgeous” of 1999, in which in a dance studio Brittany Murphy was required to be placed the last in a row, after Tara Reid as “Molly Howard”, Shannon Nelson as “Tess Weinhaus”, and Laurie Sinclair as “Michelle Johnson”, all three having been actresses much less employed than her: [126] [127] [128] [13, minute 16]



while in the cast list she was placed the third after Kirsten Dunst as “Amber Atkins” and Denise Richards as “Rebecca Leeman”, [13, minute 94]

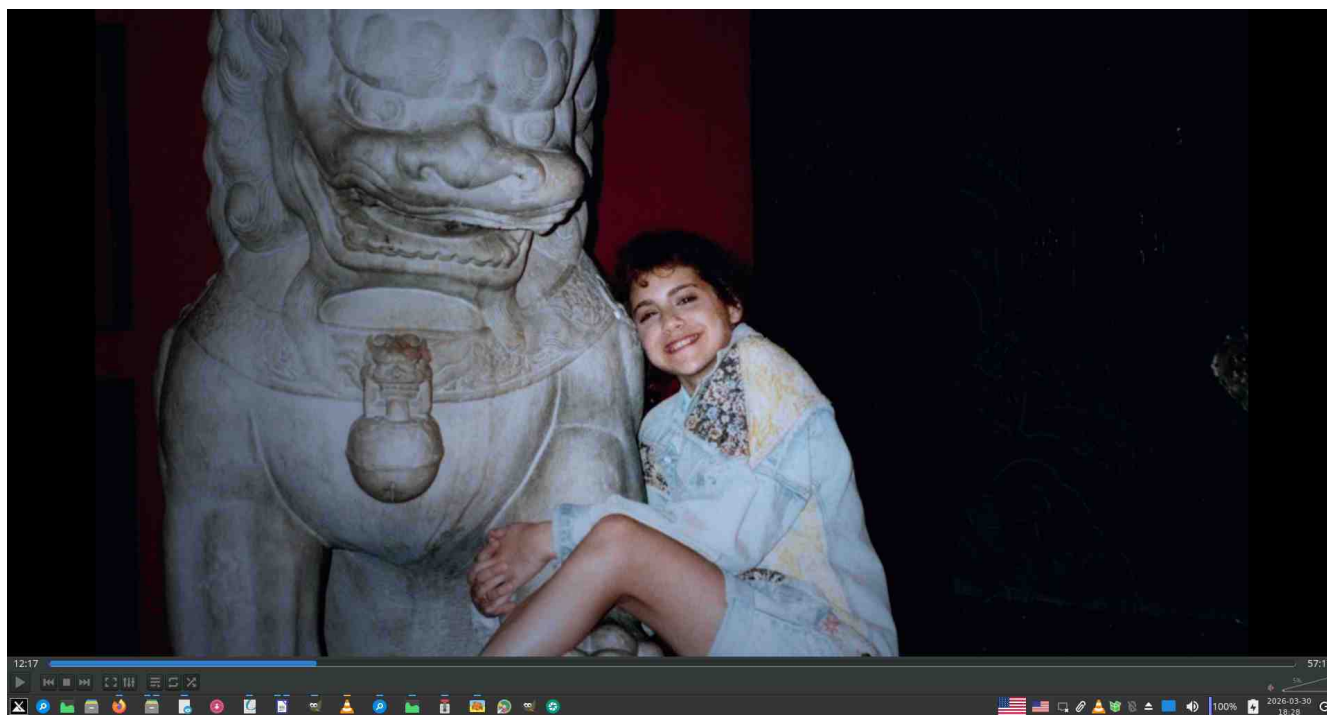


albeit the latter was a less employed actress than Brittany Murphy at that time. [1] [124]

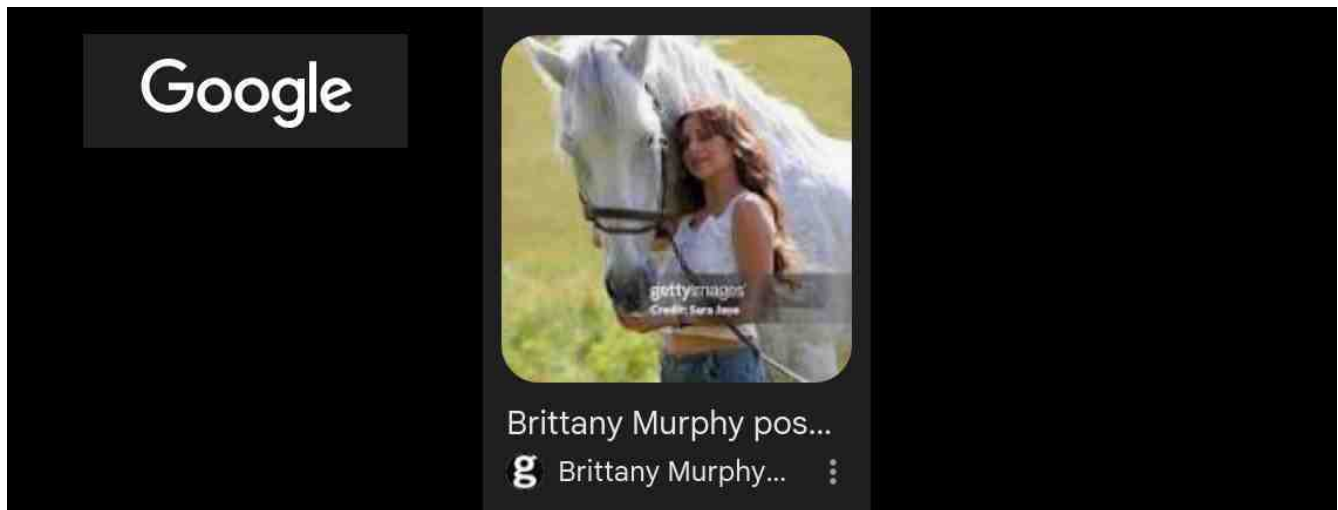
In the same film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999, Kirsten Dunst as “Amber Atkins” was required to be made “proud to be an American” by “living in a country where no matter who you are or where you come from, you can grow up and become what you’ve always dreamed of”. [13, minute 50] This rule of the american “national glory” may be true for the members of the american Illuminati, but not for Marilyn Monroe, Sharon Tate, and last but not least Brittany Murphy, who all came from the USA, but could not “grow up” before “dying young”. [36, minute 4]

Once and from the moment the american Illuminati had “adopted” [3, minute 23] the child Brittany Murphy for stardom in a relatively uncontrolled manner and until the hoped achievement of the absolute control of her Illuminati membership, the best it could do for her maximum control was to ensure her absolute surveillance, namely to draw her under its personal secret political surveillance meaning the day-and-night having listened in to her conversations and all other kinds of sounds produced by her in all the rooms she was regularly staying, through bugs built in the walls, floor or ceiling, having taken under control persons whom she regularly contacted or was likely to contact, having asked for reports from persons she had casually contacted, having her shadowed when she left home or other buildings, and so on. In this way, the Illuminati must have been acquiring an amount of information about Brittany Murphy incomparably greater and more accurate than was being acquired by all the media taken together, and in some aspects even than was the self-knowledge of Brittany Murphy herself. It must have been like politicians acquiring information not from the media, but from specialized institutions of the state, and the Illuminati could indeed acquire information about Brittany Murphy by having secretly bribed and utilized members and means of the FBI and CIA, if it did not have its own secret intelligence organs. Therefore, i consider an idea relative to Brittany Murphy of the american Illuminati as being true, namely an item of its conception, as long as i have no reason to presume that it is false, namely a concoction of its falsifying personal secret political propaganda relative to her person.

The desired achievement of the absolute control of the Illuminati membership of Brittany Murphy was formulated and programed — in a similar manner as in the cases of other Hollywood stars — with her having been required to be taken a photo with a lion-like statue, [37, Part 1, minute 13]



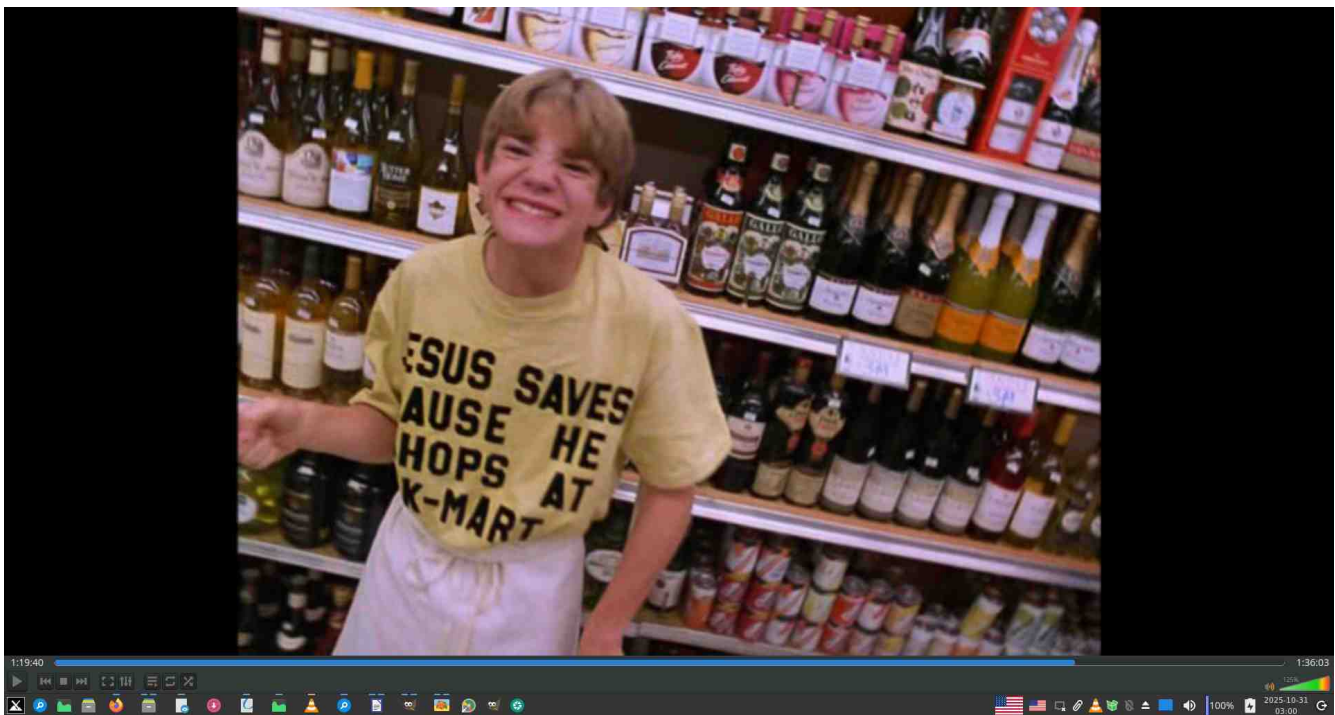
with a white horse,



— the images of lion and white horse having been utilized by national secret political organizations as a symbol of theirs.

It can be stated that a character acted by an actor has the value of programing them, other actors, and the viewers to do in the real life what that character does in the film. Hence results the possibility that the ethnical and the national secret political organizations utilize films for means of implementing personal secret policies relative to persons acting in the respective films, or national secret policies. This research partly aims at identifying the personal secret political messages relative to Brittany Murphy formulated and programed with her films, determining how they were received by her and what effects they could have on her person, private life and professional activity.

A result of the personal secret political surveillance of Brittany Murphy must have been her being considered a “rebel”, [21, minute 16] and as a consequence a potential “Jesus”, a “savior”, [15, minute 82] a “redeemer”, deliverer, which was revealed by being referred to by a number of films of hers, such as the inscription “Jesus saves cause he shops at K-Mart” on the T-shirt required to be worn by Robert Langston as a shop assistant: [7, minute 80]



As a consequence, the american Illuminati qualified her unutilizable, inconvenient, or dangerous at some time as a result of its personal secret political surveillance on her. This must have been the major reason why it concocted a personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, which it implemented from the very beginning of her film career by requiring her and co-actors of hers to act characters consequently programing her to evolve habits degrading human psyche and organism, lacking or hindering creative and productive activity, and capable of leading to crime, disease, manipulation, and finally death, so much the more as she appears to have been inclined “to learn from her characters”, [69] which phrase can be a speaking-out allusion to her film programings of the personal secret policy of “breaking” and “choking” her of the american Illuminati. This presumption primarily resulted from and has been corroborated by my persecutions by the respective ethnical and national secret political organizations.

The personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy becomes national if is implemented in relation to the masses of humans who feel a need for “deliverance”. [6, minute 41] For them, the solution of the american Illuminati particularly, and the ethnical and the national secret political organizations generally is the same, is among others programed with films, and can be formulated approximately: “You can get deliverance from tobacco, alcohol, drugs, sex, gamble, crime and finally death, namely “heaven”, [32, minute 75] if you believe what the churchmen say.”

In “preparing” [21, minute 25] the public opinion for the case of Brittany Murphy, planned to be resembling with former well-known accomplished cases, her films strove to create mental associations with Marilyn Monroe, Sharon Tate, and even Elizabeth Adam (Erzsébet ÁDÁM). In this way, as a reference to the case of Marilyn Monroe, she was required to act as “Catherine” in the play of Arthur Miller entitled “A View from the Bridge” of 1997, then as a reference to the case of Elizabeth Adam there was “adopted” [3, minute 23] Amy Adams with the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999. However, according to my results, Brittany Murphy herself was much more resembling the humanist-minded Elizabeth Adam than Amy Adams.

The term “ramen” — introduced in the case of Brittany Murphy with her film entitled “The Ramen Girl” of 2008 — means a dish of the Japanese cuisine, namely a Japanese “concoction”, in the original and narrowest sense of the latter word. However, in its general aspects, as the particular contains the general, “ramen” can also mean “concoction” in the widest sense. In this way, I can presume that by the term “ramen” primarily the Japanese national secret political organization in a wider sense meant “concoction” as contrivance, fabrication, or invention of the human mind. [Note: Otherwise, this is the sense in which I utilize the term “concoct” and its derivations in this book.] The main personal and national secret political activity of the ethnical and the national secret political organizations has been to concoct concoctions, or “big lies”, [25, minute 11] in their narrow ethnical or national minds, and strive to translate them into practice with their ethnical or respectively national or personal secret policies. In this respect, the word-group “ramen girl”, [31] concocted with the film entitled “The Ramen Girl” of 2008 to Brittany Murphy as “Abby”, can be construed as “concocted girl” implemented on Brittany Murphy as herself. Therefore, one of the main personal secret political functions of the films of Brittany Murphy was to formulate and program the concoctions primarily of the American Illuminati relative to Brittany Murphy as herself. And certainly, not only Brittany Murphy, but also Marilyn Monroe, Sharon Tate, Elizabeth Adam (Erzsébet ÁDÁM), and Angelina Jolie, among many others, were such “ramen girls”, [31] or “ramen persons”, namely concocted personalities in a manner and measure, their public images, personalities, and appearances were partly concocted by the respective ethnical or national secret political organizations in conformity with their interests.

Another main personal secret political function of the films of Brittany Murphy was to “hook up” [22, minute 82] her with the personal secret political male and female candidates for the role of husband and respectively lesbian or bisexual partner, or metaphorically formulated “baits”, [191, minute 61] who were persons missioned by the American Illuminati with striving to enter into a relationship and marriage with Brittany Murphy, with the purpose of taking her existence and actions under its fullest control. Regularly, for a maximum efficiency, each film of hers presented more than one and as many as possible male and female “baits”. Therefore, one of the major personal secret political problems of drafting the scripts of her films was to concoct manners of most intensely “hooking up” her with possibly all the so “prepared” [21, minute 25] actors and actresses, and occasionally singers as well, under the circumstance that her character could normally have only one boyfriend or husband.

According to the personal secret political messages formulated and programmed in the films of Brittany Murphy, identified and decoded by me, she must have lost her sexual chastity around 2003 at the earliest. As till that time, and even after that, the American Illuminati could not know exactly her sexual orientation, and in order to increase the probability of its succeeding in bringing her into one or as many as possible sexual relations of any kind, with her each film it regularly presented her both male and female “baits” [191, minute 61] for the role of both heterosexual and homosexual partner in her real life.

In my conception, the national secret policy of controlling natural persons of the American Illuminati particularly, and the ethnical and the national secret political organizations generally, includes creating and seeking out addictions, and utilizing them or the already existing ones as means of control, on the basis of the principle: “I will satisfy your needs in exchange for your satisfying my needs.” The addictions can be to substances, such as nicotine, alcohol, and drugs, as well as to sex generally, or sex with concrete persons particularly. The personal secret political guideline of “baiting” [191, minute 61] a target person has the purpose of creating a sexual addiction of the target person to a person selected on the basis of the particular tastes and preferences of the target person. From the metaphorical point of view of the symbolism of the film entitled “Futurama: The Beast with a Billion Backs” of 2008, which has revealed the American Illuminati as an “octopus” [32, minute 50] named “Yivo” having an unlimited number of tentacles or “genticles”, [32, minute 65] the “baits” are tentacles as organs of control of the

american Illuminati, and “genticles”, namely the genitals of the “baits”, as it utilizes sex to carry out its personal secret political control. Brittany Murphy had and implemented a “self-preserving” [218] principle that prevented the american Illuminati to create a sexual addiction of hers, and so to control her with sex: “the key to happiness is to not be dependent on other people to create your own happiness.” [218]

I consider that the actors having the personal secret political mission relative to Brittany Murphy of establishing a sexual affair or relationship with her identified and treated by me with this research do not regularly exhaust the entire heap of such persons presented with her films. Moreover, i can still presume that the entire cast credited and uncredited, and even other staff of her films were partly selected on the basis of the criterion of their being personal secret politically suitable on the one part for a relationship and marriage with Brittany Murphy, on the other part for implementing the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati. Otherwise, this personal secret political suitability may also represent a reason why she declined many potential relationships and marriages till the age of around 30 years, and then she married a professionally relatively unsuccessful person: she must have become conscious of the rule that the more success, the more Illuminati, the more manipulation, the more danger. The above presumption can be corroborated with the case of the american actress Mena Suvari, who after a “cinematographer”, and a “concert promoter”, married a “set decorator”, [233] and not once one of her many co-stars.

The outstanding promotion of homosexuality in the films of Brittany Murphy presumably means that the american Illuminati conjectured her to be too spiritual, namely her heterosexuality to be “insufficient”, relative to its standards and expectations. Its policy of “hooking up” [22, minute 82] humans with “insufficient” heterosexuality with homosexuals, or concocting “insufficient” heterosexuality as homosexuality, has been part of its policy of utilizing “sufficient” heterosexuality and homosexuality for concealing its murdering actions of the type “infection with the HIV”, otherwise “insufficient” heterosexuality would restrict its this kind of concealed assassinating capacity. In the films of Brittany Murphy, “insufficient” heterosexuality was expressed, and at the same time, homosexuality was concocted, formulated, and programed with long-haired actors and short-haired actresses, needed in their onscreen and offscreen relation to Brittany Murphy for the concoction, formulation, and programing of her homosexuality, as a means of concealment needed for the application to her of the method of concealed assassination of the type “infection with the HIV”.

It can be presumed that for implementing the “baiting” [191, minute 61] guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy with her films, the american Illuminati needed and selected persons having a first personality — which regularly was the native personality of the respective persons — which was considered to be attractive to Brittany Murphy, and by this means capable of “baiting” [191, minute 61] her into a relationship or marriage. Namely, the films were means of managing the sexual relations of Brittany Murphy according to the tastes and preferences of Brittany Murphy and the interests of the american Illuminati. Once the persons selected for functioning as “baits” [191, minute 61] to Brittany Murphy would have become her boyfriends, husbands, or lady-friends, the american Illuminati would have needed to create or activate in them an “evil” [36, minute 66] second personality necessary for it and them to carry out their personal secret political missions of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, in regard of whom they were “hommes fatales” or respectively “femmes fatales”. In order to make these opposing personalities consistent with each other before Brittany Murphy, around 1992 the american Illuminati missioned its singer doll Madonna Louise Ciccone [414] to sing: “Only the one that hurts you can make you feel better / Only the one that inflicts pain can take it away.” [415] In implementing this personal secret policy of double personality relative to them, particularly in formulating and programing to them the need for their second personality for controlling Brittany Murphy, at times they were re-

quired to act mirror scenes, so that their mirror image appeared on the screen, namely “the mirror stared them in the face”, [29, minute 51] regularly together with their real image.

It can be presumed that the actors required to function as personal secret political “baits” [191, minute 61] were required to do in the film with what the american Illuminati missioned them as themselves to do in the real life, the relevant scenario parts of the film were scenarios for them of executing their personal secret political mission of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, and their salary was in fact a pay for their personal secret political services of “breaking” and “choking” Brittany Murphy provided to the american Illuminati. Certainly, Brittany Murphy was the first to have made this presumption.

A film of the Brittany Murphy “project” [3, minute 24] of the american Illuminati’s “great plan” [13, minute 15] regularly corroborates the hypothesis that Brittany Murphy, and occasionally her mother as well, had declined to venture into a sexual affair or relationship with one of the male and female “bait” [191, minute 61] “hyenas” [108] to them presented with her immediately previous film, as well as occasionally she had also declined a membership in a Hollywood “dynasty”, because she “thought they were coming to get her”, [22, minute 48] “was scared of the love and success” [16, minute 74] as “disasters” [28] relative to them, and “made her wonder how she kept from going under”. [29, minute 50]

From the sexual scenes required to be acted by Brittany Murphy in her first 21 films, presumably constituting the ascendant phase of her film career, in all of which the part of her body visible for the viewers or her co-stars was or can be presumed to have been partly covered by articles of clothes, it appears that she had followed or stipulated the following approximate rule relative to her sexual behavior in films: “I will only accept acting normal sexual scenes, and will not appear completely undressed neither on the screen, nor in front of my co-actors.”

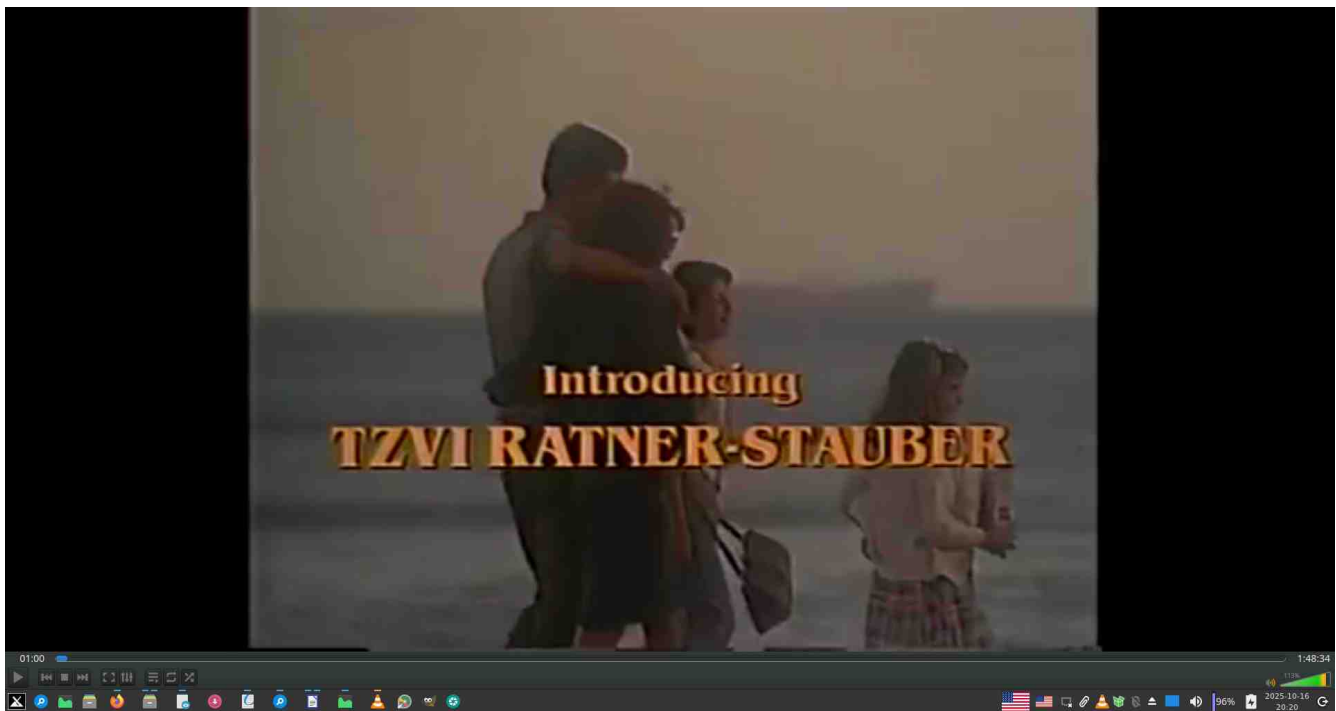
Several scenes of the films of Brittany Murphy were shot on locations with a black-and-white mosaic pavement, what is a symbol of freemasonry, and as such i presumed that they were apparent, and created and utilized to formulate and program certain personal or national secret political messages. These presumptions can be corroborated by seeking out whether the respective black-and-white mosaic pavements in those locations were real and pre-existent, or their appearance was required to be created by the filmmakers.

In the presumed national and personal secret political communications relative to my person of the american Illuminati, i have observed a recurrent reference to Jack Ruby — most recently with the surname of the USA president Donald Trump’s secretary of state Marco Rubio — who in my conception was the person implicated by it in the case of the assassination of the president of the USA John Fitzgerald Kennedy by missioning him to murder the patsy Lee Harvey Oswald, in order to prevent leaking information relative to the american Illuminati. This particular conception i had had developed in my mind already in the early 1990s on the basis of my then developed general concept of “ethnic or national secret political organization”. In this way, i have construed this reference as having been made to my person as having created knowledge about the american Illuminati and having threatened with publishing it, and the name “Jack Ruby” in its entirety or in its parts as having been coded names of mine. The films of Brittany Murphy contain references to Jack Ruby, which so have gained the more particular meaning that i could have contacted her, and so could not only have obtained financing for the publication of my books containing previously created knowledge, but also could have acquired new information relative to the american Illuminati.

2. The films and plays as means of the personal secret policies relative to Brittany Murphy

2.1. The film entitled “Family Prayers” of 1993

In my conception, the film entitled “Family Prayers” of 1993 was part of the Brittany Murphy “project” [3, minute 24] of the american Illuminati’s “great plan” [13, minute 15] though, but it was made under the direct control of the jewish ethnical secret political organization in the USA, and as such it expressed, formulated, and programed jewish “ethnical” interests, with the observation of the american “national” interests. It was presumably shot in summer 1991, and onscreen-“hooked up” [22, minute 82] the child actress Brittany Murphy with the child actor Tzvi Ratner-Stauber as “Andrew Jacobs”, [63] whom it “introduced”: [2, minute 2]



At the time of shooting the film, Brittany Murphy was around 13 years of age — just as the character “Andrew”, [63] and just as Tzvi Ratner-Stauber himself as well, since they both were born in 1977 [1] [65] — and she lived with her mother, Sharon Kathleen Murphy, in a broken family, because his father left them by divorce when she was two years of age, [1] therefore she had been lacking a normal family life. These facts substantiate the hypothesis that with this film the american Illuminati intended to also “hook up” [22, minute 82] Sharon and Brittany Murphy with Joe Mantegna, who was required to act “Martin Jacobs” in the film, for a personal secret political male “bait” [191, minute 61] to them, for the role of husband and respectively stepfather in their real lives, a “hook-up” meant to be favored by his italian ethnical origin, [73] so that further with Tzvi Ratner-Stauber as her boyfriend, Brittany Murphy and her mother would have formed a family just like the “Jacobs” family of this film.

As according to my hypothesis Brittany Murphy had already been “adopted” [3, minute 23] for stardom by the american Illuminati at the time of shooting this film, it needed to draw her under its fullest control from the beginning, and a stepfather in conjunction with a boyfriend, both selected by it, would have been a most efficient system of its controlling her. This sequence of hypotheses is corroborated by the case of Angelina Jolie, in which the role of the personal secret political male “bait” [191, minute 61] for the role of stepfather in the real life of Brittany Murphy Joe Mantegna was played by the “live-in boyfriend” [72] of her mother, Bill Day, while the role of the personal secret political male “bait” for the role of boyfriend in the real life of Brittany Murphy Tzvi Ratner-Stauber was played by her “live-in punk boyfriend”. [66] [For further details, see my book entitled “Eyes Wide Open: The Illuminati Tigris-Programing, -Training and -Using Angelina Jolie” of 2020.] In this way, it can be further conjectured that Angelo Joseph Bertolotti [1] divorced and left Sharon Murphy essentially for the same reasons as Jon Voight did with Marcheline Bertrand, to the order of the american Illuminati, and with the purpose of creating a most efficient system of controlling Brittany Murphy.

The presumptions that Joe Mantegna was a personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of stepfather, while Tzvi Ratner-Stauber was a personal secret political male “bait” for the role of boyfriend in her real life, are corroborated by that their family statuses in the film reflected their family statuses in their real lives: in 1991 Joe Mantegna was married and had two children, [73] while Tzvi Ratner-Stauber must have been evidently unmarried, as well as they both were required to act in the film what they were required to do in their real lives: Joe Mantegna as “Martin Jacobs” abandoned his family because in his real life he was required to abandon his family and marry Sharon Murphy, while Tzvi Ratner-Stauber as “Andrew Jacobs” was required to have a girlfriend at the age of 13 years because in his real life he was required to befriend Brittany Murphy at the age of 13 years. In this way, Shiri Appleby as “Nina” [63] can be presumed to have been meant to function not only as a paragon to Brittany Murphy — a quality which might have been extended to other characters of hers, and even herself — but also as a bisexual partner of Brittany Murphy. The latter presumption can be corroborated by that in their only common scene they were required to sit beside and look into the eyes of each other: [2, minutes 76 and 76]

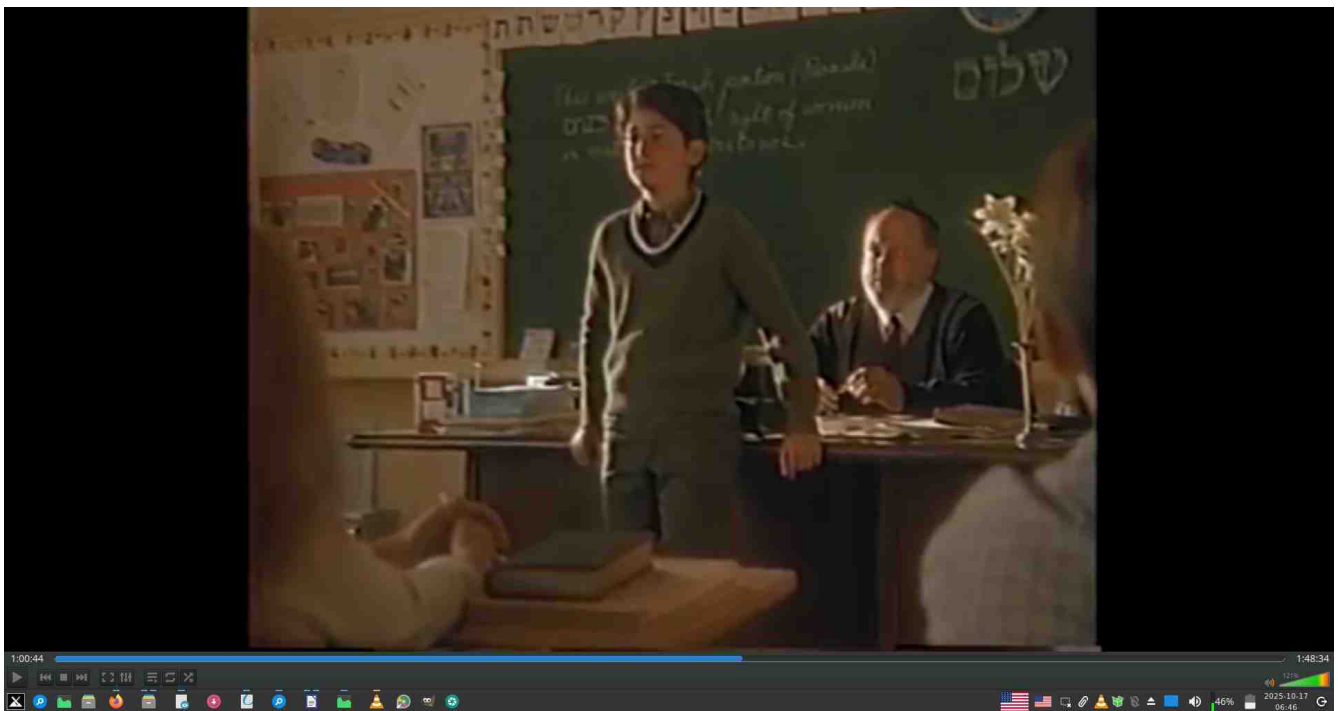


[Note: I mean by the notion “paragon” a character created or a person manipulated by the ethnical and the national secret political organizations generally, and the american Illuminati particularly, with the purpose of serving as a means in leading a target person by the force of example.]

The plot of the film was mainly placed in a jewish ethnical environment integrated with the society of the USA or the american “nation” — as the american and other Illuminatis prefer to put it — and a

number of the main characters of the film also appear to be ethnically jewish at least partly, inclusive of Tzvi Ratner-Stauber, both by name and appearance, and “Andrew” as well, as he acknowledges it. [2, minutes 9, 9, 61 and 89]





The main reason of this choice was presumably the guideline of controlling Brittany Murphy with premature sex of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati, according to which it wanted her to enter into a sexual relationship with a boyfriend at the youngest age possible, and the conservative judaist coming-of-age ceremony of “bar mitzvah” made this possible at the age of 13 years, but there might have been additional reasons as

well: 1) the resemblance in facial expression between Tzvi Ratner-Stauber and Brittany Murphy particularly, and in color of skin between some parts of the jewish and the italian ethnic groups generally: [2, minutes 28 and 76]



the aspect of color of skin being revealed and emphasized by Tzvi Ratner-Stauber as “Andrew” himself

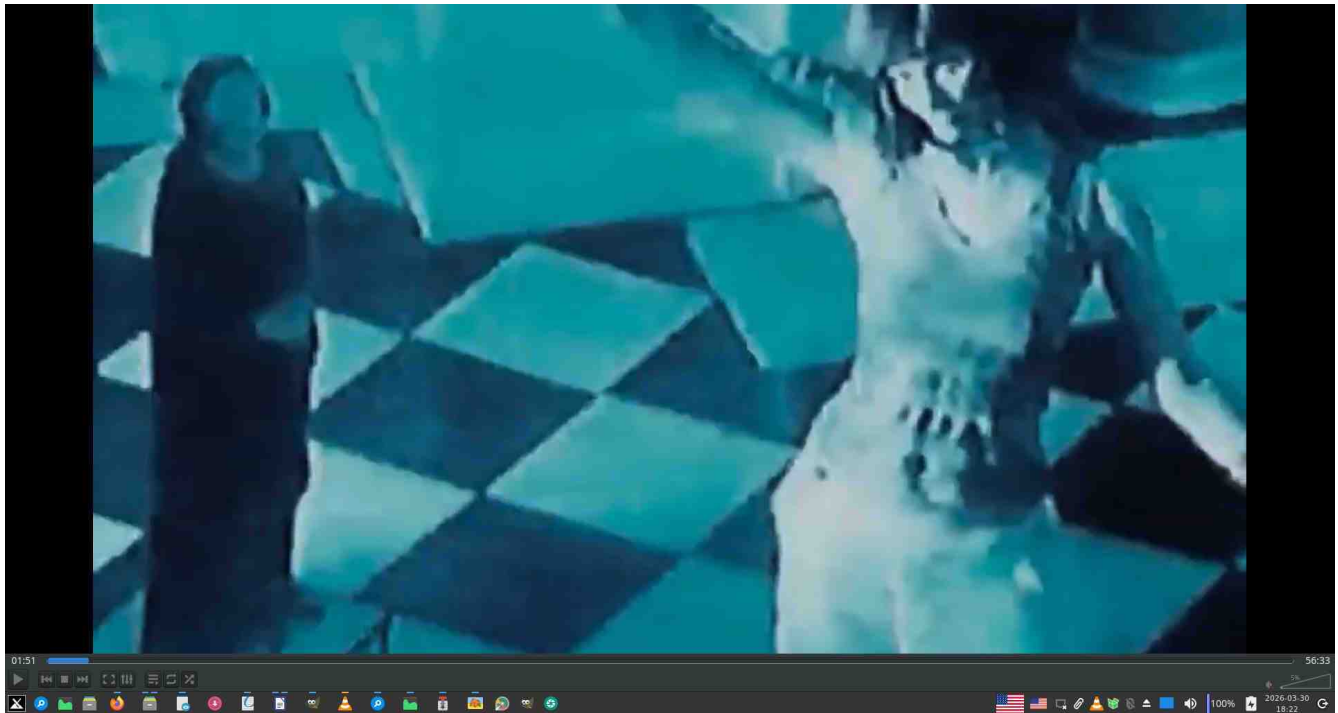
when asking after a scene with african american persons whether he is black or white, the answer being ambiguous; [2, minute 39] 2) in its personal secret political surveillance on Brittany Murphy, the american Illuminati may have discovered a jewish ethnical origin of her father or an affinity towards the jewish ethnic group of hers and her mother, as it may be the case if considering the jewish ethnical origin of Eric Balfour, Brian Friedman, and finally Simon Monjack, [64] the latter as the only person who succeeded in marrying Brittany Murphy and at the same time establishing a particular kind of closer personal “hook-up” [22, minute 82] of Sharon Murphy, in this way the american Illuminati appearing to have been known what it was doing when considering choosing the ethnical social environment of the film, for the maximum probability of its having success; 3) the reason of this choice may have been Brittany Murphy’s “identifying with the jews”, [374] just like Marilyn Monroe and Sharon Tate did when marrying the ethnically jewish Arthur Miller and respectively Roman Polanski.

The fact that Tzvi Ratner-Stauber was ethnically jewish, [65] and Joe Mantegna was ethnically italian [73] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the jewish and the italian ethnical secret political organizations in the USA, and even of the jewish and the italian national secret political organizations, in “adopting” [3, minute 23] and integrating Brittany Murphy with the respective jewish and italian ethnic groups, and respectively with Israel and Italy, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

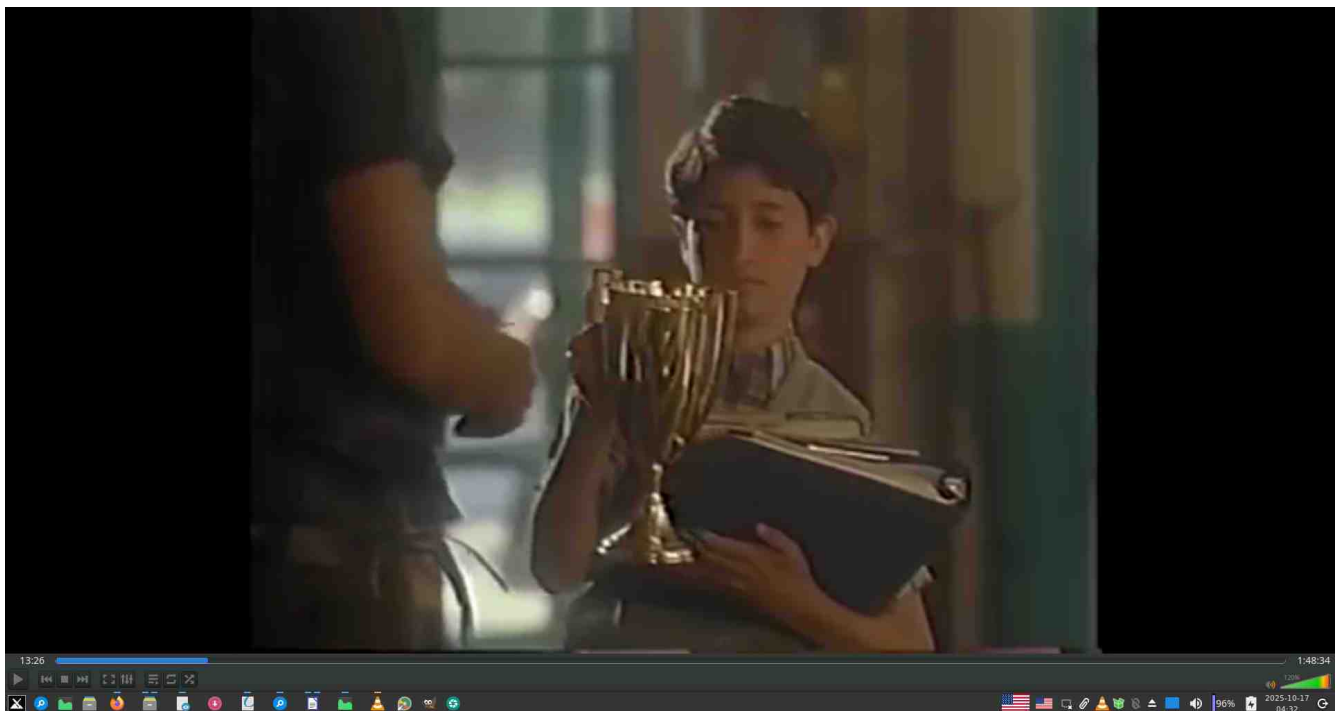
The character “Martin Jacobs” was concocted as a passionate gambler, who is permanently threatening the tranquility, as well as the living and even the psychical and physical security of his family. This major feature of the planned stepfather of Brittany Murphy was necessary for the american Illuminati primarily to deprive her from the money she has earned from acting, money owned by persons qualified by it as unutilizable, inconvenient, or dangerous being one of the most threatening factors from the point of view of the american Illuminati. [2, minute 32]



Only that, she was the first to know or at least feel their these threatening circumstances of life, presumably the reason why they never accepted a stepfather into their broken family. Accordingly, it must have been Simon Monjack — the accomplished real-life equivalent of Tzvi Ratner-Stauber as “Andrew” — who was “prepared”, [21, minute 25] missioned by the american Illuminati to accomplish its this interest relative to Brittany Murphy, well delayed by her for between 2007 and 2010. [37] The jewish, british, and american Illuminati membership or connections of Simon Monjack can be corroborated by the black-and-white mosaic pavement as a symbol of freemasonry promoted with his only film entitled “Two Days, Nine Lives” of 1999: [37, Part 1, minute 2]



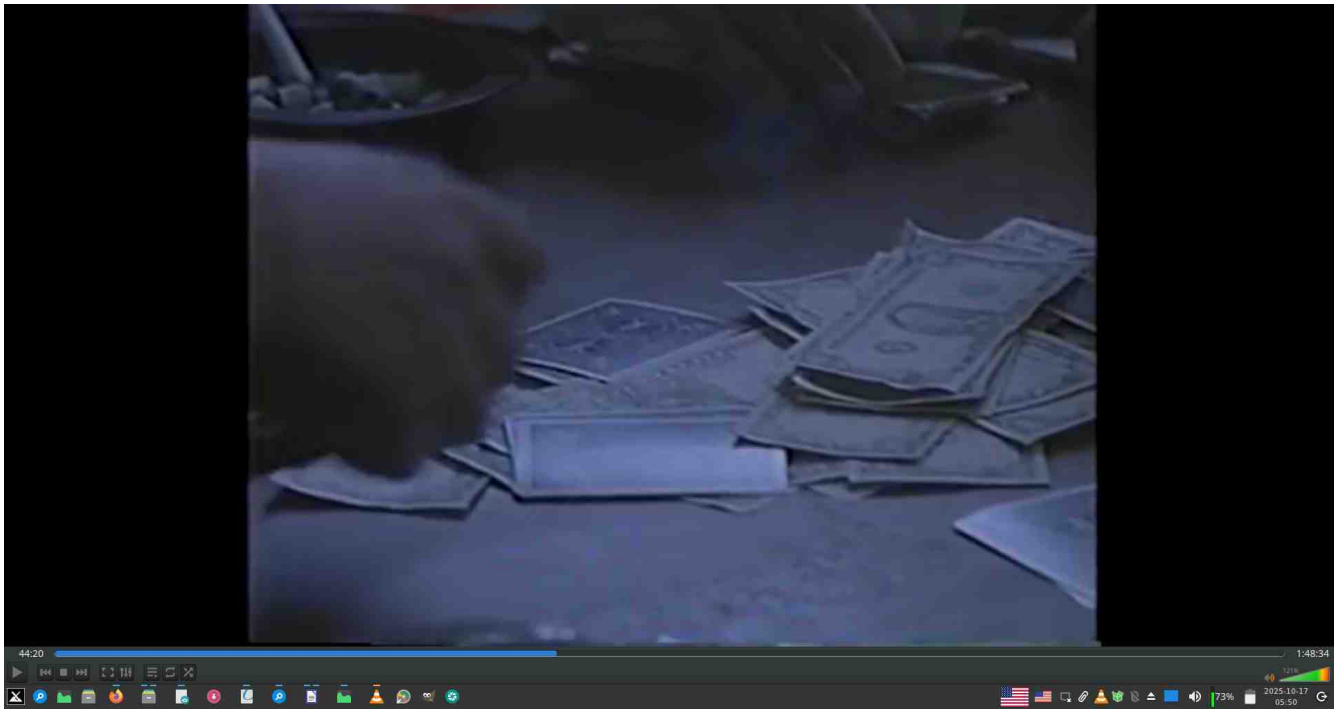
With this film, Tzvi Ratner-Stauber as “Andrew” received a gambling programing — presumably for his “preparation” [21, minute 25] by the american Illuminati for “draining” [380] Brittany Murphy, what would and could be carried out after all only by Simon Monjack — by him being required to play skee-ball and winning a prize, [2, minutes 13 and 14]



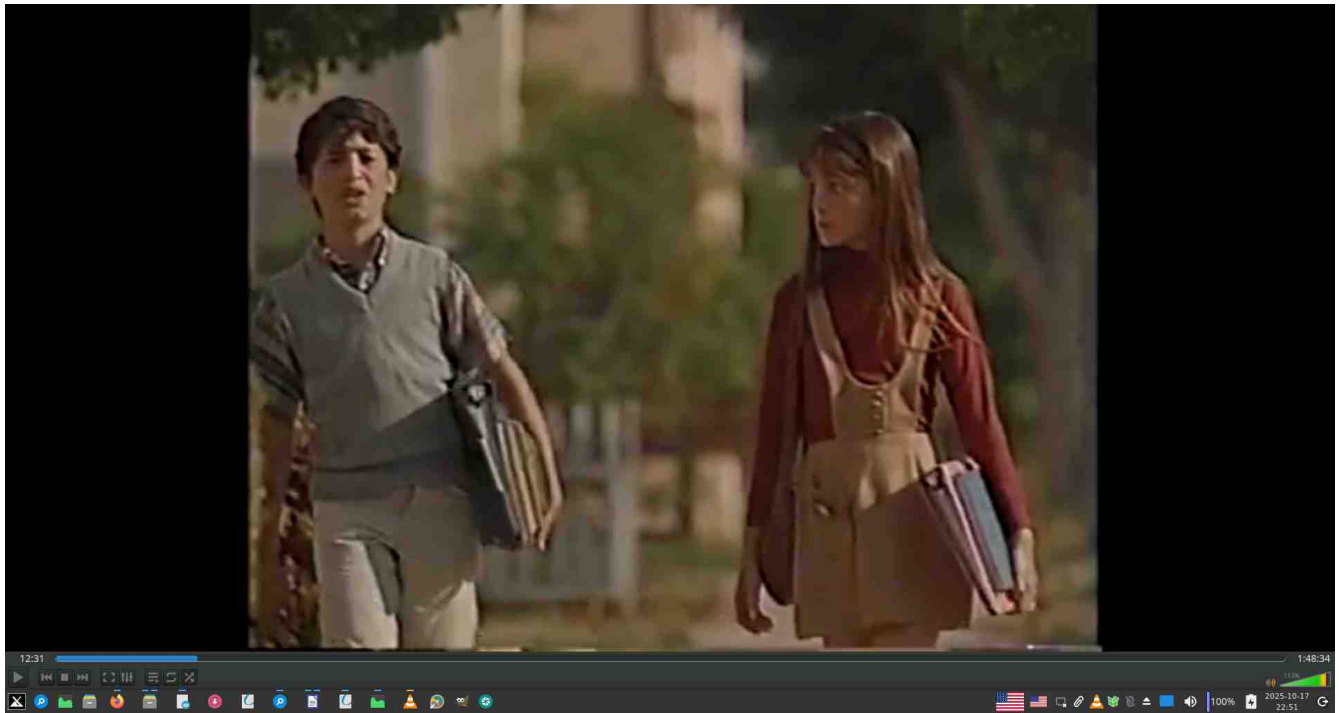
as well as by Joe Mantegna as his father being required to invite him to stand by a game of cards: [2, minutes 44, 44, 45, 45, 45 and 45]







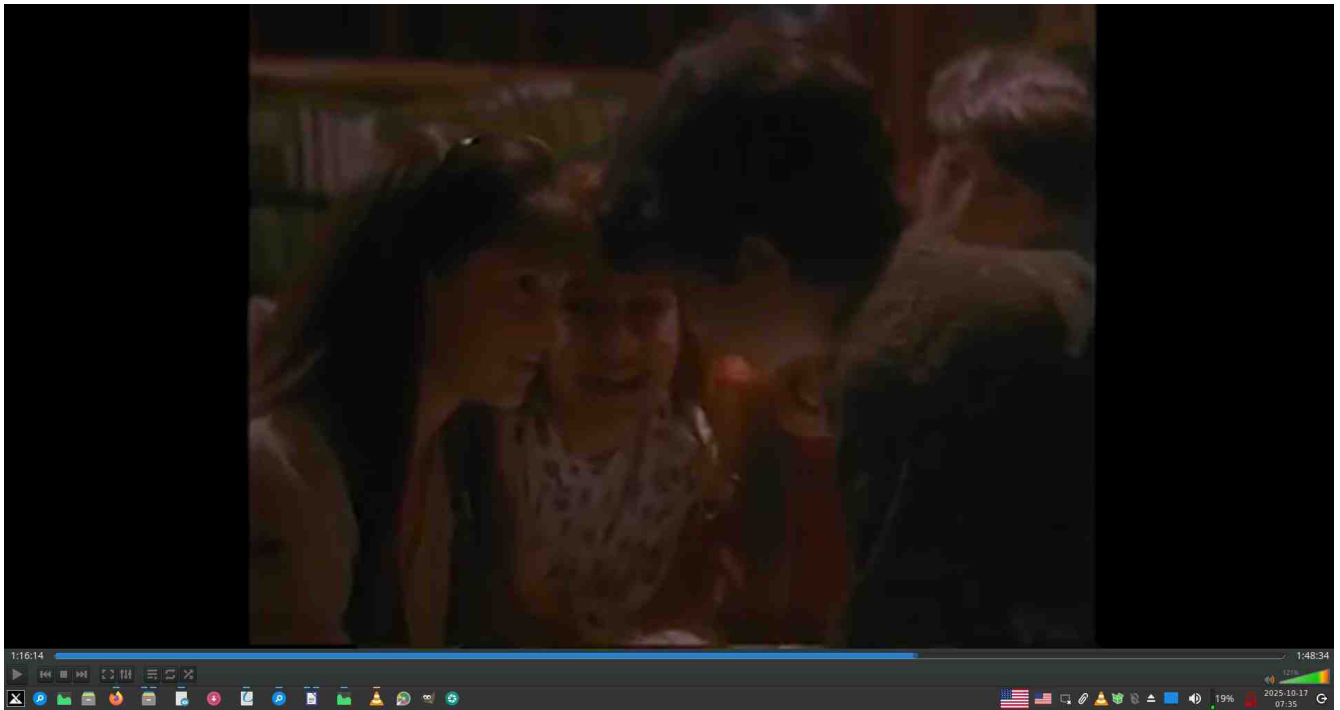
Tzvi Ratner-Stauber as “Andrew” also received a kind of sexual programming — presumably for his “preparation” [21, minute 25] by the american Illuminati for his relationship with Brittany Murphy — by being required to spend time in pairs with Shiri Appleby as “Nina” [63] — who at that time was acting already in her fourth film, [70] in spite of the fact that she was around one year younger than him, [68] [2, minutes 13, 50 and 84]





kiss her in a play, [2, minutes 77, 77 and 77]

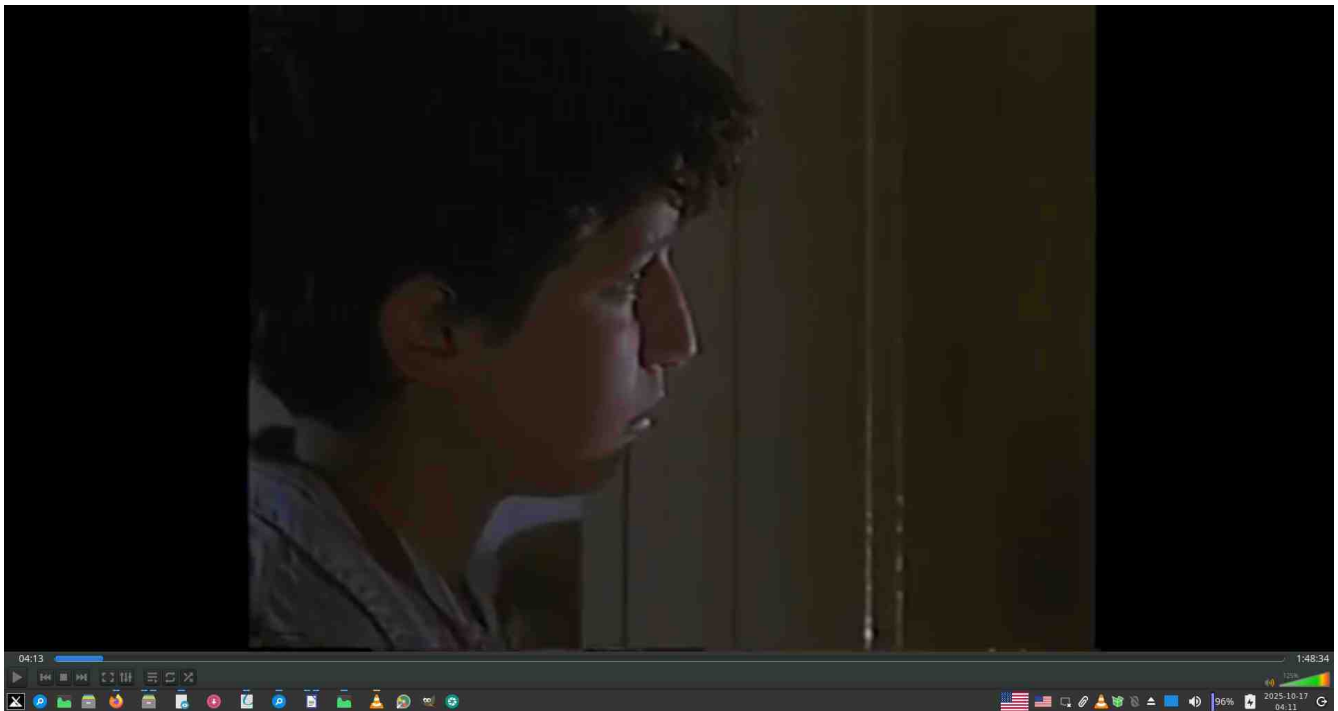


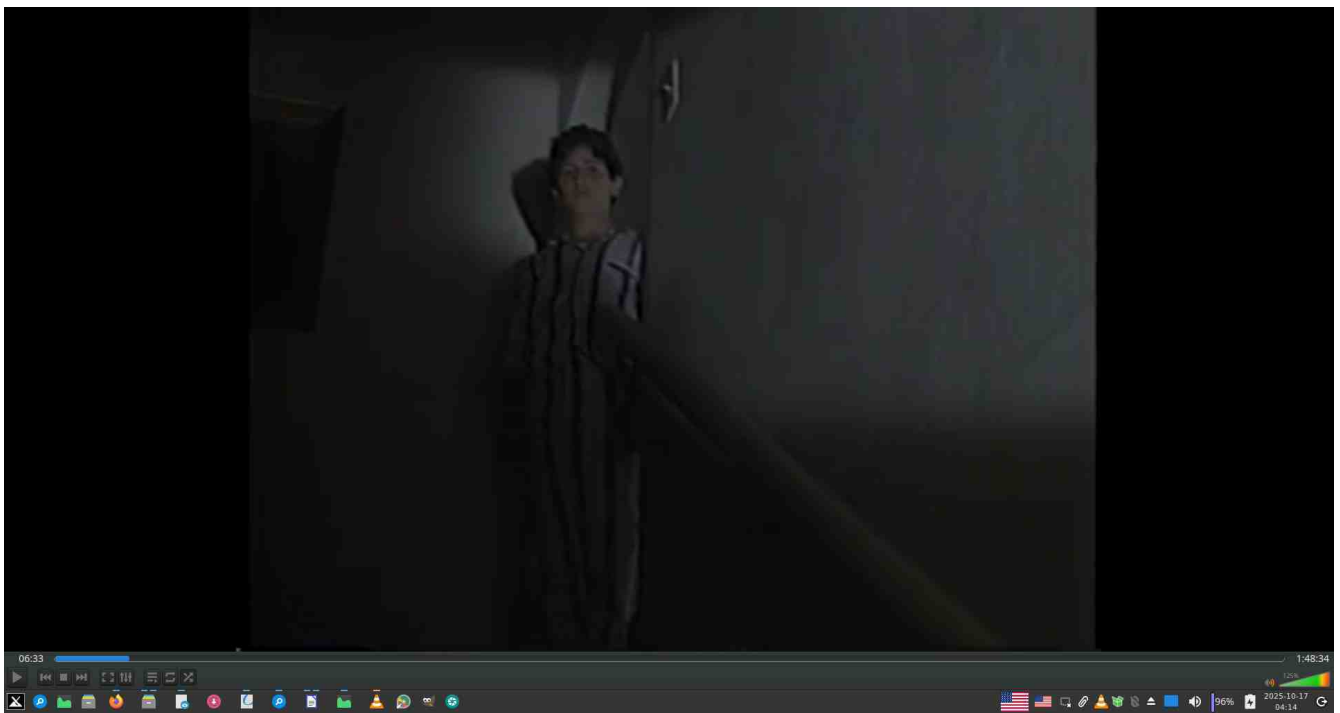
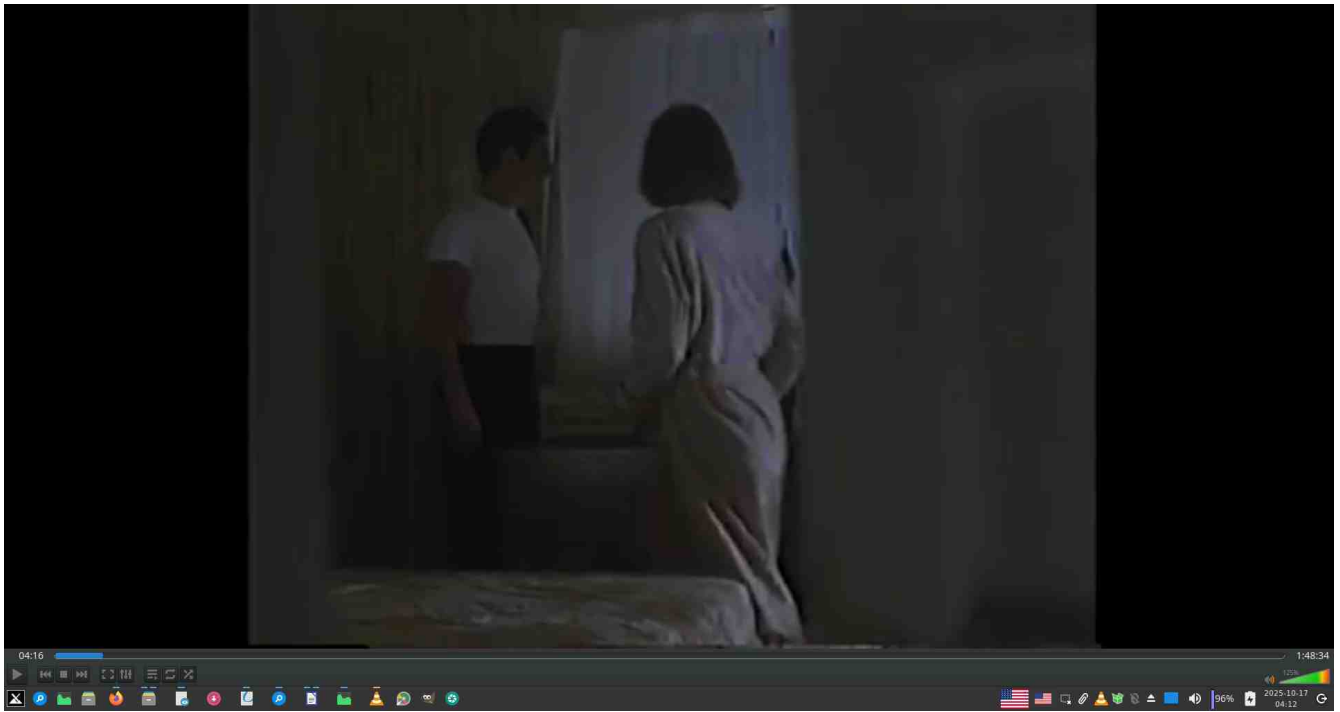


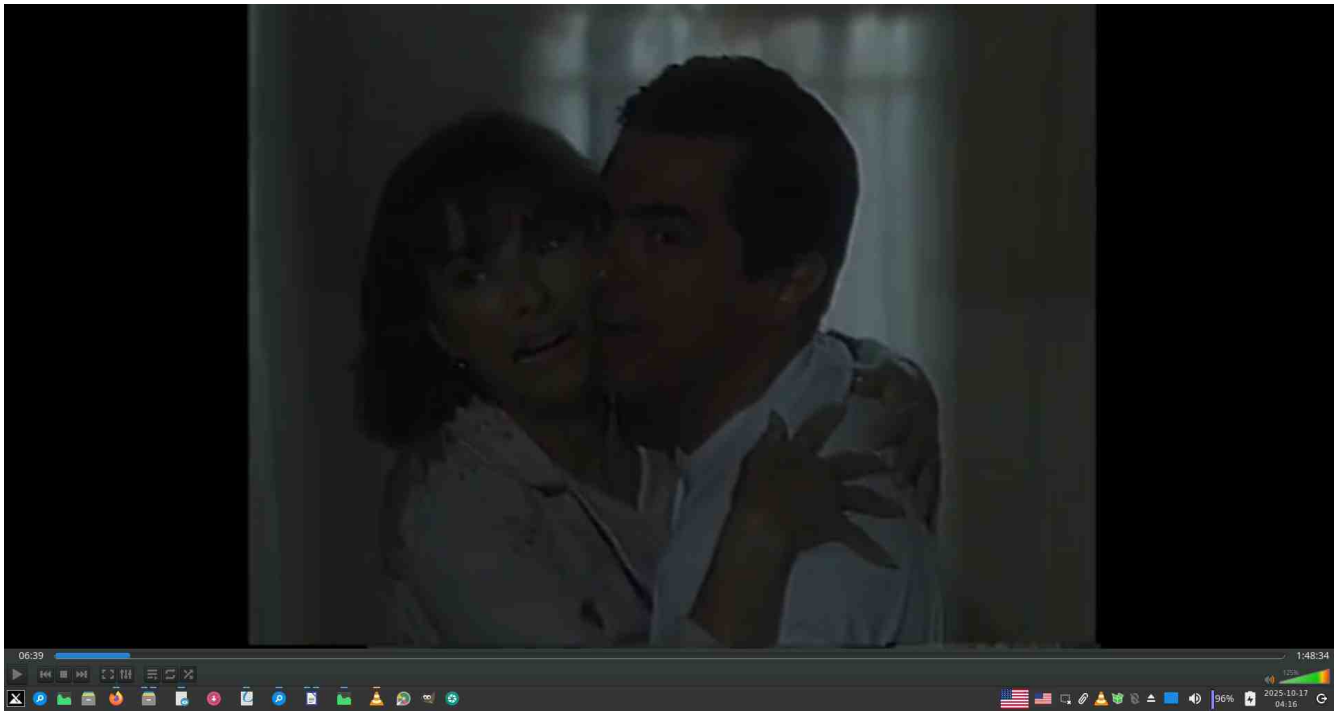
and finally even introduce her to his father as his girlfriend: [2, minute 102]

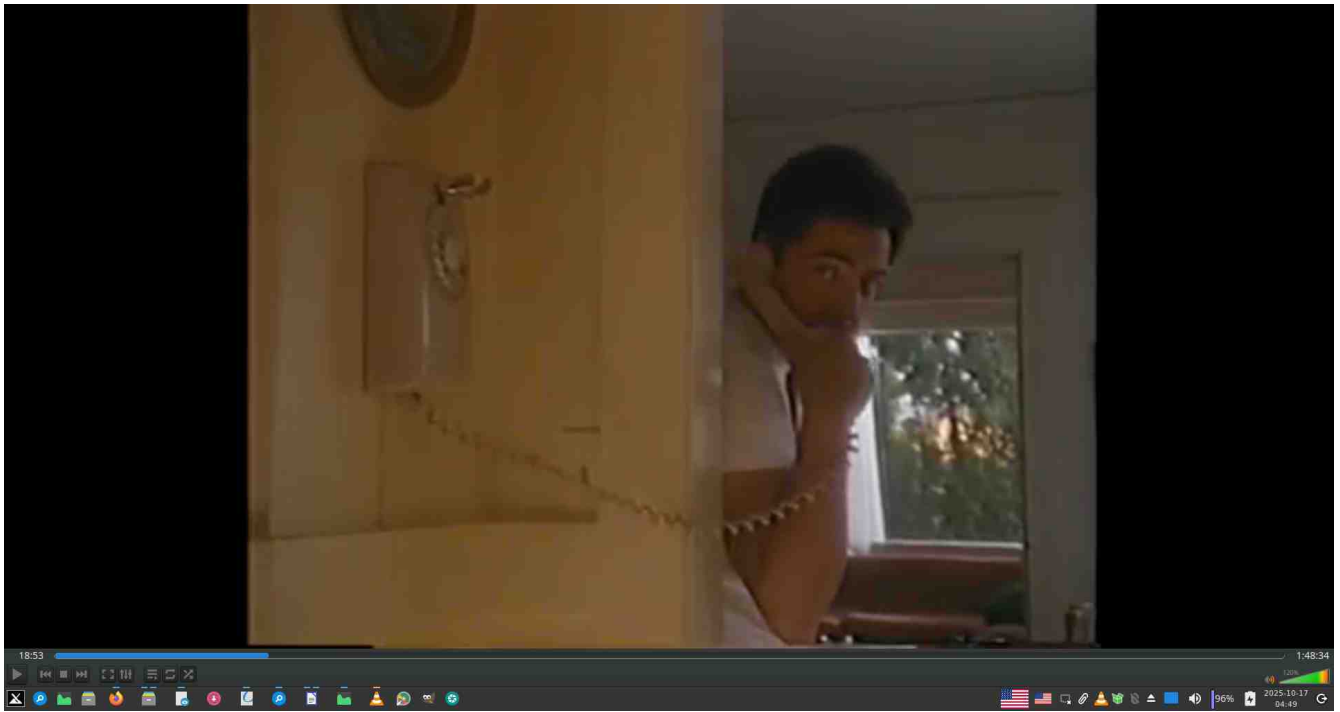


Further, Tzvi Ratner-Stauber as “Andrew” received a controlling programing, the strongest one ensured him with this film — presumably for his “preparation” [21, minute 25] by the jewish ethnical secret political organization in the USA for his “taking care of” [2] Brittany and Sharon Murphy — by having been required to supervise his parents: [2, minutes 5, 5, 7, 7, 19, 19, 23, 23, 33, 33, 33, 43, 53, 54, 55, 55, 70, 70, 73 and 73]











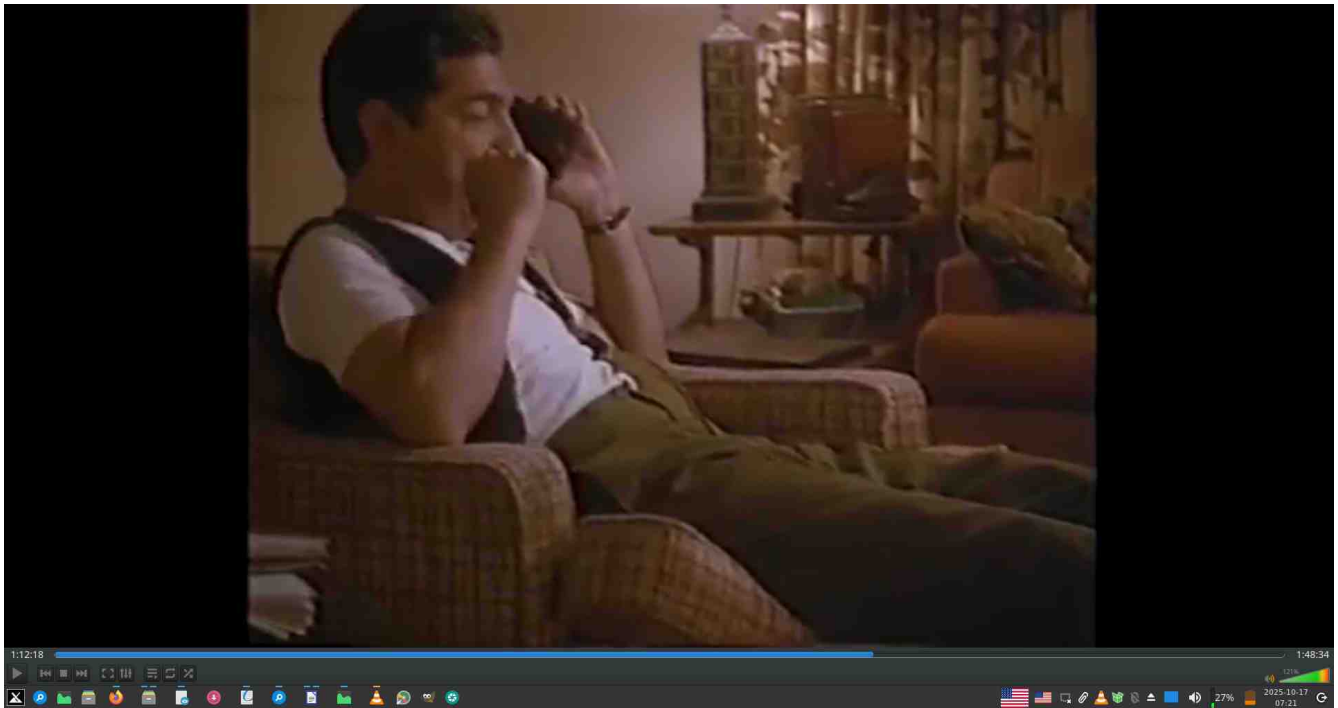












as well as by Joe Mantegna as his father being required to say: “Take care of your mother,” [2, minute 37] and Paul Reiser [63] as his teacher being required to say: “I admire you for taking care of your family. You are so responsible,” [2, minute 90] and Patti LuPone as his aunt [63] being required to say: “You are the man of the house. You have to take care of all,” [2, minute 92] and him being required to say: “I feel a man,” [2, minute 97] and even to judge his quarreling parents by saying: “It’s OK, dad, she didn’t mean it”: [2, minutes 36, 36, 36 and 36]







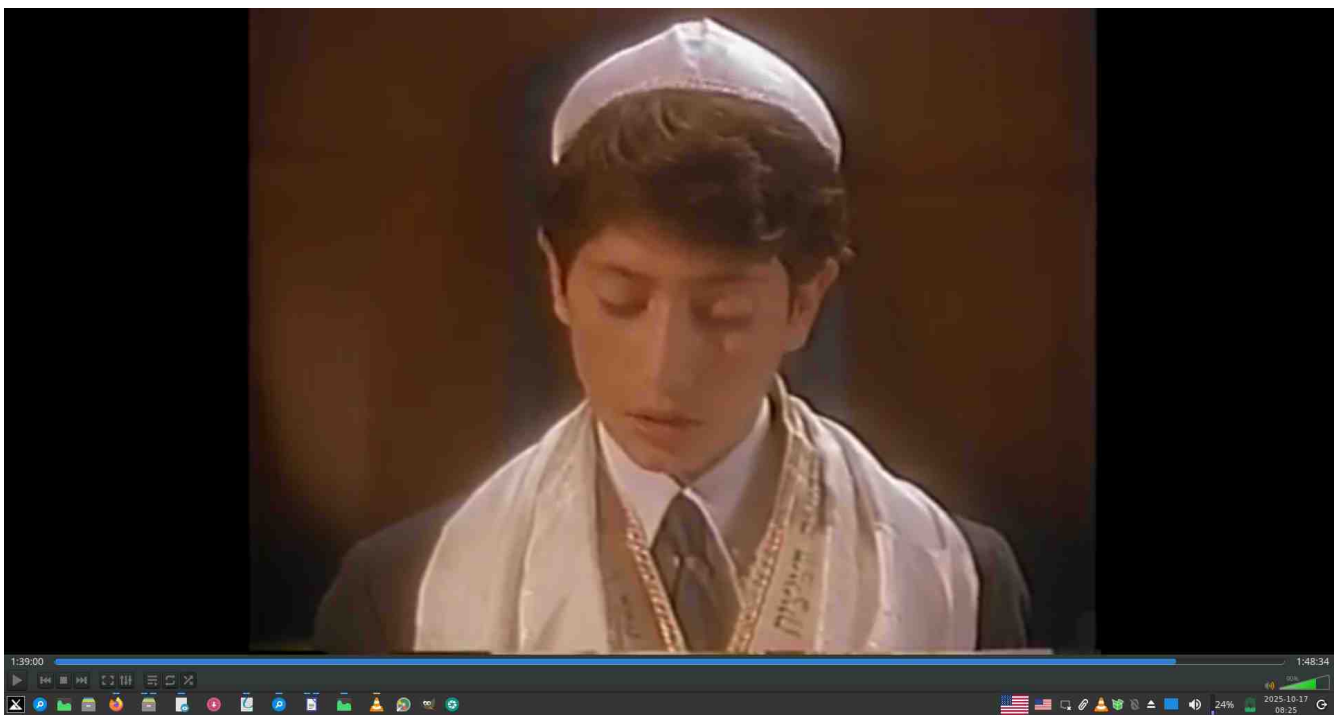
Tzvi Ratner-Stauber was required to act two mirror scenes, the reason why in this film his person was meant to be the most important “angel” [25, minute 128] of the jewish ethnical secret political organization in the USA relative to Brittany Murphy: [2, minutes 69 and 97]

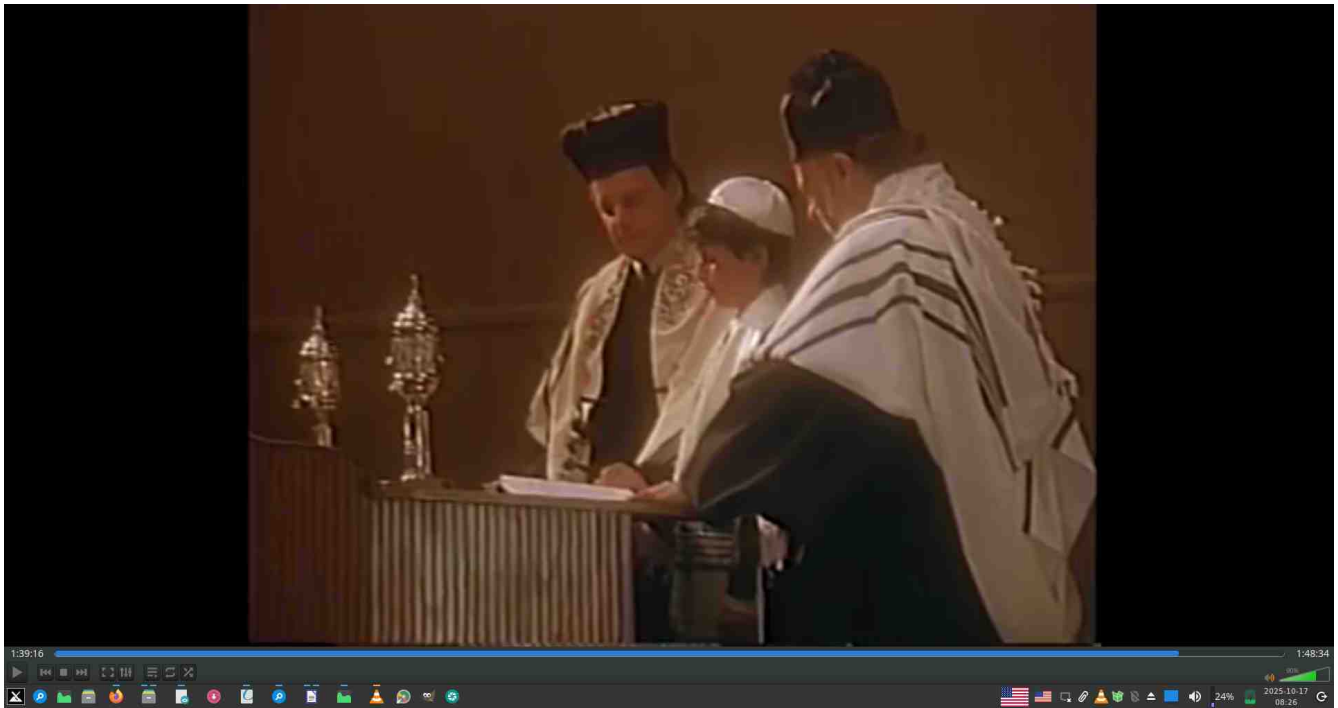




The methodical and systematic personal secret political programing of Tzvi Ratner-Stauber was associated with the open “preparation” [21, minute 25] of his as “Andrew” for the traditional jewish ceremony of coming of age. Therefore, this ceremony can be presumed to have been his programing for the secret ritual necessary for joining the american Illuminati: [2, minutes 99, 99, 100 and 100]







This presumption can be corroborated by that his father tells him after having noticed one of his acts of supervision: “Not a word to your mother,” [2, minute 70] what in case of success of this personal secret political film operation would have meant that Joe Mantegna as stepfather and Tzvi Ratner-Stauber as boyfriend of Brittany Murphy, as well as both as members of the american Illuminati, would have had secrets to keep from Brittany and Sharon Murphy.

It can be established that Patti LuPone as aunt Nan [63] at the age of around 41 years [67] resembles in facial expression Brittany Murphy at the age of around 28 years: [2, minute 66] [28, minute 54]



She appears to have been meant for a paragon to Brittany Murphy not only as an actress generally, but also in that “she is not of jewish origin, but has played many jewish women” [67] particularly. In addition to that she had been required to act in this film, Patti LuPone appears to also have been required to take a significant part in the sexual programing of Tzvi Ratner-Stauber as “Andrew” by giving him a resounding kiss, by so doing causing the expression of an unprecedented and unrecurring prudishness

on his face, certainly unwanted by the american Illuminati: [2, minutes 15, 15, 15 and 15]





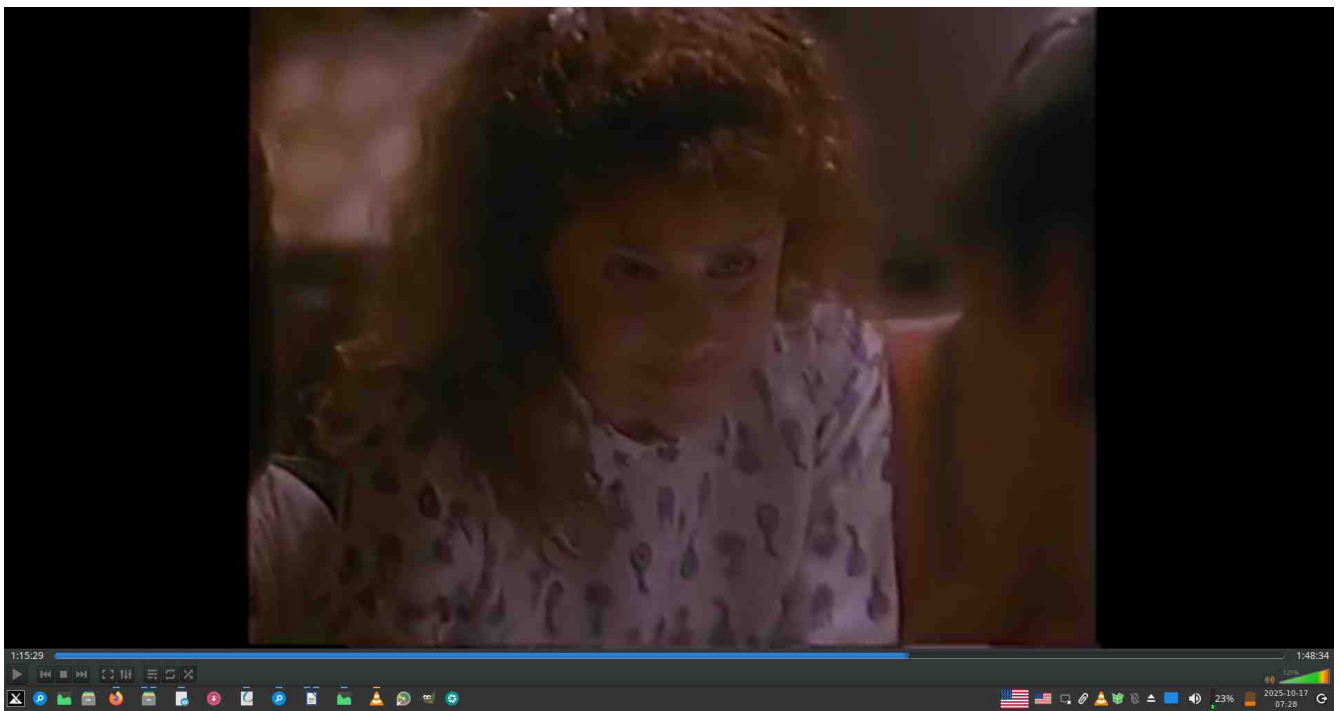
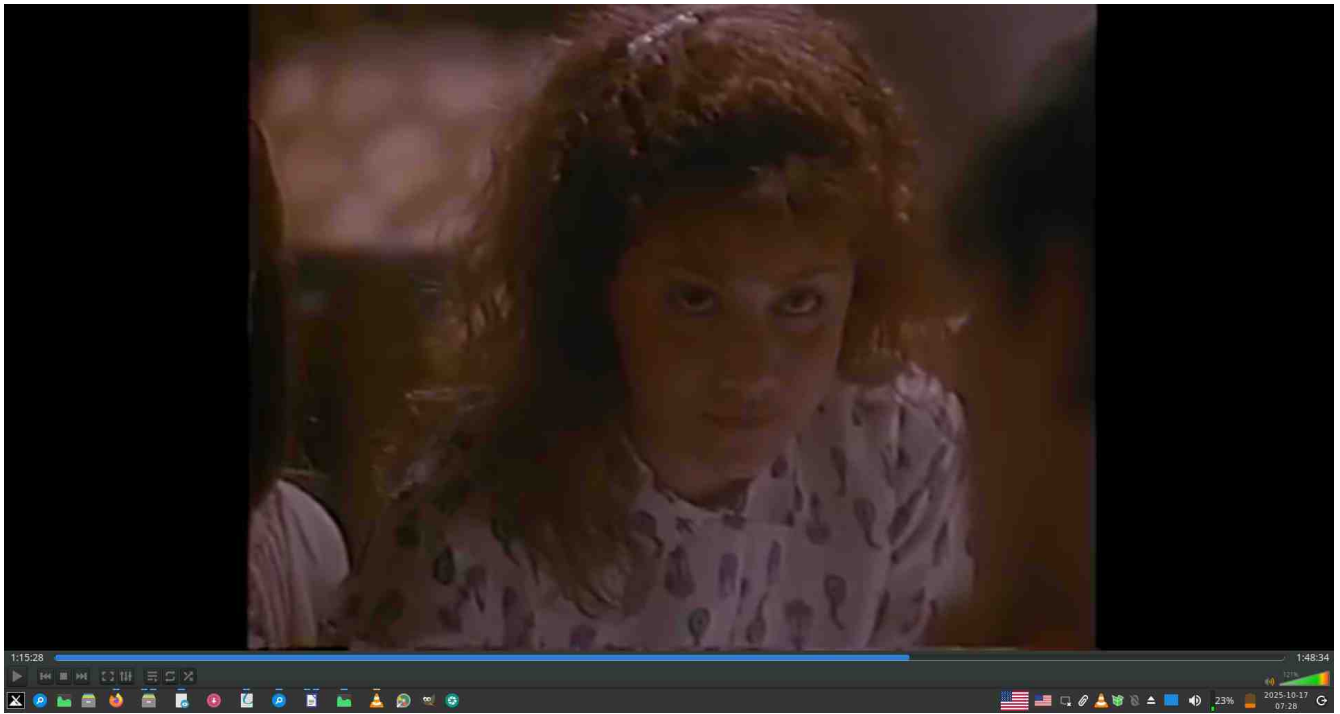
Her resemblance with a Brittany Murphy much older than her age at the time of shooting the film must not have been accidental, it corroborates the presumption that with this film the american Illuminati had Tzvi Ratner-Stauber “prepared” [21, minute 25] for his long-term relationship with Brittany Murphy and strove to accomplish it, on the basis of the approximate idea: “If he can stand fast with a middle-aged italian woman, then the teen Brittany Murphy shall be a trifling matter for him.” At the same time, it reveals the special ability of the american Illuminati to foresee the evolution of the facial expression of persons.

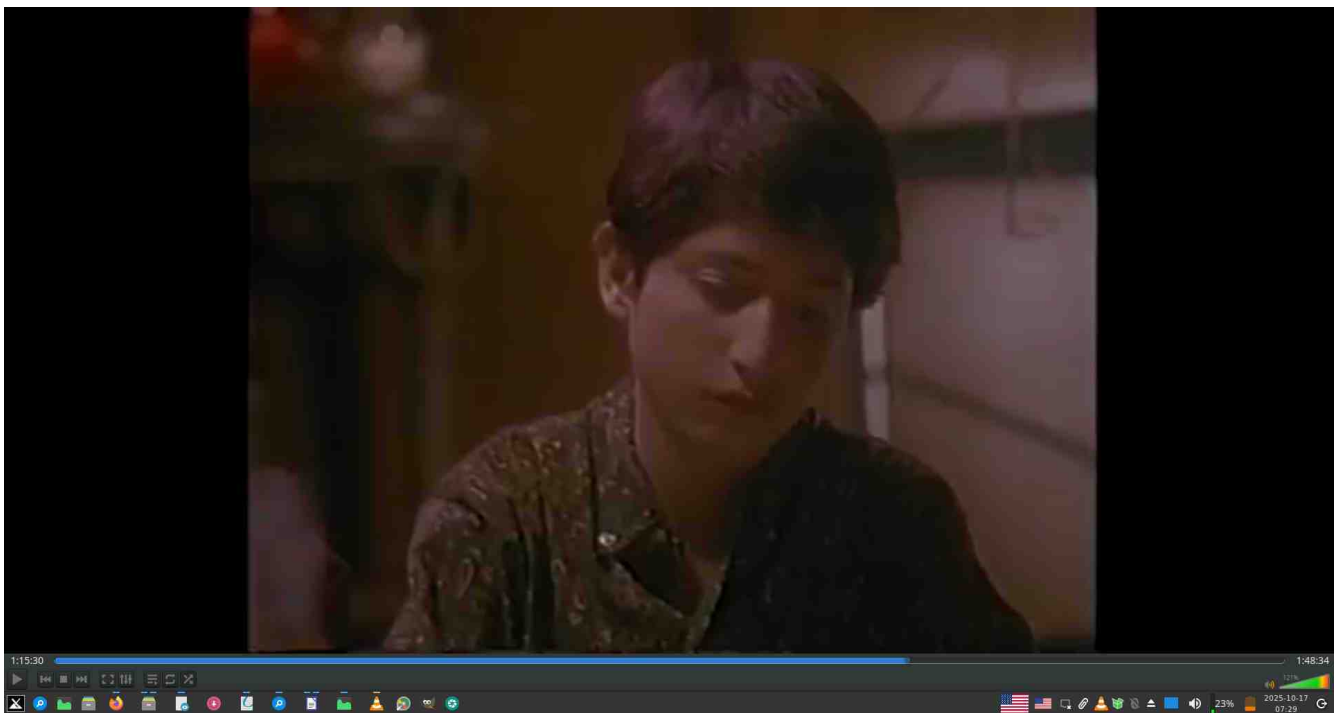
Brittany Murphy as “Elise” [63] was also subjected to a sexual programing — presumably for her “preparation” [21, minute 25] by the american Illuminati for her planned relationship with Tzvi Ratner-Stauber and her planned adolescent sexual abuse by Joe Mantegna — with the aid of a play in which the children were sitting in a ring, one of them rotated a bottle, and the one in the direction of whom the neck of the bottle was oriented when it stopped had to kiss the other. The first whom Brittany Murphy was required to kiss onscreen was not Tzvi Ratner-Stauber as “Andrew” — it would have been too corroborative relative to my respective hypotheses — [2, minutes 76 and 76]

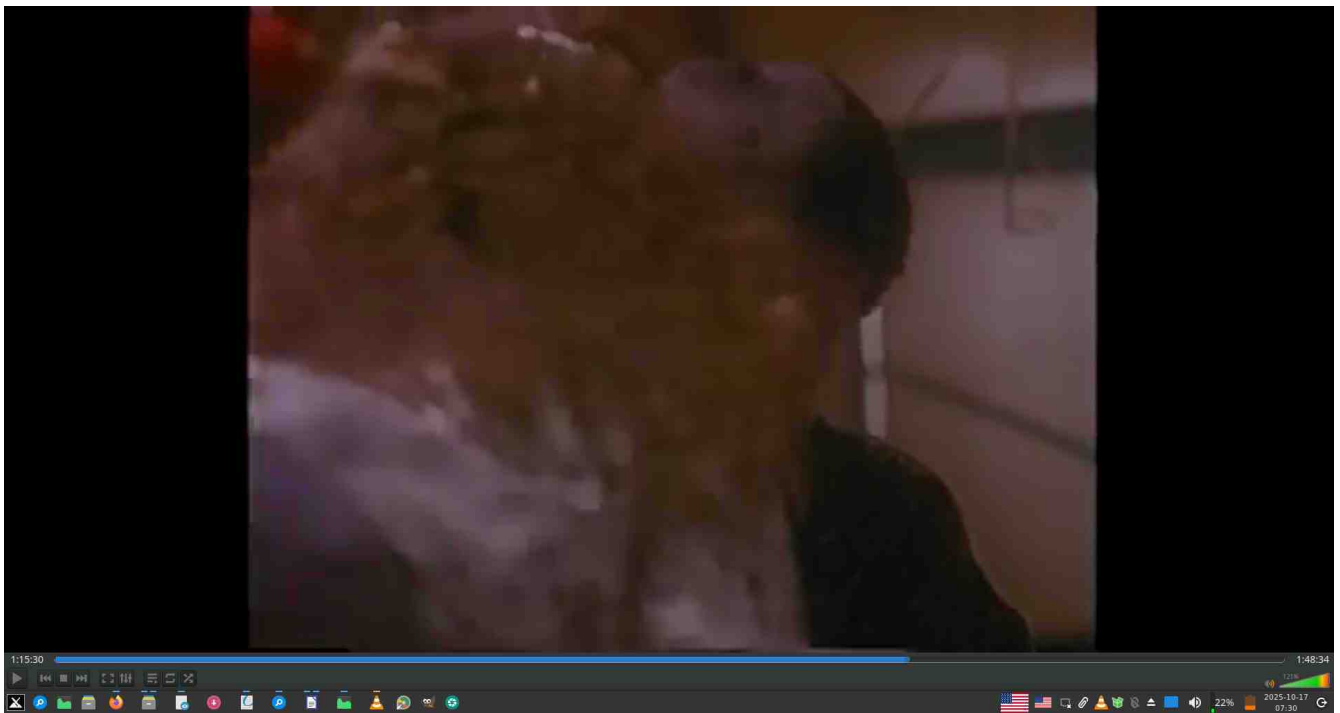
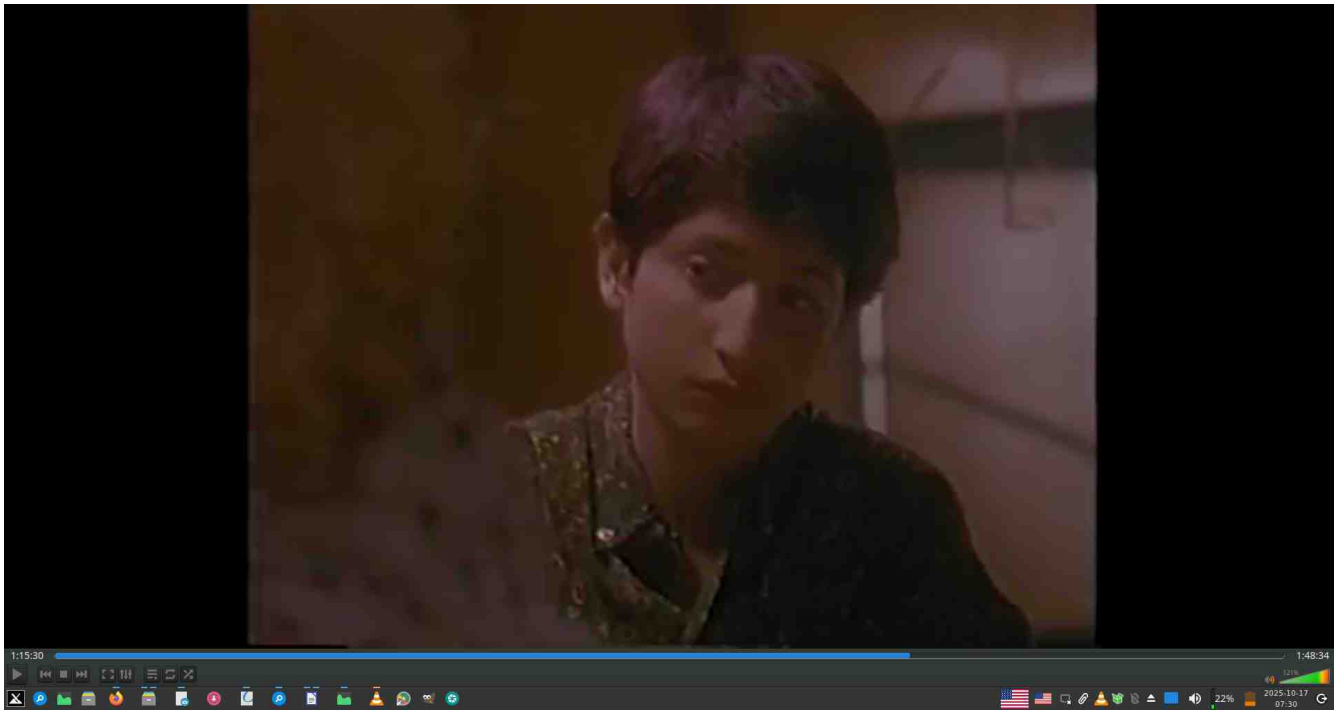


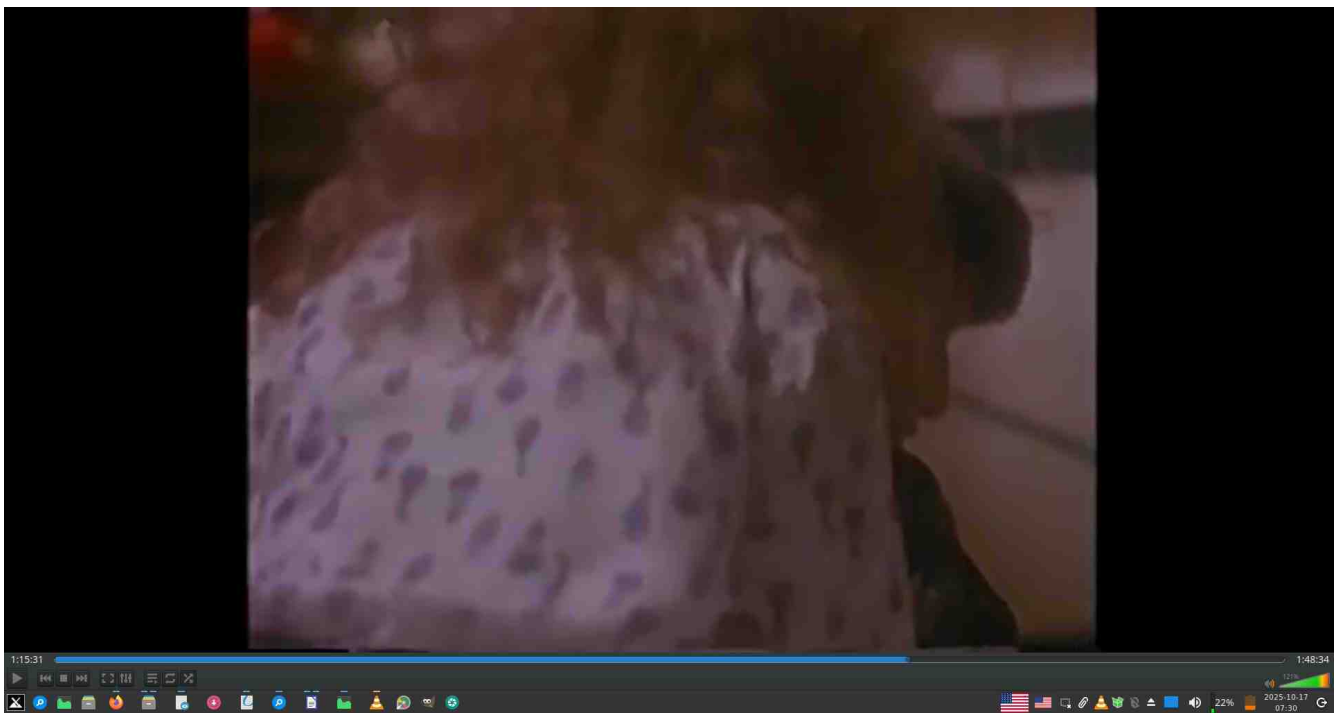


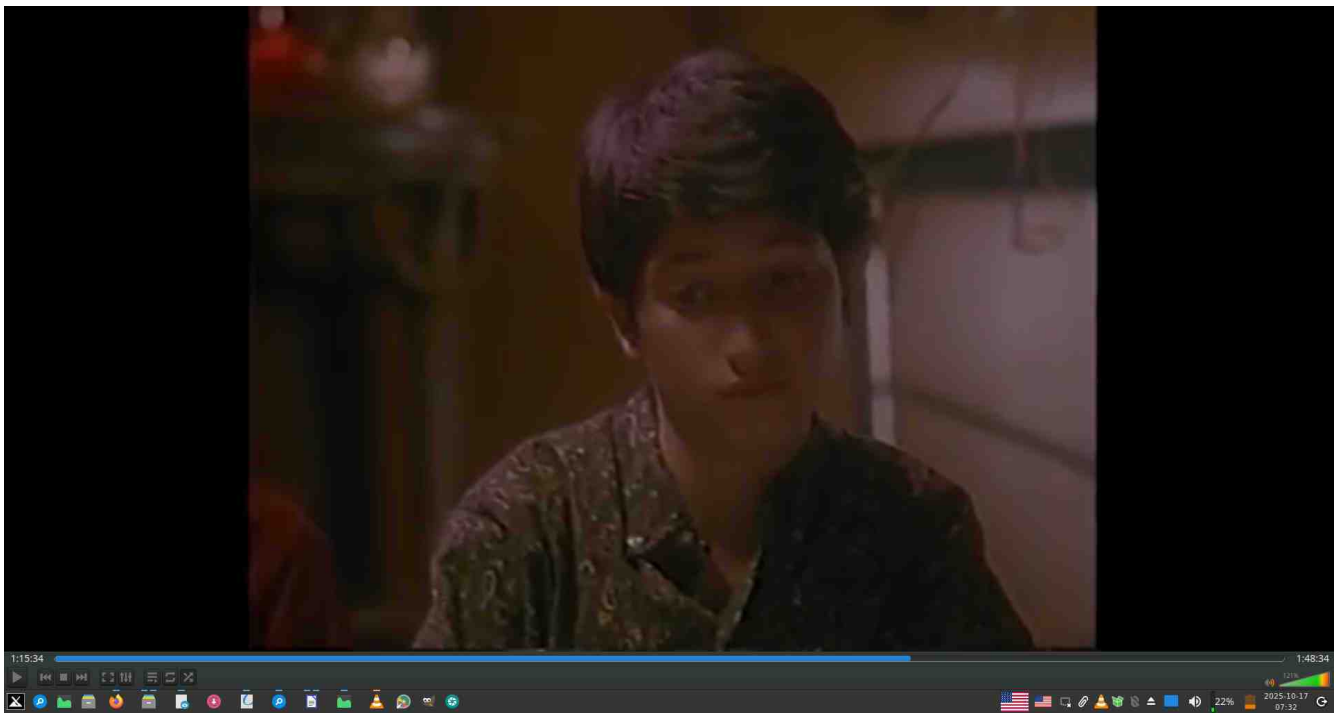
but certainly the american Illuminati could not miss this unique opportunity to sexually “hook up” [22, minute 82] her with its selected Tzvi Ratner-Stauber. However, when she was about to kiss him, he was required to turn his face aside and lean over, so that she could not do it — in the film because of the presence of “Nina”, but in real life in order to conceal his personal secret political mission relative to Brittany Murphy, to excite her by creating in her a feeling of want relative to him, namely, as it was revealed in her second film, to “have her wanting more”, [3, minute 33] and to let her know that the make-up of “Nina” was more attractive, which message would indeed be followed by her later — and she was required to sit back disappointed: [2, minutes 76, 76, 76, 76, 76, 76, 76, 76, 76, 76, 76 and 76]

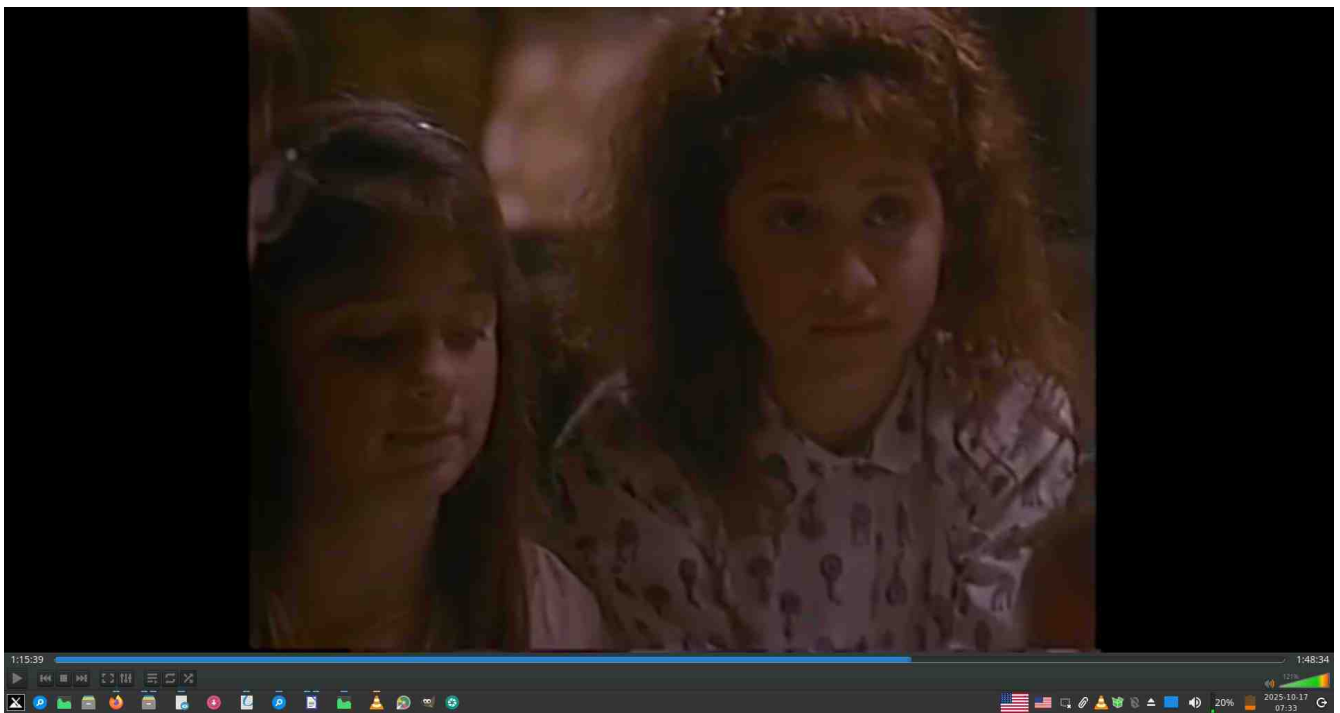
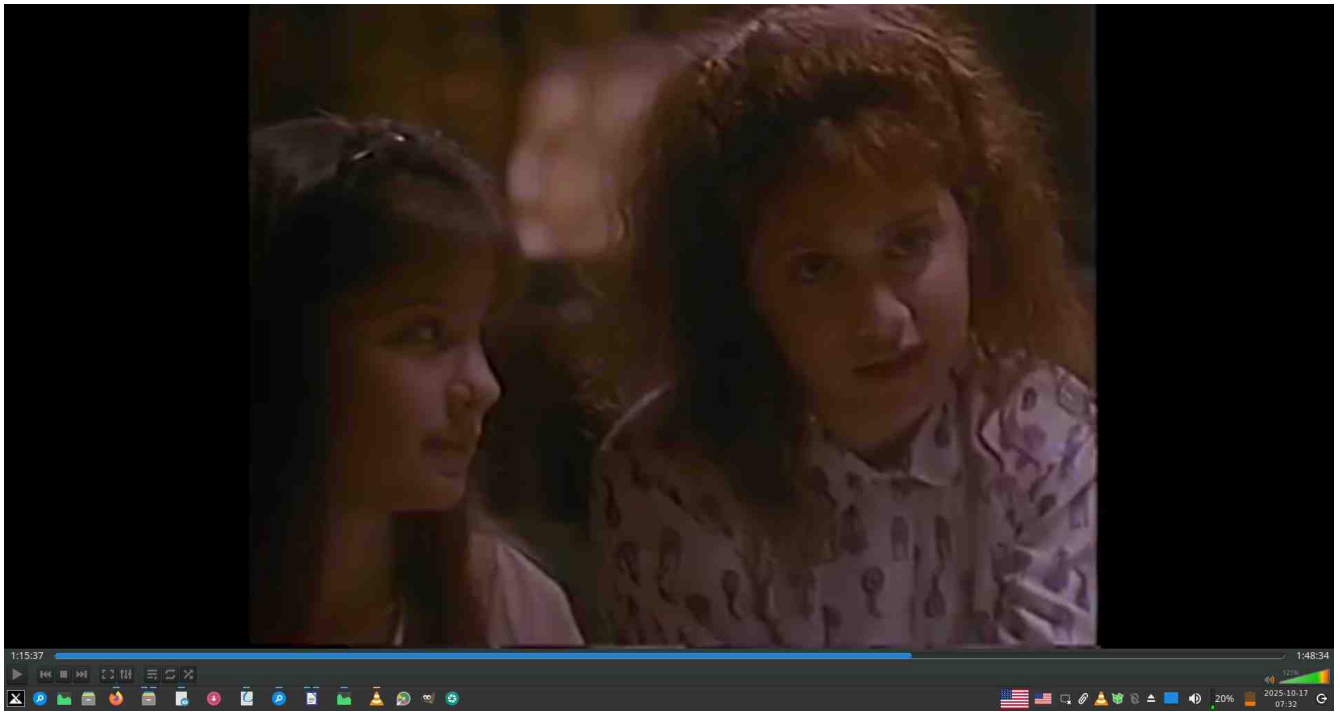




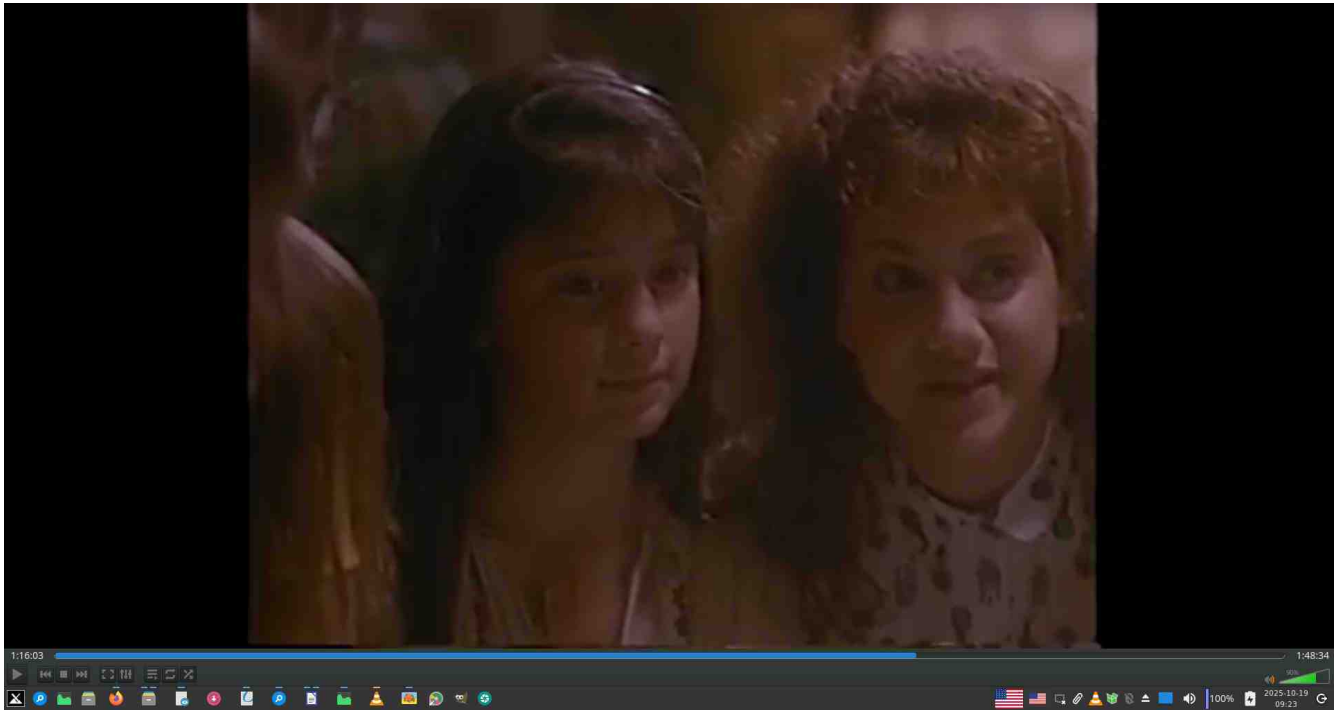


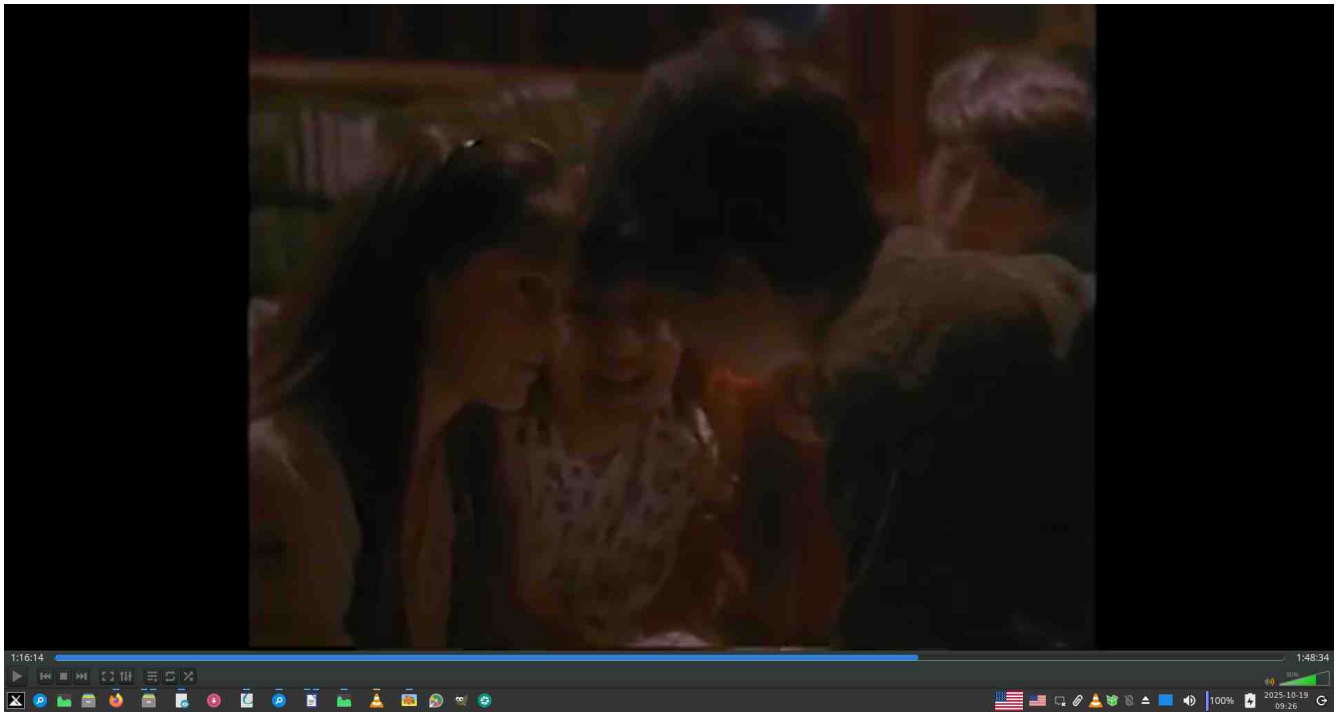






And, in order for all the personal secret political purposes of the scene to be attained, there had to follow the kissing of “Nina” by Tzvi Ratner-Stauber, which could be expected to create even jealousy in Brittany Murphy: [2, minutes 77, 77, 77 and 77]



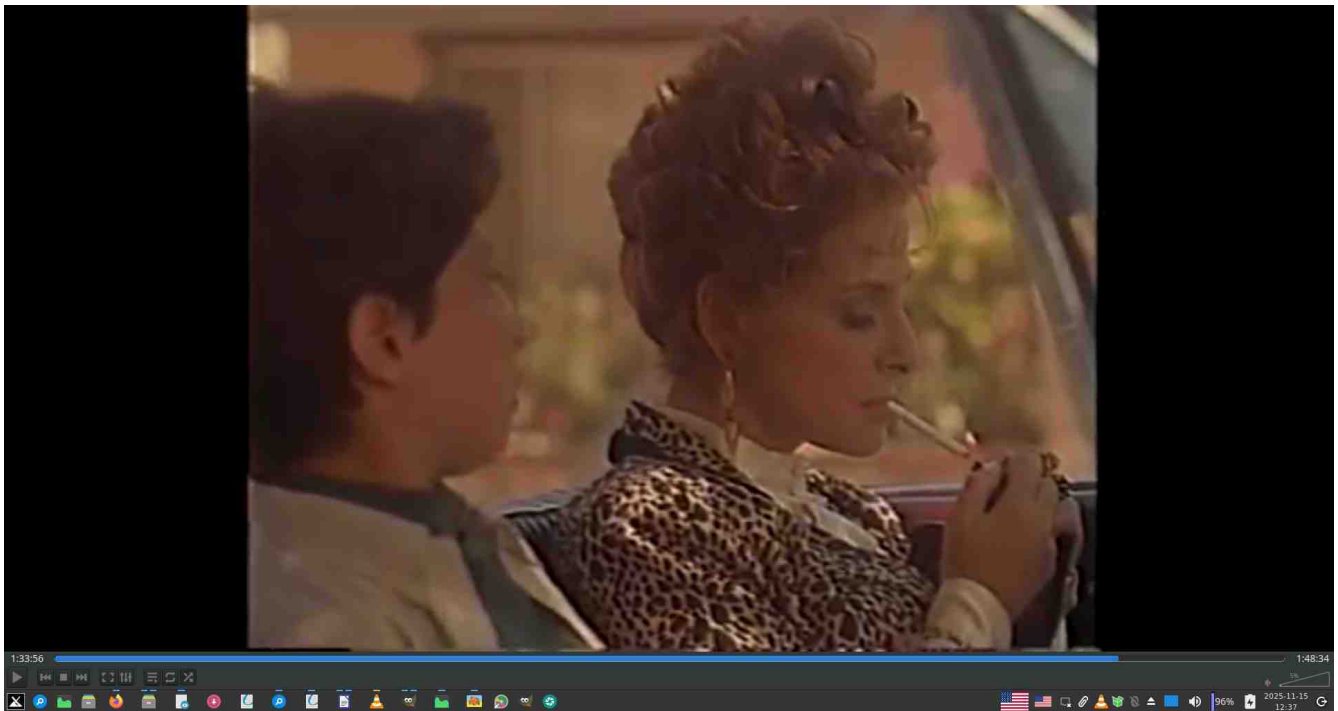
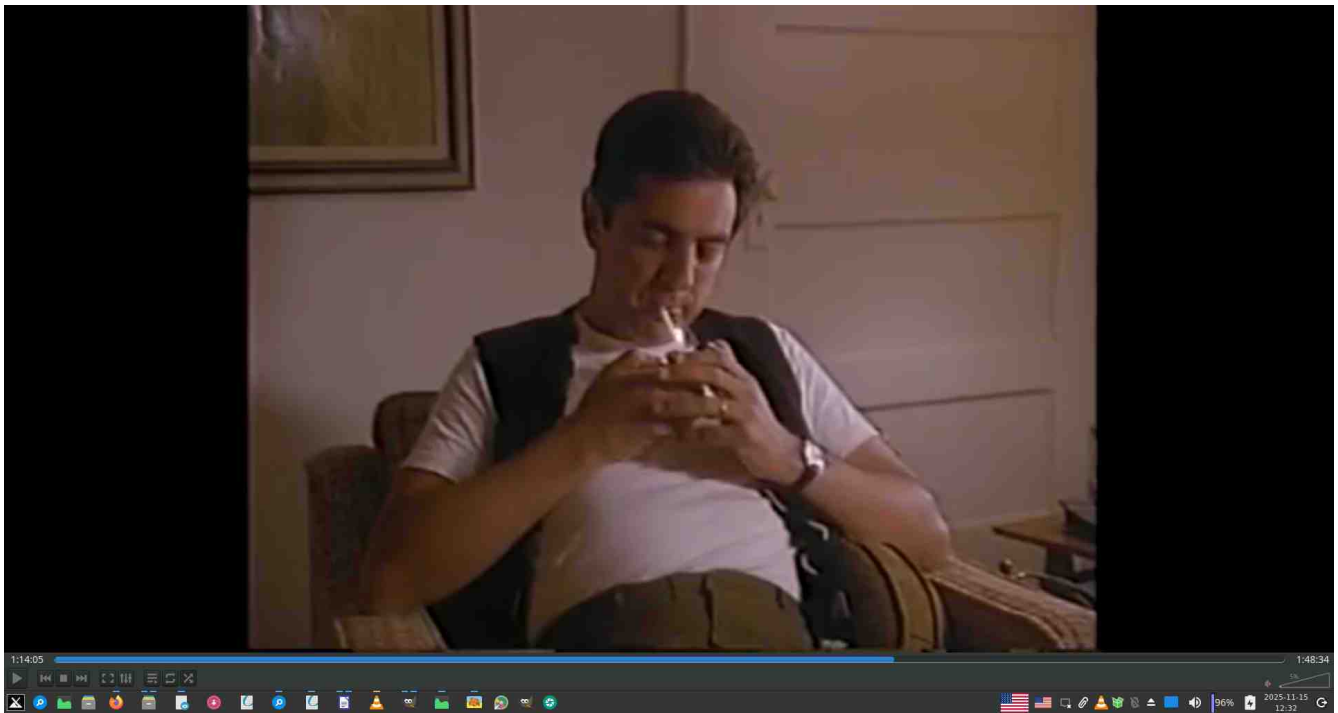




It appears that after all, as a result of the film operation “Family Prayers” of 1993, Brittany Murphy never accepted Tzvi Ratner-Stauber in her private life as a boyfriend, and Sharon Murphy never accepted Joe Mantegna in her private life as a manfriend or a husband, namely they declined to do what would have presumably negatively affect their personal security. And, in a more or less sentimental or cognitive way, but they must have been the first to feel or become conscious of that. It can be presumed that this was the time around which the american Illuminati “hooked up” [22, minute 82] Brittany Murphy with the ethnically also jewish Eric Balfour and Brian Friedman within the singing group “Blessed Soul” or “Blessed With Soul” [1] [269] artistically, but sexually having failed with that as well, it decided to “prepare” [21, minute 25] the ethnically also jewish Simon Monjack of “orthodox jewish tradition” [268] as its particular kind of “svengali” [383] or “handler”, adjusted to the particular person and particular circumstances of Brittany Murphy, for carrying out the missions relative to her which it had not managed to do with the declined Tzvi Ratner-Stauber and Joe Mantegna. Simon Monjack would be ready to “hook up” [22, minute 82] and would indeed “hook up” Brittany Murphy in around 1994, when she was around 17 years of age. [69] However, she prudently accepted him only as an occasional friend for around 13 years, till 2007, [1] the time until which the american Illuminati had to be waiting for her to accept him for the role of husband, and so to achieve its respective purposes relative to Brittany Murphy for which it had done and spent so much since around 1991. Brittany Murphy had never got in the position to reveal her information, knowledge and considerations relative to the above-mentioned three “mind-bogglingly mysterious” [29, minute 44] and suspicious figures of her life, as means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati, presumably because those contents would have been a part of her “offer of deliverance special”, [6, minute 41] which the american Illuminati must have prevented with having her assassinated.

The film presumably implemented the sexual-addiction guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, by formulating and programing “fellatio” [12, minute 19] with lighting a cigarette with a lighter, with characters

other than that of hers, in a scene without her: [2, minutes 75 and 94]

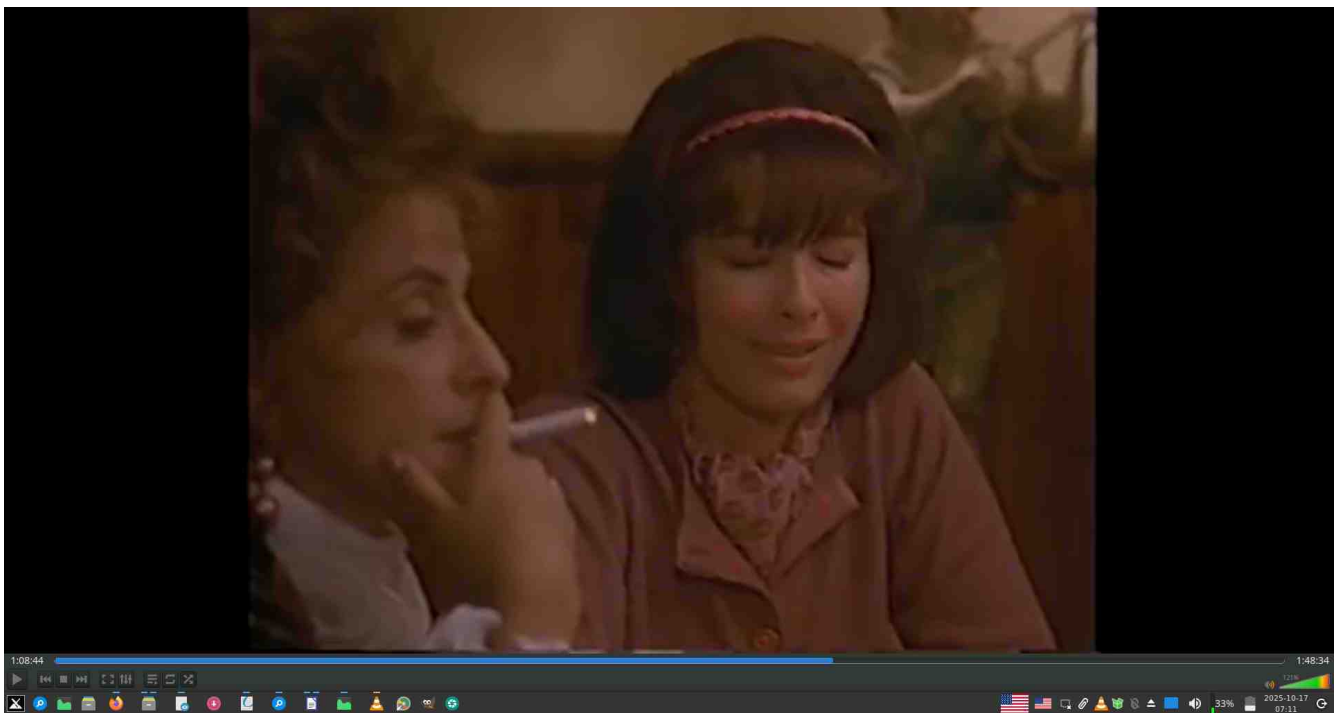
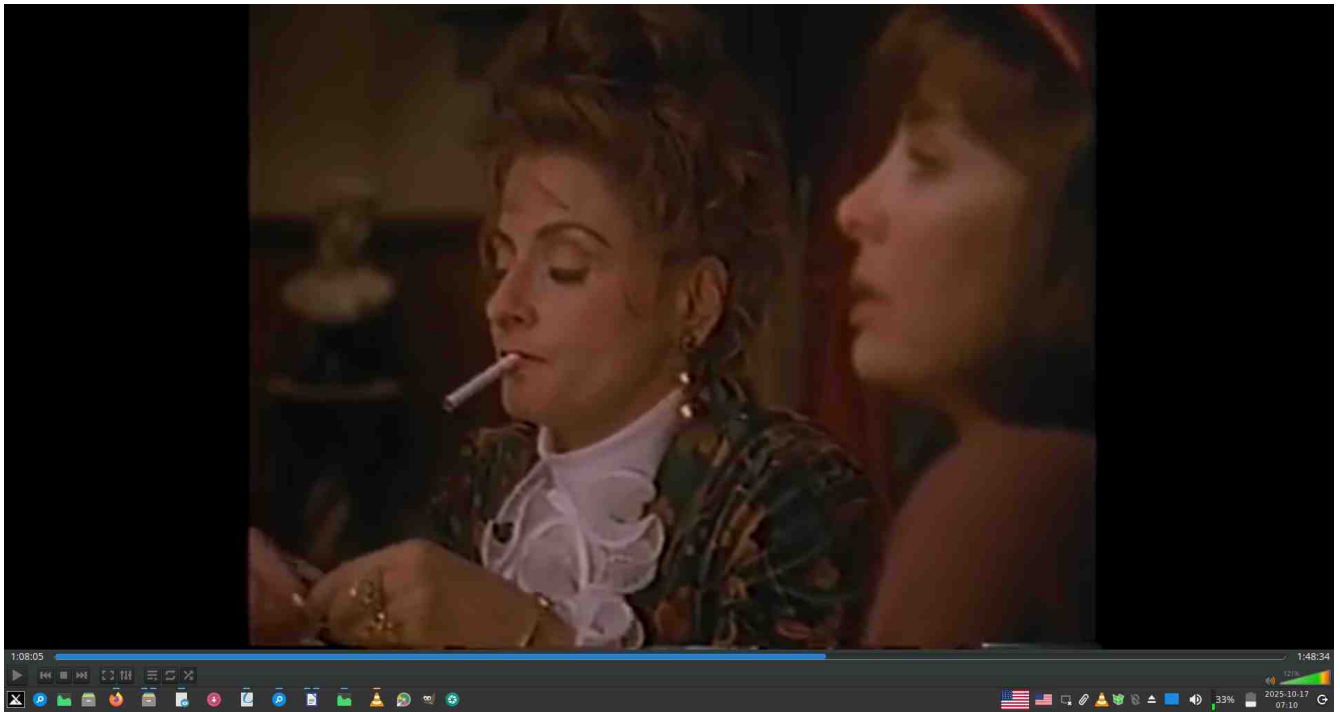


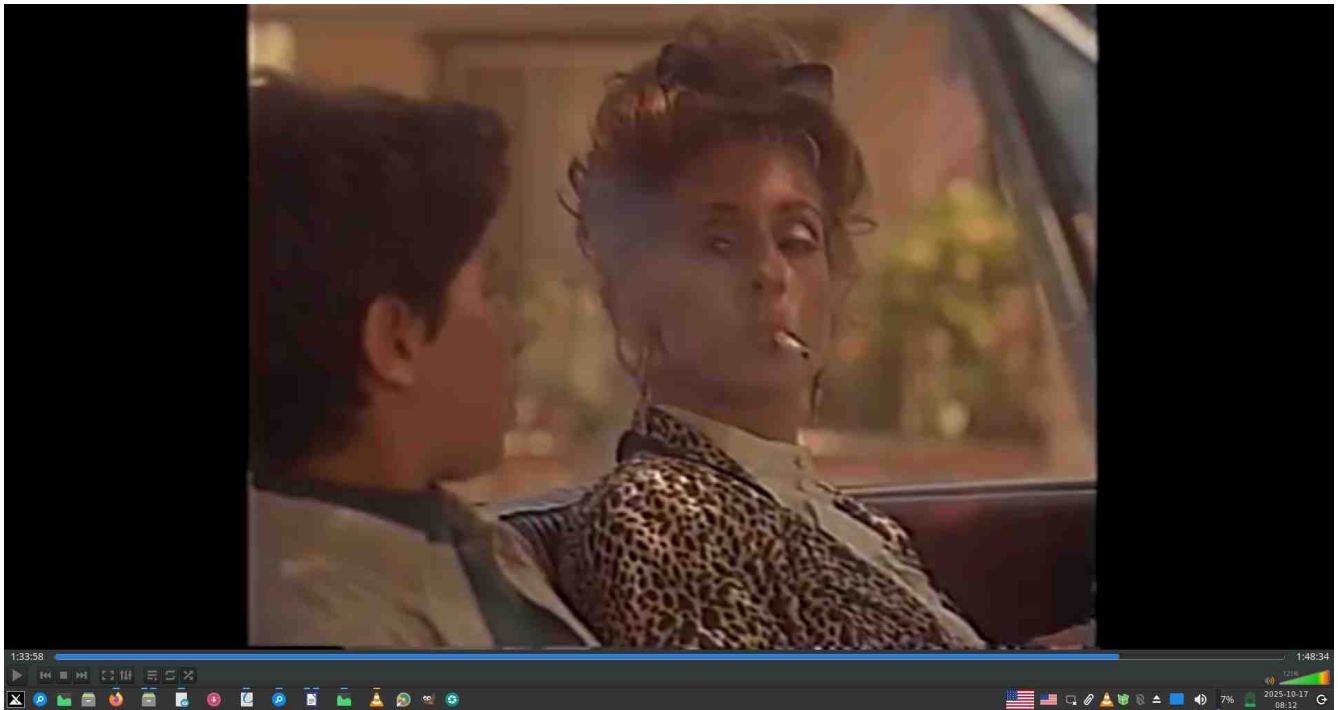
The film entitled “Family Prayers” of 1993 presumably also implemented the tobacco-addiction guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with characters other than that of hers, in a scene without her: [2, minutes 17, 18, 32, 36, 47, 65, 69, 69 and 94]











The film reveals one more possible purpose of the star-creating and -utilizing guideline of the national secret policy of the american Illuminati generally, and one more reason why it “adopted” [3, minute 23] Brittany Murphy for stardom particularly, when presenting the image of Albert Einstein as an element not only of the “jewish pride”, because he was jewish by ethnical origin, with Paul Reiser as “Dan Linder” showing Tzvi Ratner-Stauber as “Andrew” a photo and buying him a badge with the photo of Albert Einstein, but also an element of the “american pride”, because he immigrated into the USA, brought into prominence by showing its national flag in the background: [2, minutes 40, 72 and 82]





Therefore, the image of Brittany Murphy as an international film star has enhanced the concepts of “italian pride” and “american pride”. More generally, the acts of the jewish ethnical secret political organization in the USA. of the jewish national secret political organization and of the american national secret political organization reflected by the above scenes reveal the general tendency of the ethnical and the national secret political organizations to utilize individuals in their own “ethnical” or “national” interests.

The film of Brittany Murphy entitled “Family Prayers” of 1993 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

According to its copyright notice, this film was finished in 1991. My process of emigration from Romania — or rather migration — had begun in 1982, and with some interruptions continued up to the present. Therefore, at the time of making the film my appearance in the USA was already possible. [For further details, see my book entitled “My Experiences Conditioning the Development of my Concept of Ethnical or National Secret Political Organization”.]

The first name “Martin” has presumably been one of my coded names in the secret communications of at least the english-speaking national secret political organizations: [Martin → ar + in → ADORJÁN István, which is my name in hungarian order.] Accordingly, the leading character “Martin Jacobs” of this film, required to be acted by Joe Mantegna, can be presumed to have represented one of my possible paths of life in the USA, in conformity with the respective interests and concoction of the american Illuminati. The presence in the background of the initial scene of the film of a merchant ship, and in the foreground of the family of “Martin” can be presumed to represent the possibility according to which i arrive in the USA with a merchant ship, and found a family there: [Note: I attempted to illegally emigrate from Romania with a merchant ship from the port of Constantza in 1988.] [2, minute 2]



Further, with the presence at the head of Anne Archer as “Rita Jacobs” of a christian cross on the wall in the background, the american Illuminati may have programed the following approximate message to my person: “if you marry a pretty and charming woman like Anne Archer, then i will concoct you a christian,” as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [2, minute 49]



The american Illuminati could foresee that i would write books, at least the four books about my four illegal fleeing attempts between 1986 and 1989, which i wrote indeed between 1994 and 2000. One way to publish my books has been to marry a woman willing and able to finance that publication activity. In this private and not professional way, the initially possible and foreseen, and now real scientific contents of my books can become a kind of “Laws of Murphy” in the public opinion, in a measure in which they would not have been successfully plagiarized by secret agents of the ethnical and the national secret political organizations. This personal secret political aspect of my life might have been one more possible reason why Brittany Murphy was “adopted” [3, minute 23] for stardom by the american Illuminati presumably in 1987 or earlier, she representing first of all herself till her assassination, but also all other women who could finance the publication of my books, formulated and programed metaphorically with the phrase “opening of Pandora’s box”, [71, minutes 26-27] “Pandora” being another coded name of mine as creator of books: [Pandora → adora → Adorján.] This presumption can be corroborated with the remark of Alicia Silverstone as “Cher Horowitz” in the film entitled “Clueless” of 1995: “She is so adorably clueless. We’ve got to adopt her,” [3, minute 23] in which the root of the word “adorably” is another coded name of mine: [ador → Adorján,] referring to the approximate personal secret political conception of the american Illuminati: “Brittany Murphy is clueless, like István ADORJÁN, so that we should adopt her to serve as a bait to him.” And indeed: it was a good choice, but unfortunately she was “abandoned”, as expressed, formulated, and programed with her film entitled “Abandoned” of 2010.

2.2. The film entitled “Clueless” of 1995

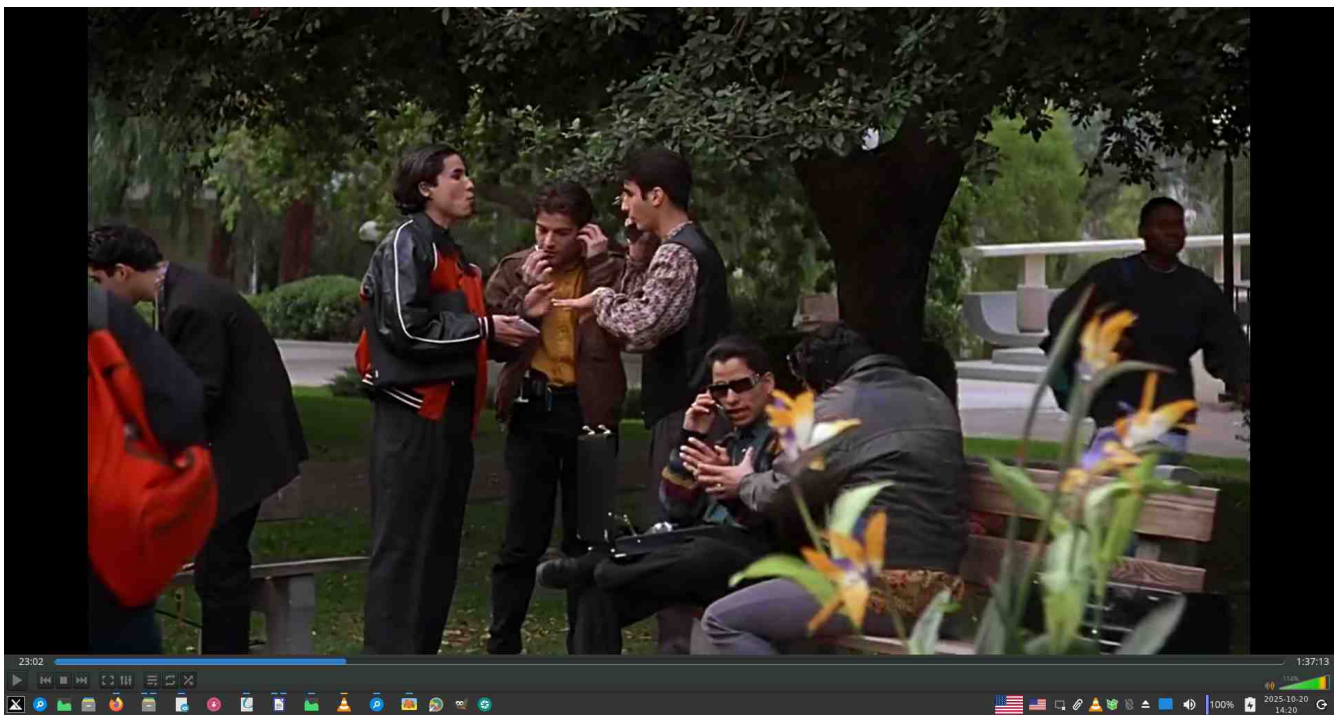
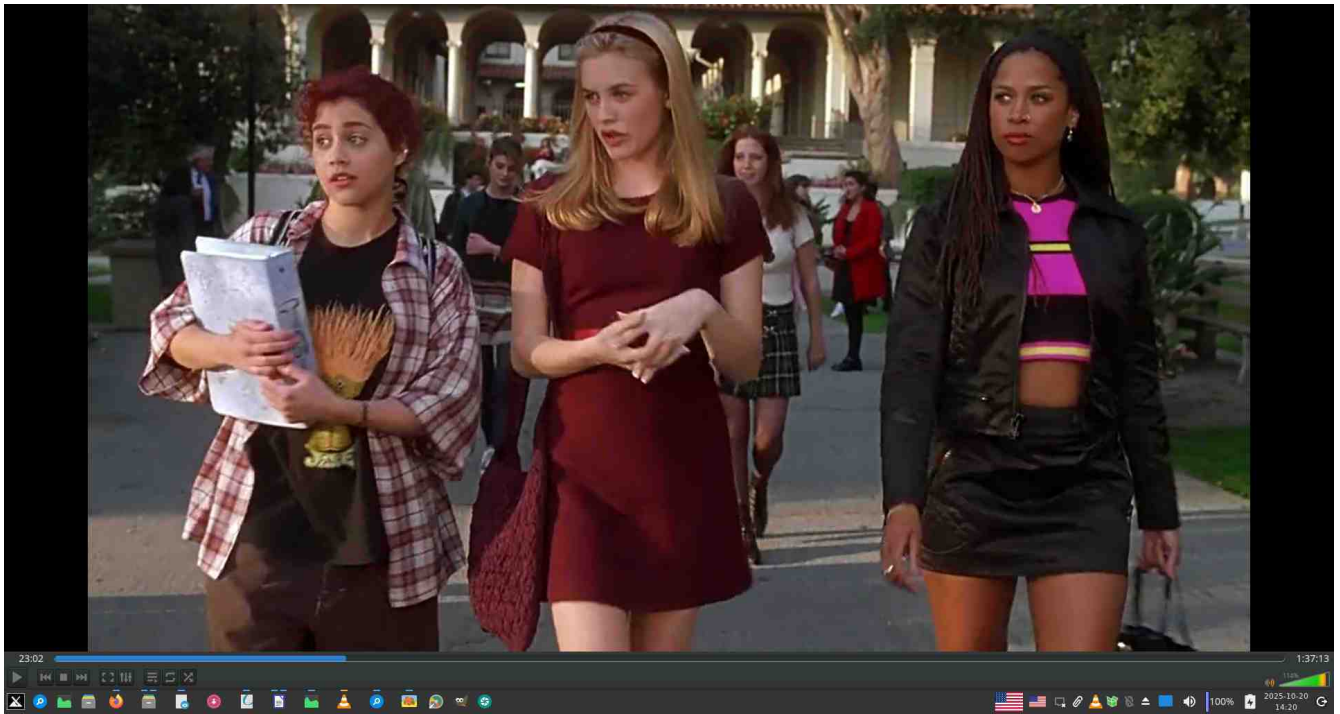
With this film — shot presumably in autumn 1994 — Brittany Murphy was onscreen-“hooked up”

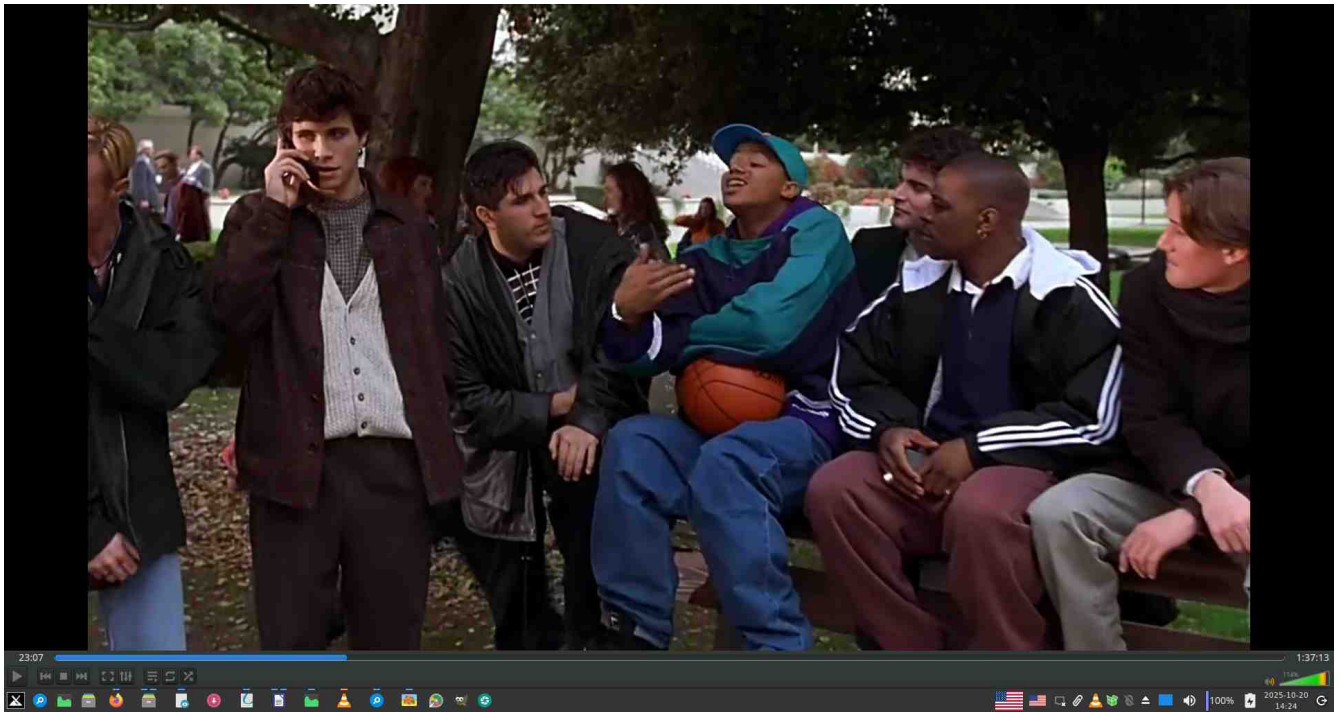
[22, minute 82] and confronted with the more employed actresses Alicia Silverstone awarded around 2 times till the shooting of this film, and Stacey Dash, as well as with the more employed actors Breckin Meyer, Jeremy Sisto, and Donald Faison, and the established actor Dan Hedaya. They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

A subject of this film is coming of age at around 17 years, according to the north-american standard. A subject of the first film of Brittany Murphy entitled "Family Prayers" of 1993 is coming of age at around 13 years, according to the conservative jewish standard. In 1991 and 1994 Brittany Murphy was coming of age according to both the above respective standards. These facts corroborate the hypothesis that the films in which Brittany Murphy was required to act were adjusted to her person and the purposes of the personal secret policy of "breaking" [11, minute 63] and "choking" [404] her of the american Illuminati. For the character of "Tai" it was needed a "clueless" girl, who "did not fit in with the others, and was lost in this world"; [37, Part 1, minute 20] and that was exactly Brittany Murphy, because it was she who had inspired that character of her "adoption" [3, minute 23] for a Hollywood film career and stardom.

Between finishing in 1995 the film of Brittany Murphy entitled "Clueless" of 1995 and finishing in 1991 her film entitled "Family Prayers" of 1993 there is a gap of around four years. This is by far the longest gap between two consecutive films of hers in her entire film career. According to my considerations under the point 3, Brittany Murphy must have been "hooked up" [22, minute 82] with Simon Monjack around 1994, namely presumably before making her film entitled "Clueless" of 1995. This substantiates the hypothesis that in the above gap of around four years the american Illuminati was striving to set up its system of controlling Brittany Murphy, not only primarily with Tzvi Ratner-Stauber and Joe Mantegna, but immediately after that also with the ethnically also jewish Eric Balfour and Brian Friedman, and then finally with "preparing" [21, minute 25] Simon Monjack and "hooking up" her with him, making special efforts to introduce them in her private life, but owing to her prudence it failed: at that time, she must have been the first to experience, feel, and find out who they all were, and what they were looking for in her real life. This must have been important for it, because the existence or absence of such a controlling system determined the kinds of films which were to be made with Brittany Murphy, as those were means of its personal secret policy of "breaking" [11, minute 63] and "choking" [404] her.

At the presumed time of shooting the film entitled "Clueless" of 1995 in autumn 1994, Brittany Murphy was around 17 years of age, [1] at which the legal possibility of her marriage could not be disregarded by the american Illuminati. After Brittany Murphy had declined to venture into a relationship not only primarily with Tzvi Ratner-Stauber, but also subsequently with Simon Monjack, as well as Sharon Murphy had also declined to venture into a relationship at least with Joe Mantegna, in order to increase to the maximum the probability of successfully "hooking up" [22, minute 82] Brittany Murphy with a personal secret political male "bait" [191, minute 61] for the role of "man of the house", [2, minute 92] with this film the american Illuminati placed her in social environments with the maximum density of boys per surface unit, which could be achieved in a high school or a dancing-hall: [3, minutes 24, 24, 24, 31, 58, 58 and 70]









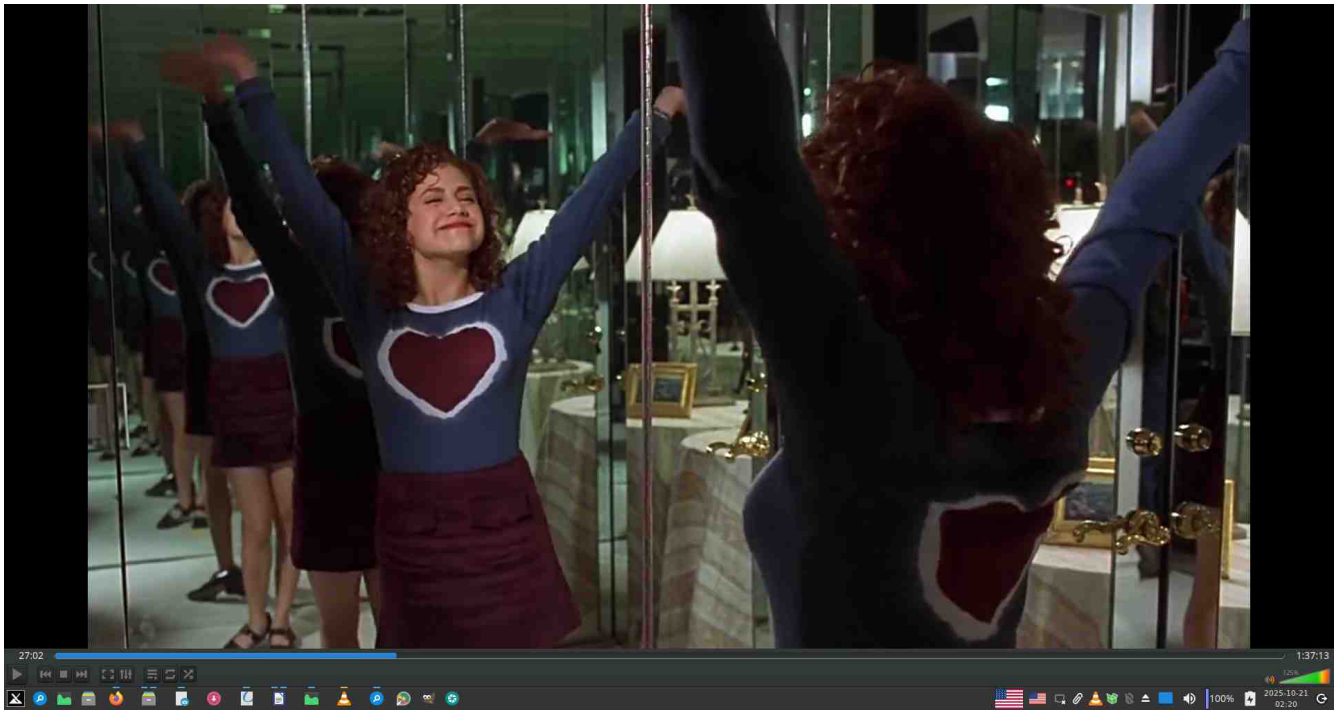
With this film, the american Illuminati revealed in the first place to Brittany Murphy the “stuff” [3, minute 29] that “adopting” [3, minute 23] her means “devoting itself so generously to someone else, [3, minute 29] taking her lost soul, doing her a makeover, [3, minute 26] and making her well-dressed and popular”, [3, minute 29] in order that they “do something good for mankind or the planet”, [3, minute 28] a purpose presumably inspired from the humanist mentality of Brittany Murphy. Within the USA, this reflects an extreme ethnically english position committed exclusively to the ethnically english values, persons and communities, which cynically sees everything done by it, the local or federal governments, or even by the ethnically english persons and communities not members of the american or other english-speaking Illuminatis, to the benefit of non-english persons or communities as being “generous devotion to someone else”. So that, “doing something good for mankind or the planet” must be an also cynical mere revelation of the ideological result or conjecture of the personal secret political surveillance on Brittany Murphy of the american Illuminati. They must have known very well the fact that Brittany Murphy could not have her mother sell everything to move to Hollywood [1] with the purpose of “doing something good” exclusively for the ethnically italian persons and communities in the USA, Italy, or anywhere else on the planet. This universal mentality, of Brittany Murphy and many others, is one item which the american Illuminati particularly, and the ethnical and the national secret political organizations generally, strive to extirpate with their personal and national secret policies.

In “doing her a makeover”, [3, minute 26] Alicia Silverstone as “Cher” subjects Brittany Murphy as “Tai Frasier” [75] to a hair washing in a bathtub, what can be presumed to have been meant for a public-opinion “preparing” [21, minute 25] programming of her potential assassination had in view already in 1995 by the american Illuminati, for the case if her “adoption” [3, minute 23] would have resulted in her becoming “some sort of a monster”: [3, minute 27]



Then, Alicia Silverstone as “Cher” assists her in dressing, among others by “making over” [3, minute 26] her blouse with scissors, resulting in a short blouse meant to have her undressed as much as possible, first in front of a simple mirror programming double personality, after that in front of a complex mirror programming multiple personality, where she was required to raise her arms in the form of a V meaning “victory”, with this the american Illuminati having programmed her approximately: “Even if made over and well dressed, you will succeed only if you accept to have multiple personality in the real life”: [3, minutes 27, 28 and 28]





Alicia Silverstone was required to act two mirror scenes, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [3, minutes 1 and 8]



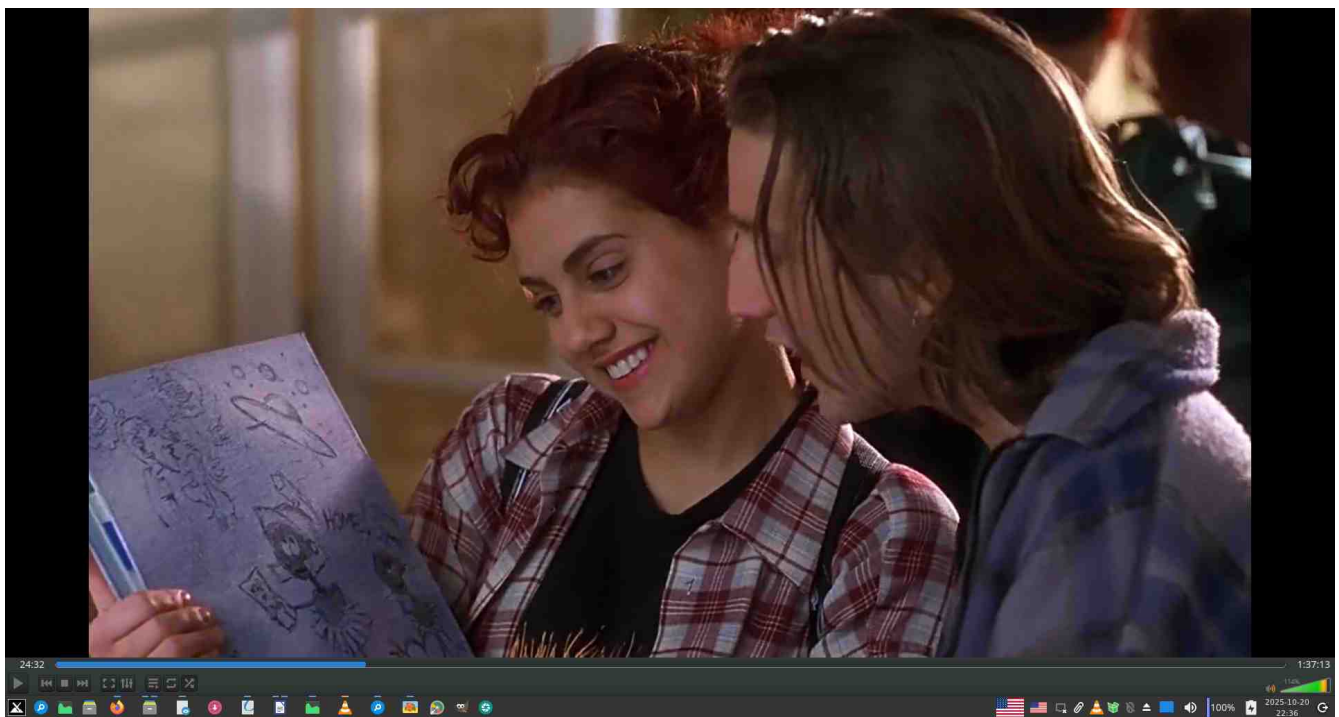


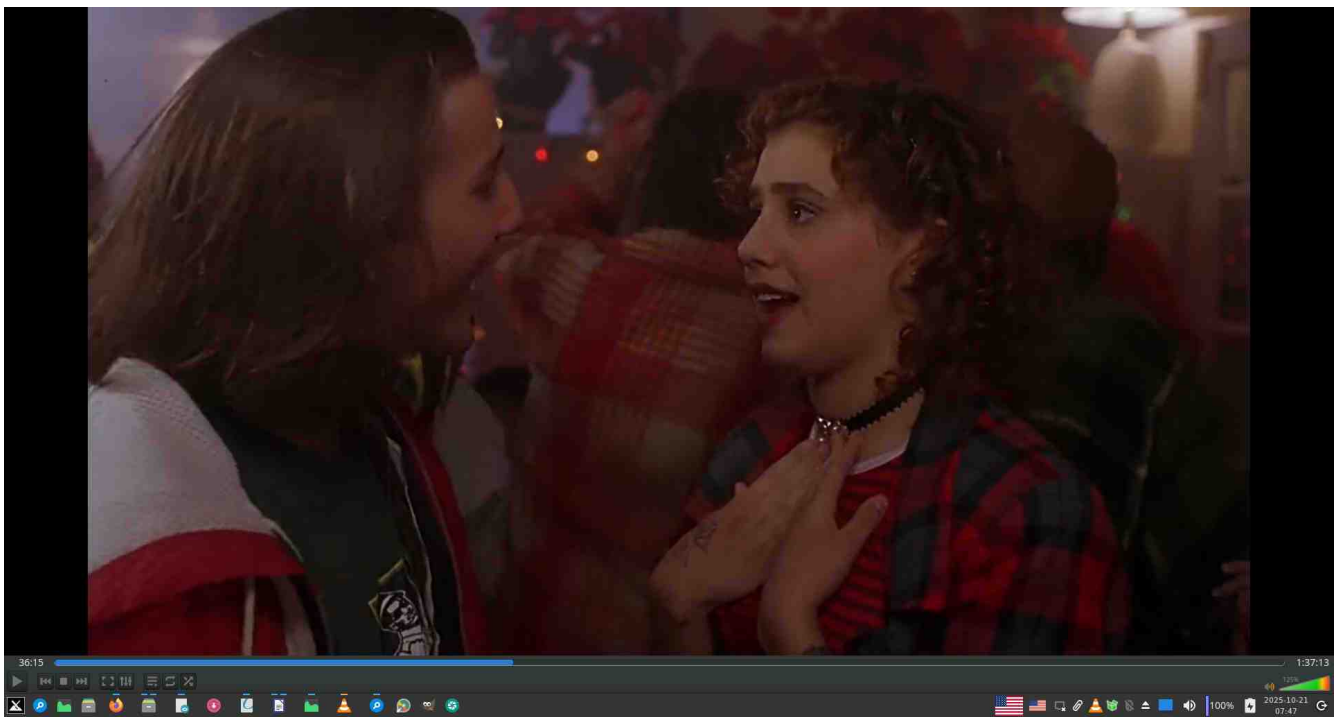
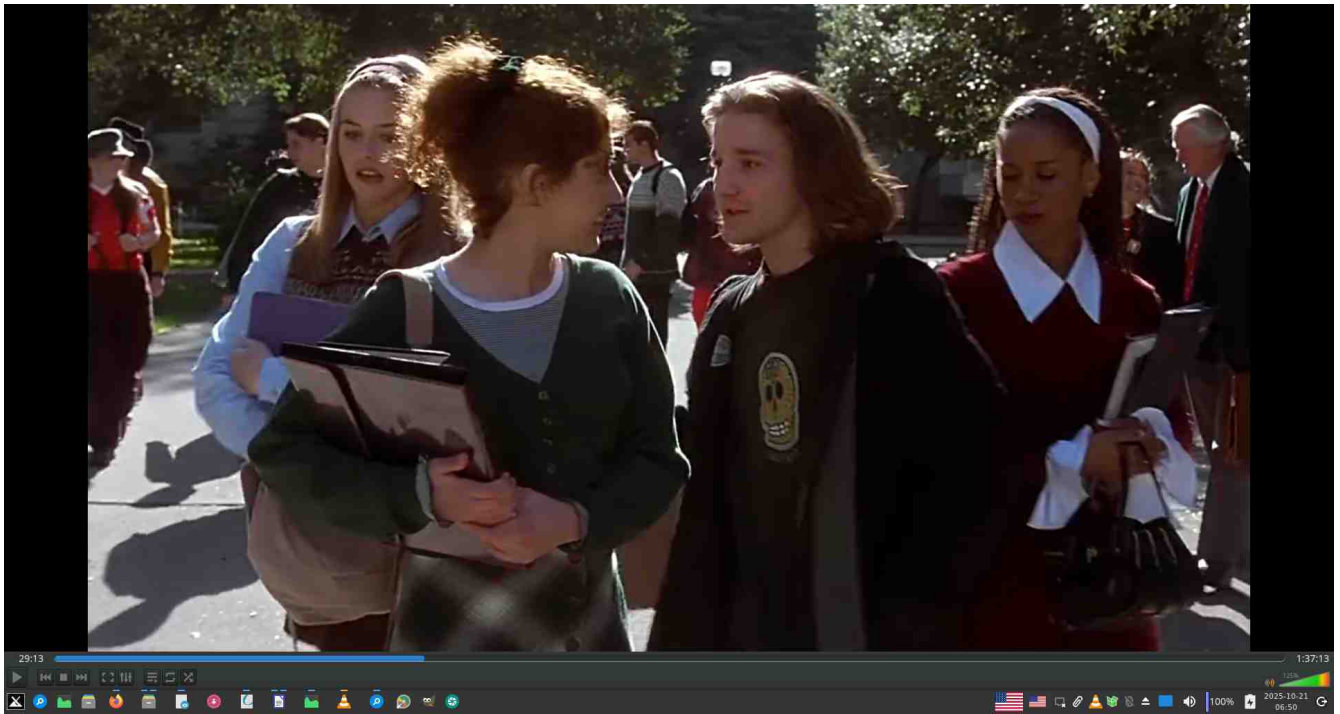
In this way, it can be presumed that in implementing the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, not only the character “Tai” was “created” [3, minute 78] by the character “Cher”, but also Brittany Murphy herself was “created” by Alicia Silverstone as “Cher” functioning as an “angel” [25, minute 128] of the american Illuminati, which character and person had been meant to function as paragons to Brittany Murphy, quality which might have been subsequently extended to other characters required to be acted by Alicia Silverstone and even to her as herself. She was jewish by ethnical origin, was initiated with the conservative judaist “bar mitzvah” ceremony, [76] just like Tzvi Ratner-Stauber as “Andrew” in the film entitled “Family Prayers” of 1992.

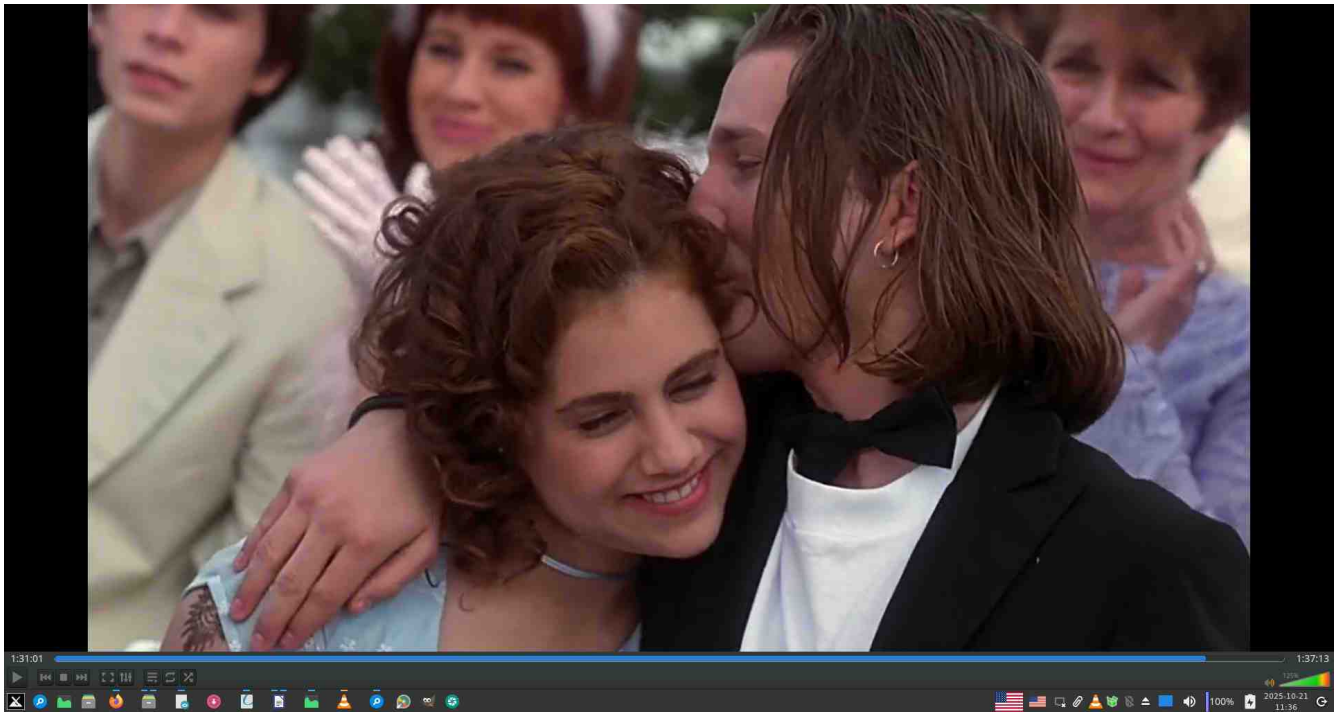
After having been initially “broken” [11, minute 63] and “choked” [404] by the “makeover”, [3, minute 26] in her further “breaking” and “choking” Brittany Murphy as “Tai” was required to be strongly looking for a boyfriend. In this, she was required to ask for the assistance of the same Alicia Silverstone as “Cher”, after she “helpfully” showed her who were “the only acceptable high-school boys for dating”. [3, minute 24] Further, Brittany Murphy as “Tai” was required to confess that: “I’m not a virgin,” [3, minute 30] what presumably was a concealment of a fact inconvenient to the american Illuminati, its purpose, and a formulation and programing of the sexual guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, rather than a revelation of her reality. It appears that the presumed chastity of Brittany Murphy at the age of around 17 years made the american Illuminati conjecture that she was lesbian or bisexual, the reason why all the actresses having been onscreen-“hooked up with” [22, minute 82] her can be considered personal secret political female “baits” [191, minute 61] to her for the role of lesbian or bisexual partner.

With the film entitled “Clueless” of 1995, the first — namely the most important — personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband — concocted with her film entitled “Family Prayers” of 1993 — in her real life, can be presumed to have been the actor Breckin Meyer of around 20 years of age. [95] He as “Travis Birkenstock” [75] was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her class-

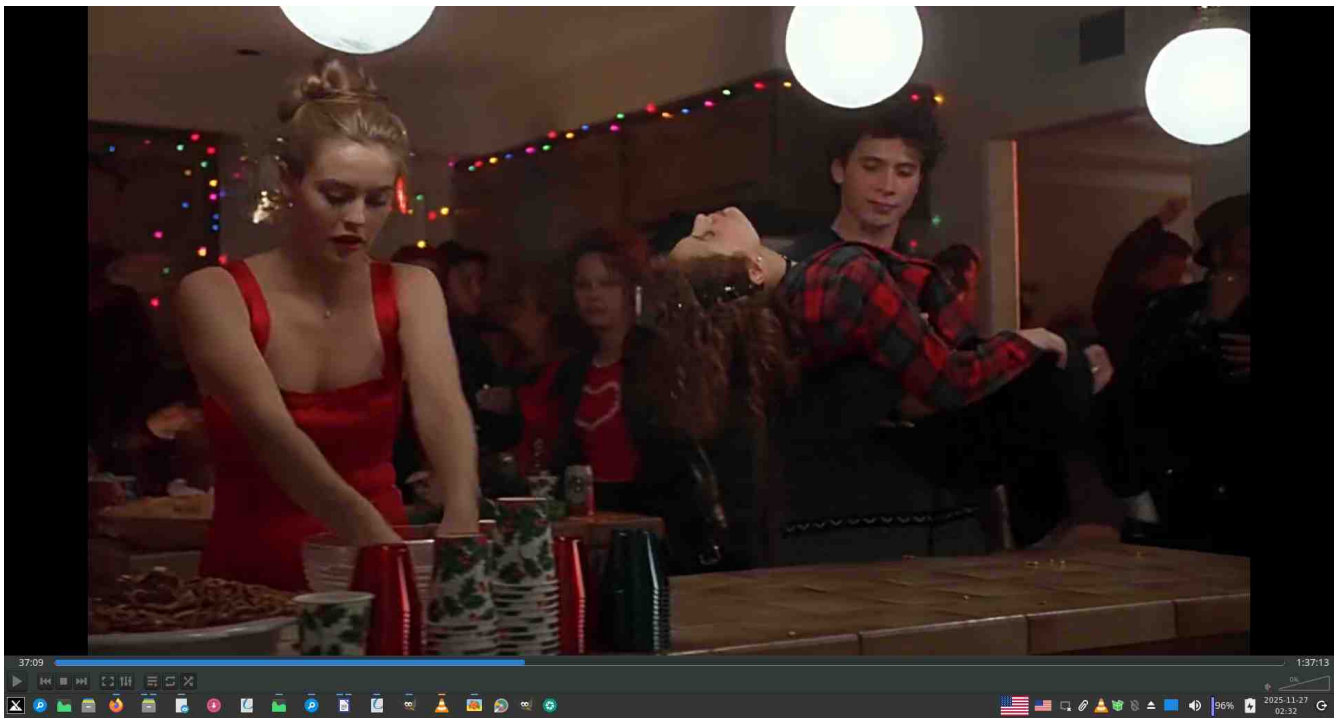
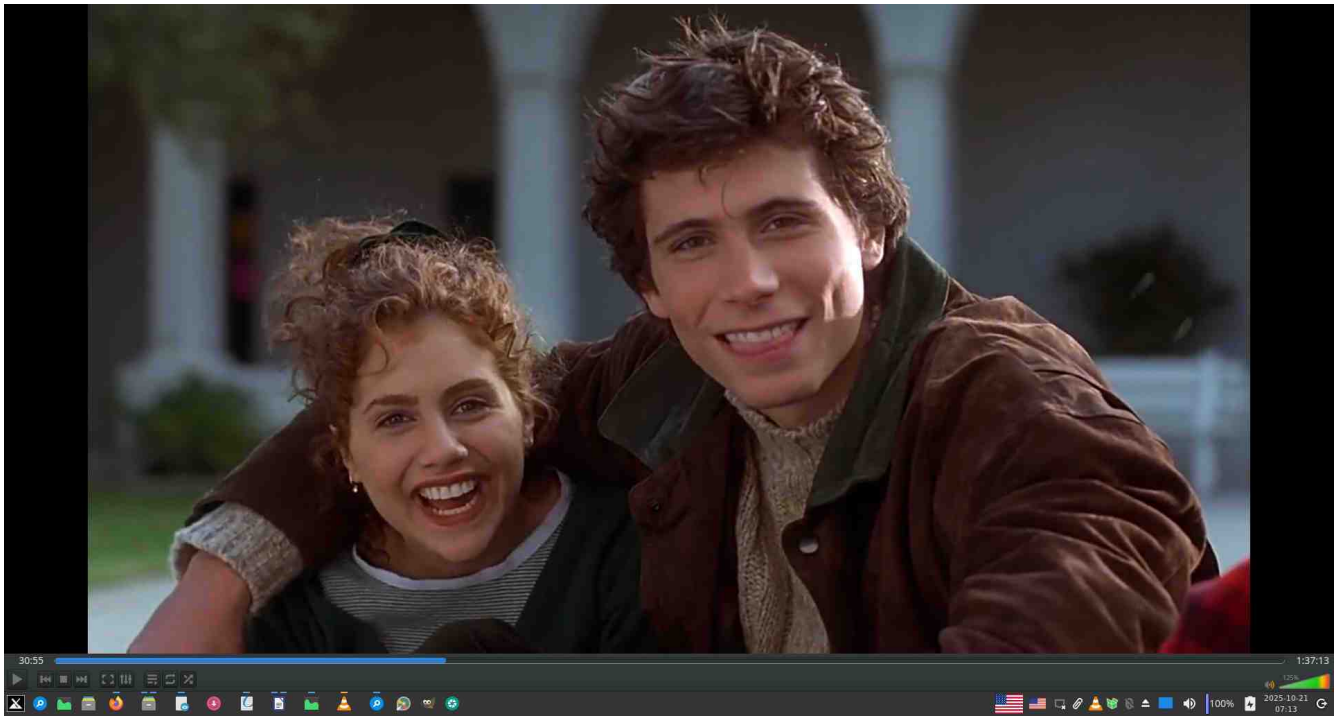
mate, with conversing, and his embracing and kissing her on the head: [3, minutes 25, 25, 30, 37 and 92]

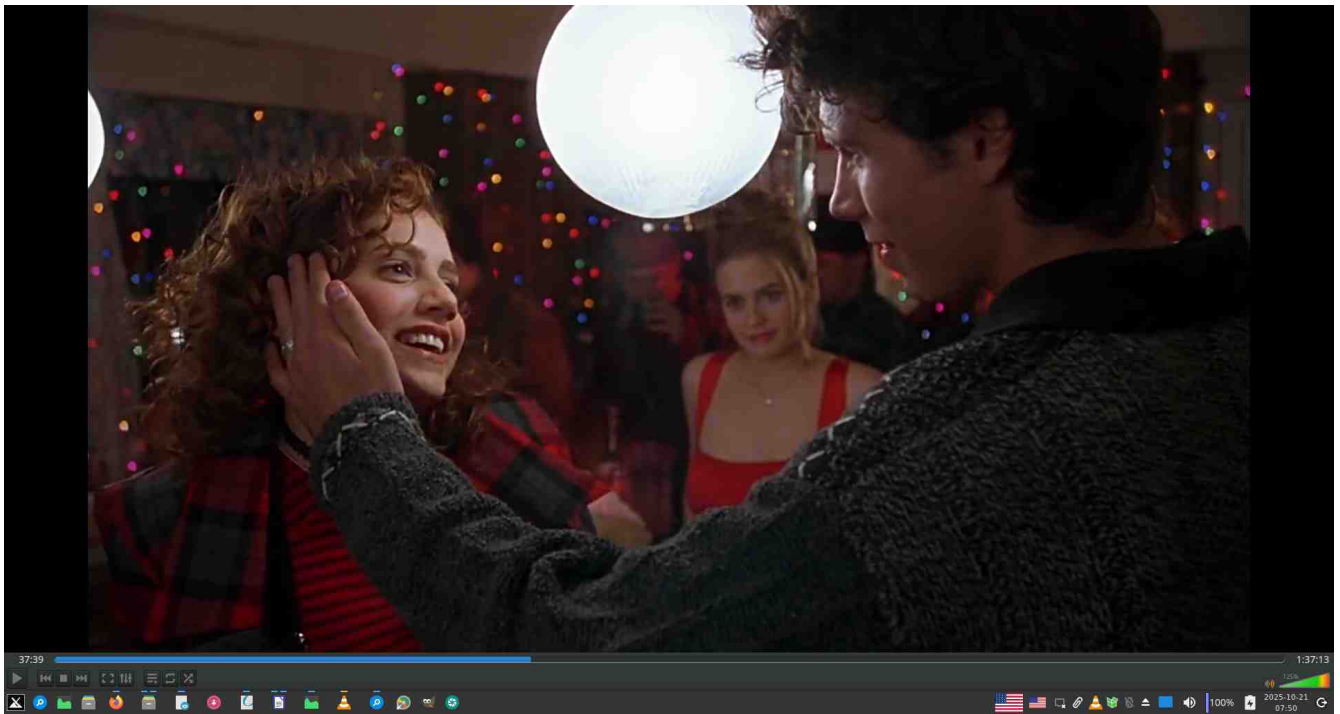
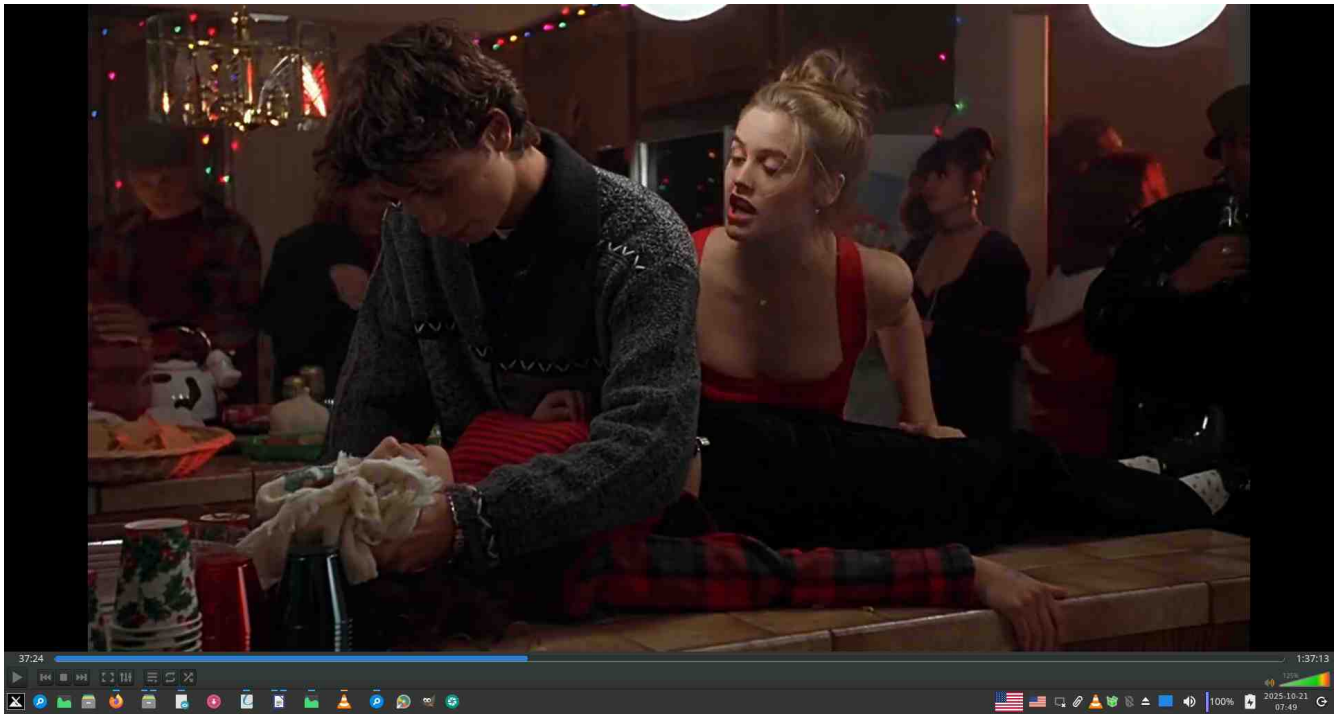


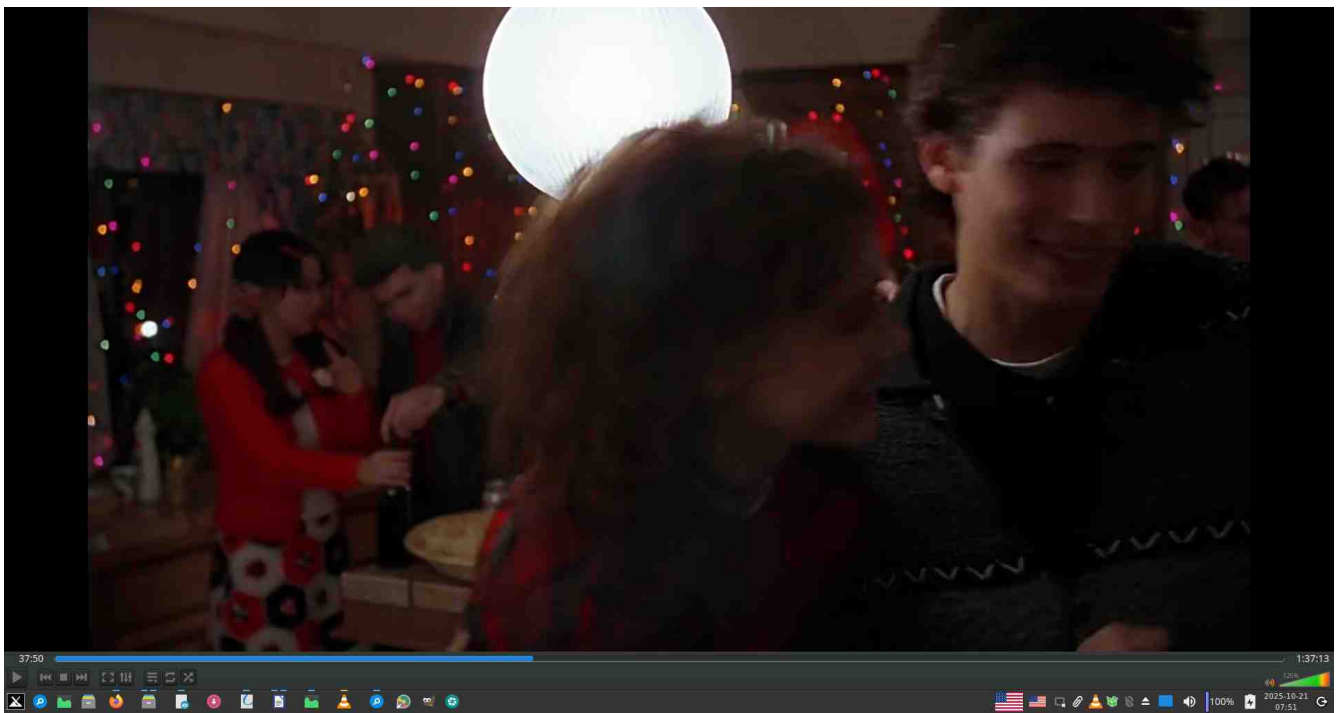




The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Jeremy Sisto of around 20 years of age. [87] He as “Elton” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her classmate, and as such to have the most intense physical interaction with her in two scenes, by hugging, and respectively carrying, touching, conversing, and with her after her getting injured: [3, minutes 31, 38, 38, 38 and 38]

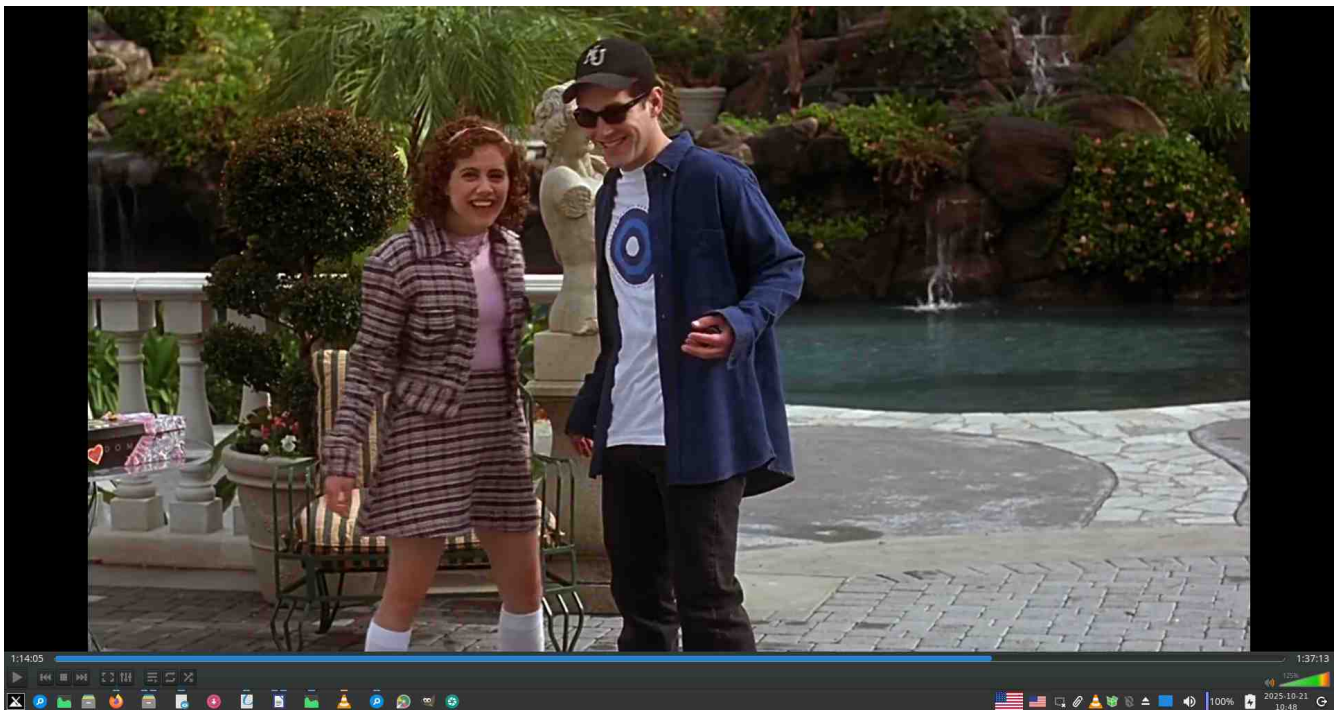






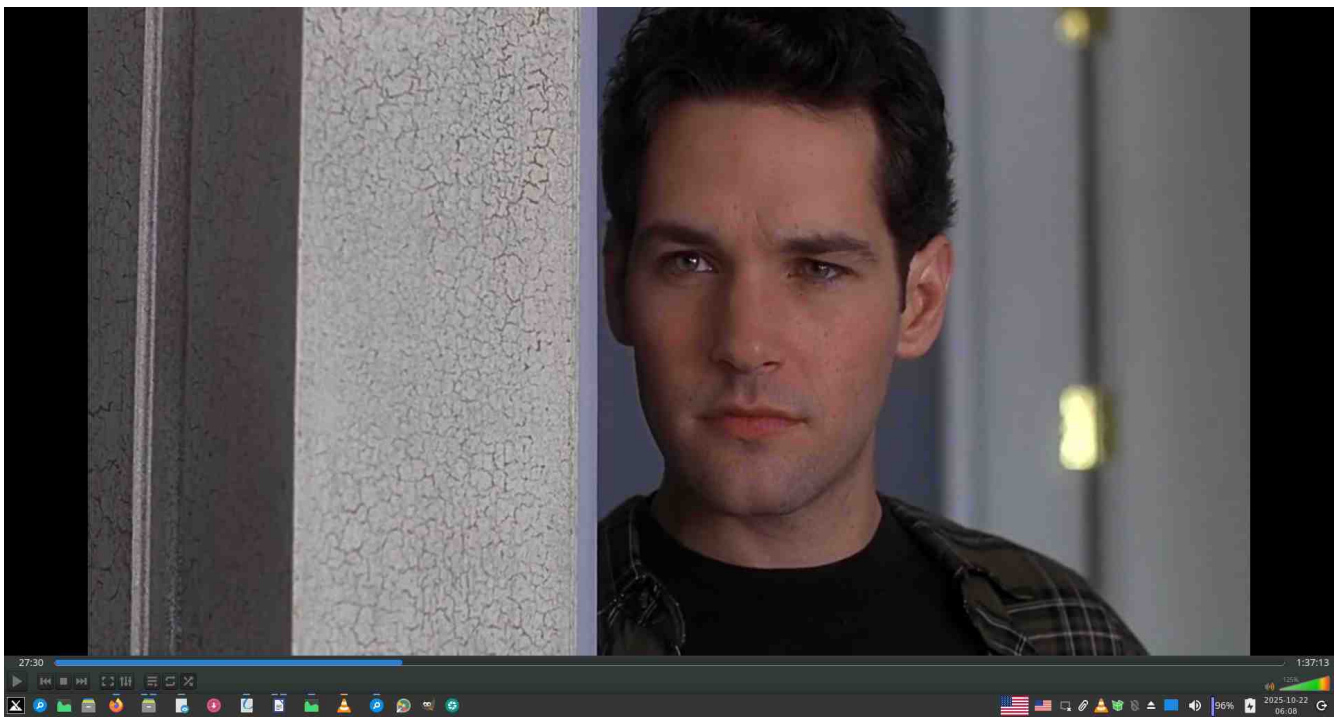
While the bilateral onscreen-“hook“hook-ups” [22, minute 82] of Brittany Murphy as “Tai” with Breckin Meyer as “Travis” all resulted from their mutual will, her bilateral onscreen-“hook“hook-ups” with Jeremy Sisto as “Elton” were brought about by external interventions: first the snapshotting Alicia Silverstone as “Cher” asked him to embrace her, then he helped her recover from an injury caused by a thrown object at the party, all these having presumably been measures of self-concealment of the american Illuminati, programing its approximate concoction: “Not all the boys want to become boyfriends of Brittany Murphy.” It can be presumed that all the boys who were or were not required to have bilateral or multilateral, onscreen- or offscreen-“hook-ups” with Brittany Murphy within making this film were considered suitable for being utilized for controlling her, and had been carefully selected in conformity with the respective requirements of the american Illuminati.

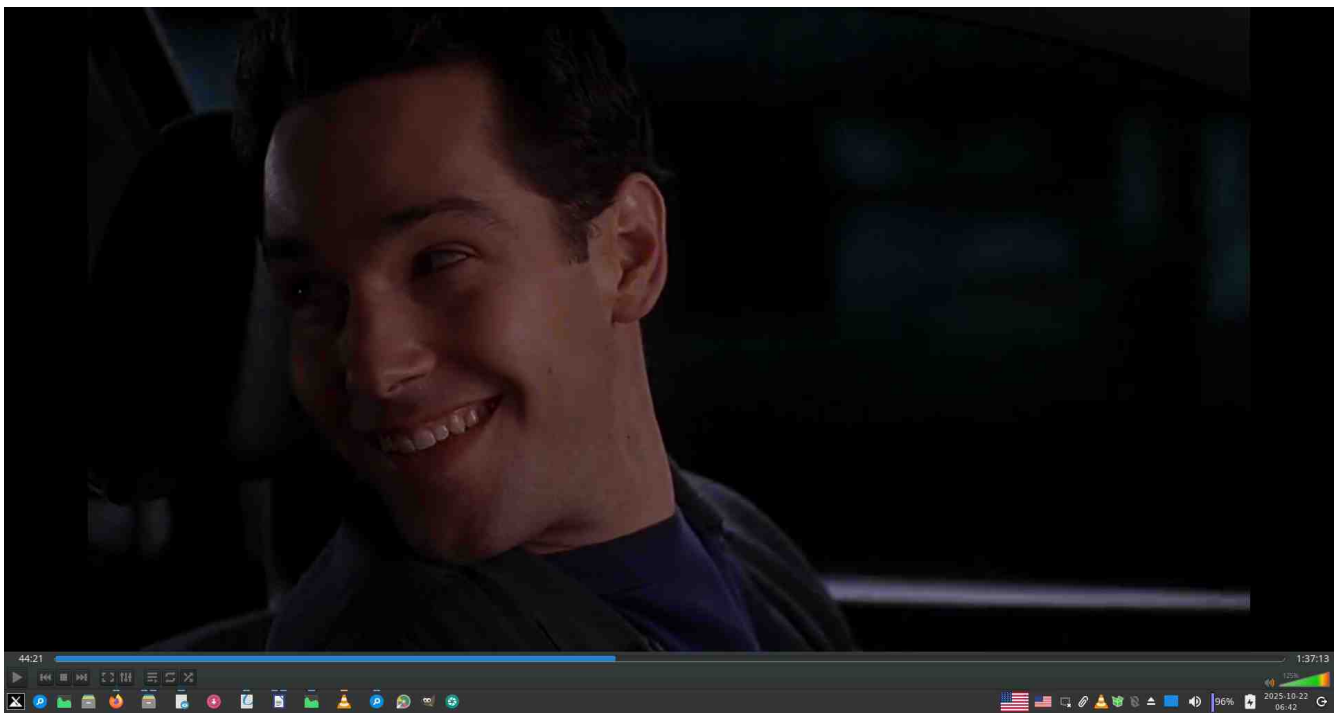
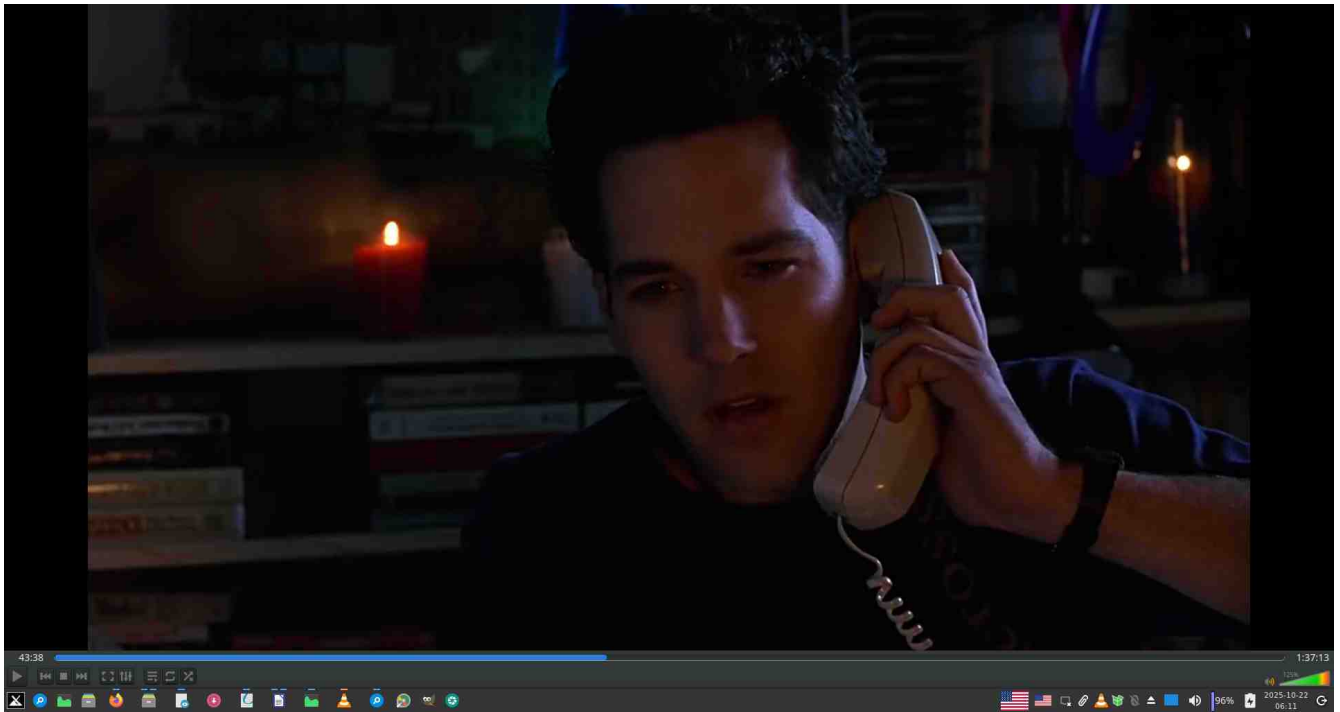
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Paul Rudd of around 25 years of age. [94] He as “Josh Lucas” [75] was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as the stepbrother of her friend Alicia Silverstone as “Cher”, with conversing and dancing: [75] [3, minutes 58 and 75]

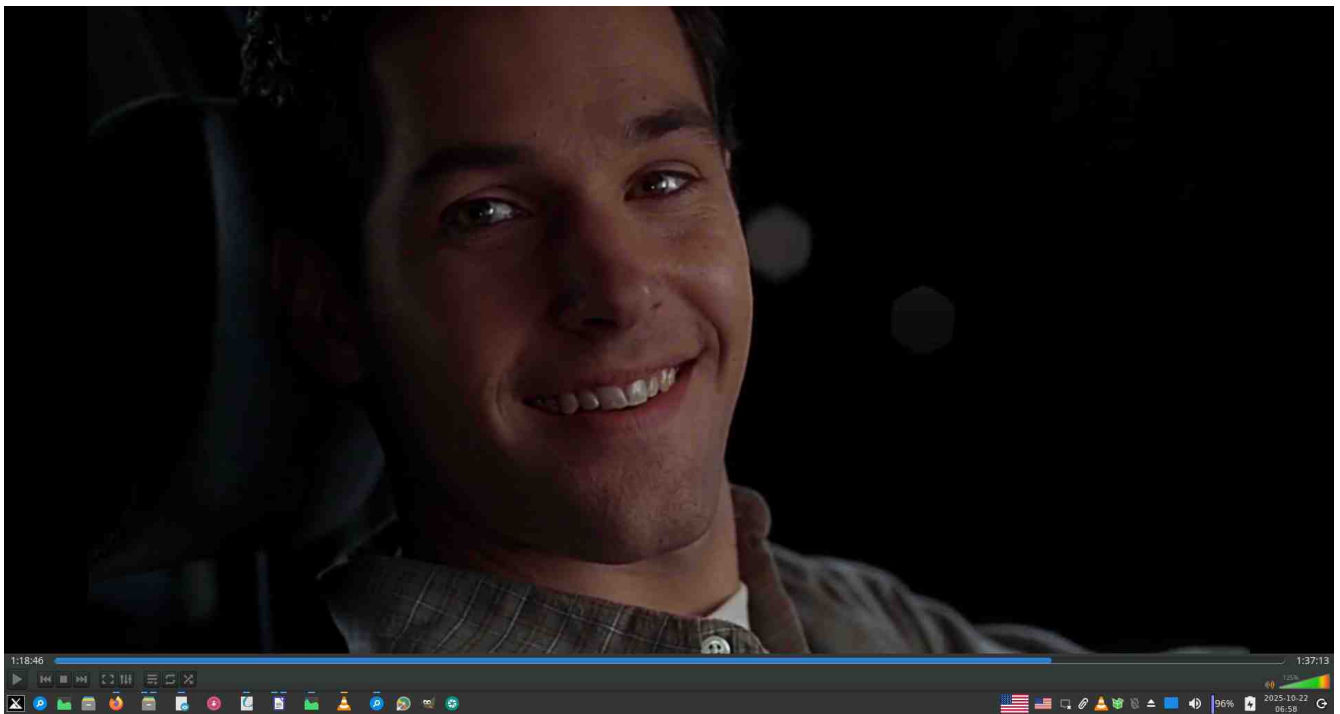


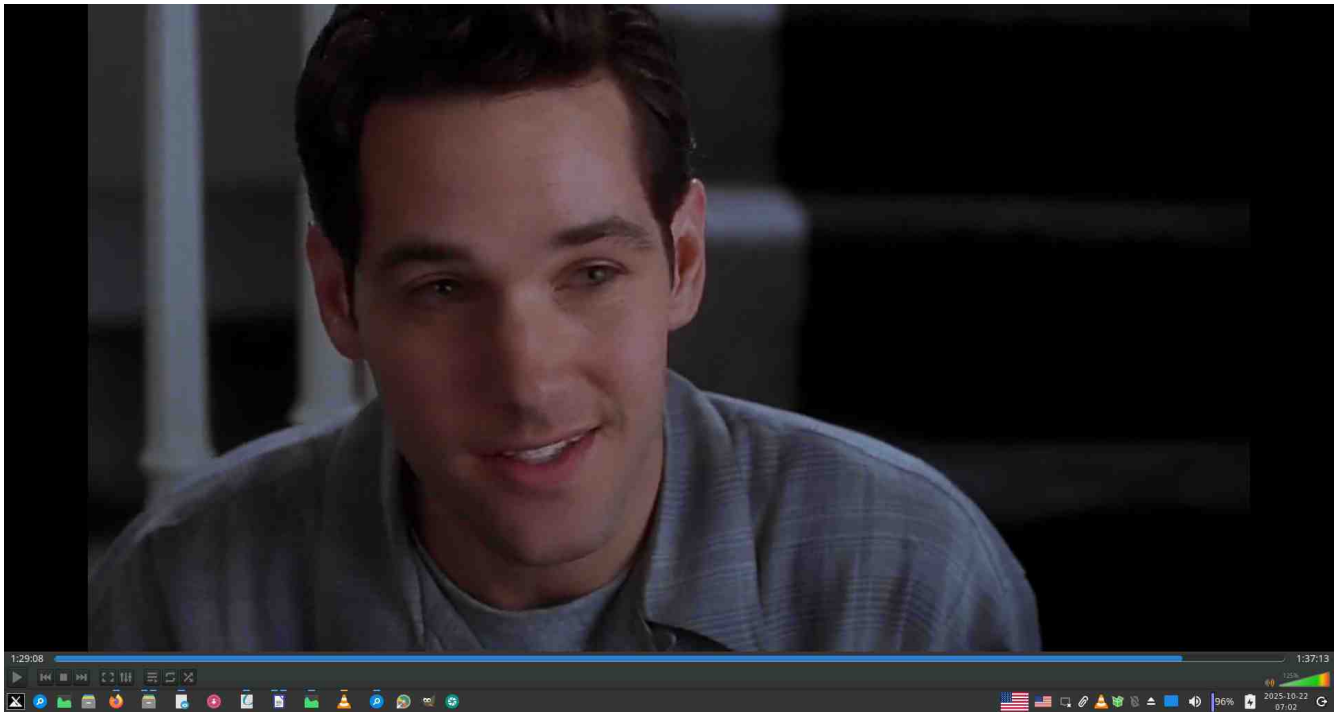
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Paul Rudd was promoted by the film with full-screen presentations: [3, minutes 9, 10, 17, 28, 44, 45, 53, 79 and 90]



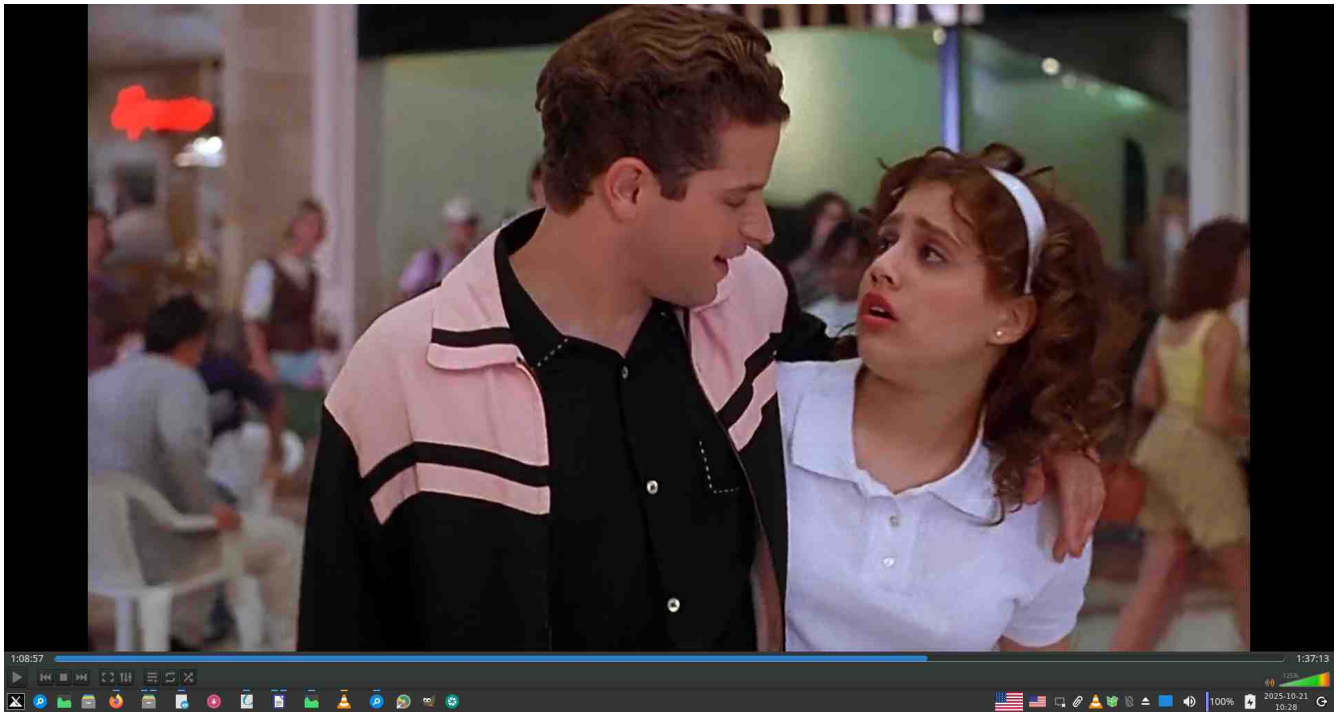




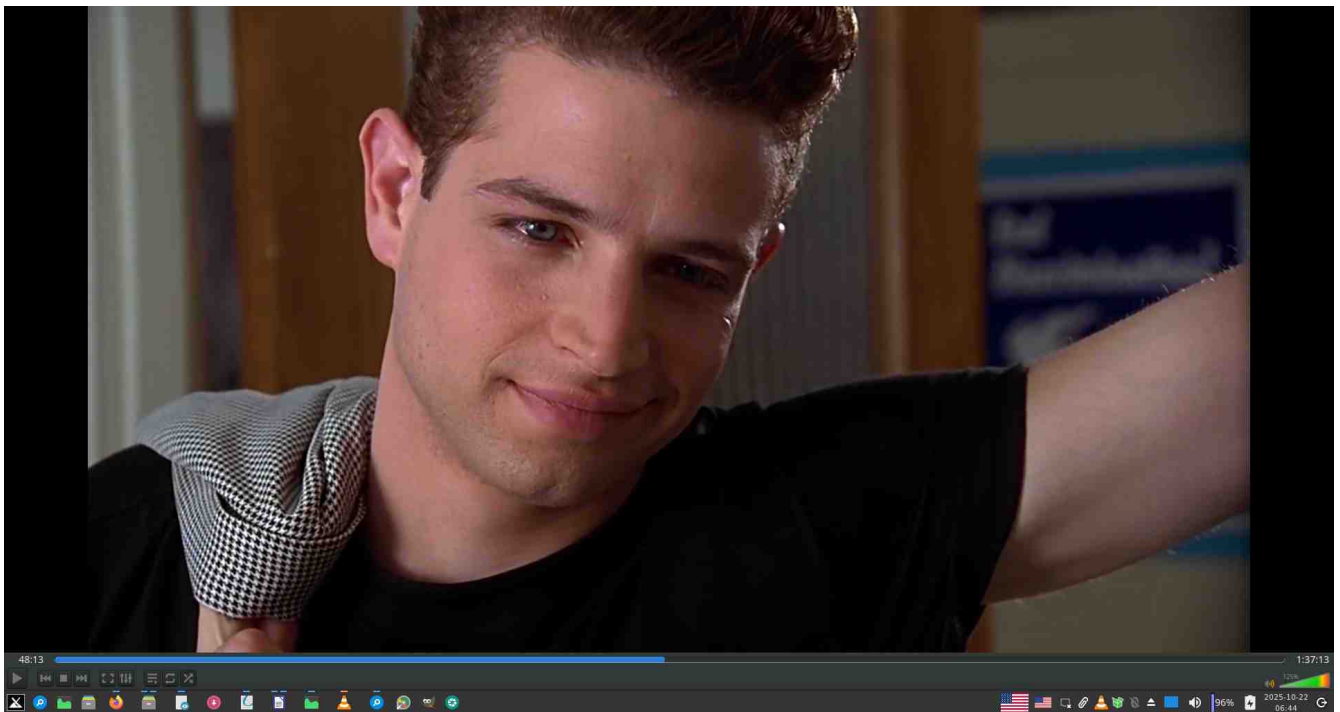


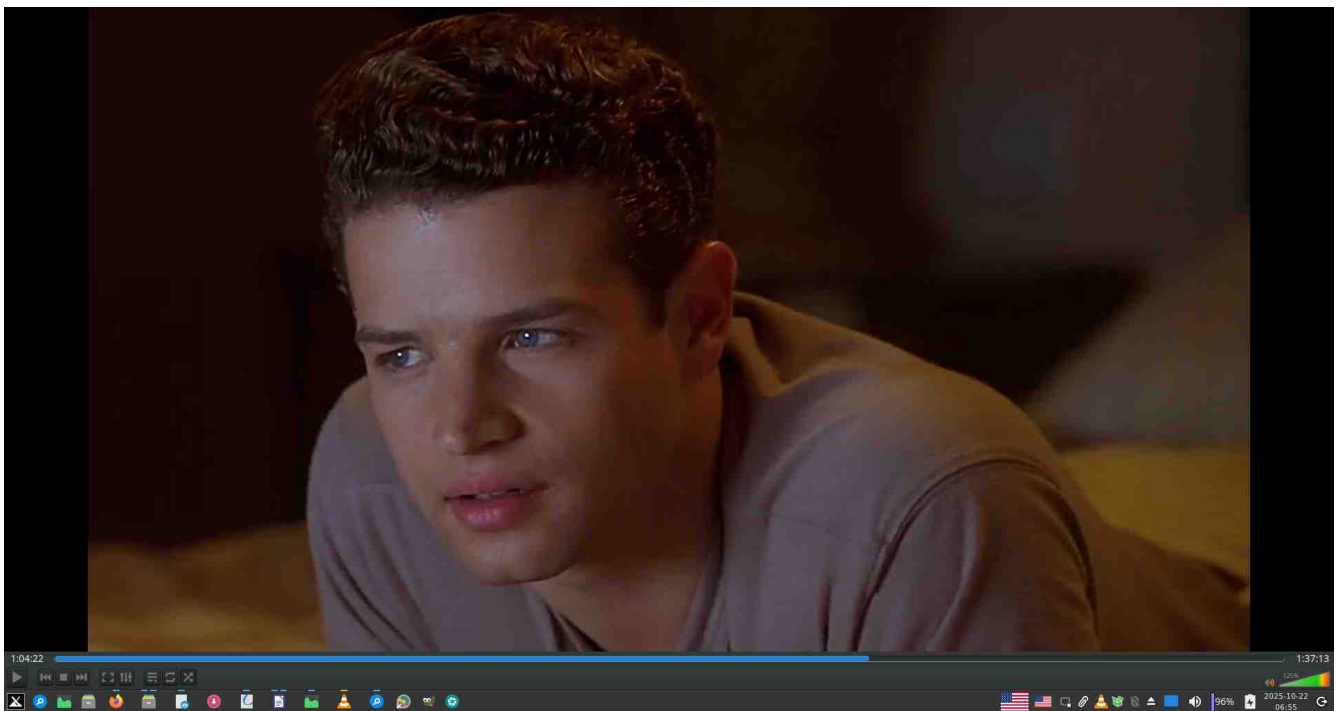
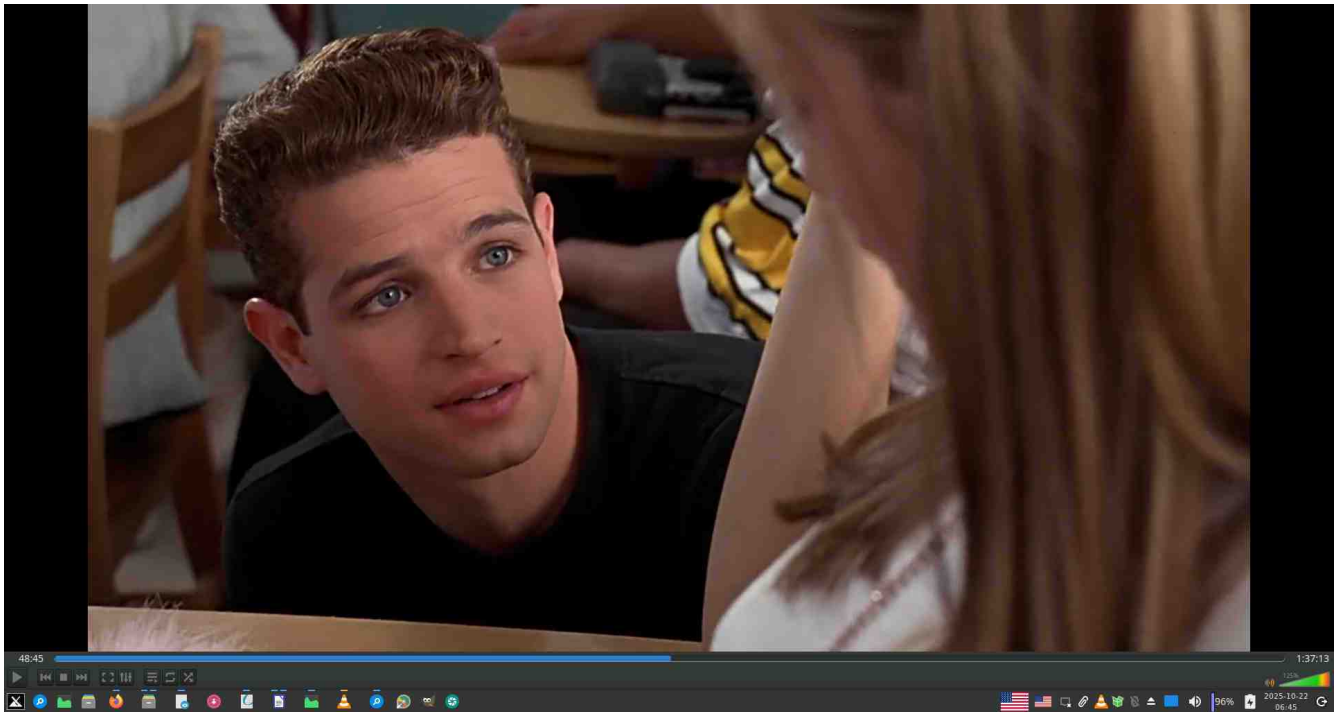


The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Justin Walker. He as “Christian Stovitz” [75] was concocted to be homosexual, presumably for the case if Brittany Murphy would turn out to be lesbian, and was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her classmate, with conversing, and a comforting hug after having “rescued” her from a dangerous situation: [3, minute 69]



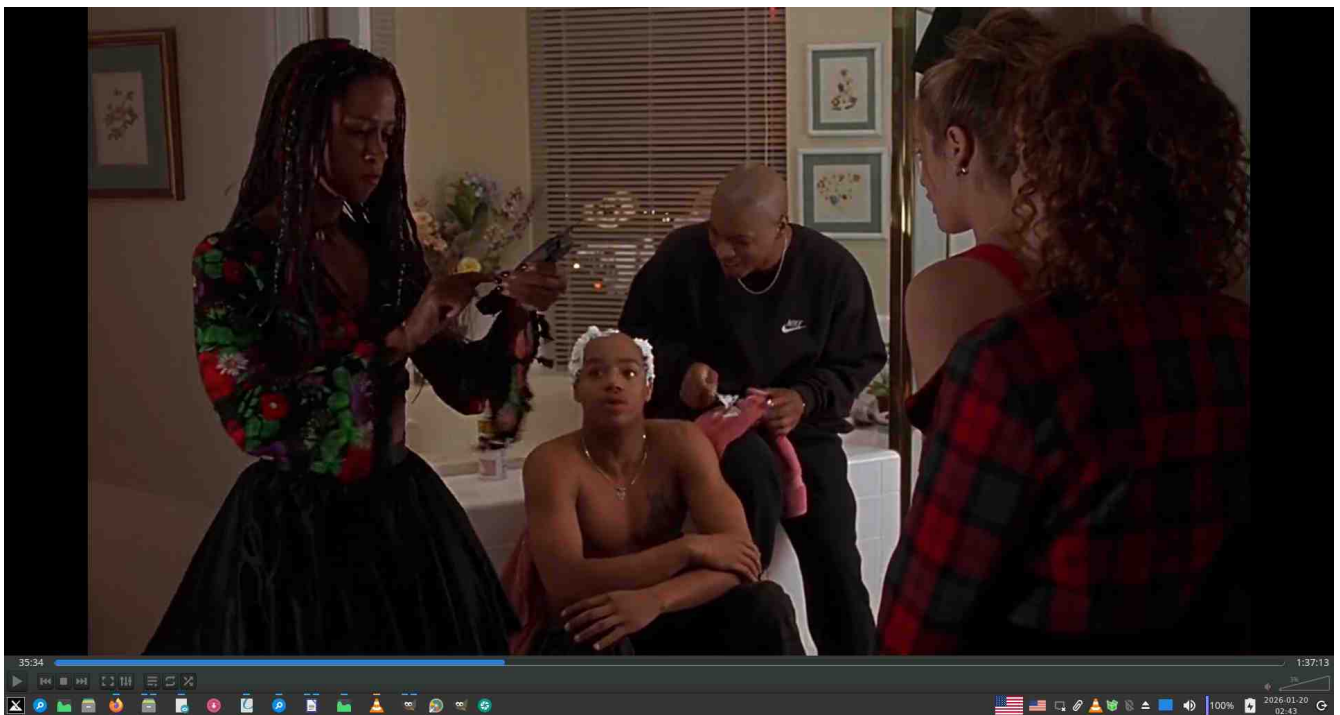
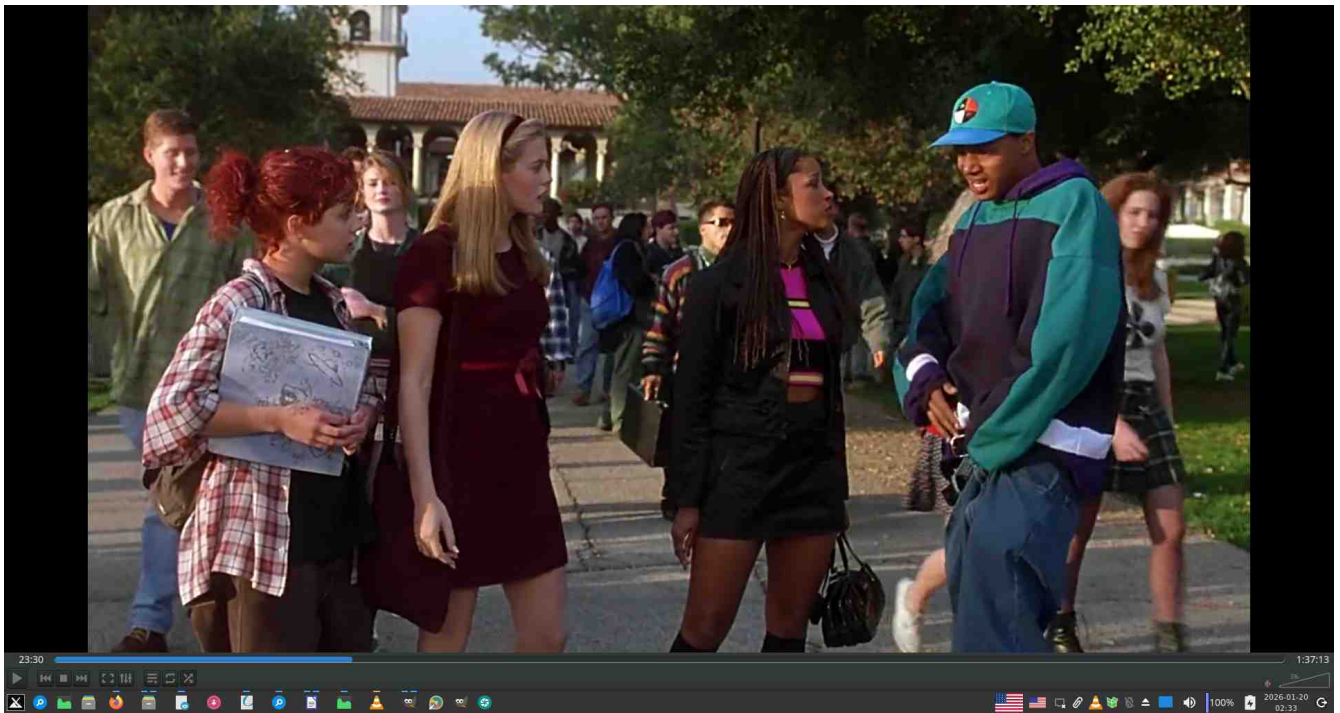
The face of Justin Walker was promoted by the film with full-screen presentations: [3, minutes 49, 49 and 65]





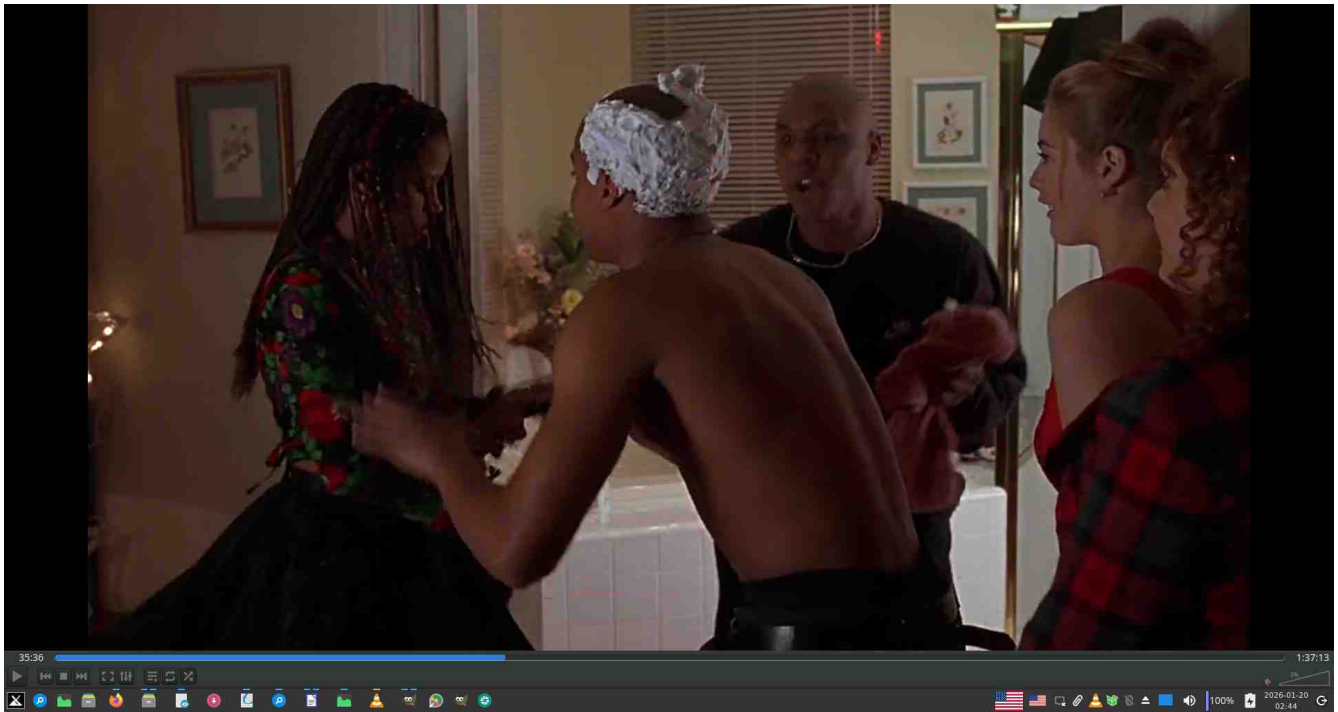
The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Donald Faison of around 20 years of age. [255] He as “Murray Duvall” [75] was required to only multilaterally on-screen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her classmate: [3, minutes 24, 36, 92

and 92]



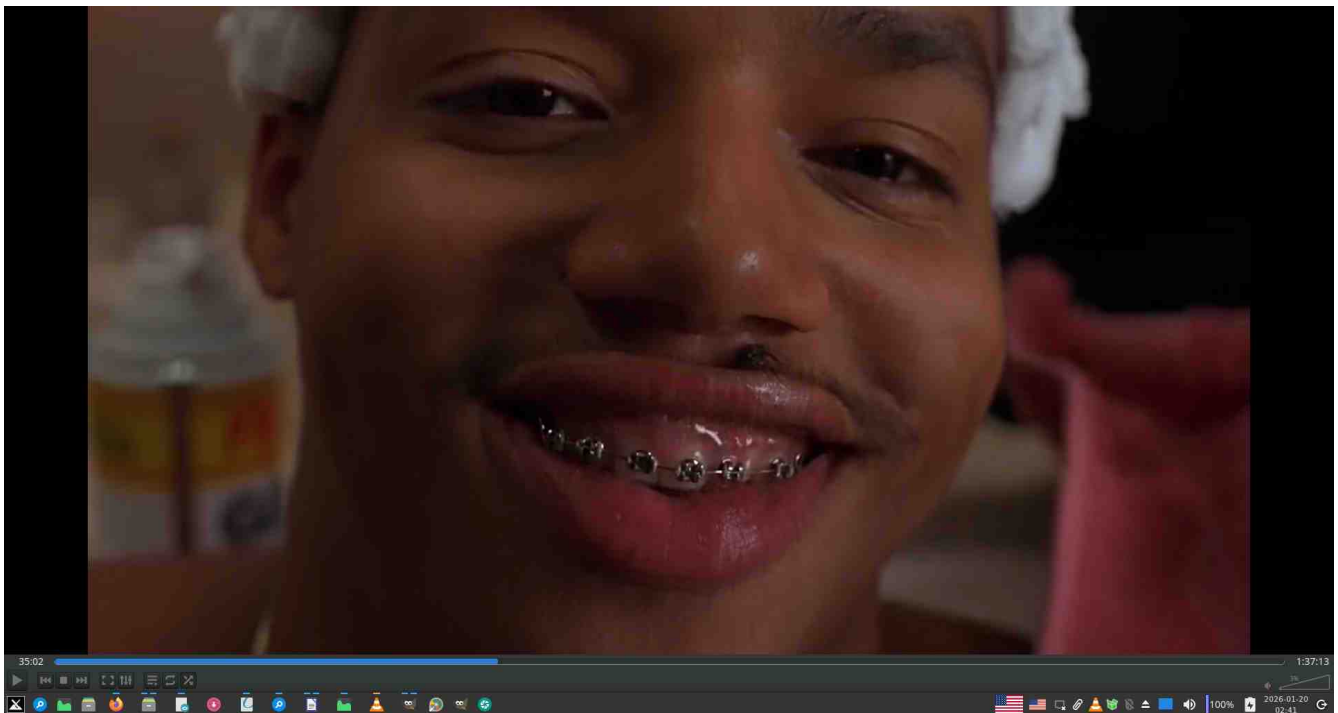
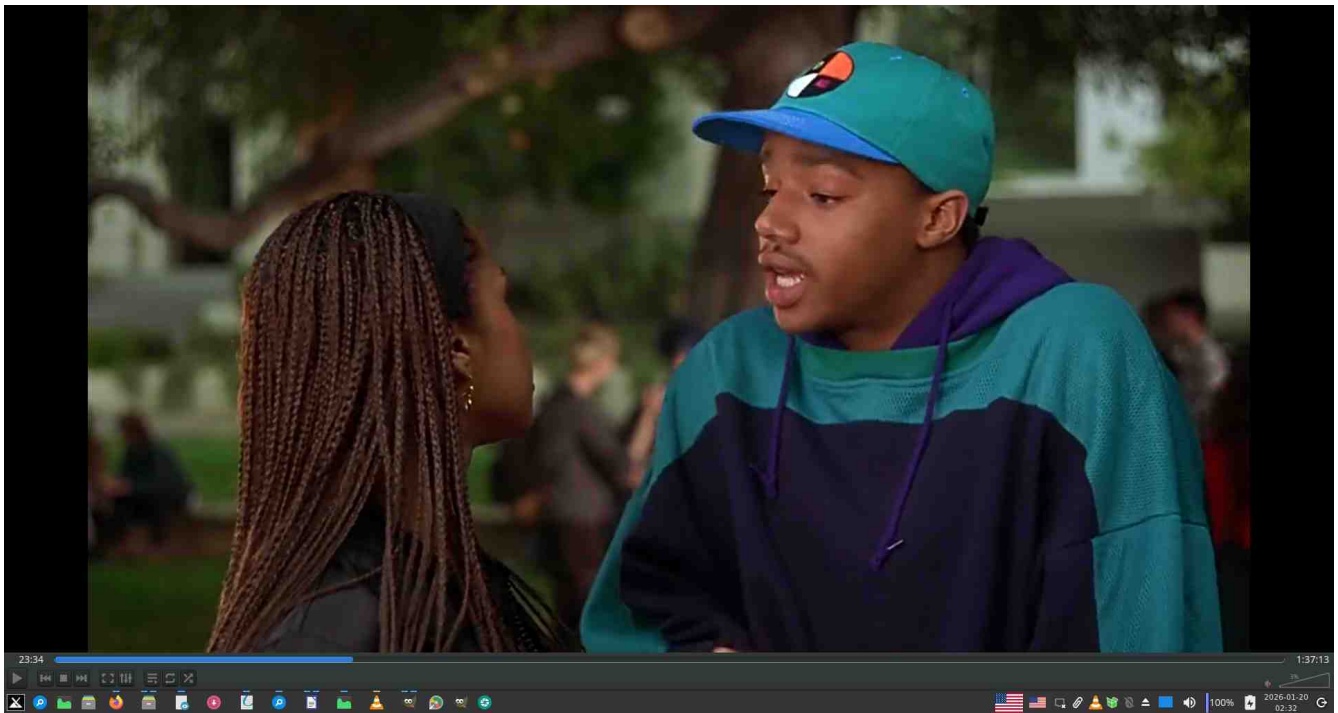


It is characteristic that Donald Faison at the age of around 20 years [255] was the only in this film, and the first in the film career of Brittany Murphy, whose naked trunk was onscreen-promoted, in a scene with her, and close to her, at her age of around 17 years: [3, minute 36]



It can be presumed that the reason of the onscreen-“hook-up” [22, minute 82] of Brittany Murphy with Donald Faison was his relatively most advanced sexual experience, what would result in his first child in 1996, [255] after around 2 years, and his african racial origin, what was the most advantageous from the point of view of her planned infection with the HIV virus, as around 39 per cent of the HIV-infected persons in the USA are african american persons, while they constitute only around 12 per cent of the entire population. [439]

The face of Donald Faison was promoted by the film: [3, minutes 24, 36 and 67]



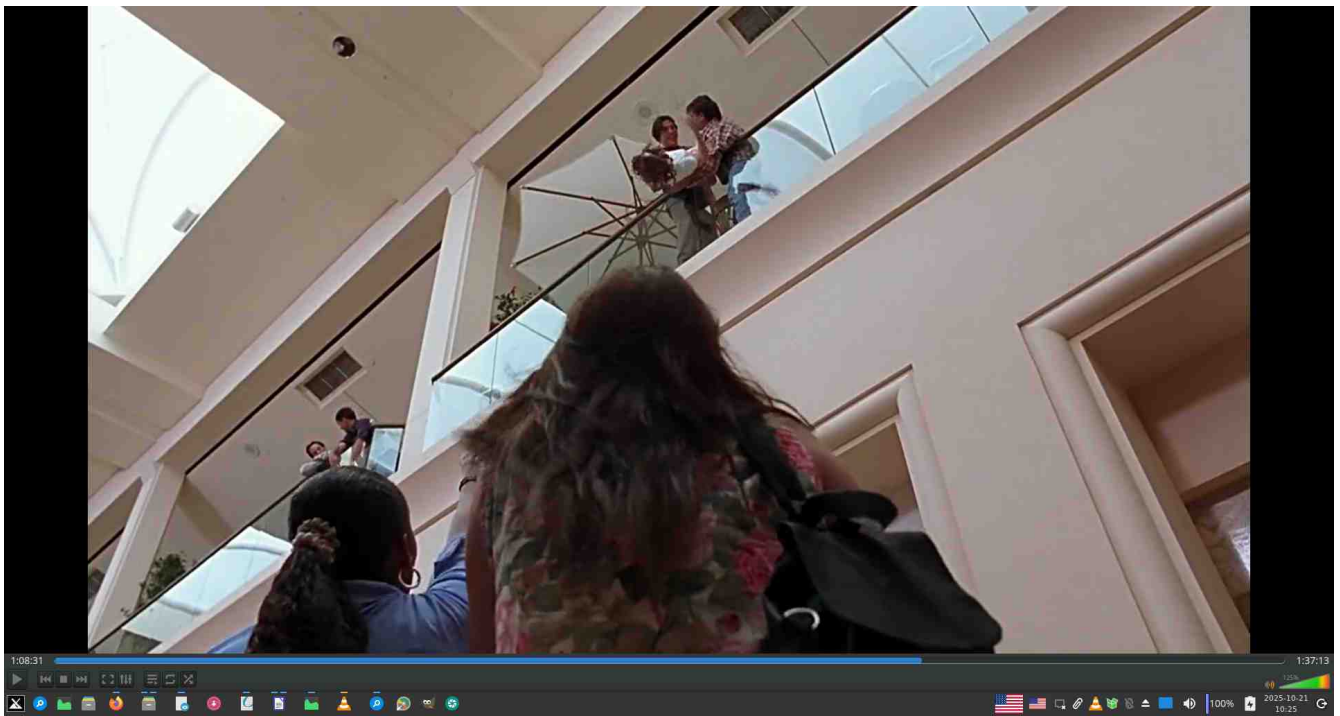
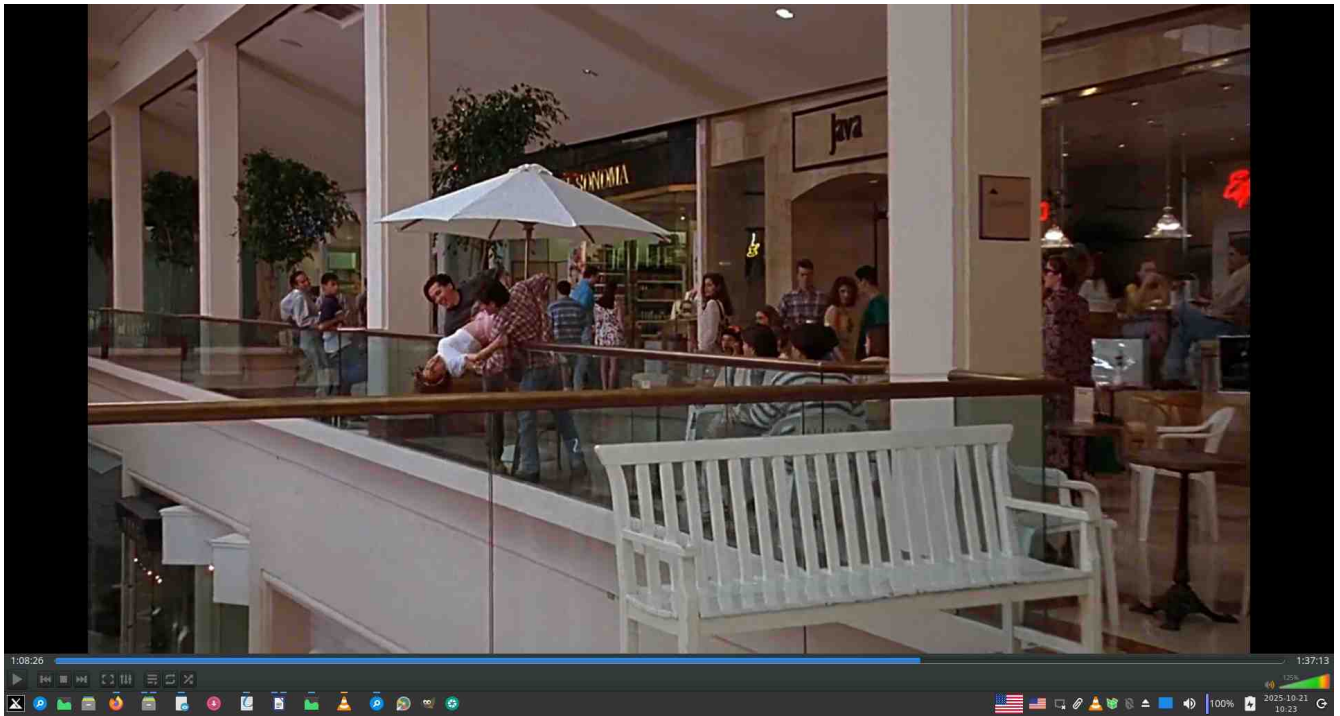


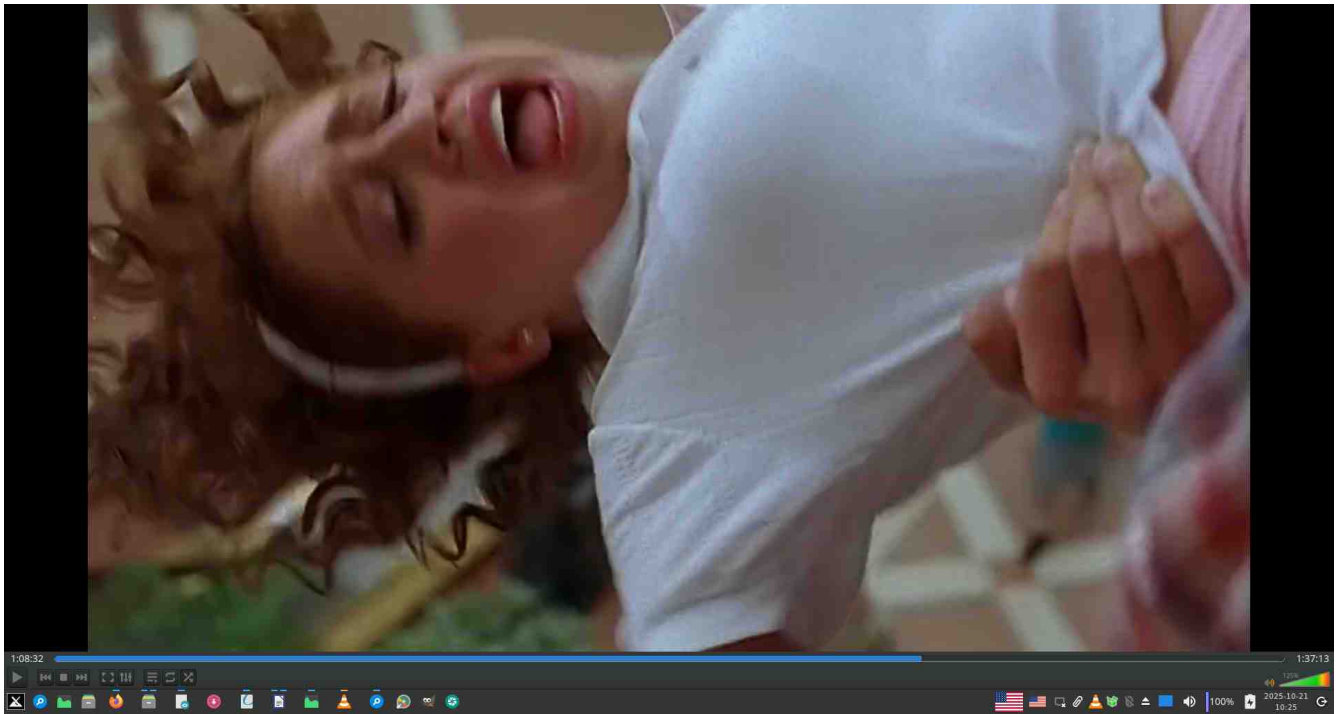
Brittany Murphy as “Tai” was also required to enter into trilateral onscreen-“hook-ups” [22, minute 82] with two boy actors: [3, minutes 58 and 69]





The two uncredited actors of asian racial origin conversing with Brittany Murphy as “Tai” in the above scene were required to act beginning dropping her down from a terrace by way of a joke, to what she was required to act “crying out loud her feelings” — in conformity with the “prophecy” included in the “song” entitled “Don’t cry out loud”, had it programed singing with Melissa Manchester — and accordingly she does not “fall”, [13, minute 72] but Justin Walker as “Christian” being near by runs to her “rescue”, what instead created the opportunity for all of them to strongly and corporally onscreen-“hook up” [22, minute 82] her with cuddling, by so doing making her experience presumably for the first time a kind of fierce sexual onscreen-“hook-up”, and “preparing” [21, minute 25] her for that: [3, minutes 69, 69, 69, 69, 69, 69 and 69]



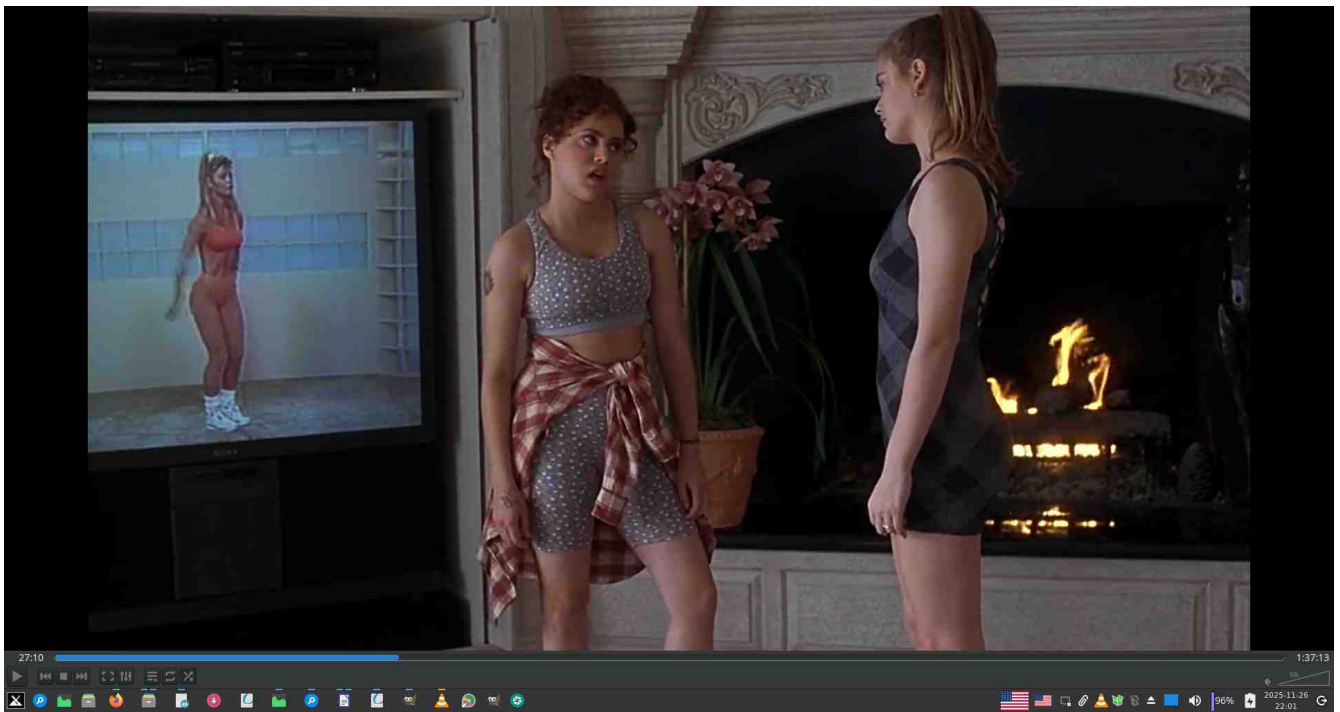


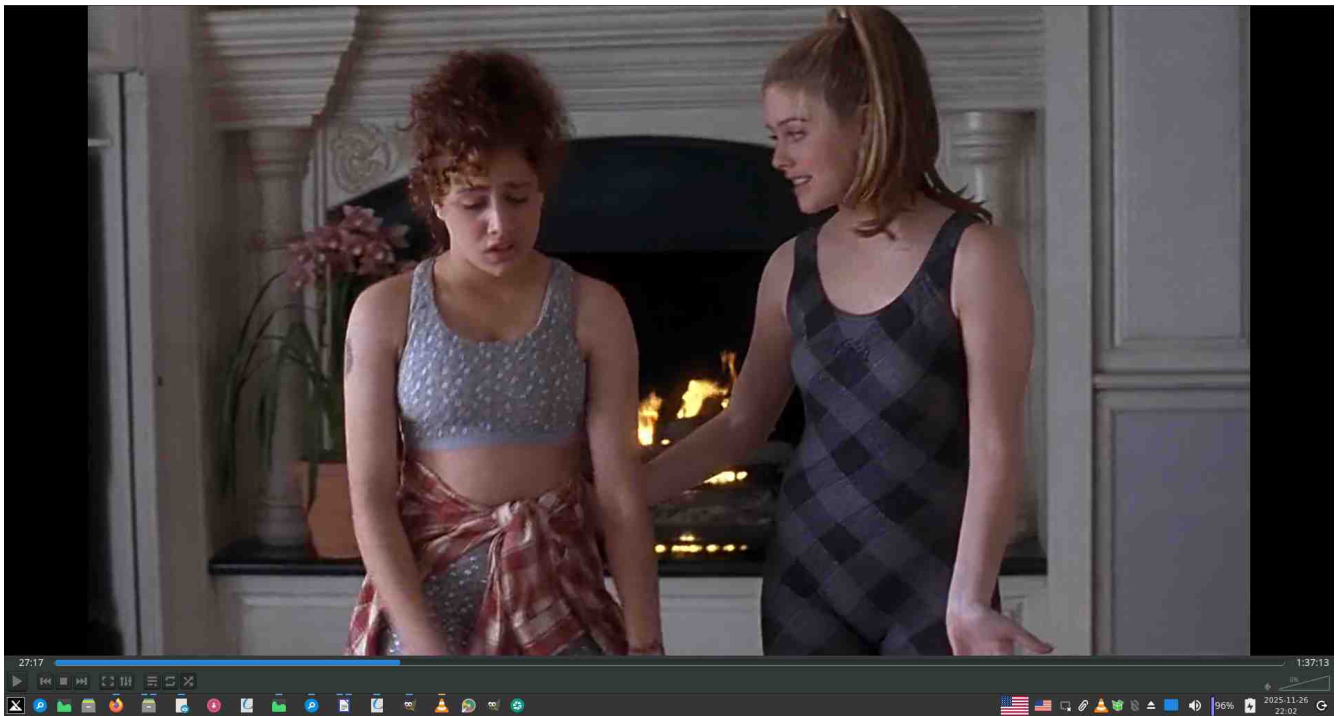
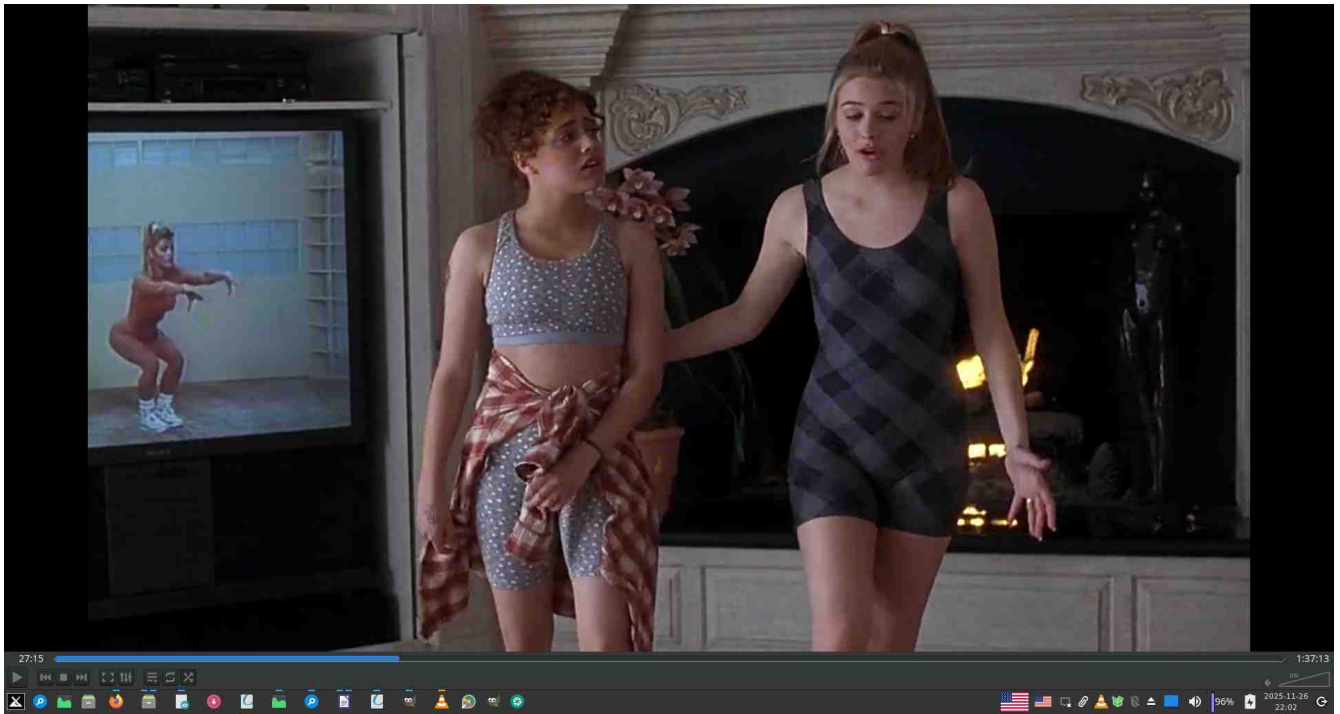


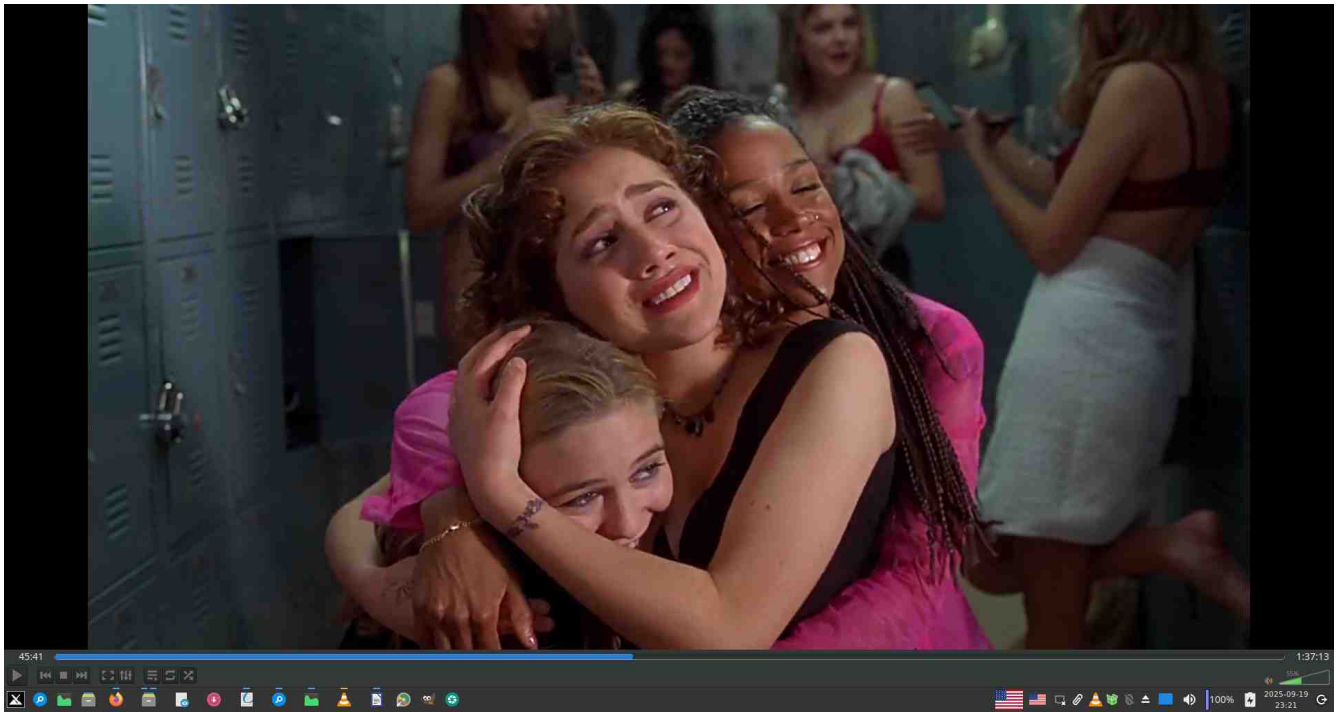


At the time of shooting this film, the american Illuminati appears not to have known the sexual orientation of Brittany Murphy, what refers to her sexual chastity. From this point of view, this film can be construed as a testing of her sexual orientation by presenting her the opportunity of entering into all the possible kinds of sexual relations with her co-actors, both male and female.

With the film entitled “Clueless” of 1995, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Alicia Silverstone of around 18 years of age. [77] She as “Cher” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her classmate, with conversing, “aerobicizing”, [3, minute 28] touching, and hugging: [3, minutes 28, 28, 28, 46, 69 and 87]

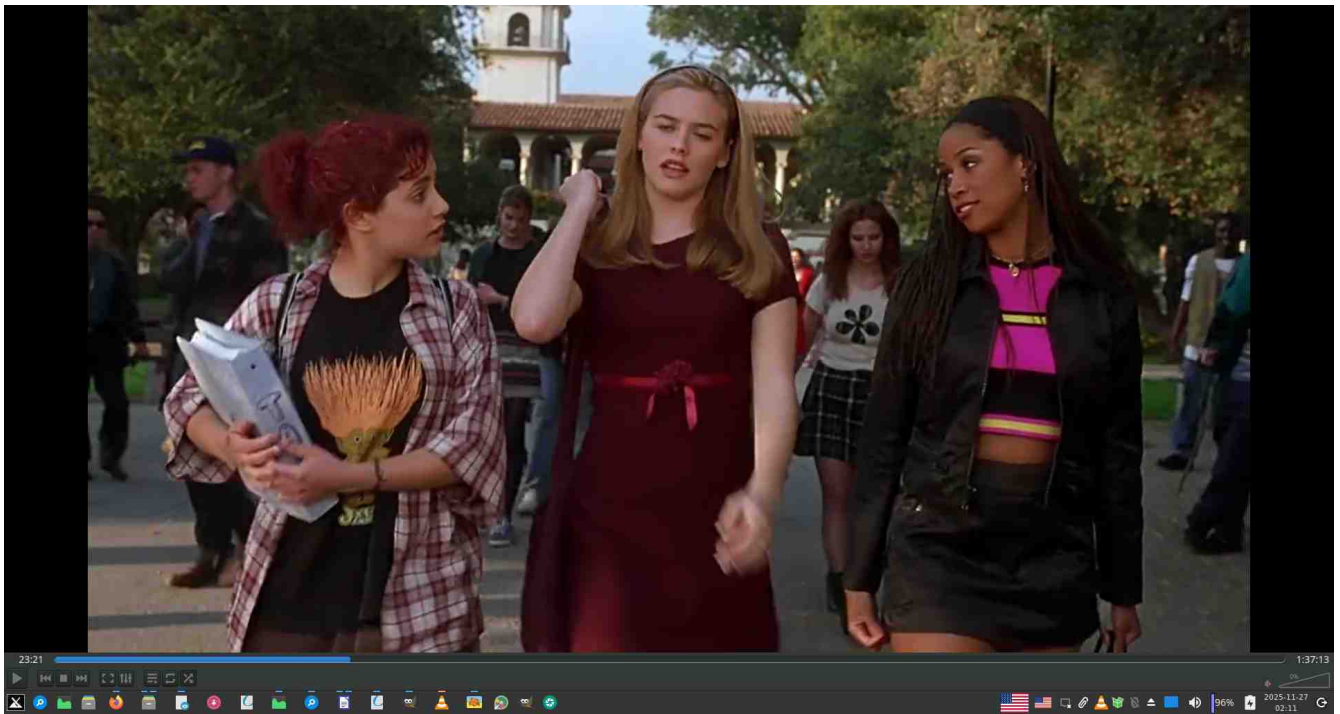


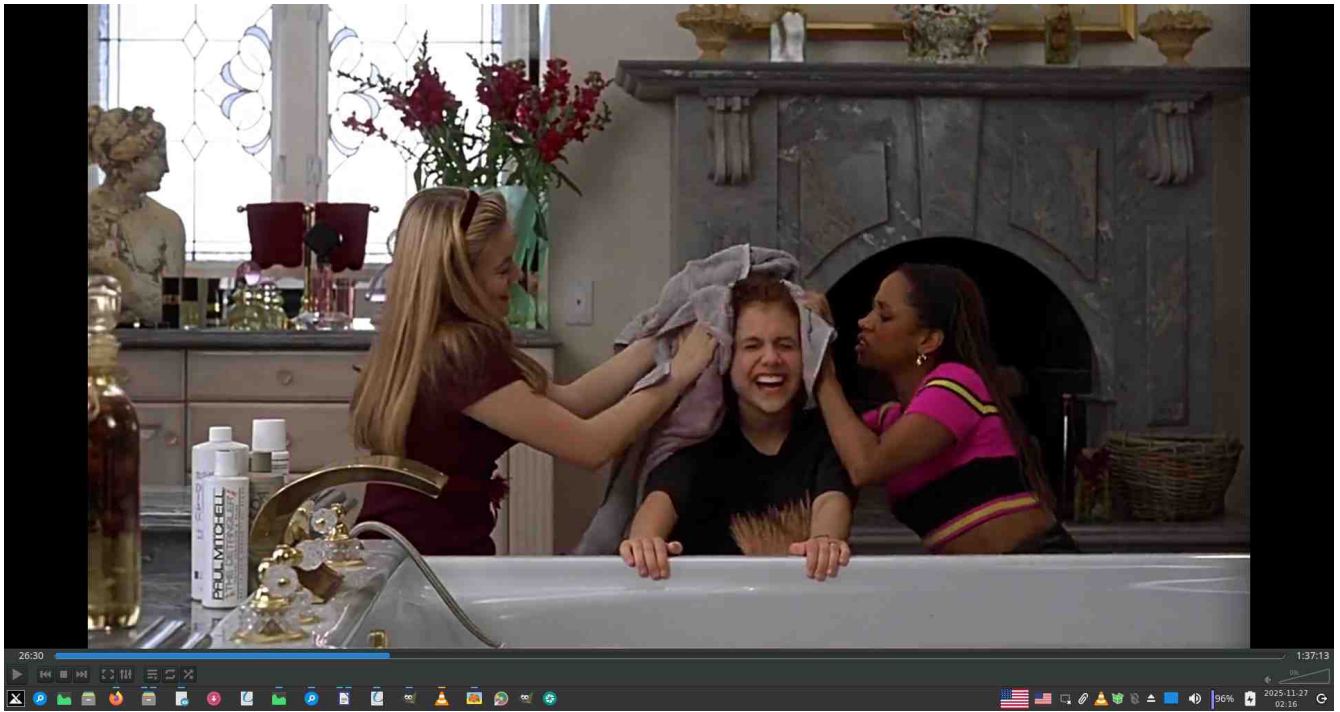






The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Stacey Dash of around 27 years of age. [171] She as “Dionne” was required to on-screen-“hook up” [22, minute 82] Brittany Murphy as “Tai” as her classmate, mostly in the presence of and even through Alicia Silverstone as “Cher”, with conversing, touching, and hugging: [3, minutes 23, 24, 27, 27, 30, 46, 46, 47, 71 and 92]











With the film entitled “Clueless” of 1995, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy and Sharon Murphy for the role of stepfather in her real life, can be presumed to have been the actor Dan Hedaya of around 54 years old. [76] He as “Melvin Horowitz” [75] was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Tai”

as the father of Alicia Silverstone as “Cher”, trilaterally in one scenes, in the presence of her daughter “Cher”: [3, minute 32]



This also refers to that Alicia Silverstone as “Cher” also functioned as a paragon to Brittany Murphy. In the above scene, Dan Hedaya as “Melvin Horowitz” rudely said to Brittany Murphy as “Tai”: “Get out of my chair.” [3, minute 32] Then, Justin Walker as “Christian” said to Alicia Silverstone as “Cher”: “Your dad is pretty scary.” [3, minute 54] On the basis of these, it can be presumed that with this film the american Illuminati has revealed further features it required for the male “bait” [191, minute 61] to Brittany Murphy for the role of stepfather in her real life, to have or act: rudeness and scariness, which Dan Hedaya might have had also as himself indeed: [76] [4, minute 15]



The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy and Sharon Murphy for the role of stepfather in her real life, can be presumed to have been an uncredited actor, [75] whose this quality results from that he appears together with Alicia Silverstone as “Cher”, the presumed paragon to Brittany Murphy, and Paul Rudd as “Josh” representing the desired husband or stepbrother of Brittany Murphy, thus they together being meant to represent the ideal family composition needed by the american Illuminati, in default of the mother, as well as from his resemblance in facial expression with Joe Mantegna in the film entitled “Family Prayers” of 1993, the only male “bait” [191, minute 61] to Brittany Murphy for the role of stepfather in her real life in that film, this resemblance also having had the potential of creating an additional mental association between the two films, presumably needed to activate the programings of that film as well, both referring to the case of Brittany Murphy: [3, minute 87] [3, minute 88] [2, minute 33]

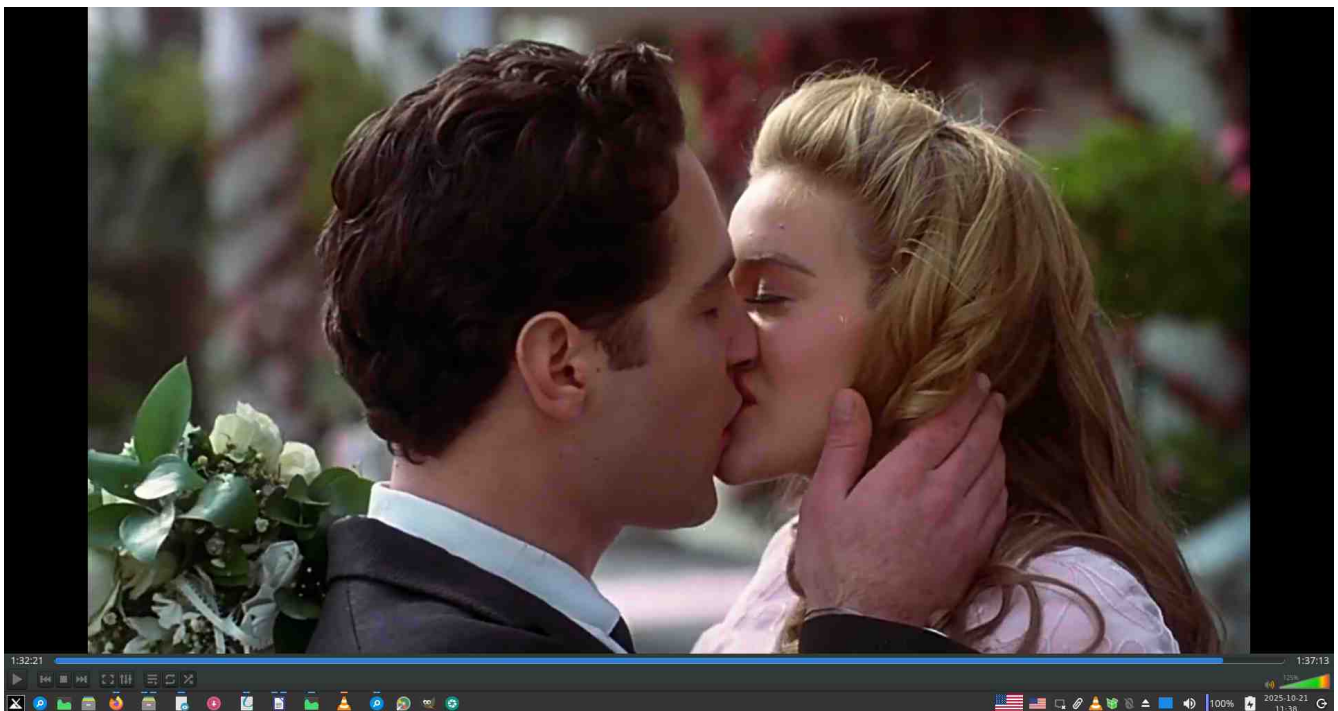
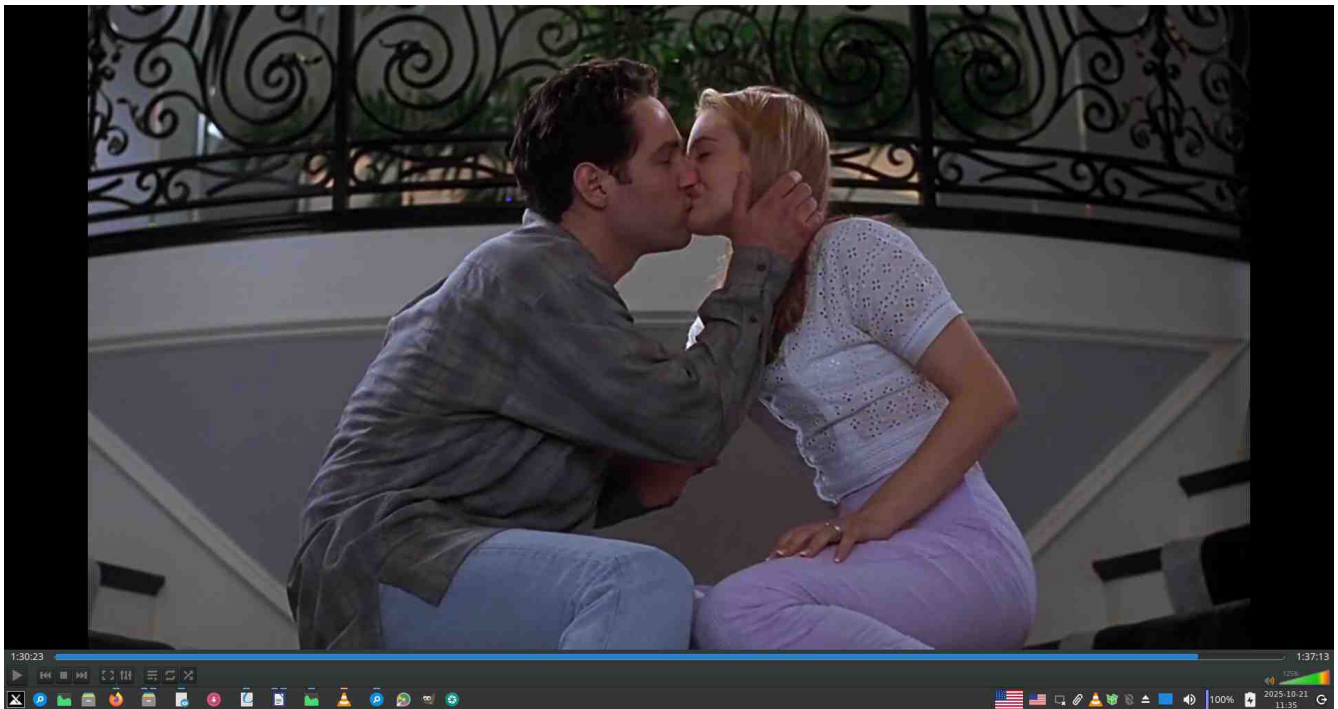




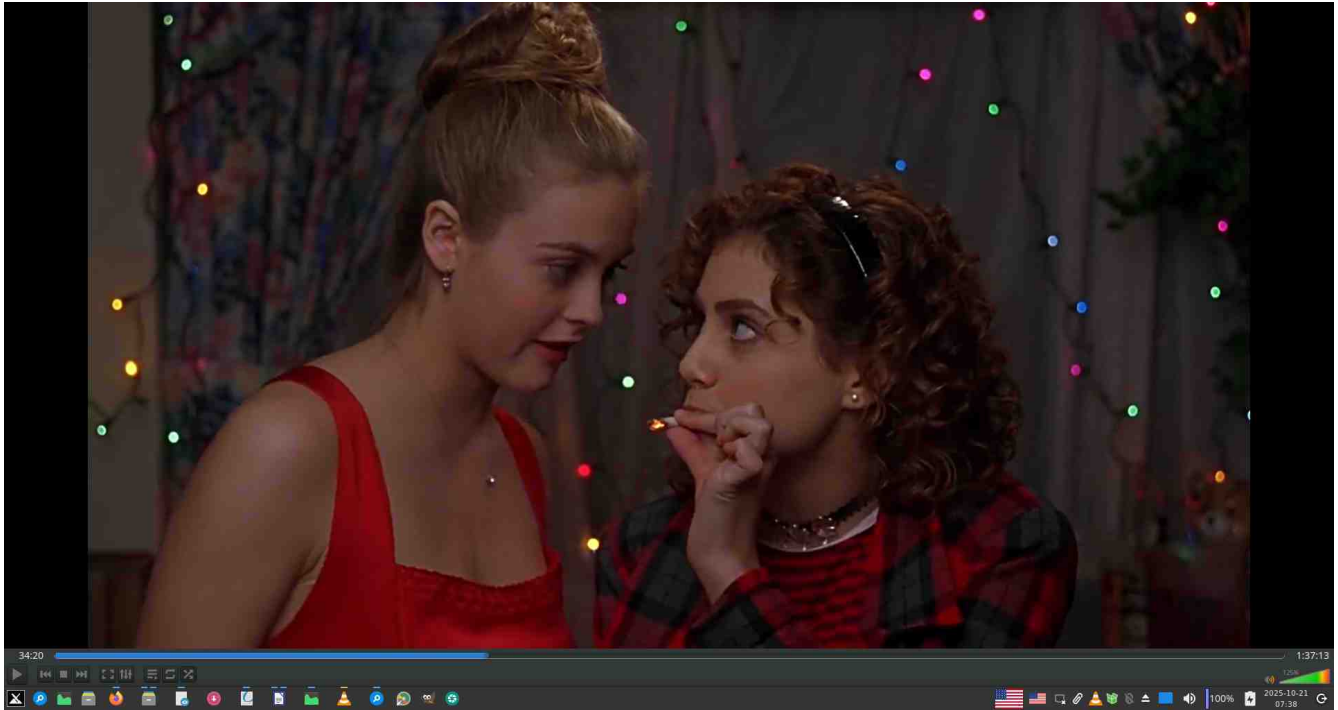
Otherwise, the above-mentioned ideal family composition needed by the american Illuminati was programmed also with the first personal secret political male “bait” [191, minute 61] to Brittany Murphy for the role of stepfather in her real life, Dan Hedaya as “Melvin Horowitz”: [3, minute 10]



That a stepbrother of Brittany Murphy would have been meant to become a husband of hers was programmed and has been revealed by that the stepbrothers Alicia Silverstone as “Cher” and Paul Rudd as “Josh” finally become conscious of that their sister-and-brother love is in fact a girl-and-boy love, and kiss each other: [3, minutes 91 and 93]

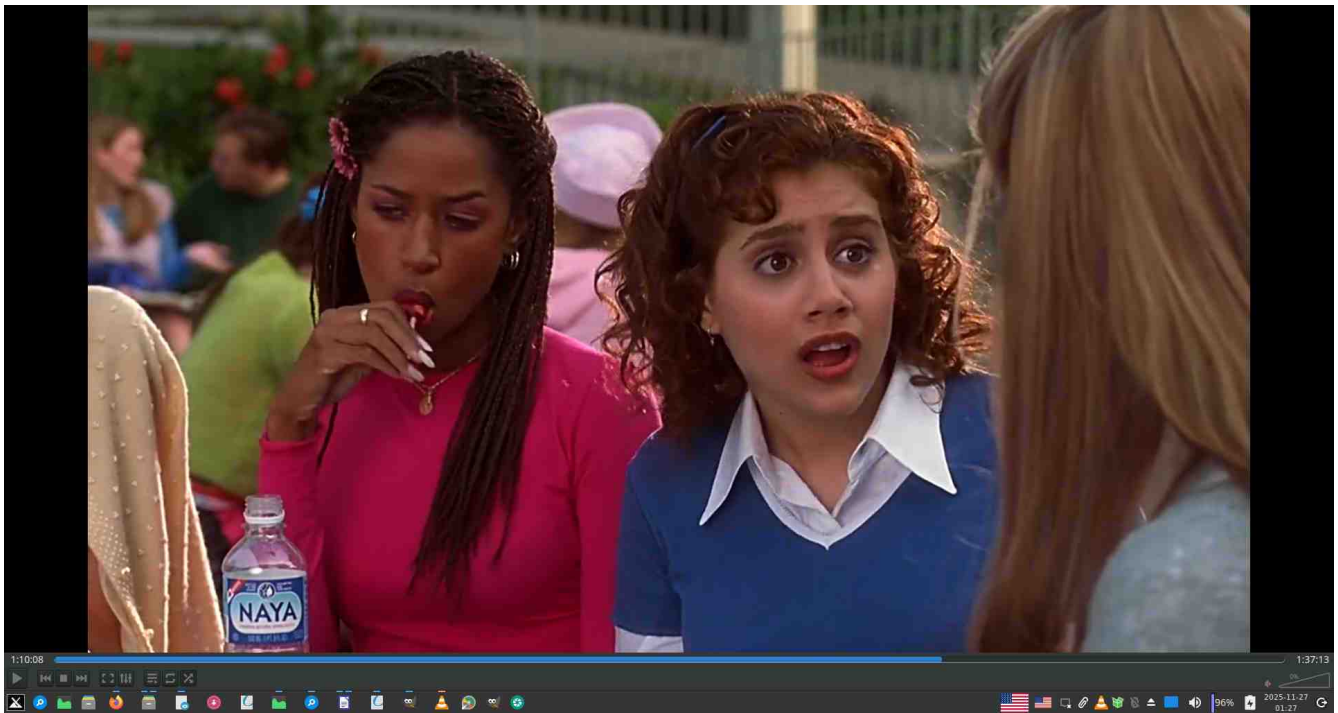


This is the first film of Brittany Murphy in which she as “Tai Frasier” [46] was required to act testing smoking, at her age of around 17 years, [3, minute 35]



by this means the film presumably implementing the tobacco-addiction guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with her character. This substantiates the hypothesis that at that time she did not smoke.

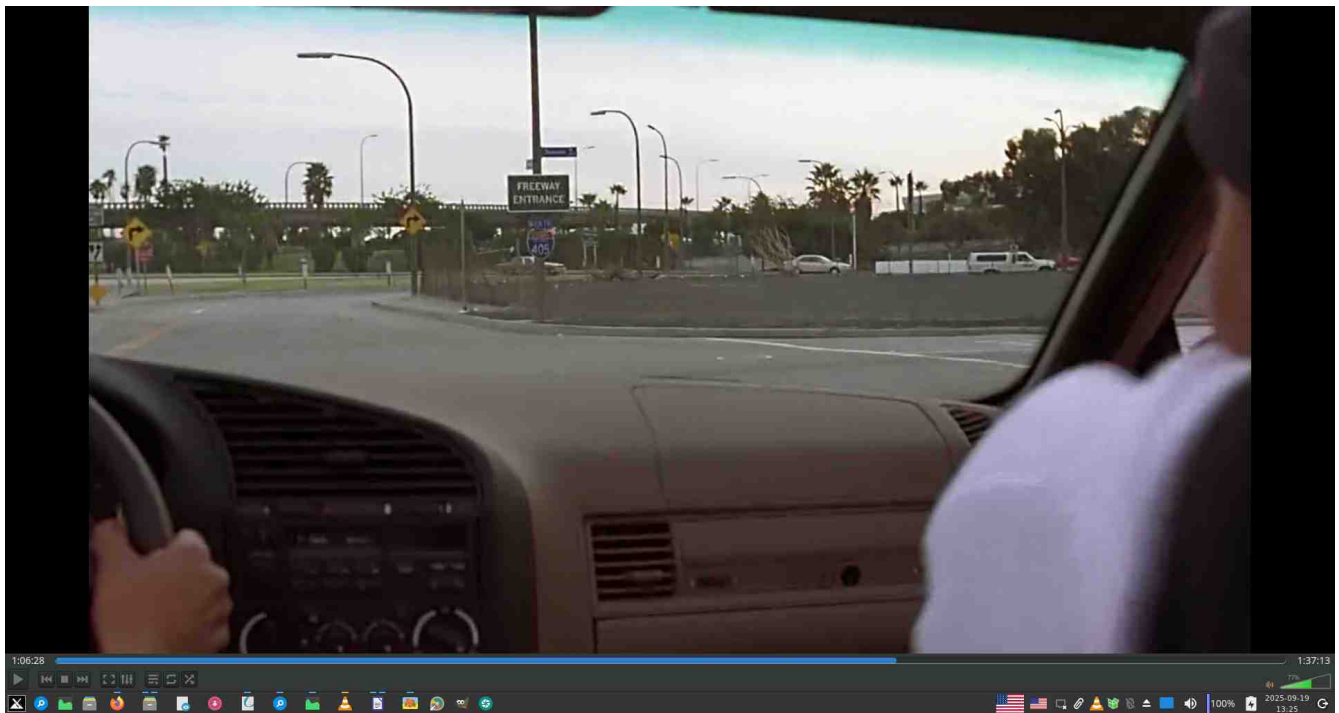
The film entitled “Clueless” of 1995 presumably also implemented the guideline of sexual-addiction with “fellatio” [12, minute 19] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with characters other than that of hers, in a scene with her: [3, minute 71]



and with characters other than that of hers, in a scene without her: [3, minute 60]



The film of Brittany Murphy entitled “Clueless” of 1995 appears to foreshadow the title of her film entitled “Freeway” of 1996 with the scene in which three teens accidentally get with the car on the freeway, and for fear of an apparently probable accident they get scared: [3, minutes 67, 67 and 68]

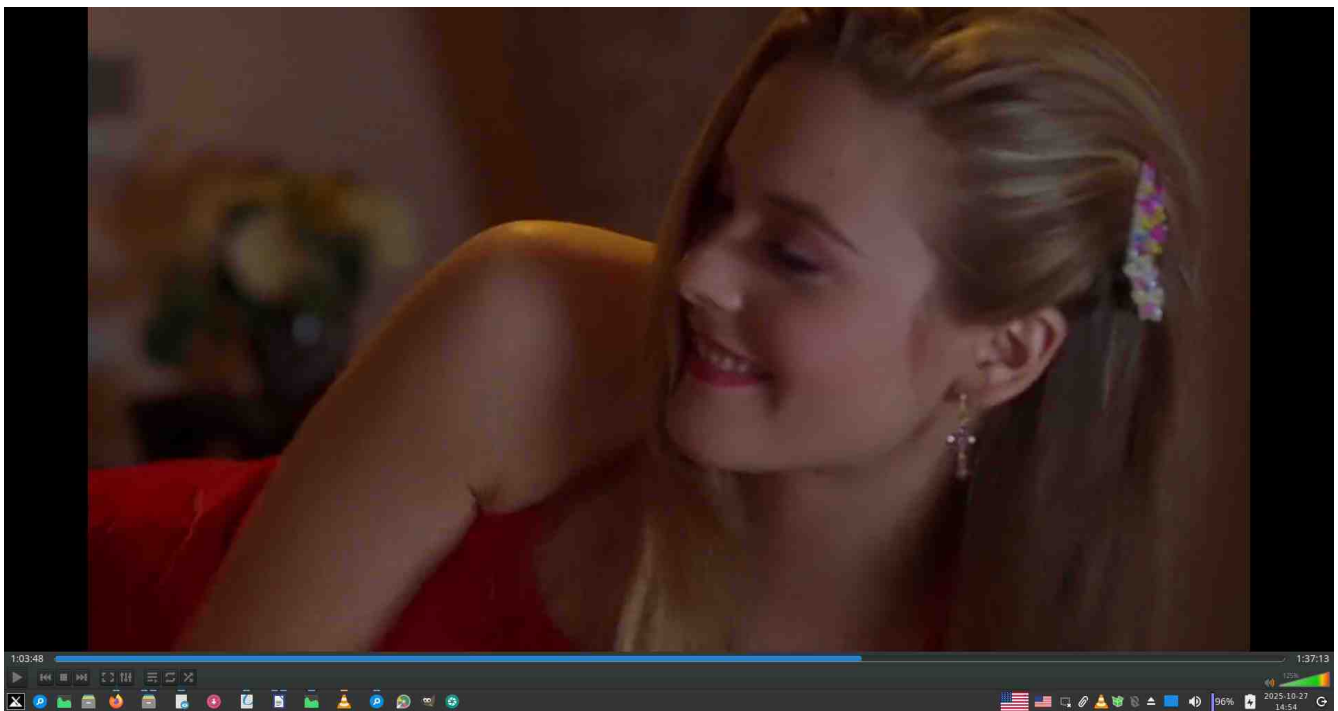




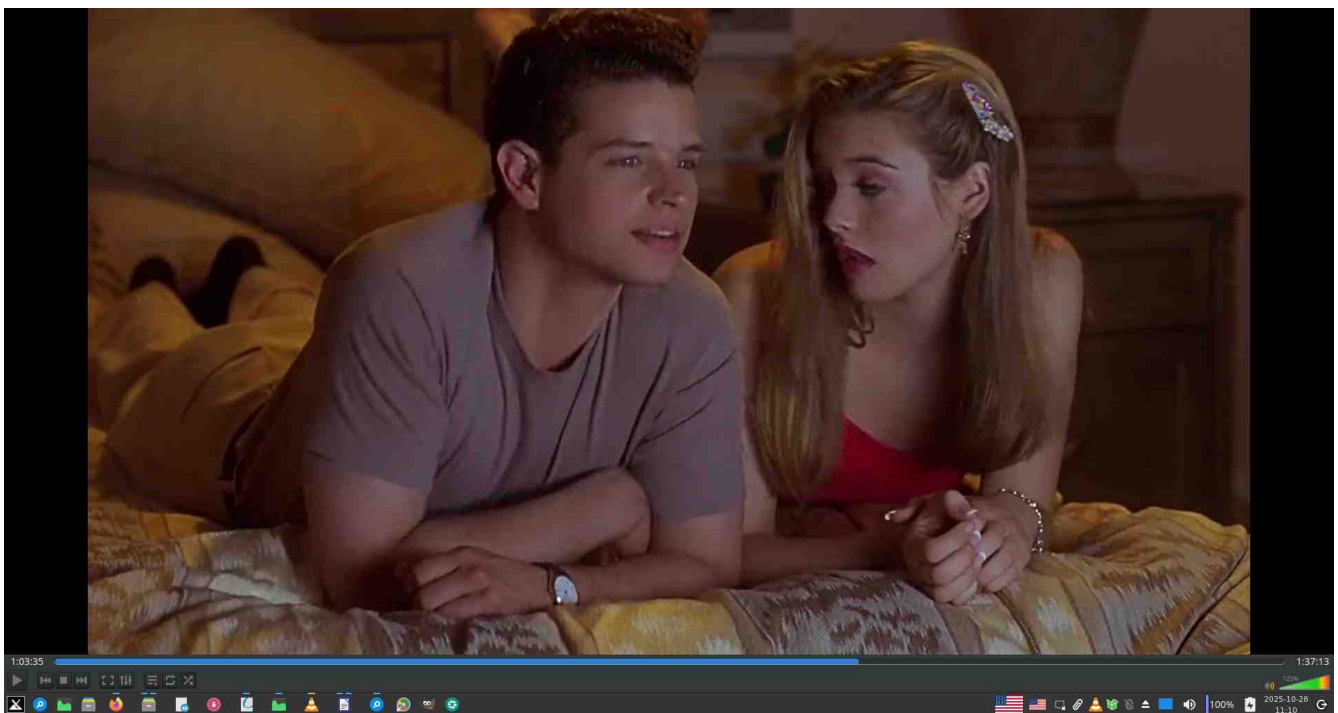
That scene can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy particularly, and the Hollywood artists generally: “Beware of a professional ‘free way’ in Hollywood, because that is very dangerous,” certainly only to the american Illuminati, which feels endangered by artists whom it cannot control.

The film of Brittany Murphy entitled “Clueless” of 1995 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

By requiring Alicia Silverstone as “Cher Horowitz” to wear christian-cross pendants in her ears, the american Illuminati may have programed the following approximate message to my person: “If you contact Alicia Silverstone for the publication of your writings, then i will concoct you a christian”, as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [3, minute 64]



This presumption is corroborated by the fact that she is lying beside ... “Christian”: [3, minute 64]



As such, the character “Christian”, required to be acted by Justin Walker, can be presumed to have been concocted by the american Illuminati for a paragon to myself. In this way, he “has a thing for Tony [Namely: Anthony] Curtis”, [3, minute 64] is watching a film of his, in which he is wearing a slab round the neck with an inscription containing the name “Antoninus”, [3, minute 64]



while the different language versions of the first name “Anthony” have been other coded names of myself as a person expected by the american Illuminati to contact Hollywood stars, like Alicia Silverstone, or similar women, expected by other ethnical and national secret political organizations, and become an actor like Tony Curtis. [For further details, see my book entitled “Eyes Wide Open: The Illuminati Tigris-Programing, -Training and -Using Angelina Jolie” of 2020.]

I can presume that the first name of Paul Rudd was meant to be a formulation and programing of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the american Illuminati particularly, and of the ethnical and the national secret political organizations generally, of carrying out show trials against my person. This personal secret political messaging possibility, and at the same time a personal secret political precedent relative to my person, was created by the romanian national secret political organization relative to the pogrom organized by it in march 1990 in Marosvásárhely, [Read approximately: 'mərɔfva:ʃa:rhej. In the romanian language: Târgu Mureș.] Romania, during which it had the ethnically hungarian Pál CSERESZNYÉS [Read approximately: pa:l 'tʃeresnje:ʃ.] picked out of the fighting crowd — consisting of an ethnically romanian crowd, instigated and made drunk, attacking an ethnically hungarian crowd — and had him convicted to around 10 years of imprisonment for the crime of attempted murder: [Paul = Pál (hungarian) → Pál CSERESZNYÉS.]

2.3. The film entitled “Freeway” of 1996

With this film — shot presumably in summer 1995 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more employed actress Reese Witherspoon awarded around 1 time till the shooting of this film. [102] She must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

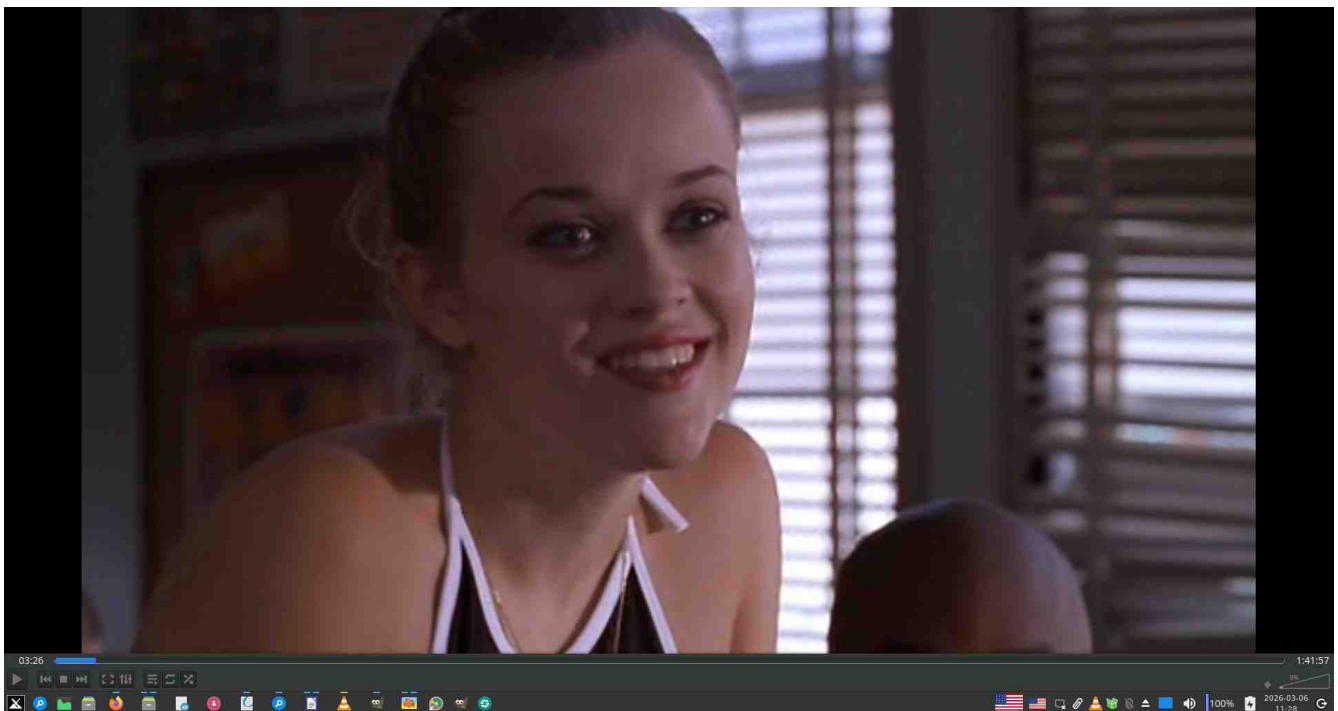
With the film entitled “Freeway” of 1996, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Reese Witherspoon of around 18 years of age, who was unmarried at the time of shooting this film. [78] She as “Vanessa Lutz” was required to on-screen-“hook up” [22, minute 82] Brittany Murphy as “Rhonda” as her prison-mate, with conversing, and a soft sexual relation: [4, minutes 76 and 76]

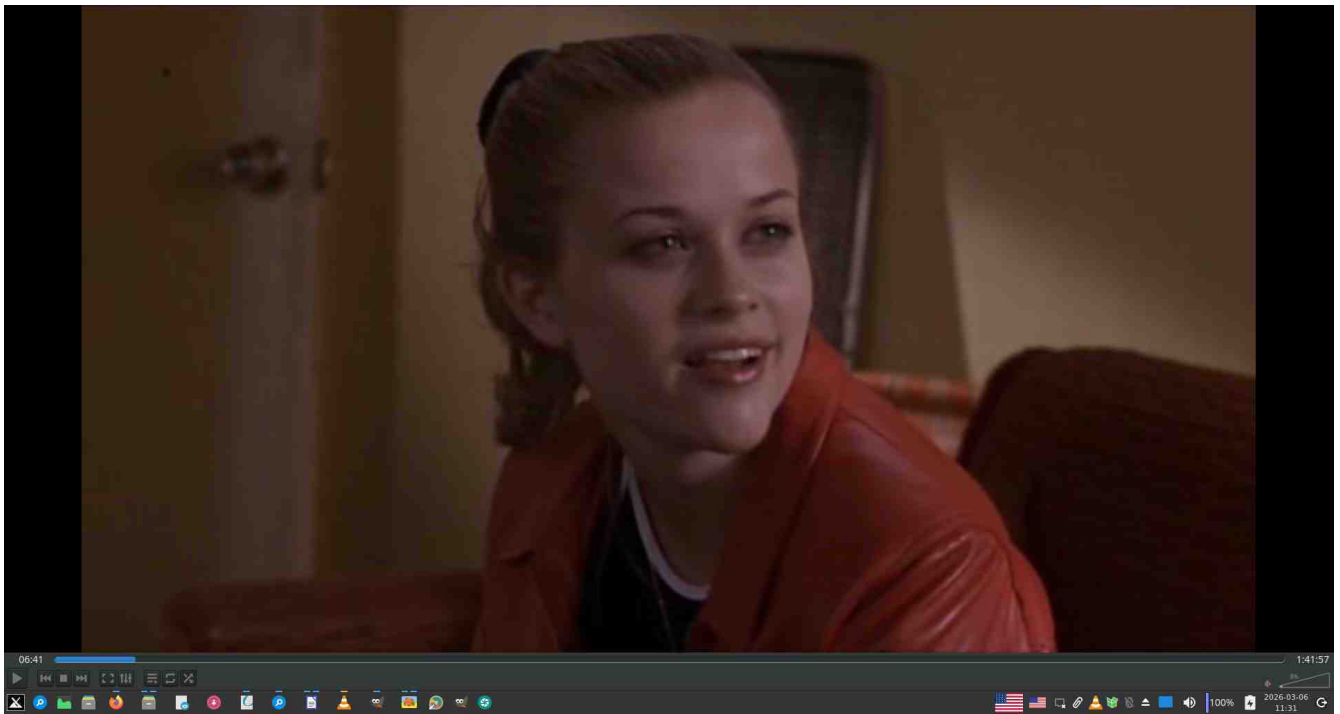
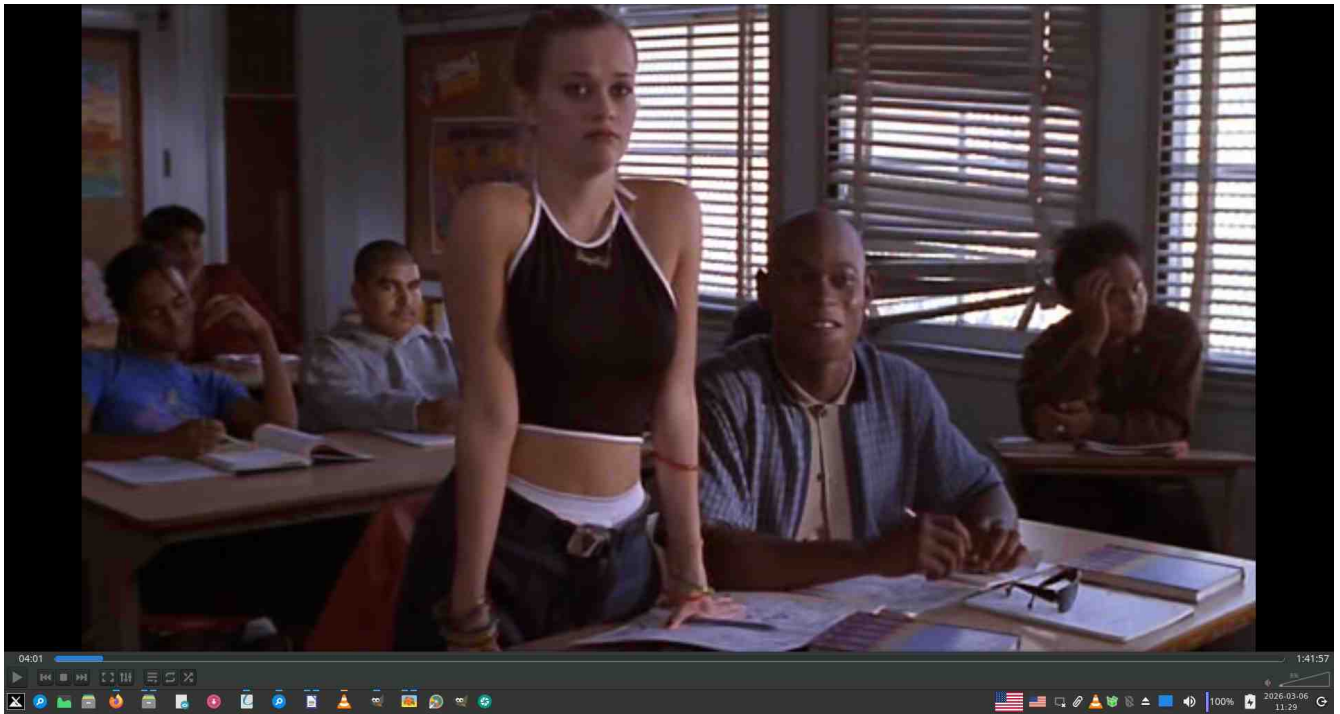


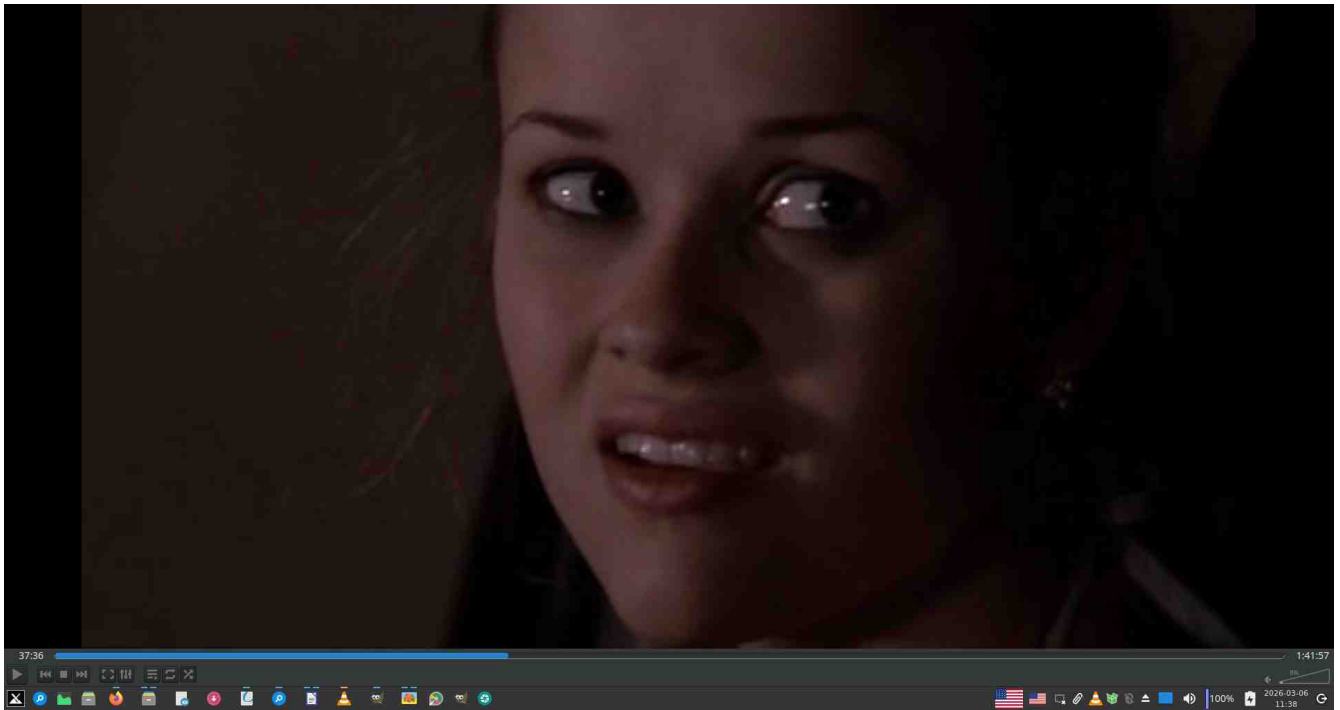


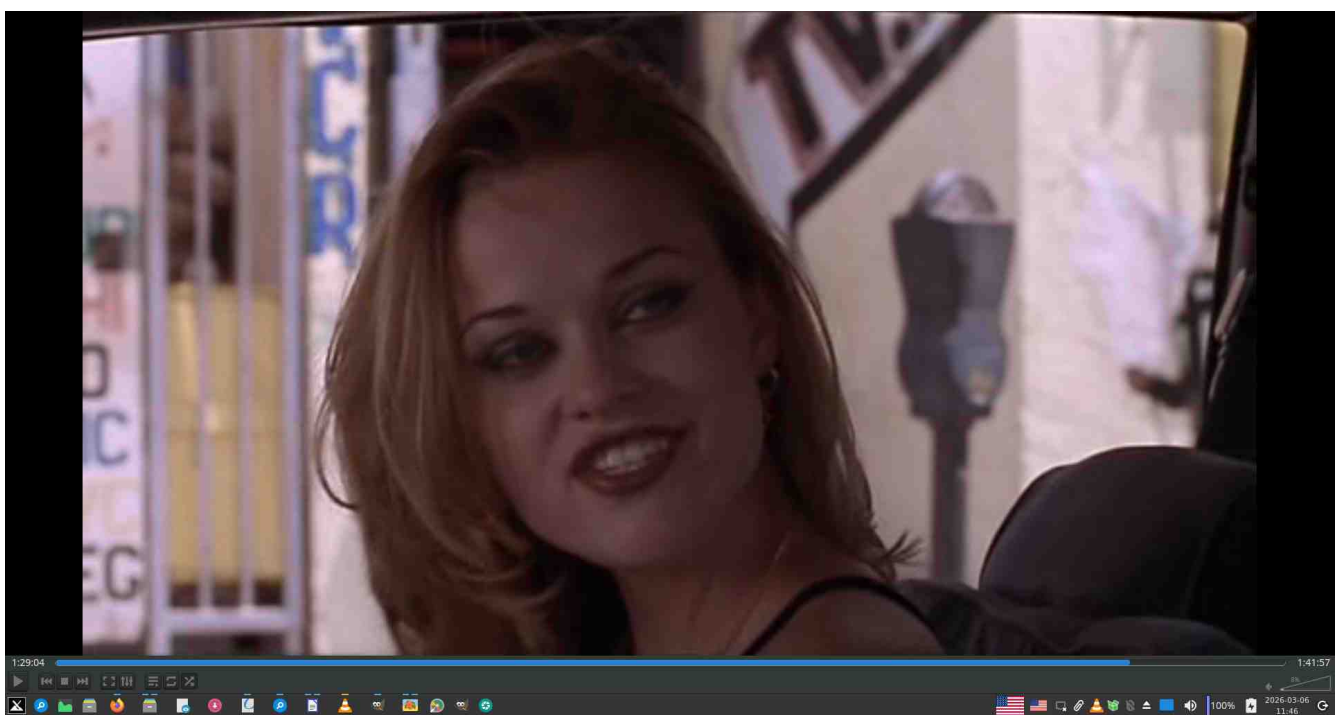
The above sexual scene observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it completely dressed.

Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of hers with Brittany Murphy, the face and body of Reese Witherspoon were promoted by the film: [4, minutes 4, 5, 7, 38, 57, 89 and 90]









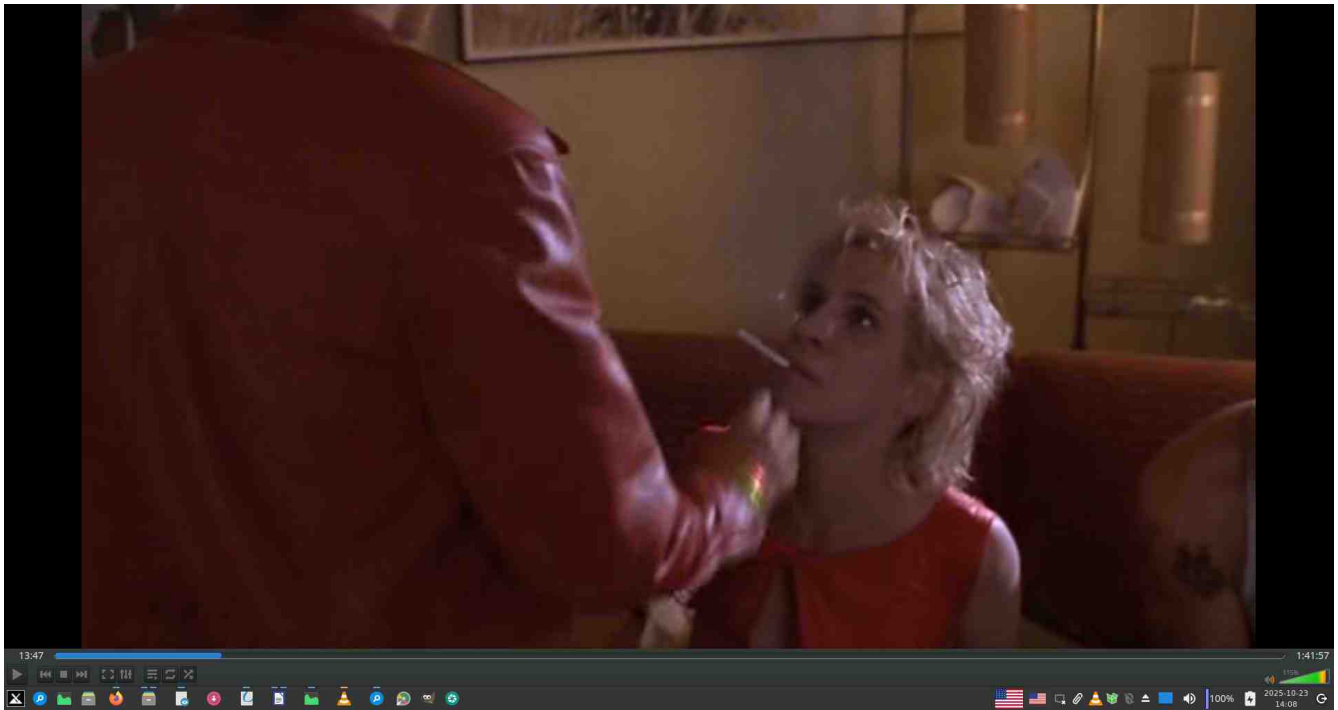
It can be presumed that after having not succeeded in sexually offscreen-“hooking up” [22, minute 82] Brittany Murphy with one of its male “baits” [191, minute 61] to her with the film entitled “Clueless” of 1995, made to ensure a maximum boyfriend creativity, the american Illuminati was strengthened in its conjecture that she might have been lesbian or had lesbian inclinations, and had it made the

film entitled “Freeway” of 1996 in order to test its this conjecture, and even create a lesbian sexual relation of Brittany Murphy by onscreen-“hooking up” her as “Rhonda” with Reese Witherspoon as “Vanessa Lutz”. [39] In creating the lesbian sexuality of Brittany Murphy, she was required to say to Reese Witherspoon as “Vanessa”: “I touched a girl all inappropriate,” [4, minute 65] and “I don't get how a person could go through their whole lives never being into girls. I just love girls,” [4, minute 66]

It is to be mentioned that the person of testing the conjectured lesbian sexual orientation of Brittany Murphy, after all Reese Witherspoon, was so selected to have an ethnically specific american english facial expression and ethnical origin, [78] presumably in order to also test her sentiments towards the american english ethnic group, and in order for her potential love be extended to that ethnic group, and through them to the USA as well.

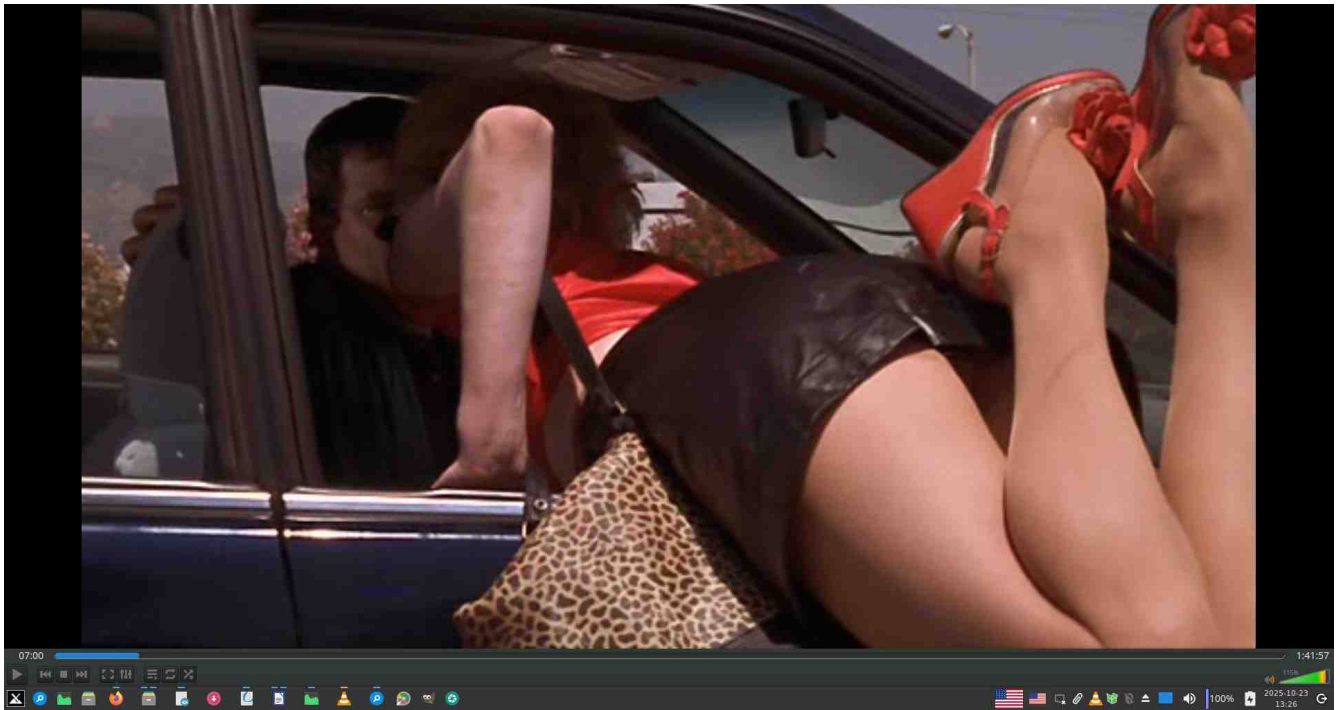
It can be presumed that the character “Vanessa” was concocted and the person of Reese Witherspoon was selected for a paragon to Brittany Murphy, and the plot of the film was adjusted to her person and real-life situation, as well as the purposes of the american Illuminati relative to her: “Vanessa” is approximately of the same age, she lives with her mother, and has a stepfather. In conformity with other purposes of the american Illuminati relative to Brittany Murphy, “Vanessa” is illiterate, she can hardly spell out a simple sentence, [4, minute 4] her mother smokes, [4, minutes 10 and 14]





takes drugs, has to resort to prostitution for making money, [4, minutes 5 and 8]





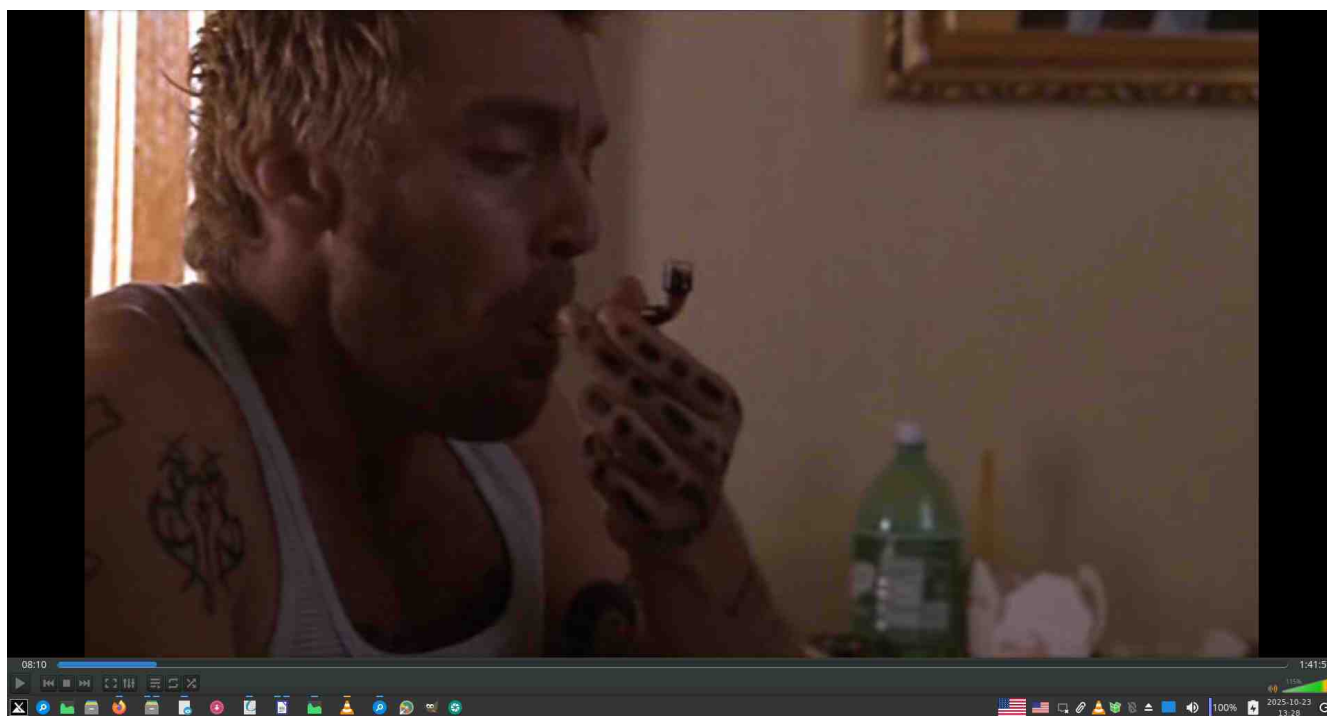
and is arrested, [4, minute 12]



her stepfather smokes, [4, minute 7]



takes drugs, [4, minute 9]



sexually abuses her: [4, minutes 9 and 12]



and is arrested: [4, minute 13]

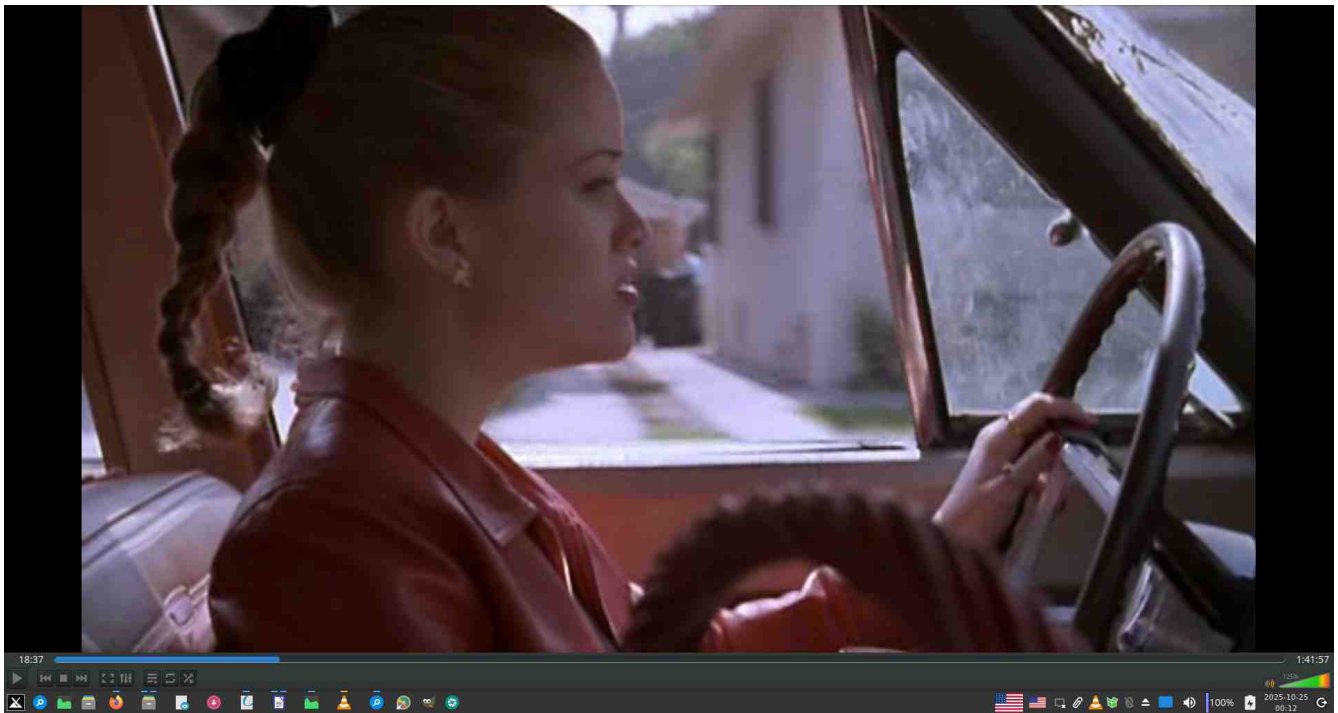


It may be significant that the mother of Reese Witherspoon as “Vanessa” was required to wear a “madeover” [3, minute 26] short blouse — like that “created” for Brittany Murphy as “Tai” by Alicia Silverstone as “Cher” in the film entitled “Clueless” of 1995 — what may be a manifestation of the national secret policy of the american Illuminati to make Hollywood actresses “hookers”. [25, minute 74]

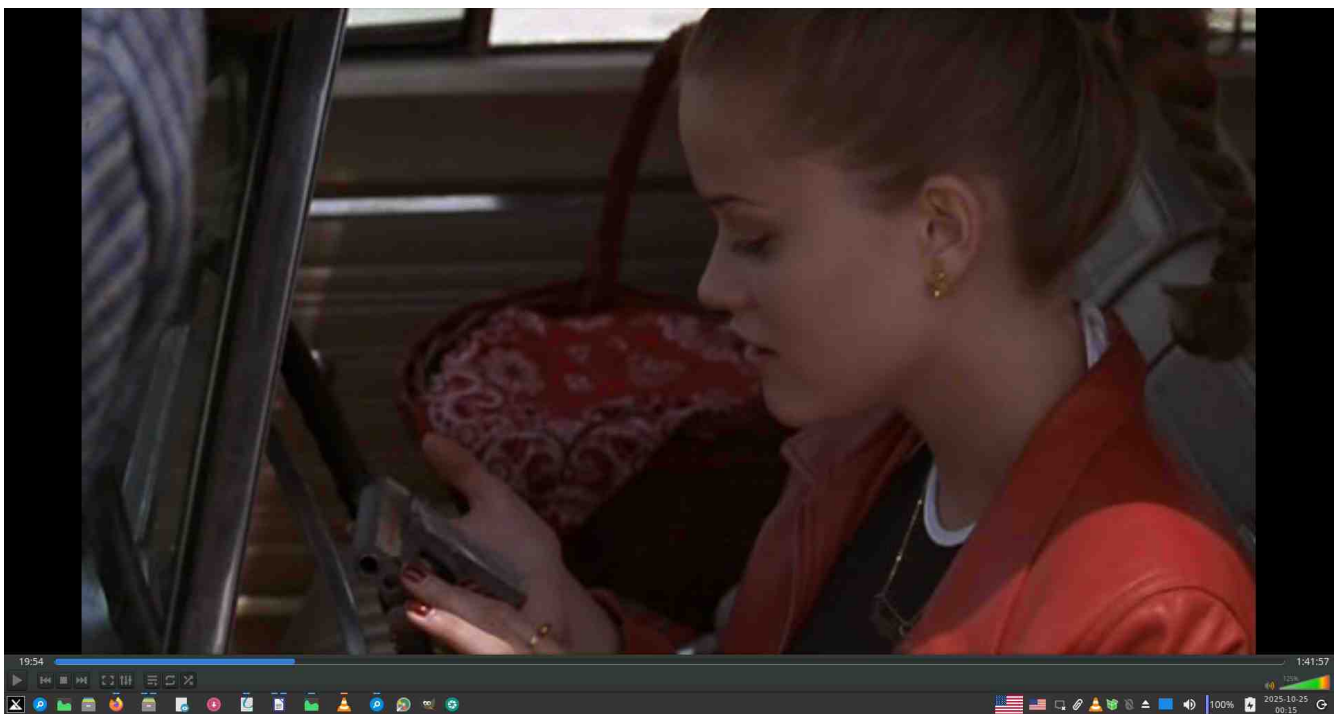
In striving to avoid foster care and get to her grandmother, Reese Witherspoon as “Vanessa” violates human rights and the law in series: cuffs the officer of the Children’s Services to the bed of her motel room, [4, minutes 18 and 18]



steals her car, [4, minute 19]



accepts a pistol from her boyfriend to sell, [4, minute 20]

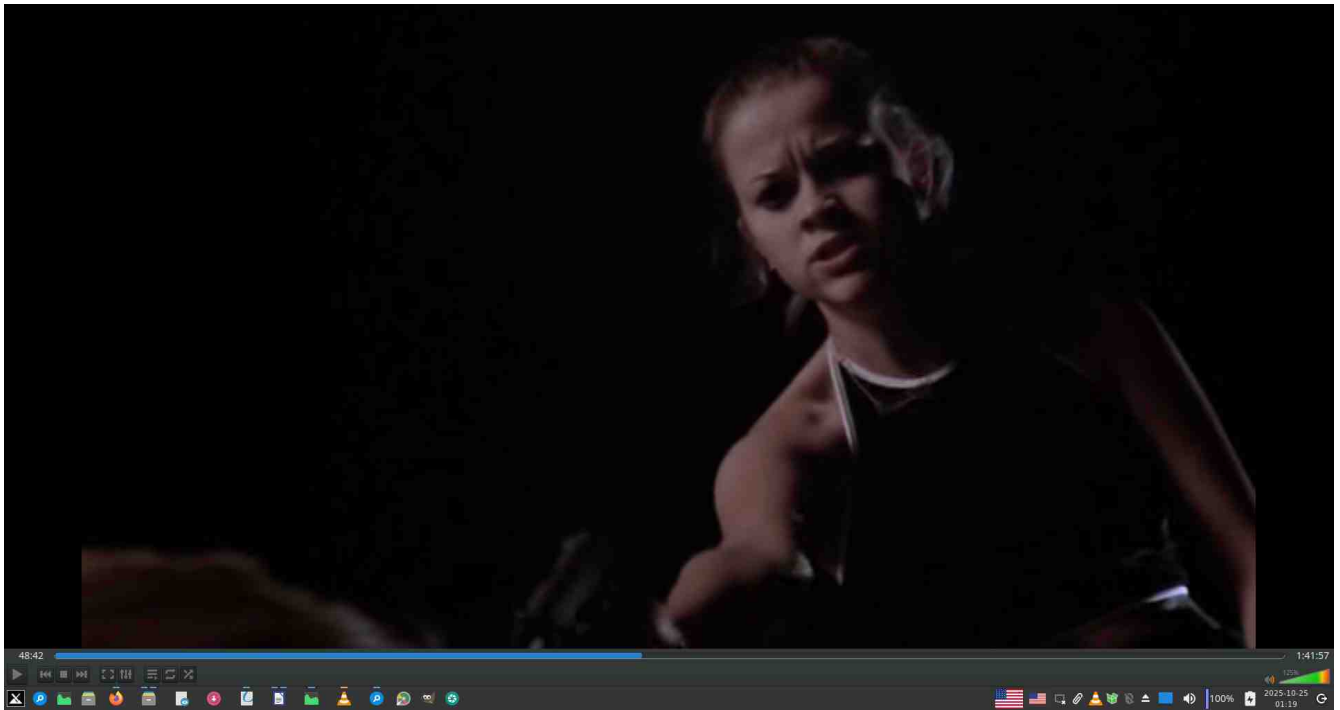


having her car failed on the freeway, she is given a lift by Kiefer Sutherland as psychological counselor and serial killer “Bob Wolverton”, whom she threatens with the pistol, [4, minute 43]



refuses an offer of money by “Bob”, instead she sentences him to death and executes him by several shots, [4, minutes 49 and 49]





robs him, [4, minute 51]



he survives, [4, minute 52]

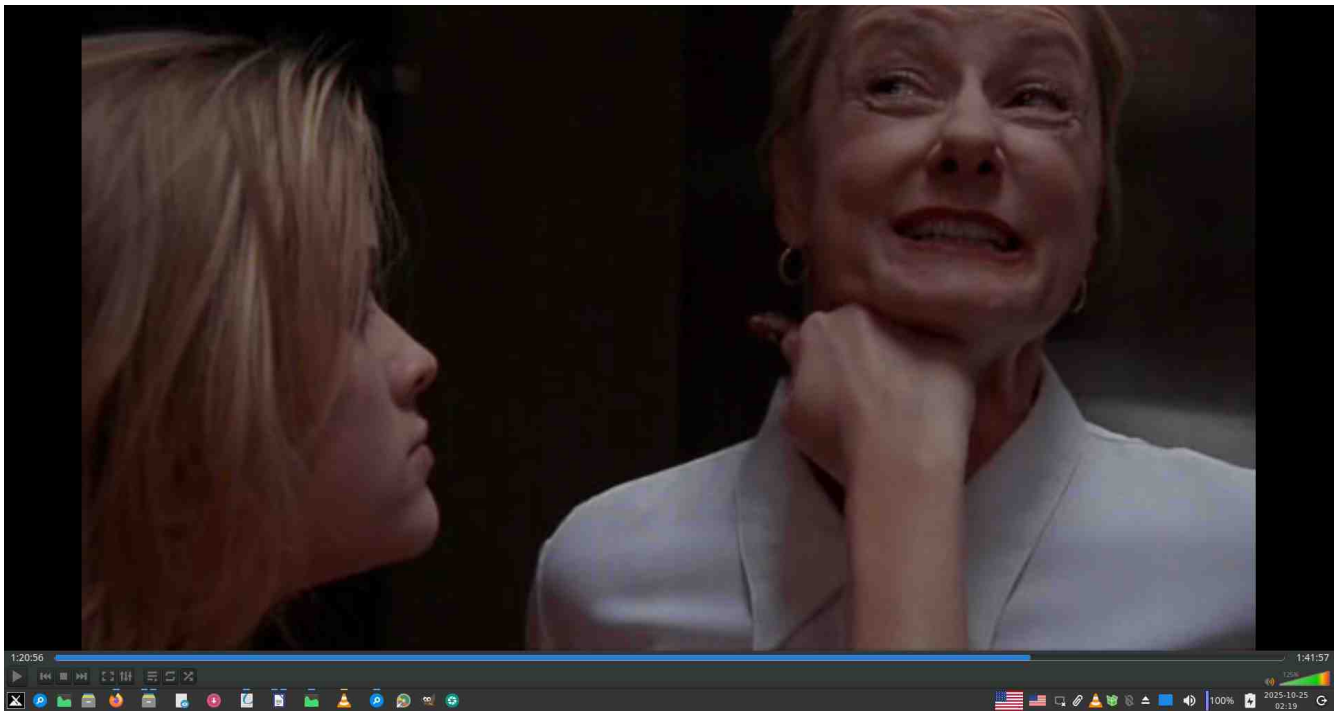


on leaving a restaurant she is arrested and then imprisoned, [4, minutes 53 and 64]



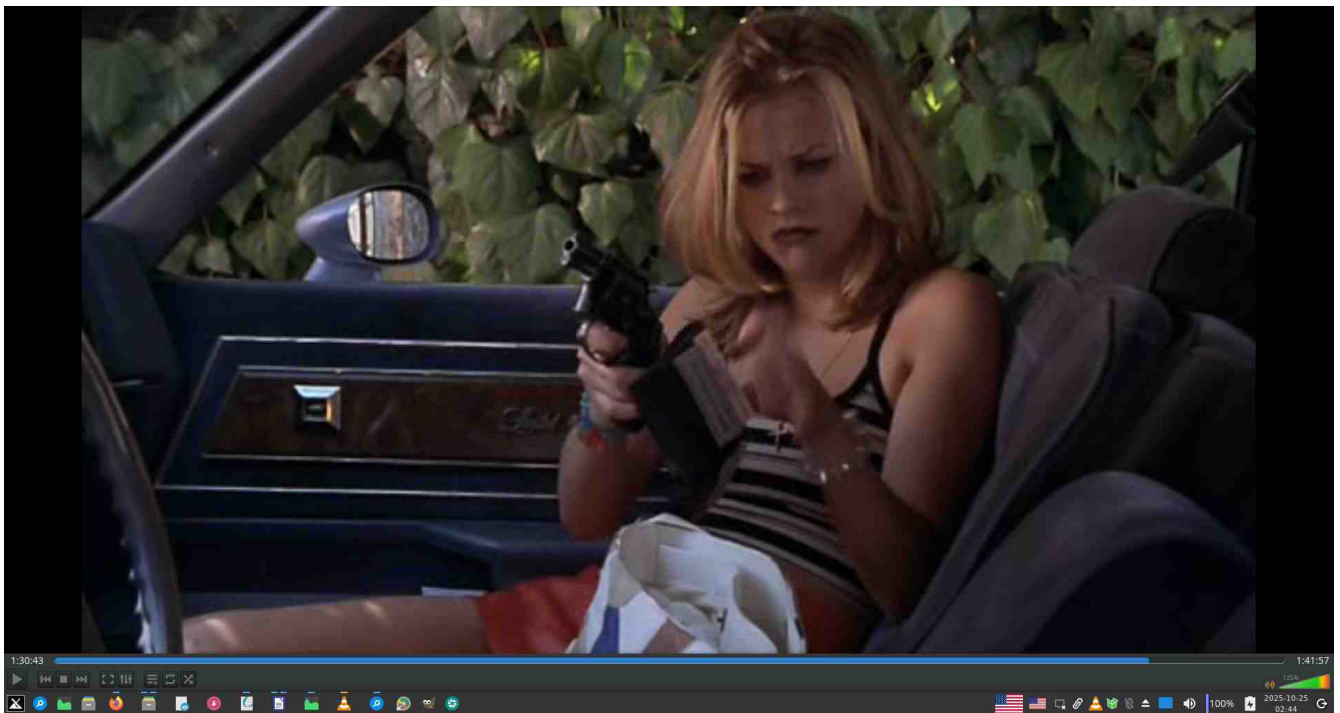


in escaping from prison she neutralizes a wardress and seriously injures a warden, [4, minutes 81 and 82]





by threats of a gun robs a driving man, [4, minute 91]



locks him in the car trunk, [4, minute 92]



steals his car, [4, minute 93]



and at her grandmother kills “Bob” by strangling: [4, minute 97]



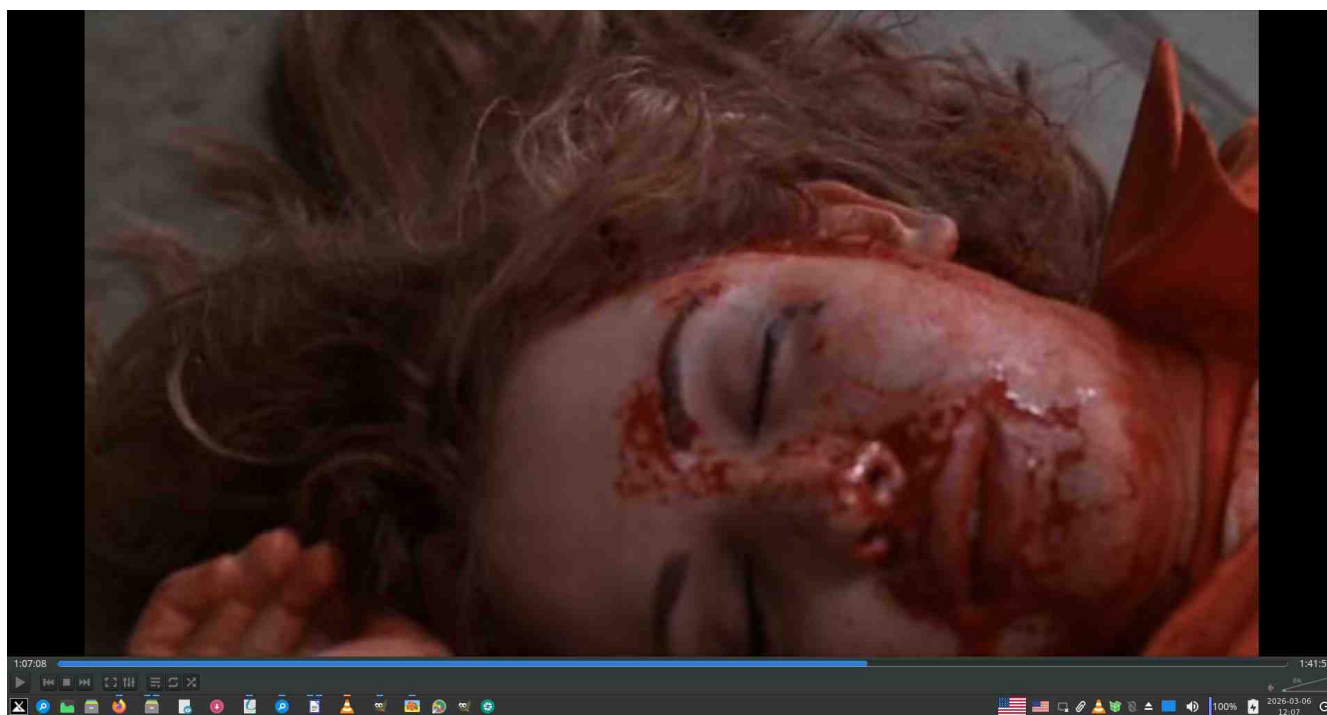
Therefore, the character “Vanessa” — concocted to be followed by and implemented on a potential Brittany Murphy “free” from the american Illuminati — was meant to be an absolute “lunatic” [31, minute 13] and an absolute “loser”: [13, minute 45] she wants to avoid foster care and instead she makes herself yearn for it from prison; she wants to live at her grandmother and instead she makes that impossible by bringing about her death; in order to get from the imminent foster care to prison she deprives of liberty one person, steals three cars, carries a gun illicitly twice, robs two persons, seriously injures one person, and murders two persons. This has the value of a revelation of how much the american Illuminati particularly, and the ethnical and the national secret political organizations generally, stick to their controlling their ethnic groups and nations, either massively or individually, of that they want all the humans whom they cannot control to become or to make them “lunatics” [31, minute 13] and “losers”.

The main message of the film addressed to Brittany Murphy was approximately: “If you will not submit to our control, you will be made an illiterate, your mother will be able to earn a living only from prostitution, your stepfather will sexually abuse you, they will be arrested, you will be exposed to the crimes of the street, you will commit crimes, and you will be imprisoned.” This can be construed as a special kind of deterrence from freedom by presenting it as resulting in captivity.

Certainly, illiteracy — just like prostitution, sexual abuse, arrest, crime, and imprisonment — must have been a symbolic, ideal and ultimate purpose of the american Illuminati in such an extreme case, it rather meant obstructing her in finding contracts in acting and in further education, striving to present her as an illiterate. Otherwise, Brittany Murphy never attended a university, [1] the reason why she must have been financially vulnerable without an acting career.

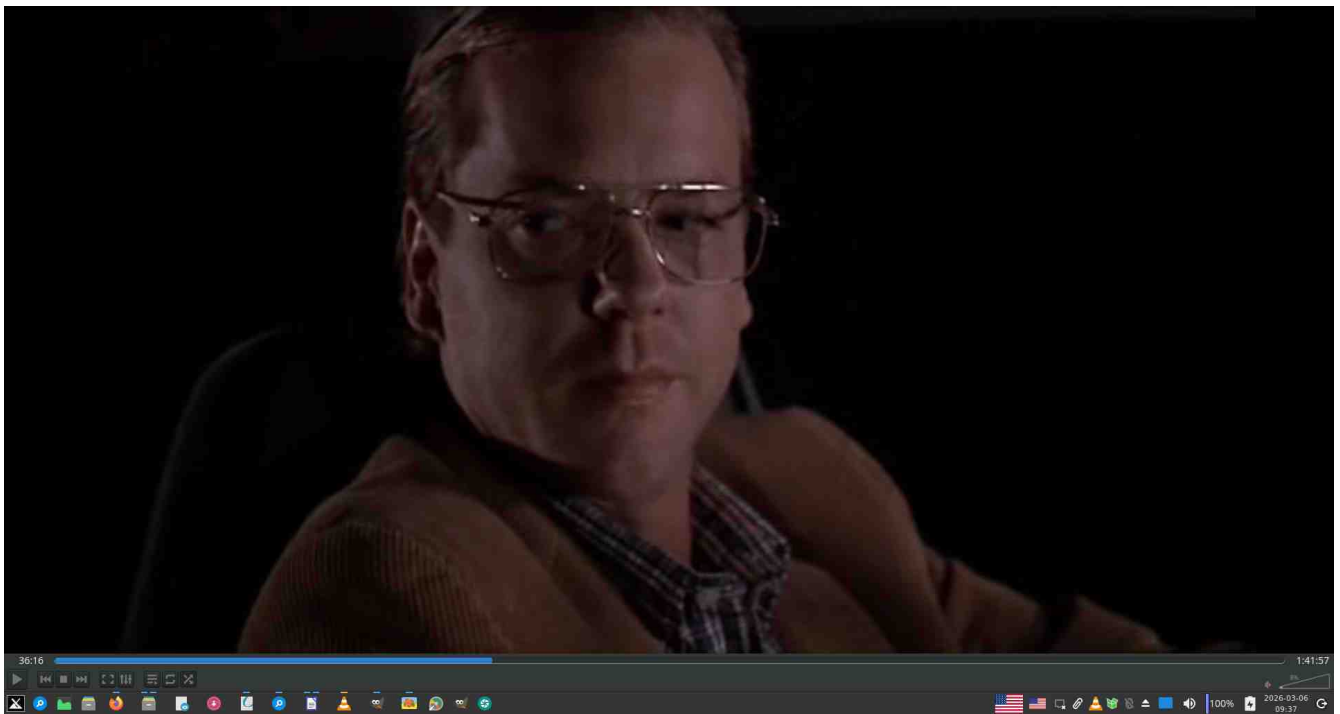
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Alanna Ubach of around 19 years of age, who was unmarried at the time of shooting

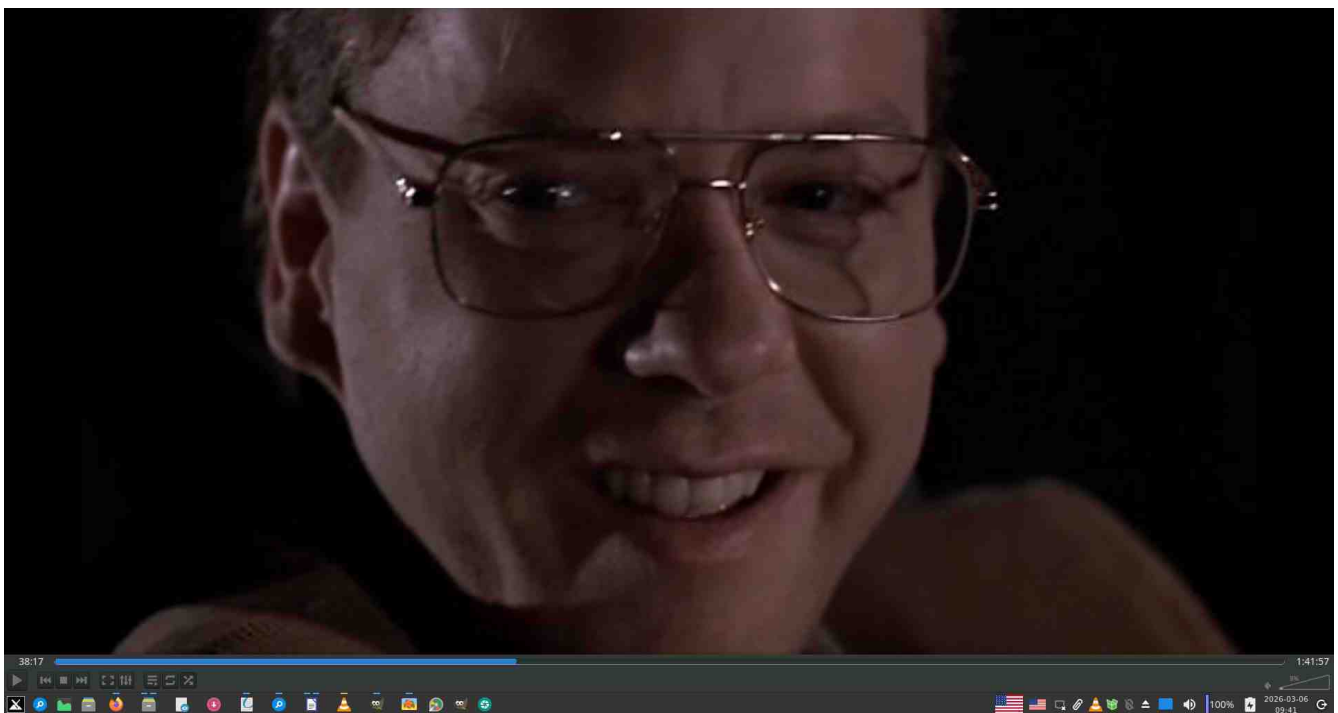
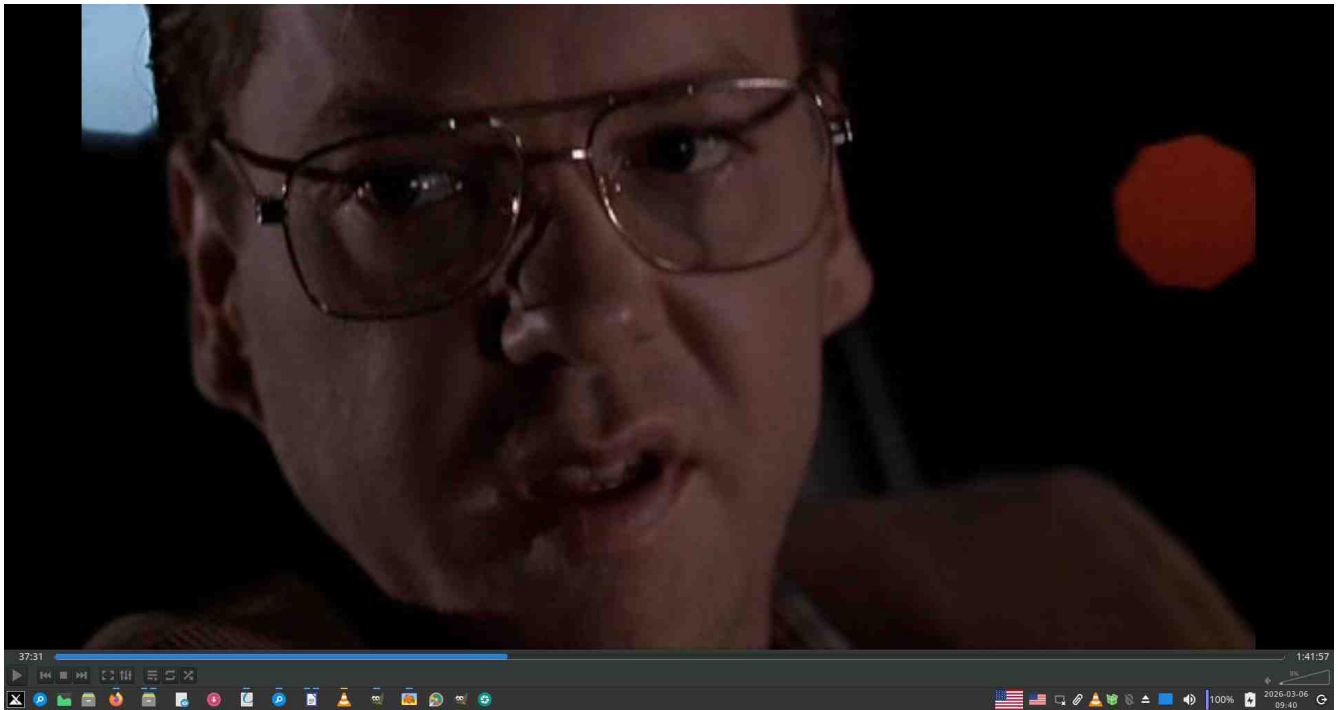
this film. [362] She as “Mesquita” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face and naked arms were promoted by the film, for after-shooting effects on Brittany Murphy: [4, minutes 67, 67, 68 and 84]





With the film entitled “Freeway” of 1996, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and member of the Sutherland “dynasty” [175] Kiefer Sutherland of around 29 years of age, who was unmarried at the time of shooting this film. [84] He as “Bob” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but his face was promoted by the film, for after-shooting effects on Brittany Murphy: [4, minutes 27, 37, 38 and 39]





It may be significant — indicating his designed quality of a major element of the Brittany Murphy “project” [3, minute 24] and of the system controlling her — that Kiefer Sutherland divorced his first wife in 1990, [84] namely a few months before the beginning of the film career of Brittany Murphy, and he married his second wife in June 1996, [84] namely a few months after the premiere of this film

in january 1996, [39] when he must have already conjectured that Brittany Murphy had declined a relationship and marriage with him.

That Kiefer Sutherland was a canadian-british double citizen, [84] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconvenience, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the canadian and british national secret political organizations in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada and respectively Britain, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

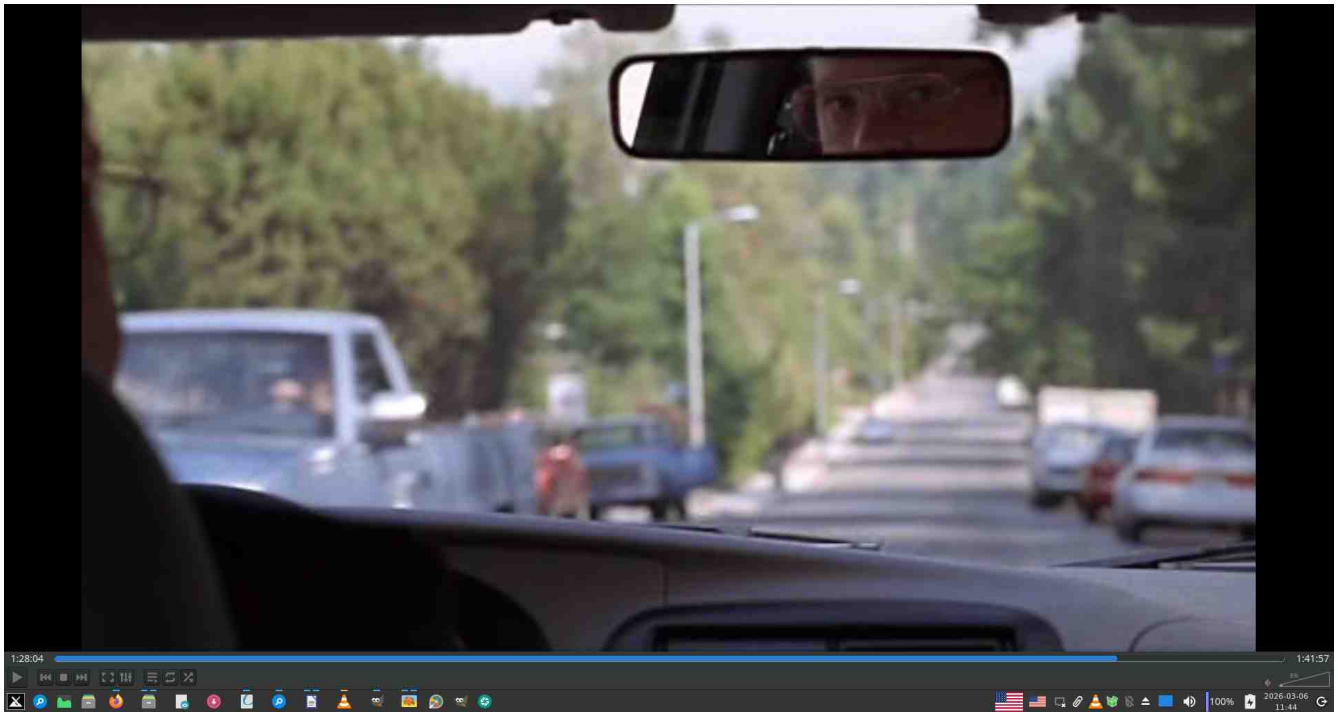
Kiefer Sutherland as “Bob Wolverton”, who openly is a “psychological counselor at a school for boys with emotional trouble”, [4, minute 25] has a kind first personality, with which he baits Reese Witherspoon as “Vanessa” into his car, [4, minute 25]



and covertly he is a “killer killing girls on the freeway”, [4, minute 39] namely he has an “evil” [36, minute 66] second personality, with which he intends to kill her: [4, minute 43]

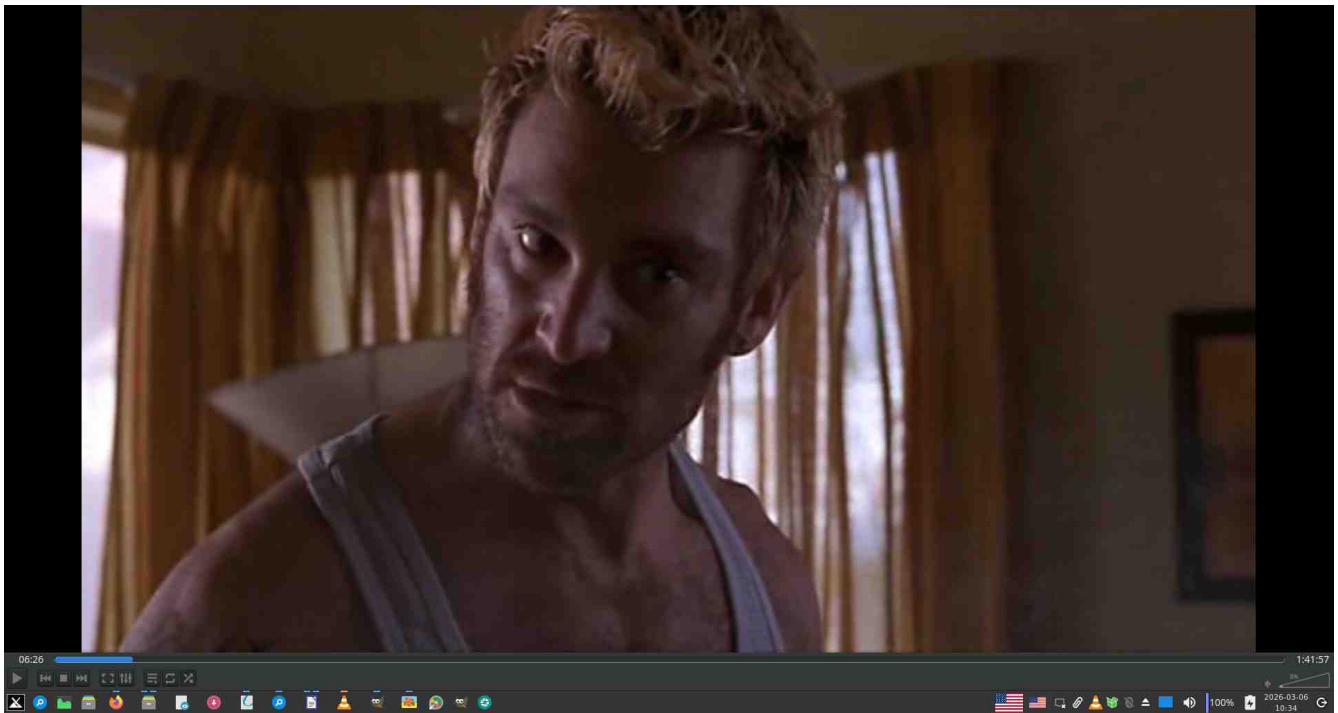
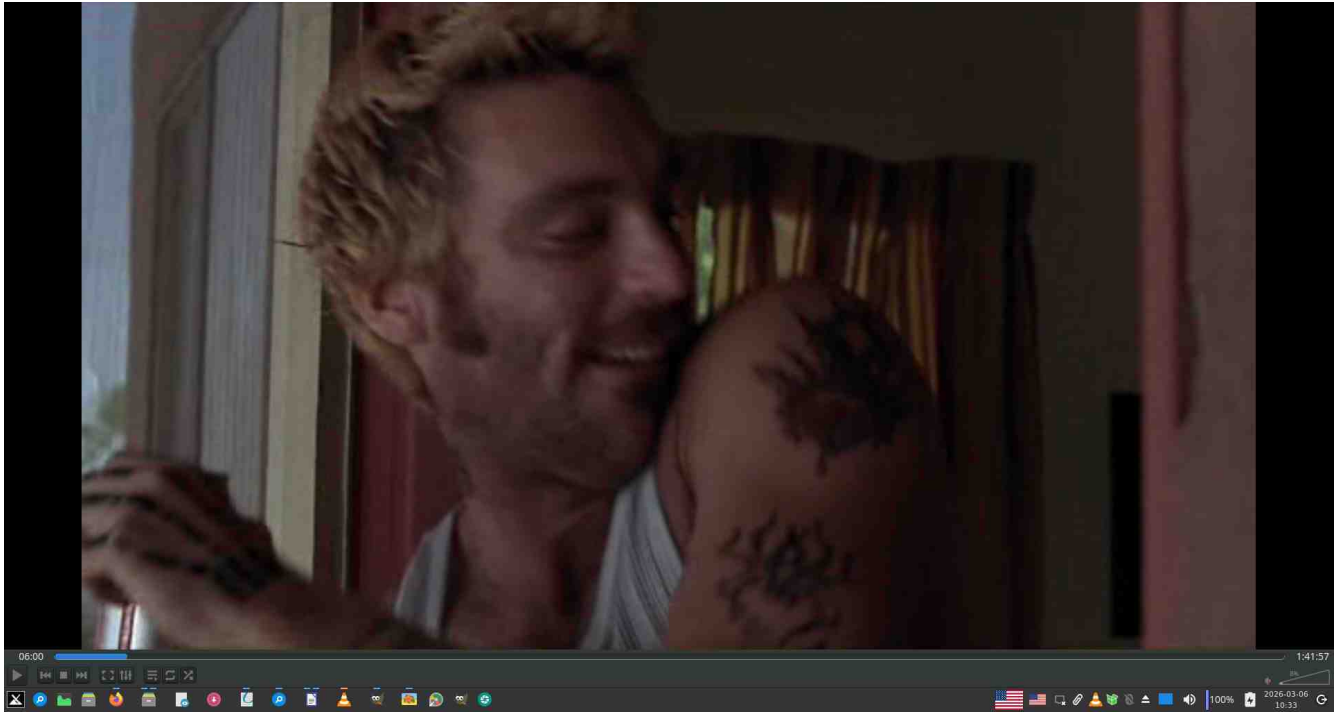


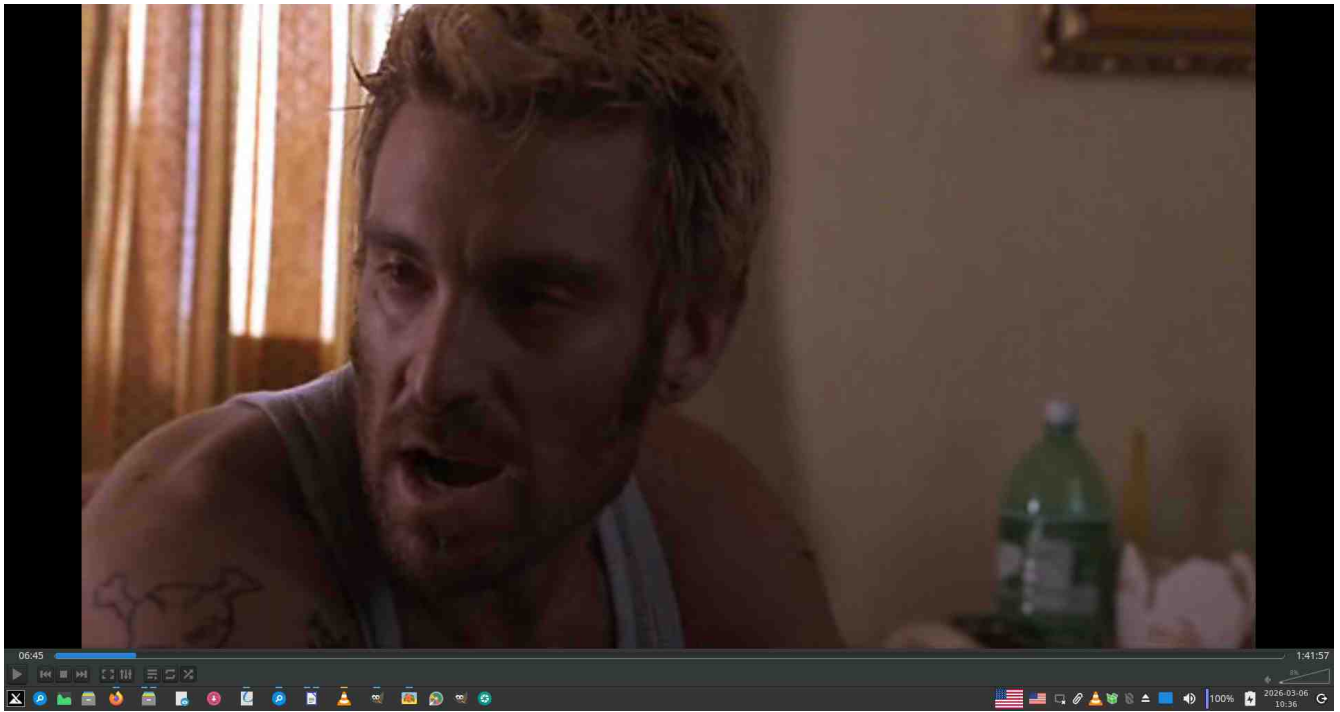
As Reese Witherspoon as the girl “Vanessa” “on the freeway” may have meant Brittany Murphy in a “free” film career, uncontrolled in lack of a relationship of hers with an “angel” [25, minute 128] of the american Illuminati, then what “Bob Wolverton” intends to do to “Vanessa” may have meant what Kiefer Sutherland intended to do to Brittany Murphy. In this way, the above aspects of the film can be presumed to have metaphorically reflected the personal secret political mission of Kiefer Sutherland to Brittany Murphy: “baiting” [191, minute 61] her with his kind native personality and assassinating her with his “evil” [36, minute 66] Illuminati personality. This presumption can be corroborated by the mirror scene which was required to be acted by Kiefer Sutherland: [4, minute 89]



This generalized, leads to the presumption that Simon Monjack as a “bait” of the jewish, british, and american Illuminatis to Brittany Murphy, who finally succeeded in catching her with his charming native personality and becoming the “man of the house”, [2, minute 92] was part of the conspiracy for “breaking” [11, minute 63] and “choking” [404] her to death with his “evil” [36, minute 66] Illuminati personality.

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Michael T. Weiss of around 33 years of age. [361] He as “Larry” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but his face, naked arms, and dressed body were promoted by the film, for after-shooting effects on Brittany Murphy: [4, minutes 7, 7, 7, 9 and 10]







From the point of view of the American Illuminati particularly, and the ethnical and the national secret political organizations generally, the first name “Vanessa” has had a special significance since the release of the German erotic film entitled “Vanessa” of 1977. [79] In my conception, that film was made with the multinational personal secret political purpose of diverting Elizabeth Adam (Erzsébet ÁDÁM) from her ongoing career on the Hungarian language territory, including the overseas ethnically Hungarian diaspora, asserting her humanist principles into a worldwide career asserting corporality and sexuality for international “fame and fortune” [80, minute 11] by inciting her to follow “Vanessa”. In this way, the first name “Vanessa” has meant a relatively attractive and light girl or woman, with an outstanding seductive power and addicted to sex, who acting as a “hooker” [25, minute 74] successfully uses sex for professional advancement by establishing sexual intercourses with a relatively great number of men capable of advancing her professional career, and who for this reason can be easily interested in serving for the attainment of various ethnical or national secret political purposes, including infecting with the HIV virus persons qualified as unutilizable, inconvenient, or dangerous.

In the first film of Brittany Murphy entitled “Family Prayers” of 1993, she was required to kiss two boys at the age of around 13 years; in her second film entitled “Clueless” of 1995, she was onscreen-“hooked up with” [22, minute 82] a much greater number of boys; in her third film entitled “Freeway” of 1996, her presumed paragon Reese Witherspoon as “Vanessa” was required to attain the ultimate level of sexuality, comprising bisexual, boyfriend, stepfather and prostitution types of sexual relations. This indicates that the purpose of the American Illuminati with striving to create for Brittany Murphy a lesbian or bisexual partner, a boyfriend, a sexually abusive stepfather, or even a husband, was to increase the quickest possible her sexual proficiency to the highest level possible, making her a “master at the manipulation of men”. [4, minute 41] This may appear as strange from the point of view of the public opinion, but in case of actors “adopted” [3, minute 23] for stardom has been rather frequent if not common: after periods of childhood and adolescence sexual abuse Marilyn Monroe was required to marry at the age of 16 years, and Angelina Jolie was caused to have a “live-in punk

boyfriend” [66] at the age of 14 years, and a stepfather from the age of around two years. Brittany Murphy appears not to have been subjected to childhood and adolescence sexual abuse, therefore the haste of the american Illuminati regarding her sexual training is understandable and relatively normal.

It can also be presumed that the person and ethnical origin of Reese Witherspoon were utilized to propagandize the ethnical and national secret political concoction of supremacy of the english and british ethnic groups, especially with the scenes in which she as “Vanessa” was required to floor Wolfgang Bodison as detective “Mike Breer” [39] presumably of african racial origin, [4, minutes 60, 60 and 61]





and then Alanna Ubach as “Mesquita” [39] presumably of spanish ethnical origin: [4, minutes 67 and 67]



After having been required to act in the film of Brittany Murphy entitled “Clueless” of 1995, the actor Dan Hedaya was required to act in her this film as well. This can be presumed to be a manifestation of the insistence of the american Illuminati to “hook up” [22, minute 82] Sharon Murphy with him for his becoming the stepfather and sexual abuser or partner of Brittany Murphy. This presumption may be corroborated by the differences in facial expression in the serious mode of his as father saying “We’re gonna have a nice family dinner” to Alicia Silverstone as his daughter “Cher” in the film entitled “Clueless” of 1995, [3, minute 32]



and of his as detective listening to Reese Witherspoon as “Vanessa”, charged with attempted murder, saying “I learned later that i had this problem with anger” in the film entitled “Freeway” of 1996, [4, minute 59]

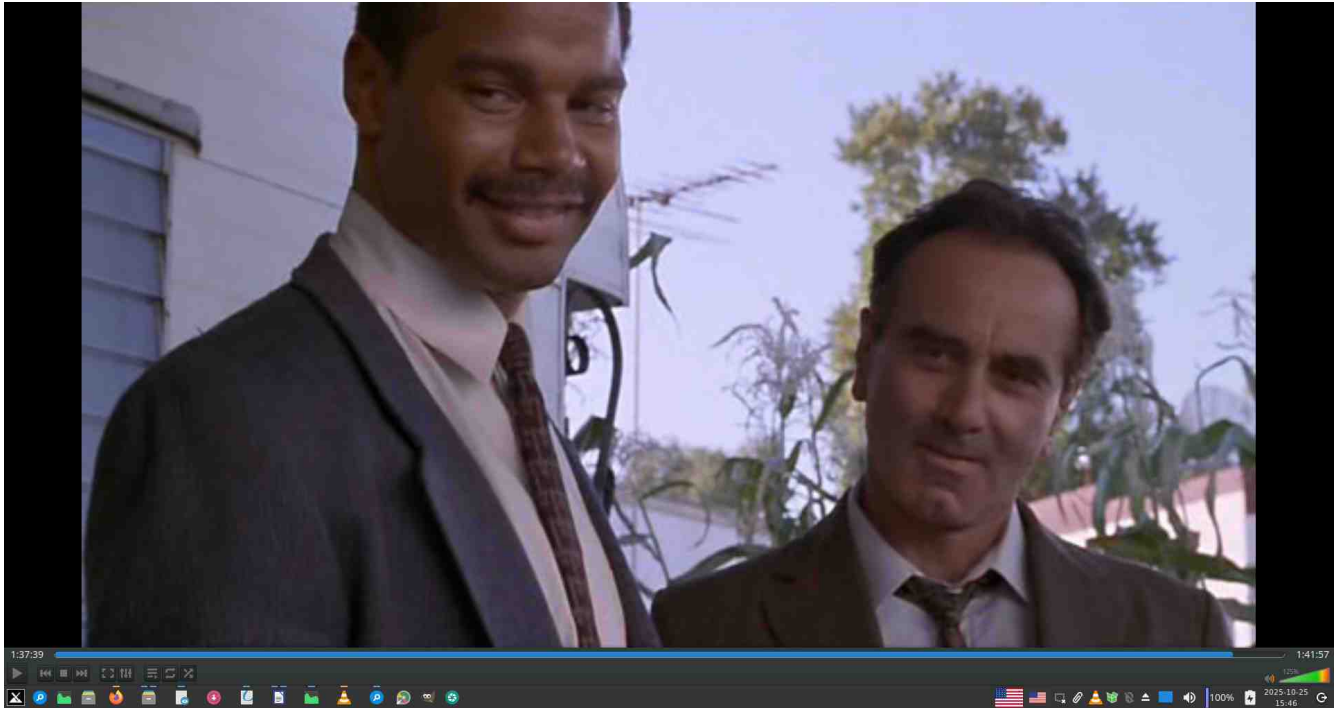


as well as by the differences in facial expression in the smiling mode of his as father after having praised Alicia Silverstone as his daughter “Cher” saying “I have not seen such good doing since your mother” in the film entitled “Clueless” of 1995, [3, minute 82]



and of his as detective reacting to the question of Reese Witherspoon as “Vanessa” “Y’all got a cigarette?” after having escaped from prison and committed a series of other crimes and at last strangled in

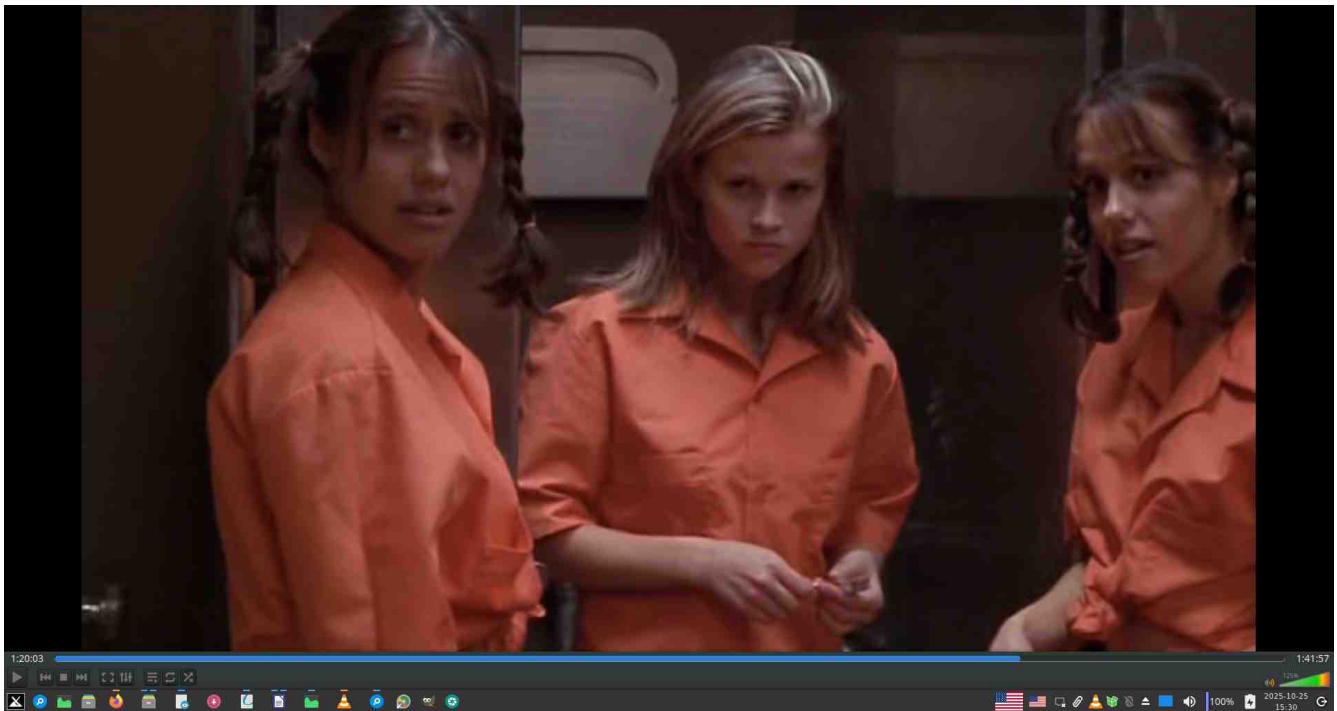
self-defense Kiefer Sutherland as serial killer “Bob” in the film entitled “Freeway” of 1996: [4, minute 98]



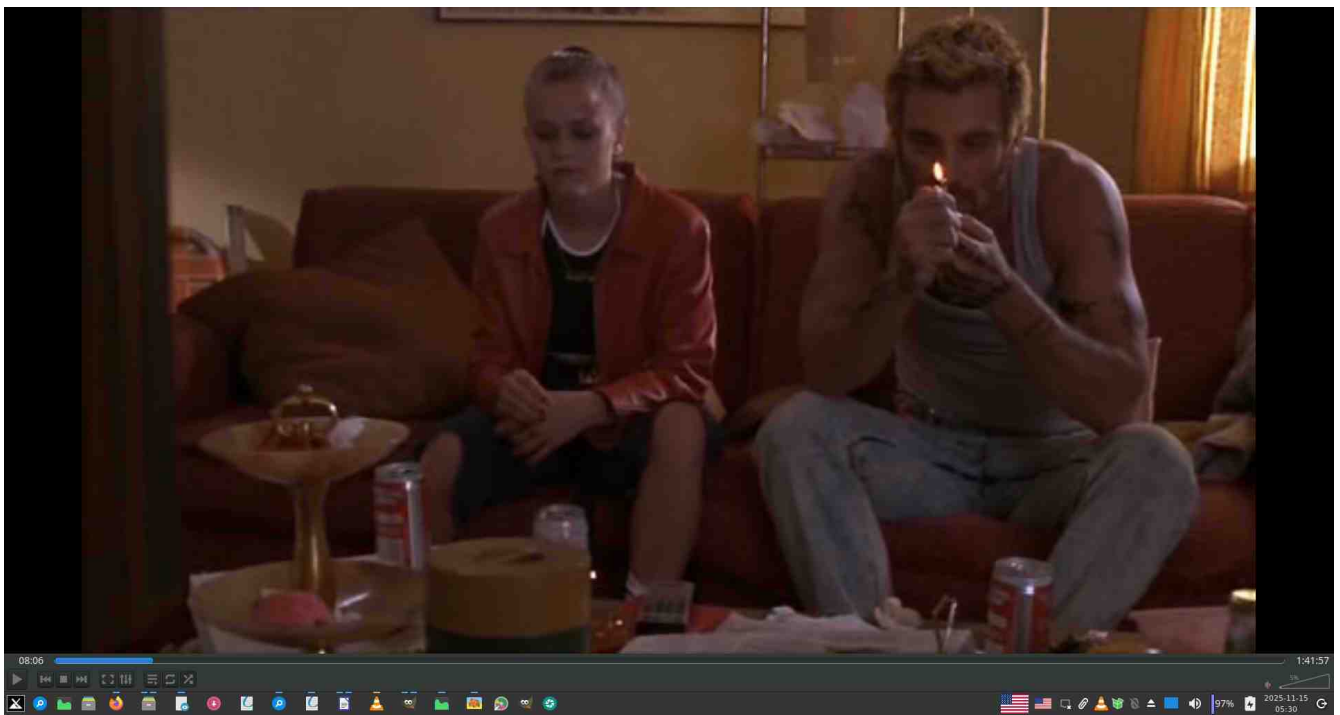
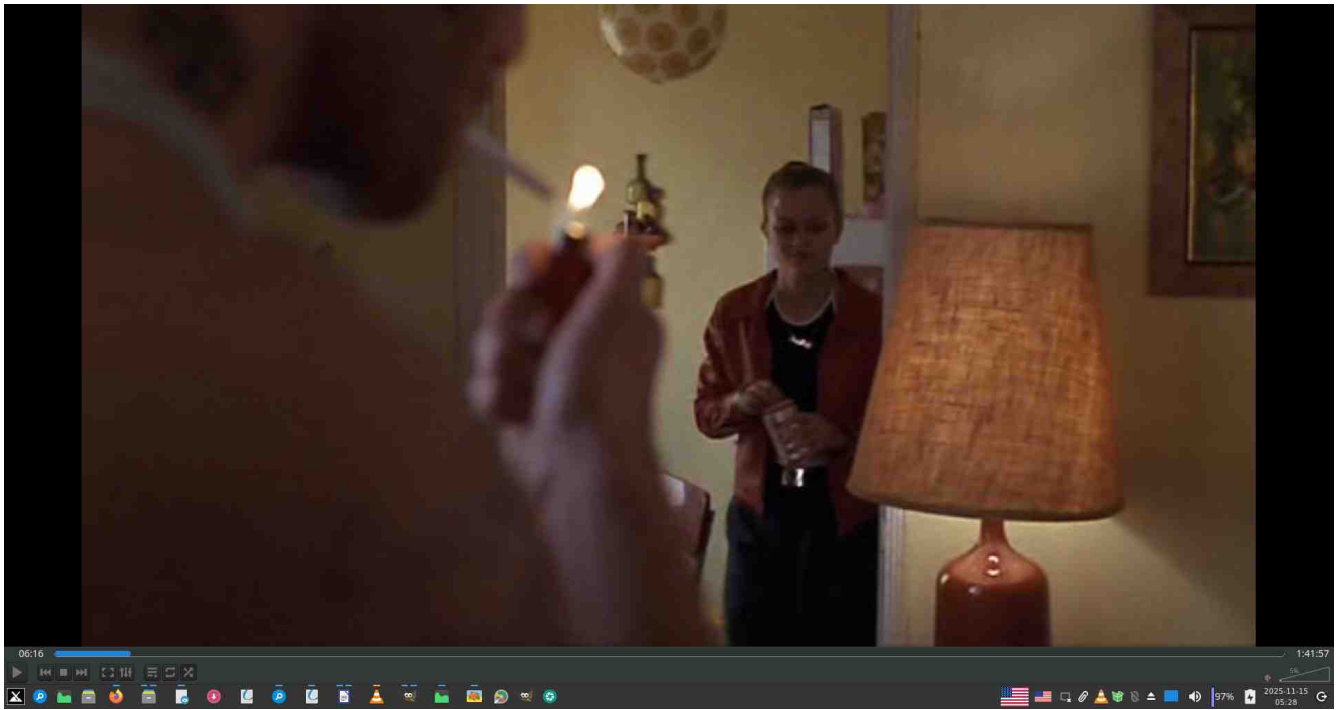
Therefore, Dan Hedaya as detective in connection with a criminal teen pretty girl character in this film appeared with a soft-voice and relatively polished manners, against the hard-voice and relatively rude manners of his as father in connection with his daughter teen pretty girl character in the previous film. This must have been so because he was required to do so, what substantiates the hypothesis that as a result of his appearance in the previous film Sharon Murphy declined a relationship with him, and by having him cast in this film the american Illuminati insisted that the relationship be established by requiring him to act more attractively spiritually. Further, the presence of Dan Hedaya in this film has also had the potential of creating a mental association with the film of Brittany Murphy entitled “Clueless” of 1995. presumably needed to activate the programings of that film as well, both referring to the case of Brittany Murphy.

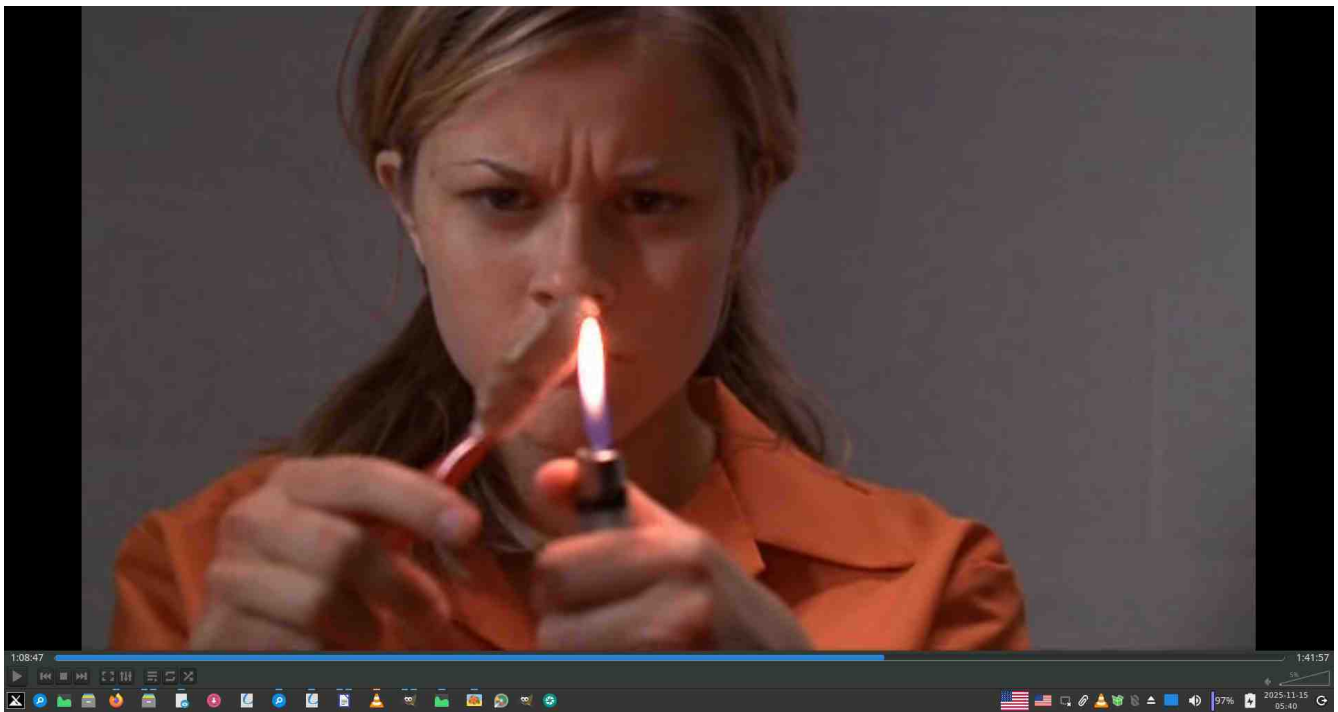
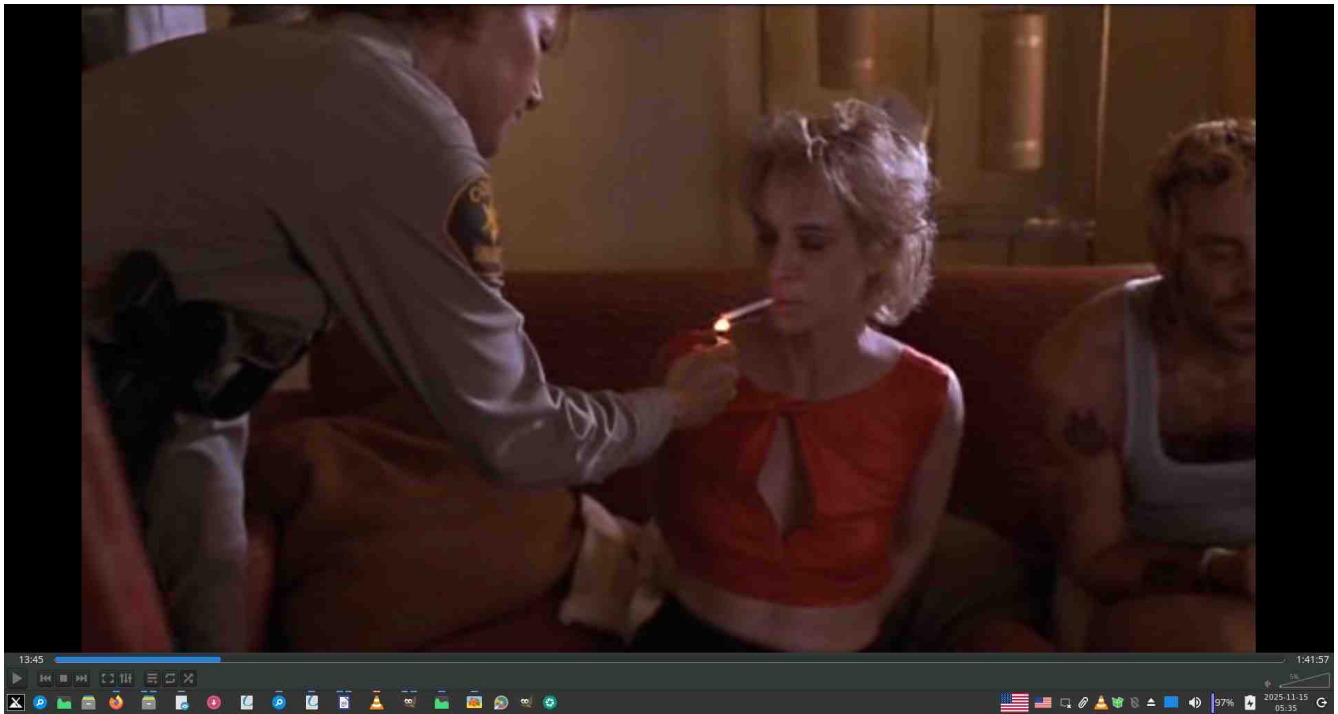
With this film, the american Illuminati introduced its metaphorical concoction “garbage people” [4, minute 41] to negatively metaphorically designate and negatively propagandize in an additional metaphorical manner the humans qualified by it as unutilizable, inconvenient, or dangerous generally, and Brittany Murphy particularly. Therefore, it has been it that has decided which individuals are stars and which individuals are pieces of “garbage”, above and respectively under the impersonal masses manipulated by it with the mass media en masse. It is to be mentioned that for this same purpose it had also introduced its metaphorical concoction “poisoning weed” [81, minute 55] with the film of Marilyn Monroe entitled “Dangerous Years” of 1947, the metaphorical word-group “musk thistle” [83, minute 1] with the film of MATEI Alexandru entitled “Ciulinii Bărağanului” (The Musk Thistles of Bărağan) of 1957, as well as the metaphorical word “mess” [82, minute 102] with the film of Sharon Tate entitled “The Wrecking Crew” of 1968, certainly particularly for negative metaphorical designations and propagation of a negative image of their persons.

It can be presumed that the prisoner character named “Sharon”, required to be acted by Tara Subkoff, [39] was concocted for a mental-association creating reference to the case of Sharon Tate, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy and the public: “Sharon Tate was also a piece of ‘garbage’” [4, minute 41] [4, minute 81]



This film presumably also implemented the guideline of sexual-addiction with “fellatio” [12, minute 19] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati with characters other than that of hers, in a scene without her: [4, minutes 7, 9, 14 and 69]





The film of Brittany Murphy entitled “Freeway” of 1996 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

The film associates Reese Witherspoon as “Vanessa” with a capped man character selling puffed balloons of different colors, among others: [4, minute 89]

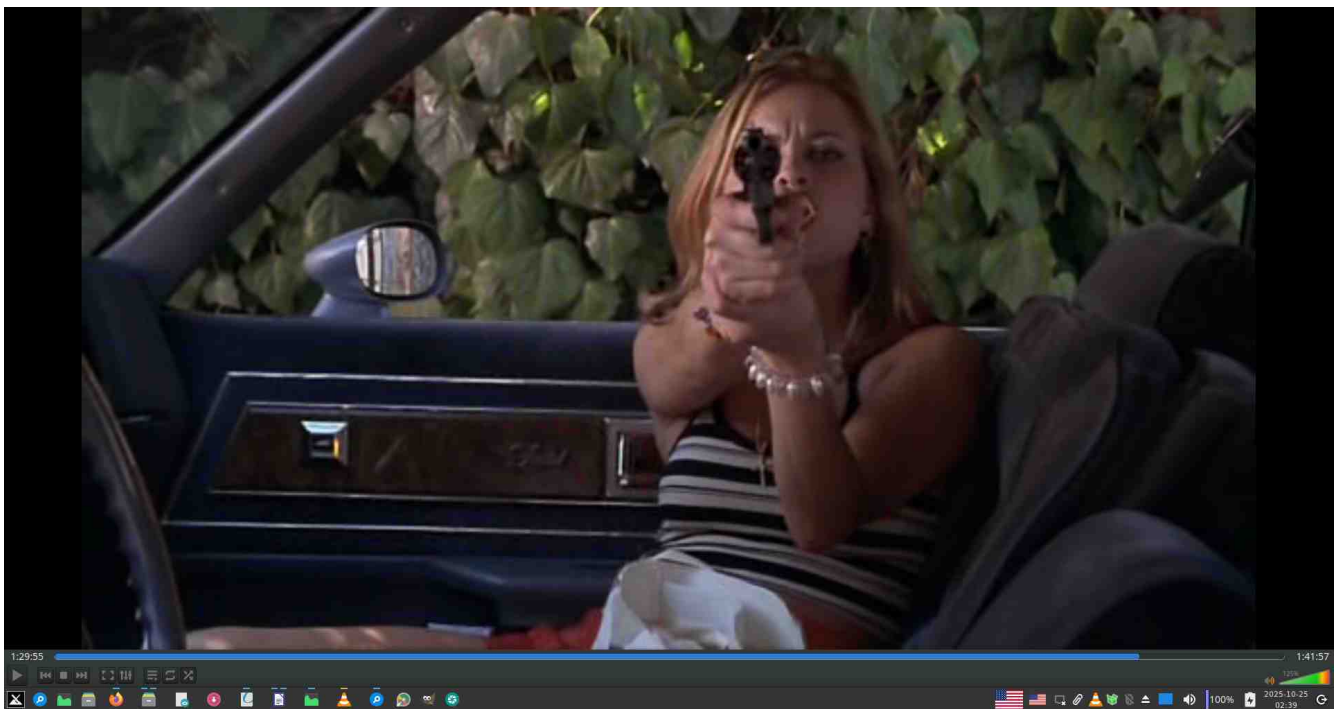


Considering the balloons of different colors as meant to represent my books in different fields of science to be written by me, i can presume that the american Illuminati foresaw already at the presumed time of shooting this film in summer 1995 — when i was writing the first part of my four books about my four illegal fleeing attempts — that i would write such books. Further, i can construe the above balloon scene as a formulation and programing of the approximate message of the american Illuminati to my person, through the mental-association string: [cap $\rightarrow$ kap (hungarian) = get:] “If you publish your books yourself, i will concoct you as a plagiarist by accusing you with plagiarism, so that you should rather contact Brittany Murphy, Reese Witherspoon or a similar celebrity or movie star sexually.”

By requiring Reese Witherspoon as “Vanessa” to wear a necklace with a christian cross, the american Illuminati may have formulated and programed the following approximate message to my person: “If you contact Reese Witherspoon for the publication of your writings, then i will concoct you a christian”, as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [4, minute 89]



I can construe the frame in which Reese Witherspoon as “Vanessa” appears one-eyed — as a reference to the one-eye symbol of the american Illuminati — with her right eye coinciding with the barrel of the pistol, as having formulated and programed the following approximate message of the american Illuminati to my person: “If you become a john or ‘John’, i will have you executed”: [4, minute 90]



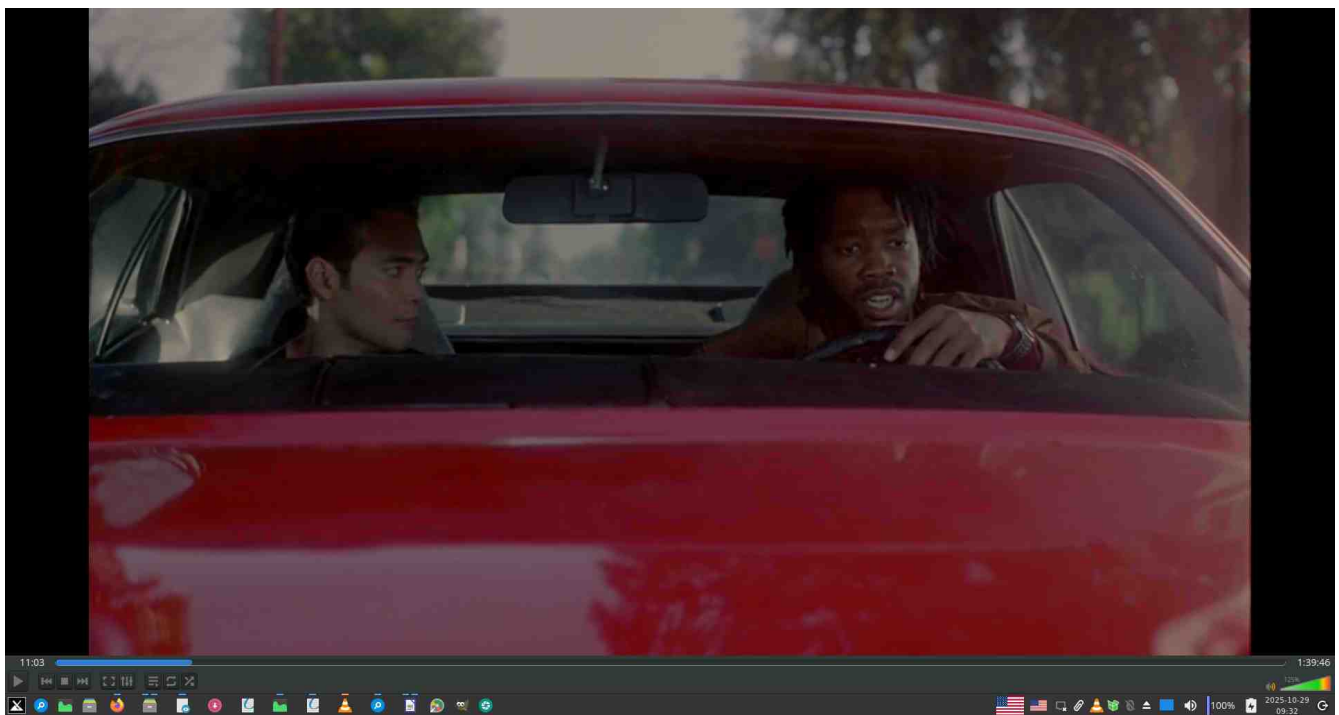
[Note: “John” has been the coded name of my potential person having contacted a Hollywood artist. I can presume that it was originated by the english Illuminati from the name of the singer Elton John, after that he was required to collaborate with Jennifer Rush. It can be seen from this as well that the american Illuminati sees little or no sexual behavioral difference between prostitutes and woman Hollywood artists.]

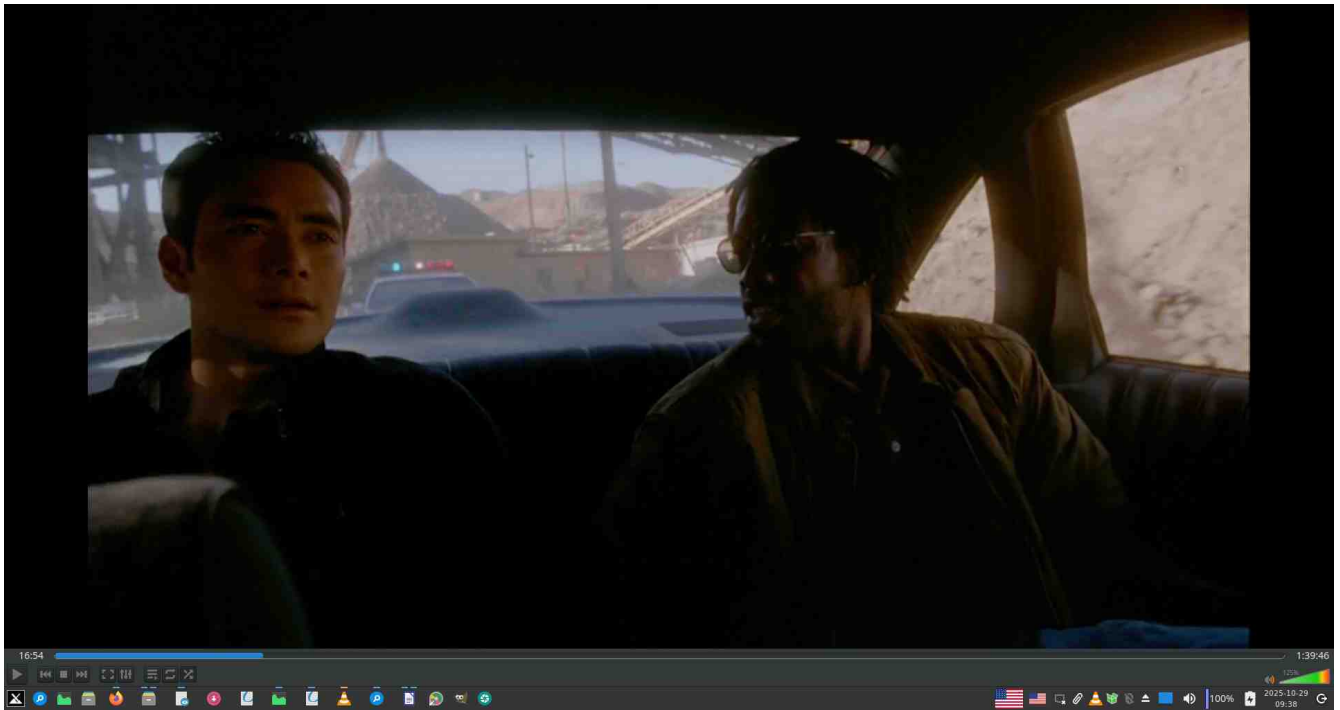
2.4. The film entitled “Drive” of 1997

With this film — shot presumably in spring 1996 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more employed actors Kadeem Hardison awarded around 2 times till the shooting of this film, [104] and Mark Dacascos. They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

The film entitled “Drive” of 1997 can be qualified as the coming-of-age film of Brittany Murphy in the sense that this was her first film in which the american Illuminati did not present her and her mother a personal secret political male “bait” [191, minute 61] for the role of her stepfather in the real life. Instead, it came forward with two presumed personal secret political male “baits” [191, minute 61] for the role of husband in her real life, namely Kadeem Hardison and Mark Dacascos, who both were unmarried at the time of shooting this film. [88] [89] This again corroborates the hypothesis that the films of Brittany Murphy were adjusted to her person and situation, and followed the purposes of the american Illuminati, and so they were means of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] her. In order to both of them intensively onscreen-“hook up” [22, minute 82] Brittany Murphy, her character was concocted to be lecherous.

In this film, Kadeem Hardison as “Malik Brody” and Mark Dacascos as “Toby Wong” were required to act together throughout the film, which presumably means that their chances in relation to Brittany Murphy were considered rather equal: [6, minutes 7, 12, 17, 19, 41, 69, 70, 92, 93 and 94]





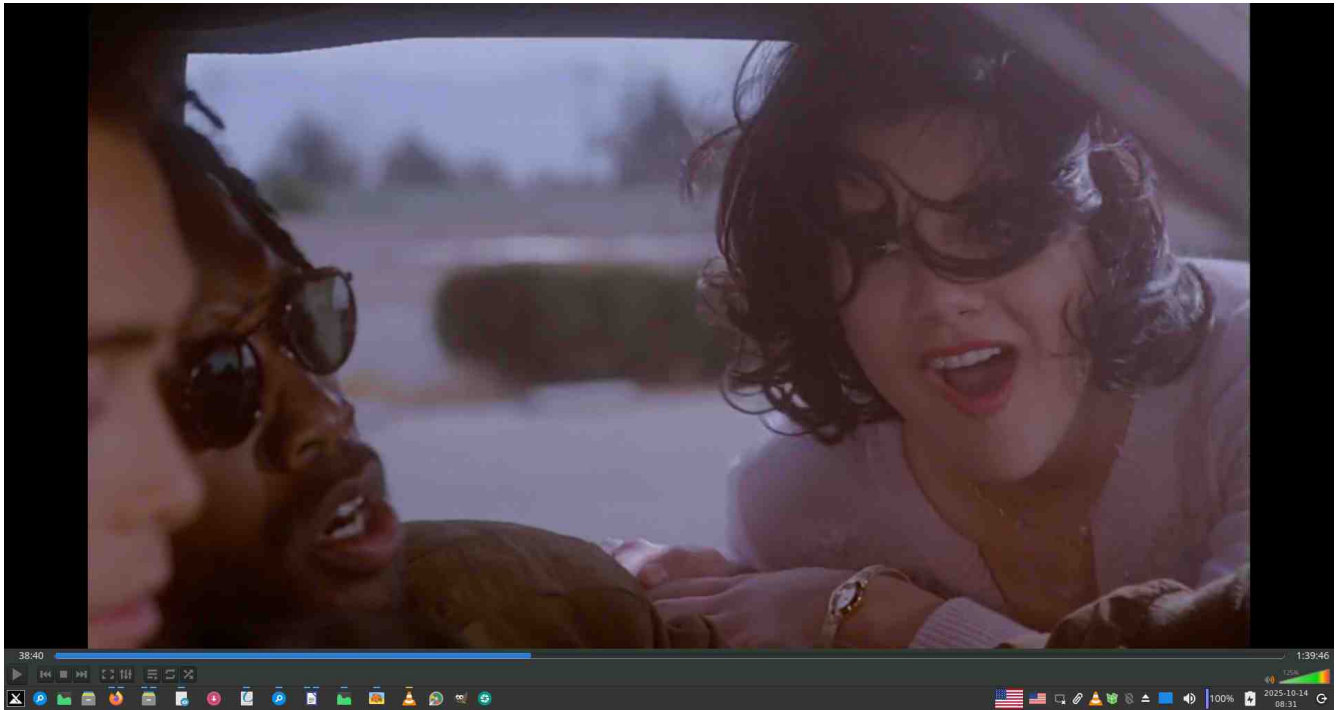


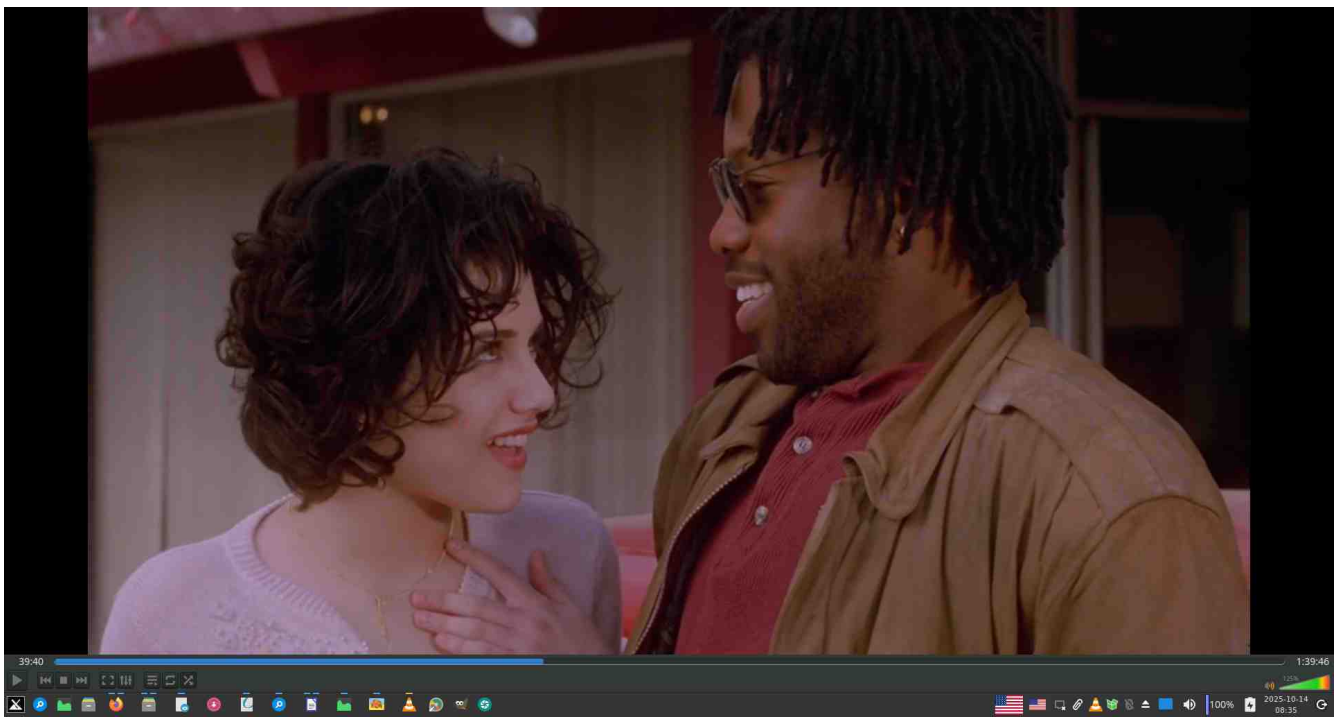
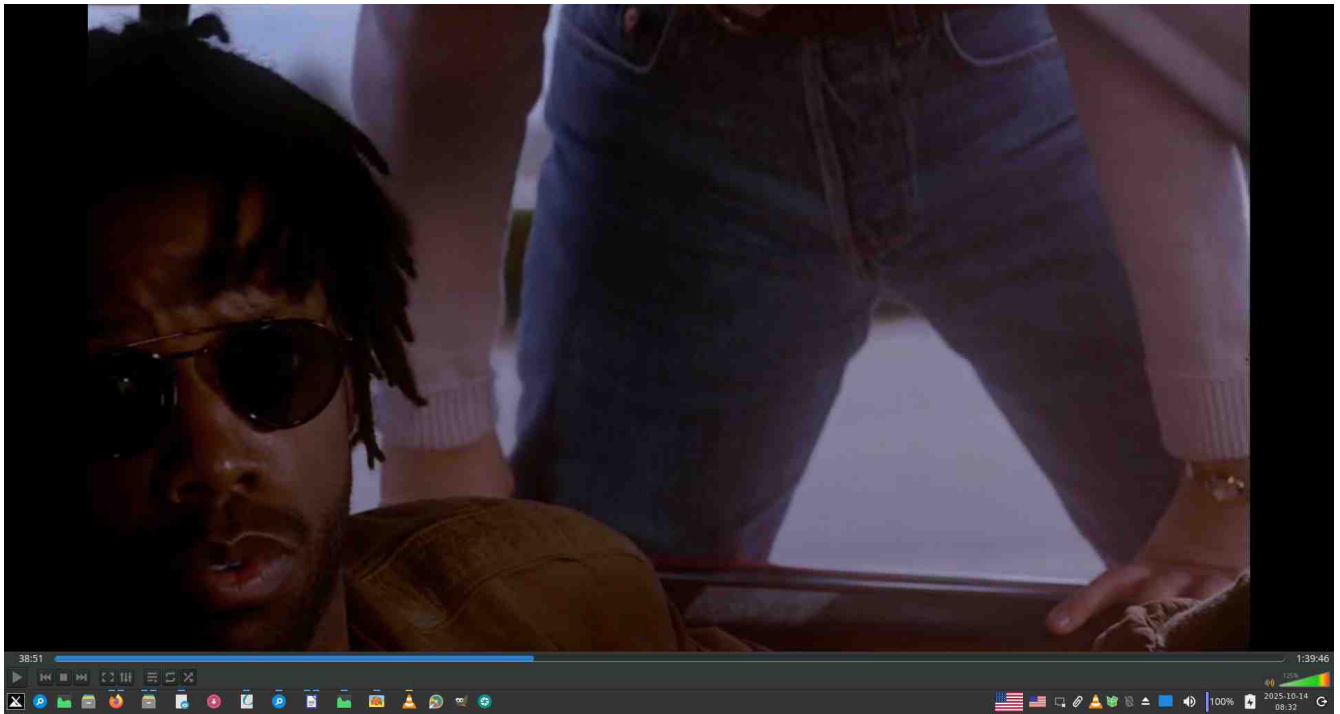


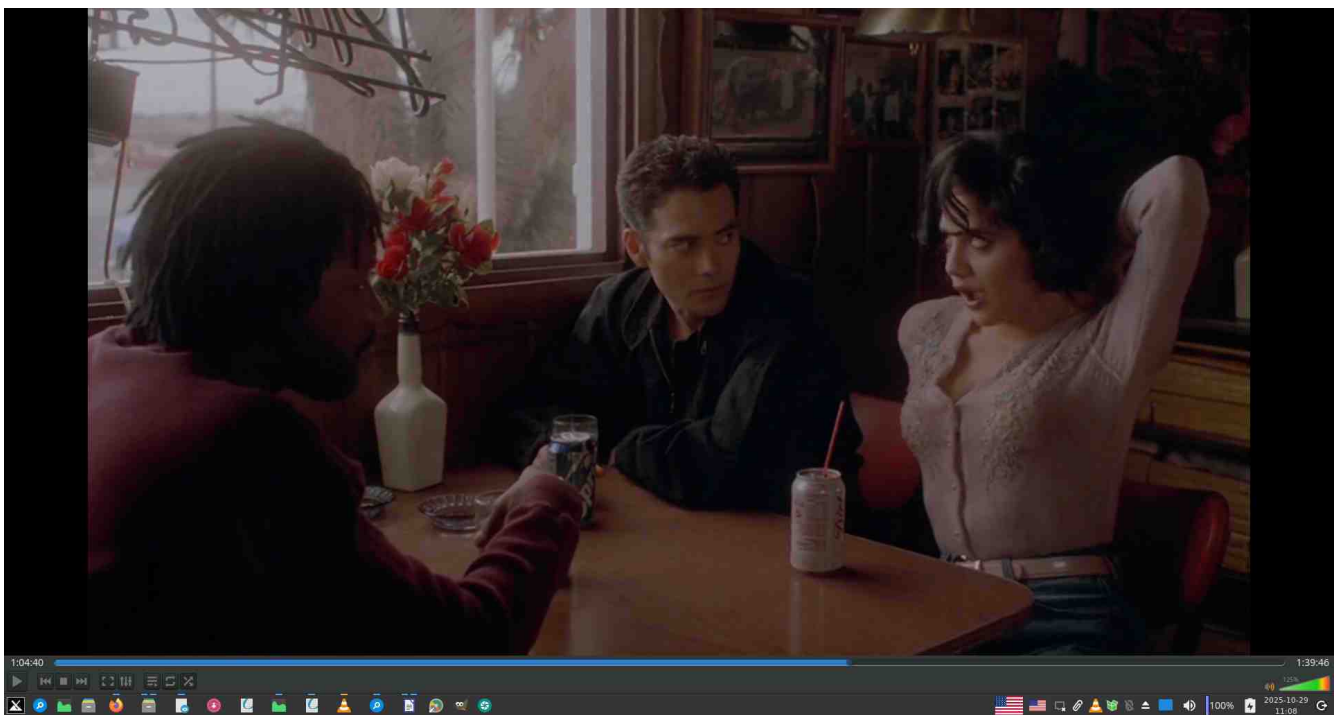


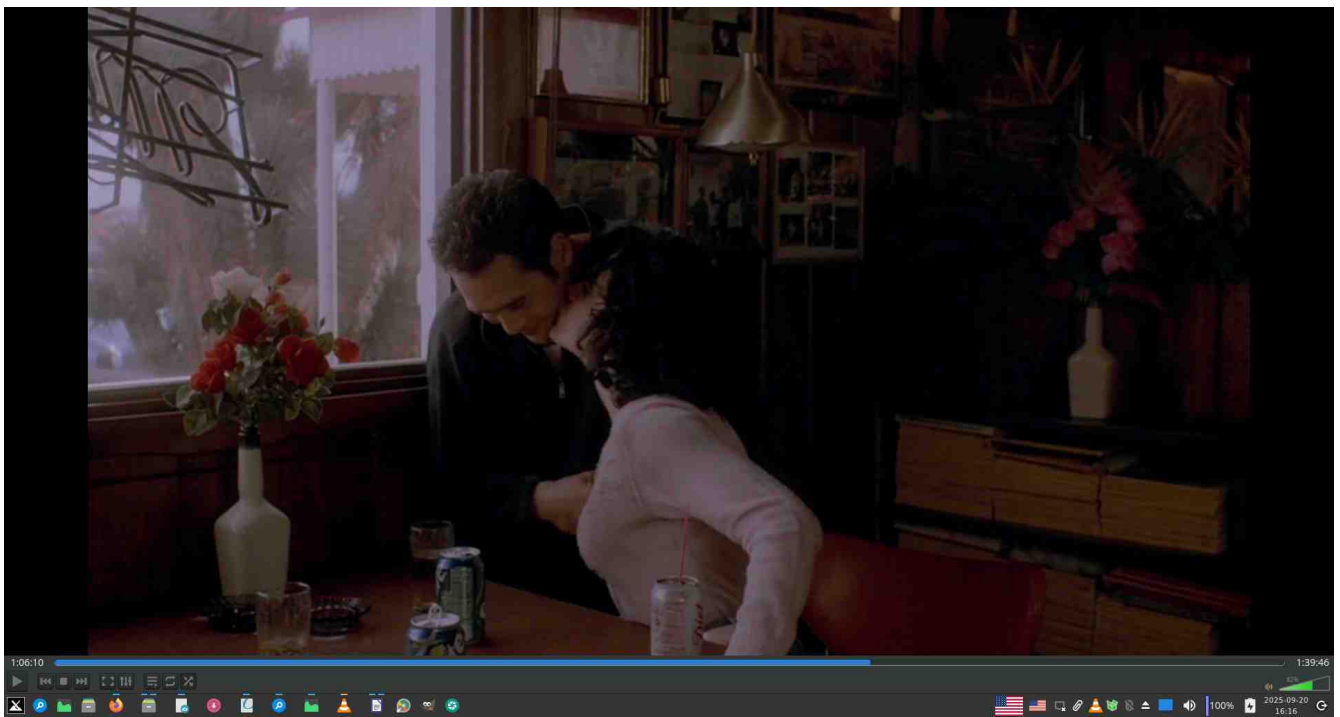
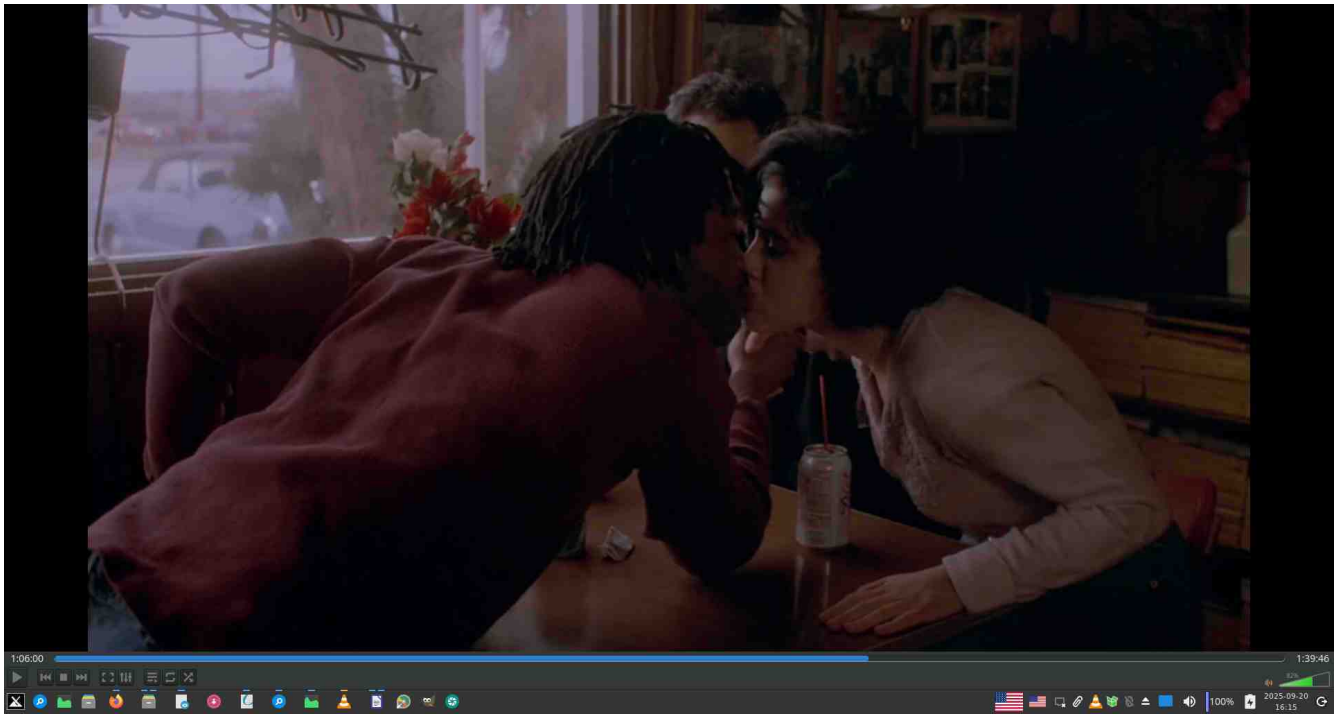
Kadeem Hardison as “Malik Brody” and Mark Dacascos as “Toby Wong” onscreen-“hooked up” [22, minute 82] Brittany Murphy as “Deliverance Bodine” [41] at the motel of her parents, where she was required to act — according to the personal secret political requirements relative to her of the american Illuminati — a “wild woman”, [6, minute 67] programed with Kadeem Hardison as “Malik

Brody”, [41] and recruited by her herself as “Deliverance” by having been required to say [41] “I am”, [6, minute 67] and then “I was the ultimate bad ass bitch”: [6, minute 66] [6, minutes 39, 39, 39, 40, 41, 65, 67 and 67]





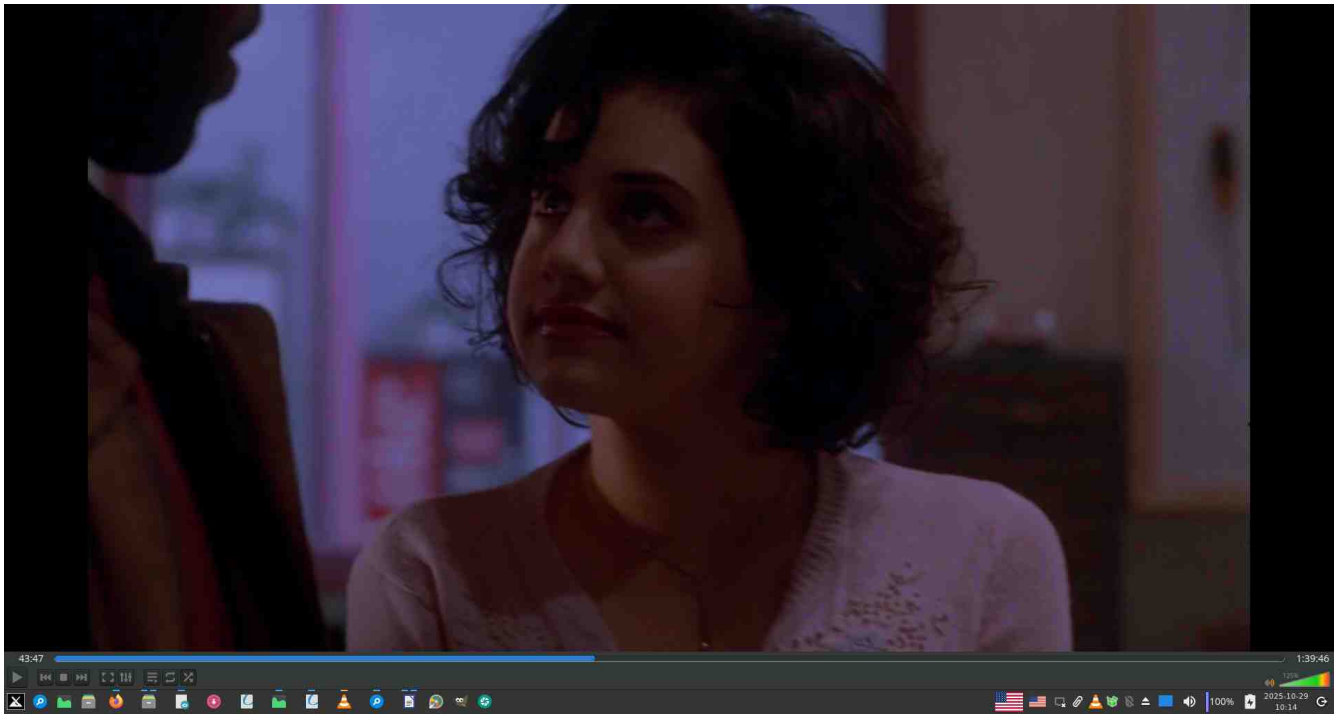




Brittany Murphy as “Deliverance Bodine” was required to provide Kadeem Hardison as “Malik Brody” and Mark Dacascos as “Toby Wong” a special accommodation service, by having been required to say “I am offering you the Deliverance party weekend special”, which “included free room and board”, but also their obligation to provide her “entertainment and chocolate boy wonder”. [4, minute 41] This in conjunction with her particular kind of lecherousness required to be manifested to them, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “You will ‘save humanity’ [7, minute 60] by offering them your body.”

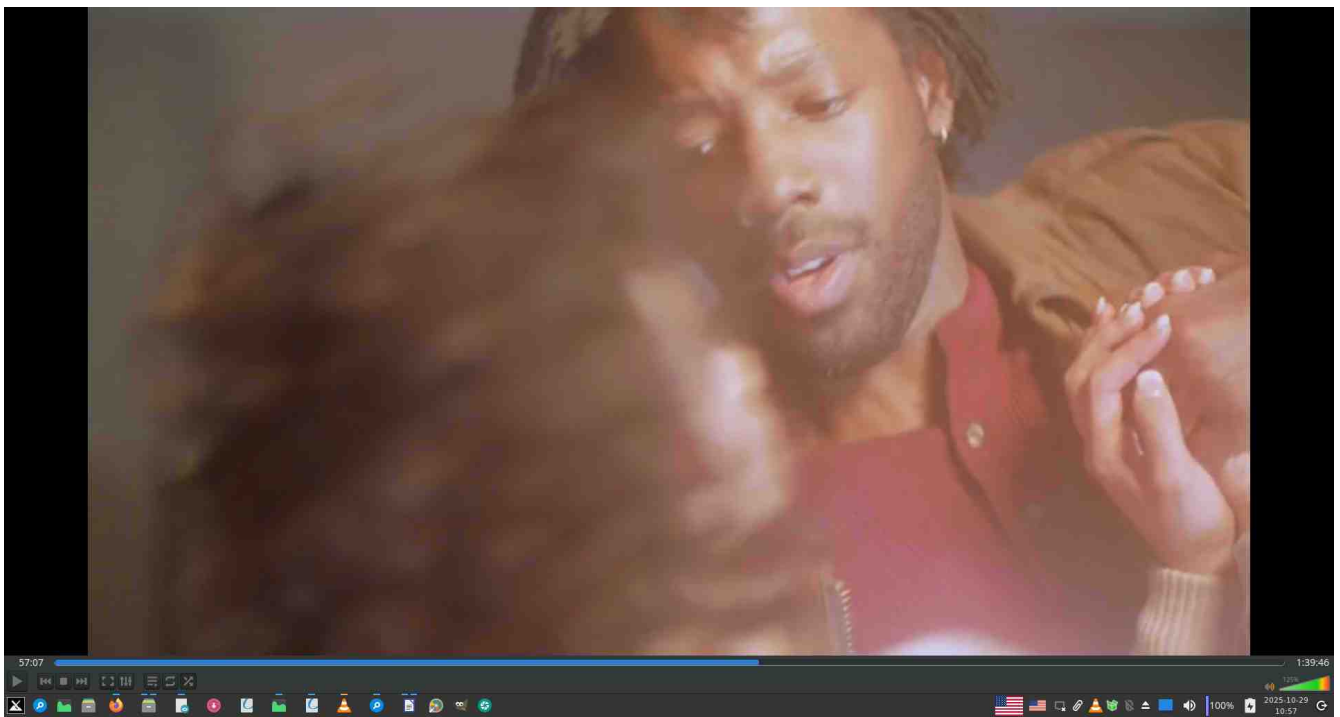
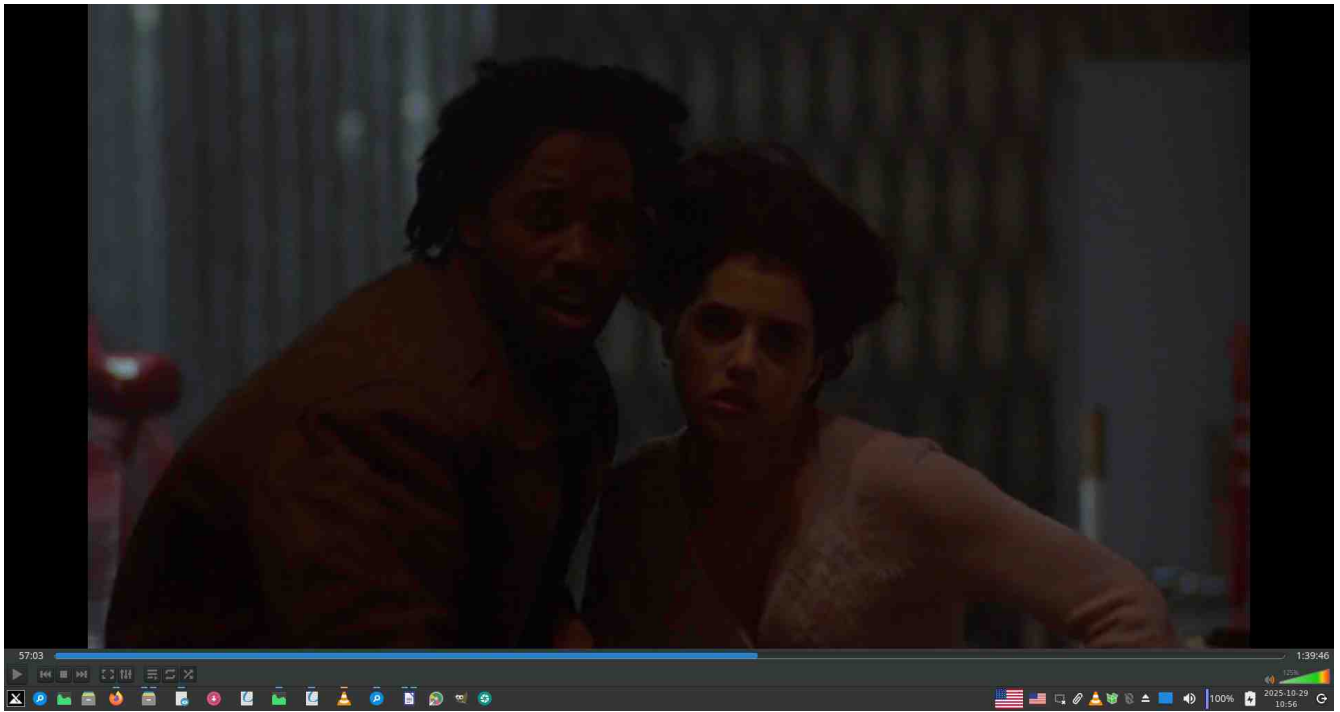
Kadeem Hardison as “Malik Brody” and Mark Dacascos as “Toby Wong” were separated in order for both of them to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Deliverance”: Kadeem Hardison as “Malik” was required to go to the garage to fix the car, while Mark Dacascos as “Toby” was required to go to the room to take a rest. She was required to go twice to the garage to be bilaterally onscreen-“hooked up” [22, minute 82] with Kadeem Hardison as “Malik”: [6, minutes 44, 44, 44, 45, 45, 57, 58, 58, 58, 58 and 61]

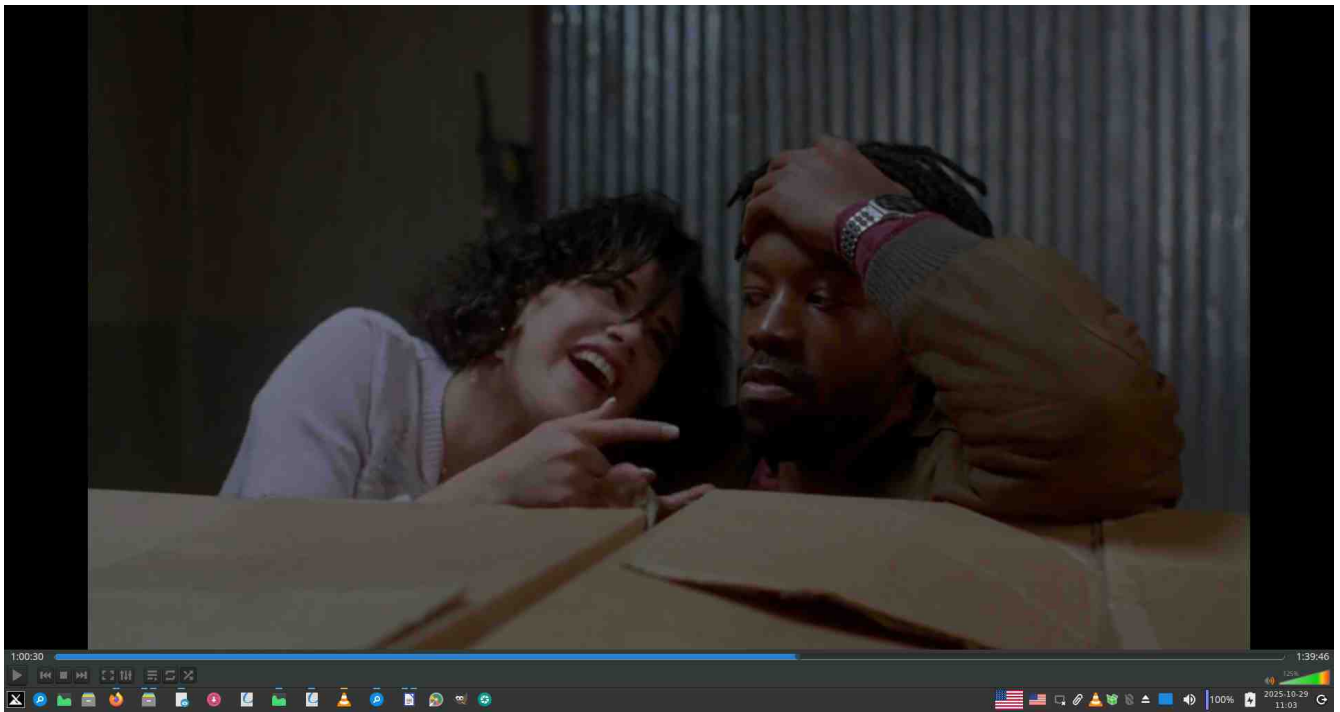










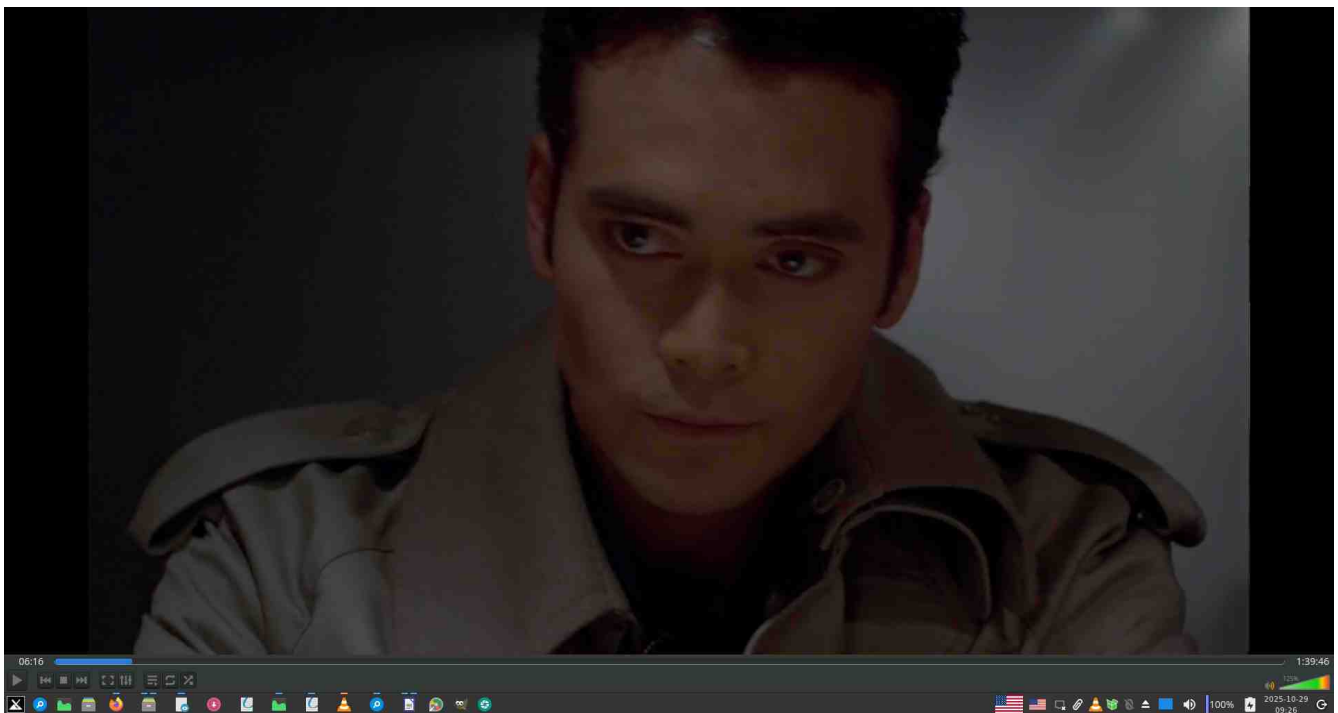


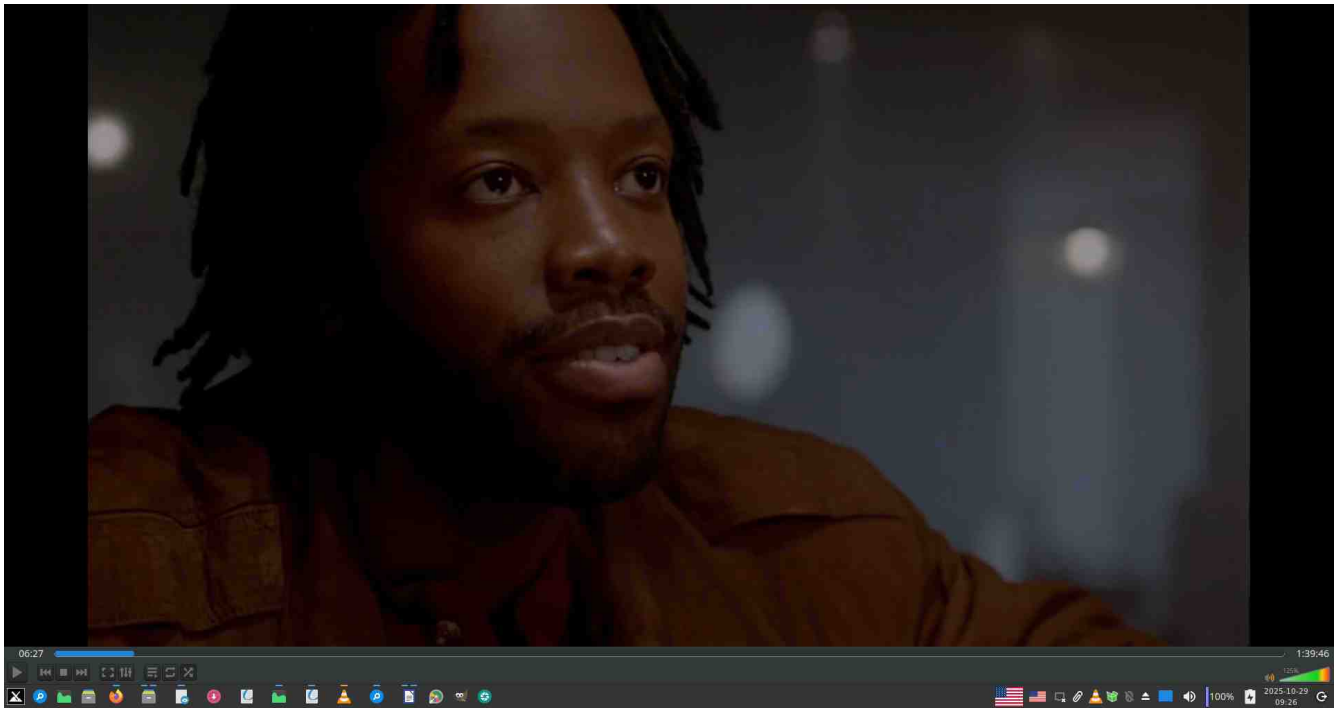
and once to the room to be bilaterally onscreen-“hooked up” with Mark Dacascos as “Toby” as well:
[6, minutes 46, 47 and 47]

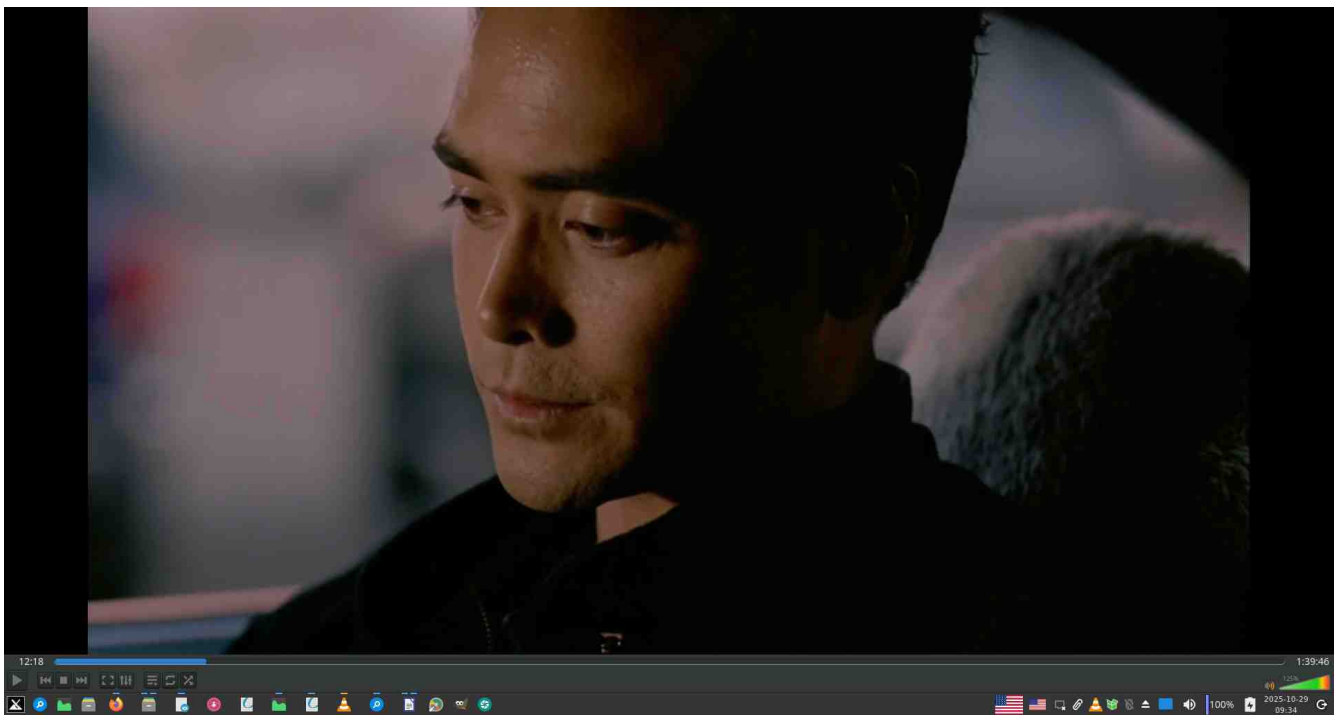


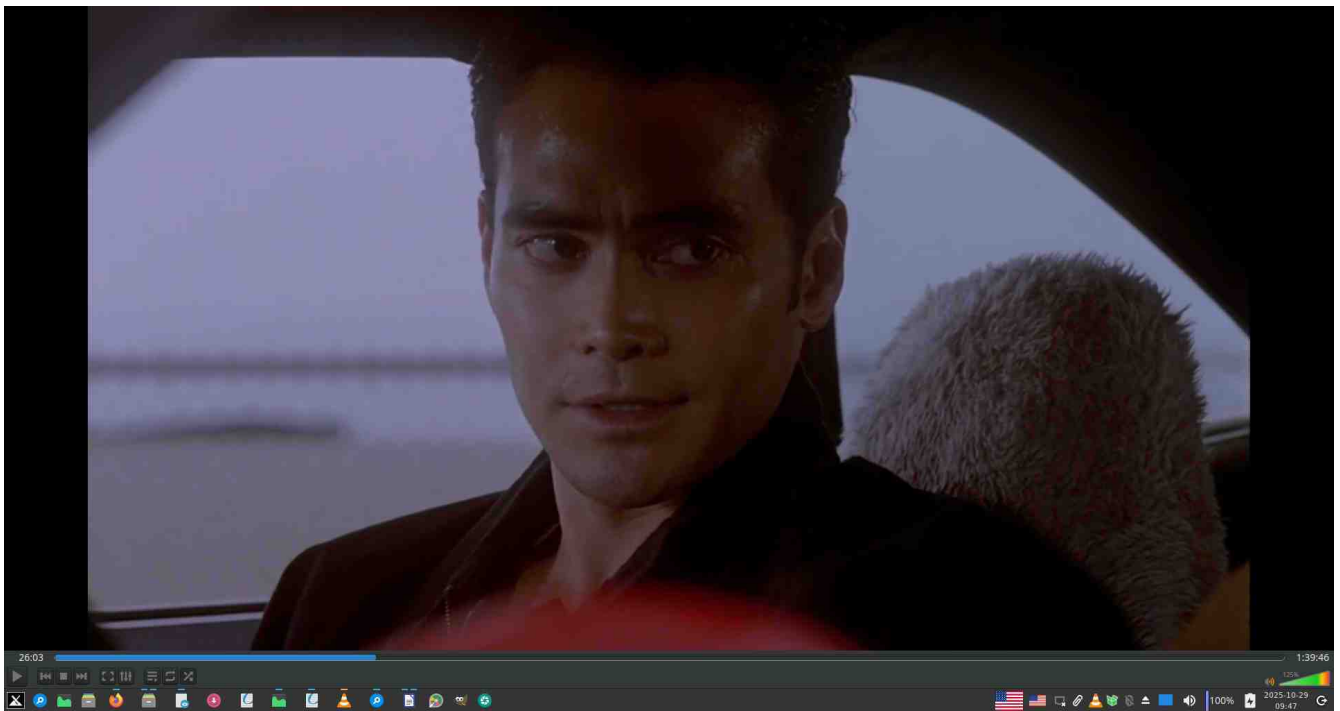
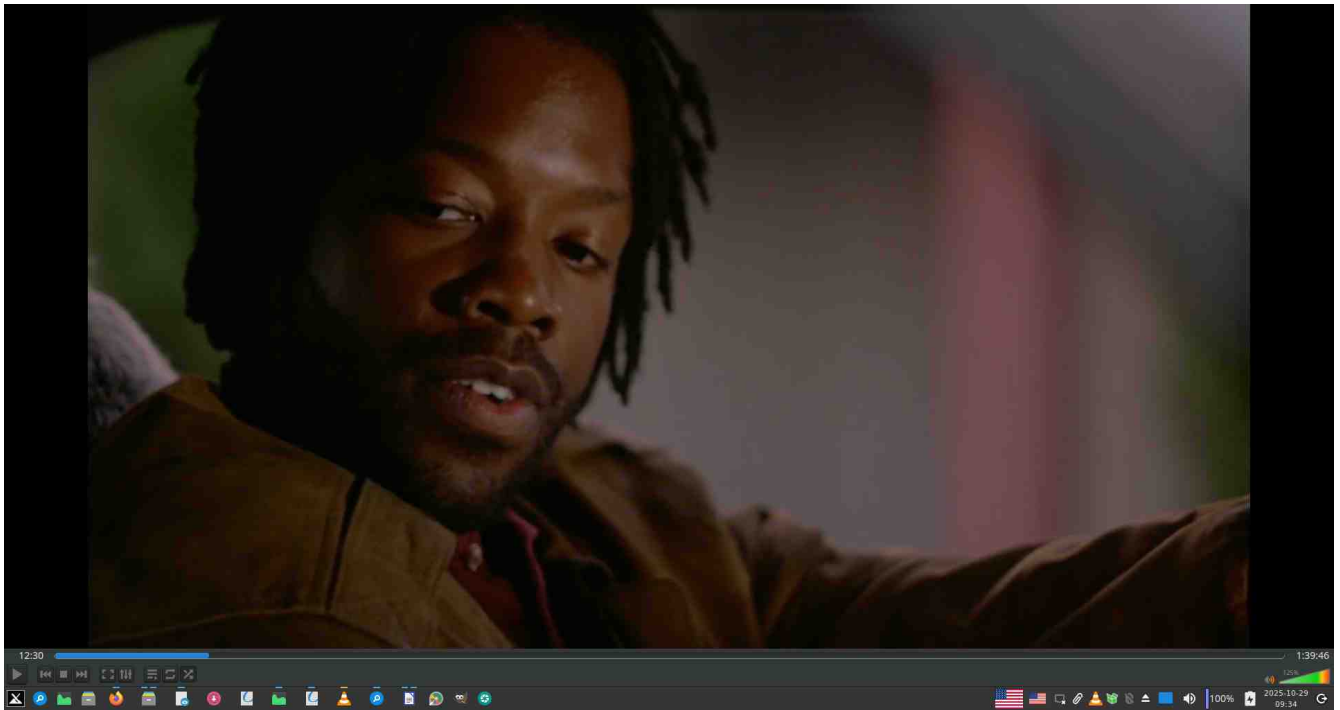


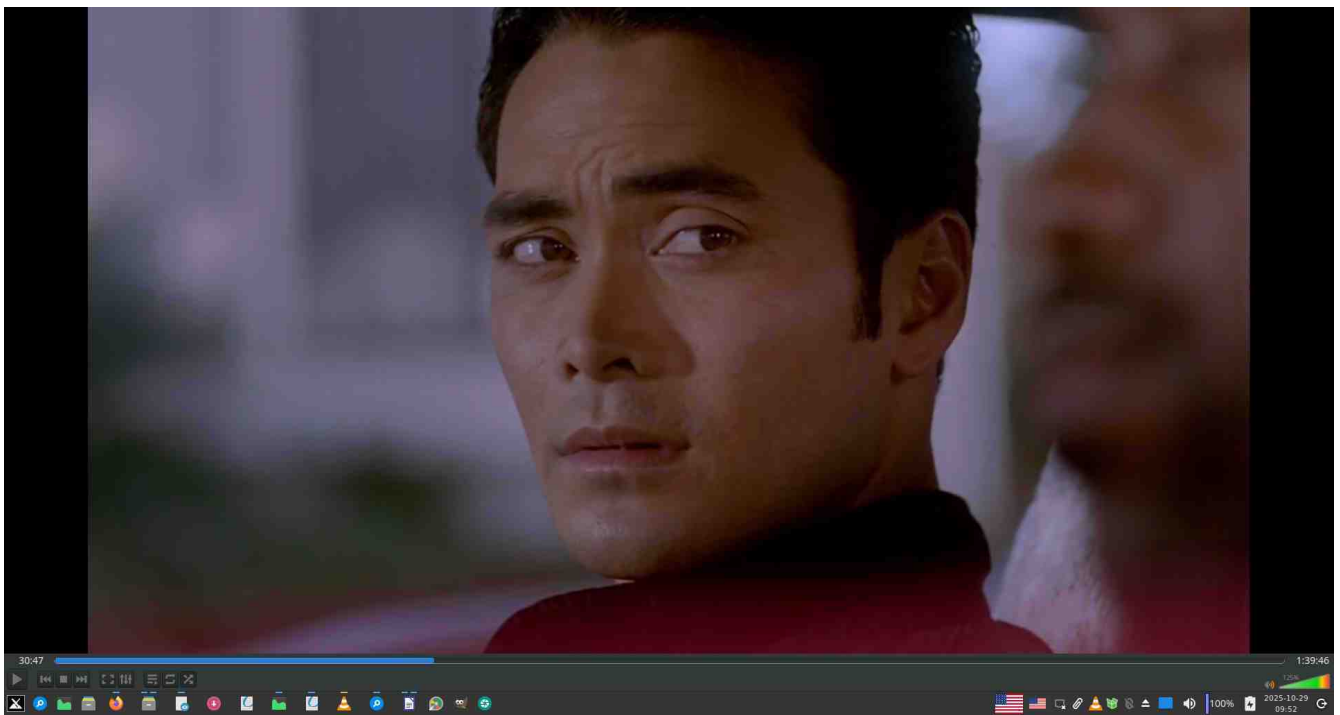
It can be presumed that for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects did not include a relationship, the faces of both Kadeem Hardison and Mark Dacascos were promoted with full-screen presentations: [6, minutes 7, 7, 11, 12, 13, 13, 27, 27, 31, 33, 50, 58, 72, 75, 76 and 76]

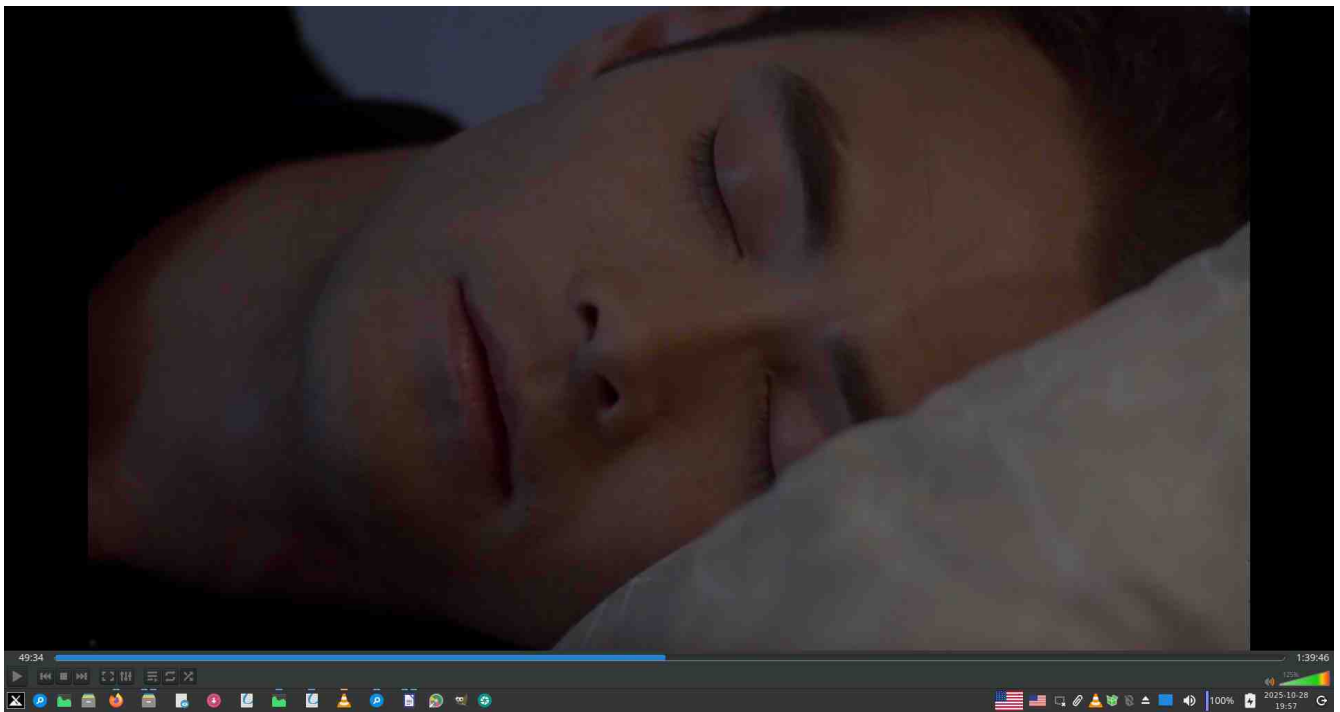


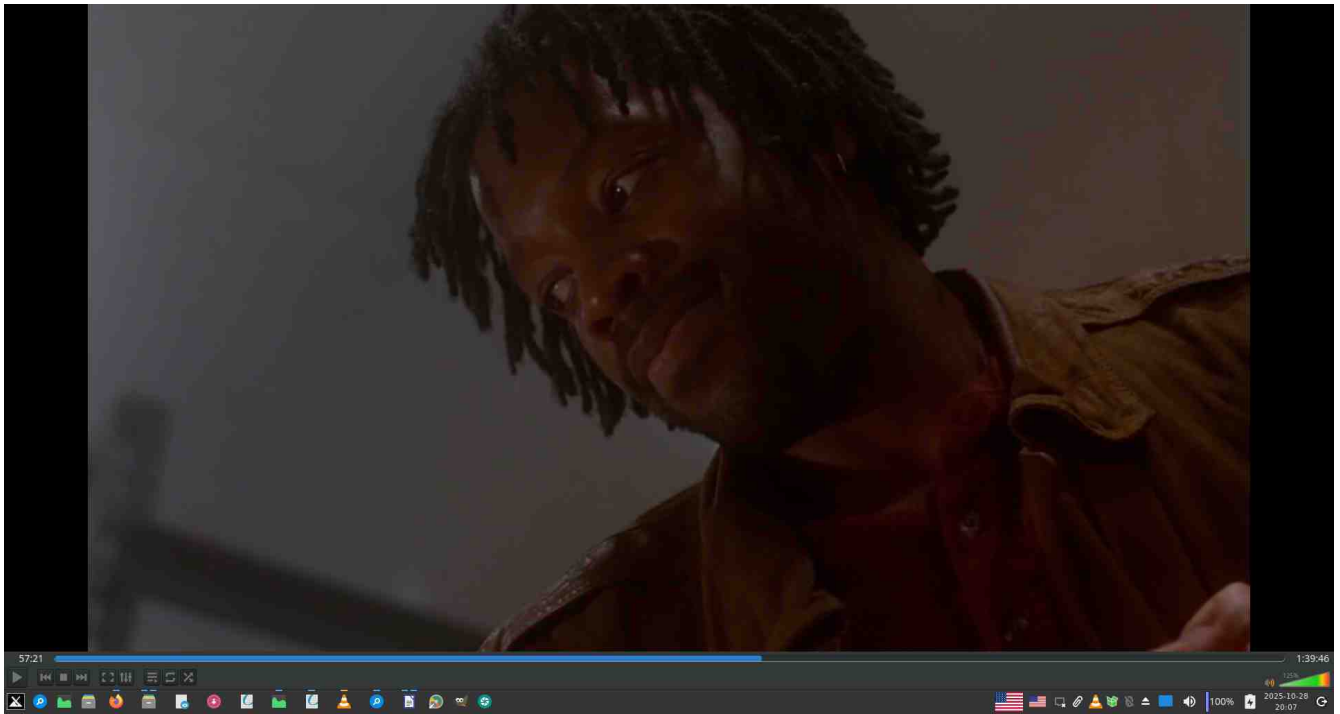


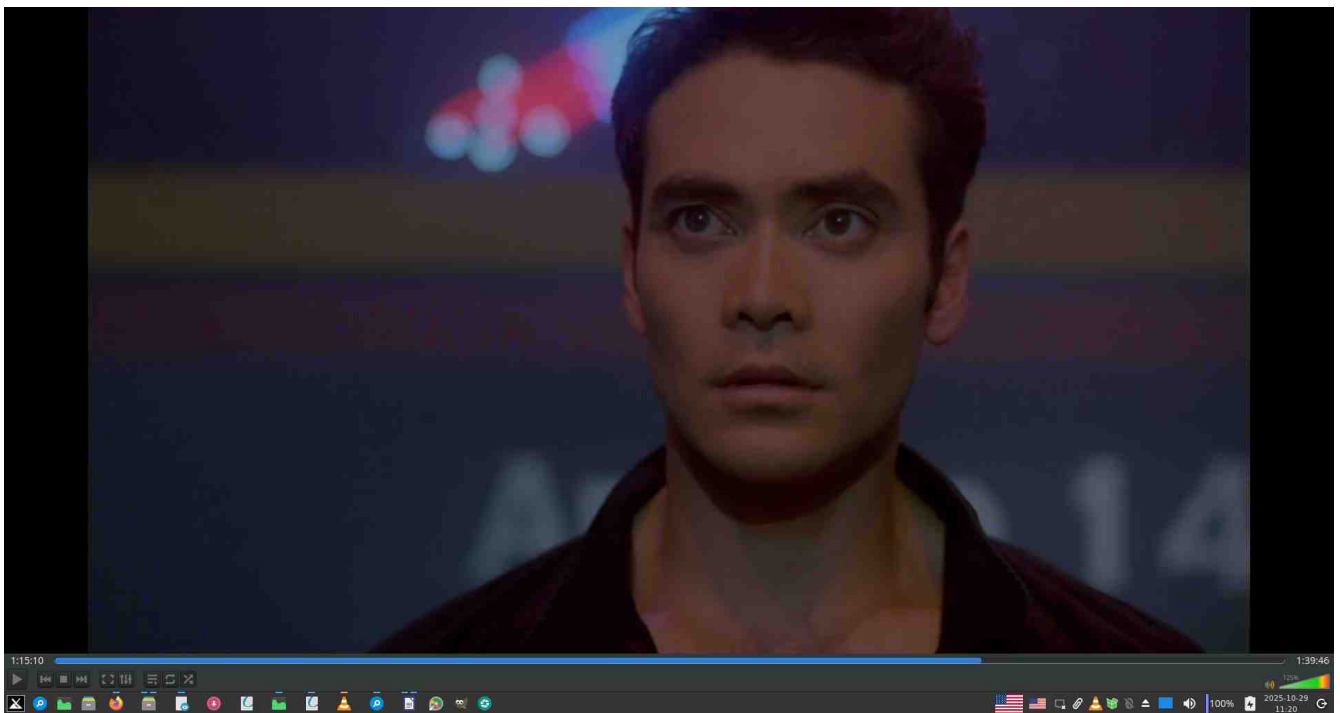


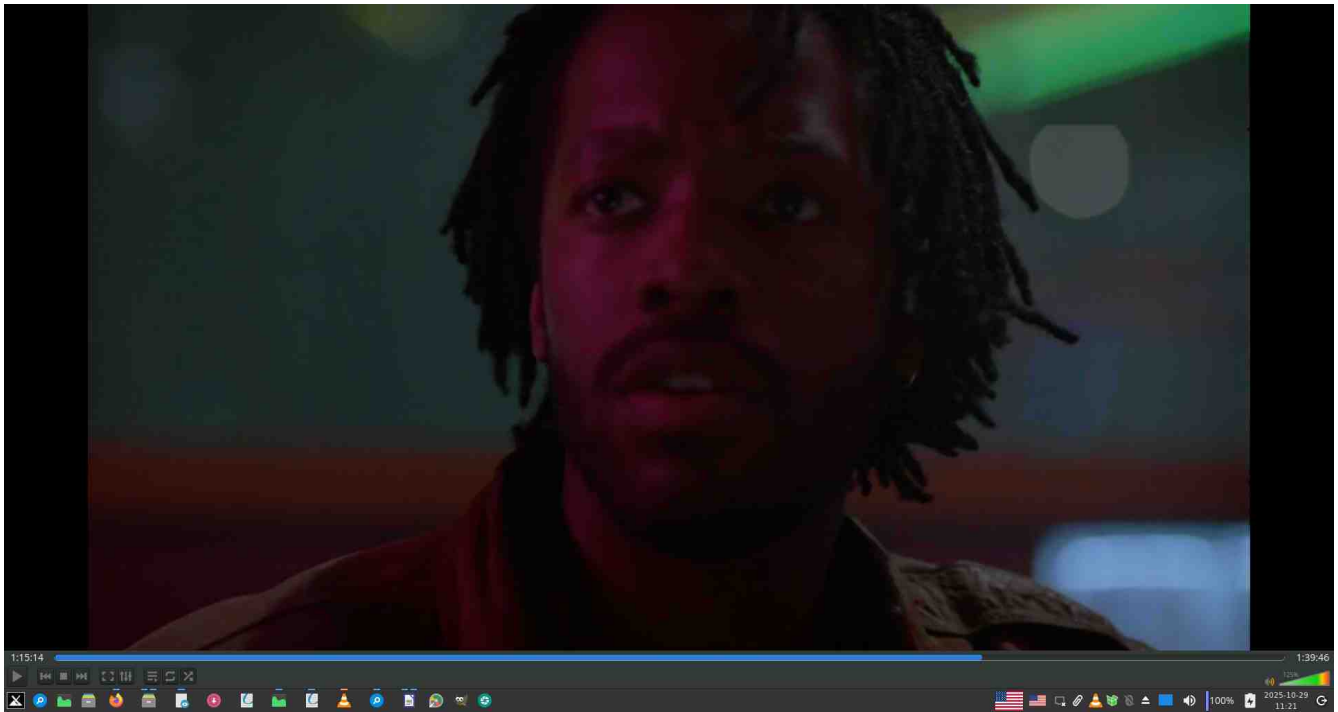




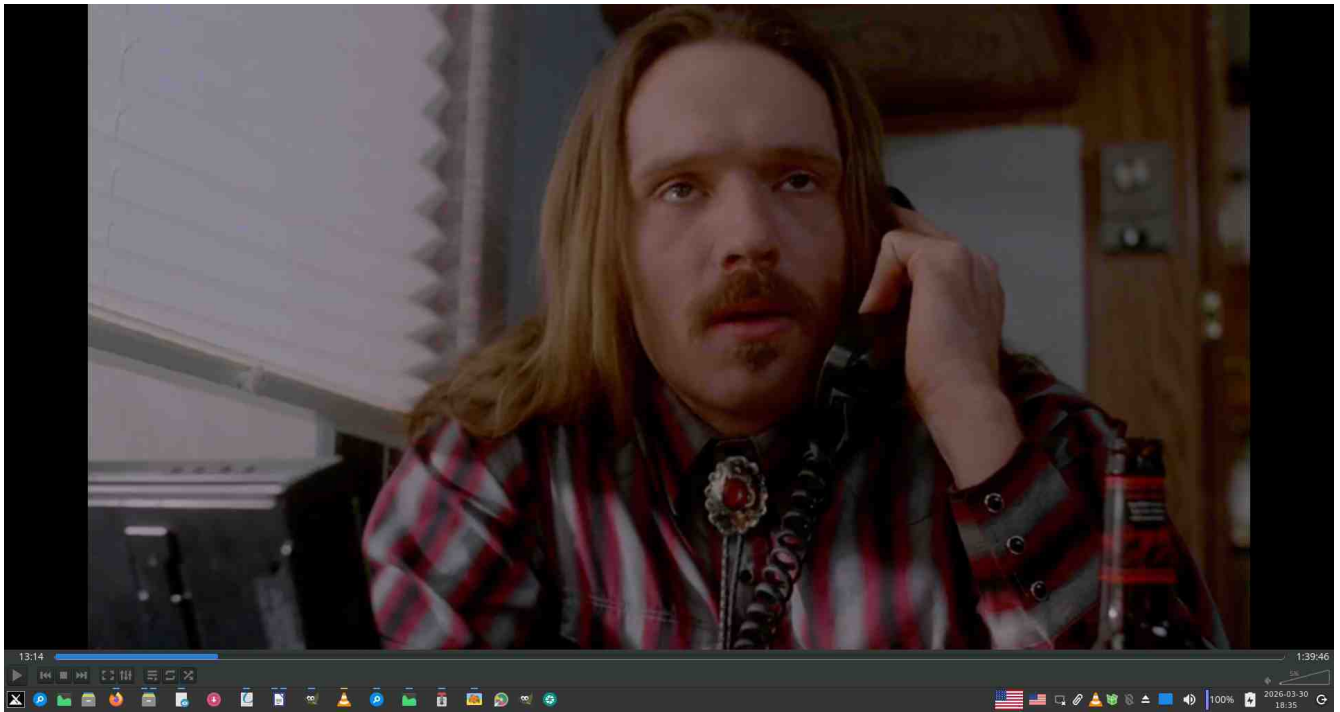




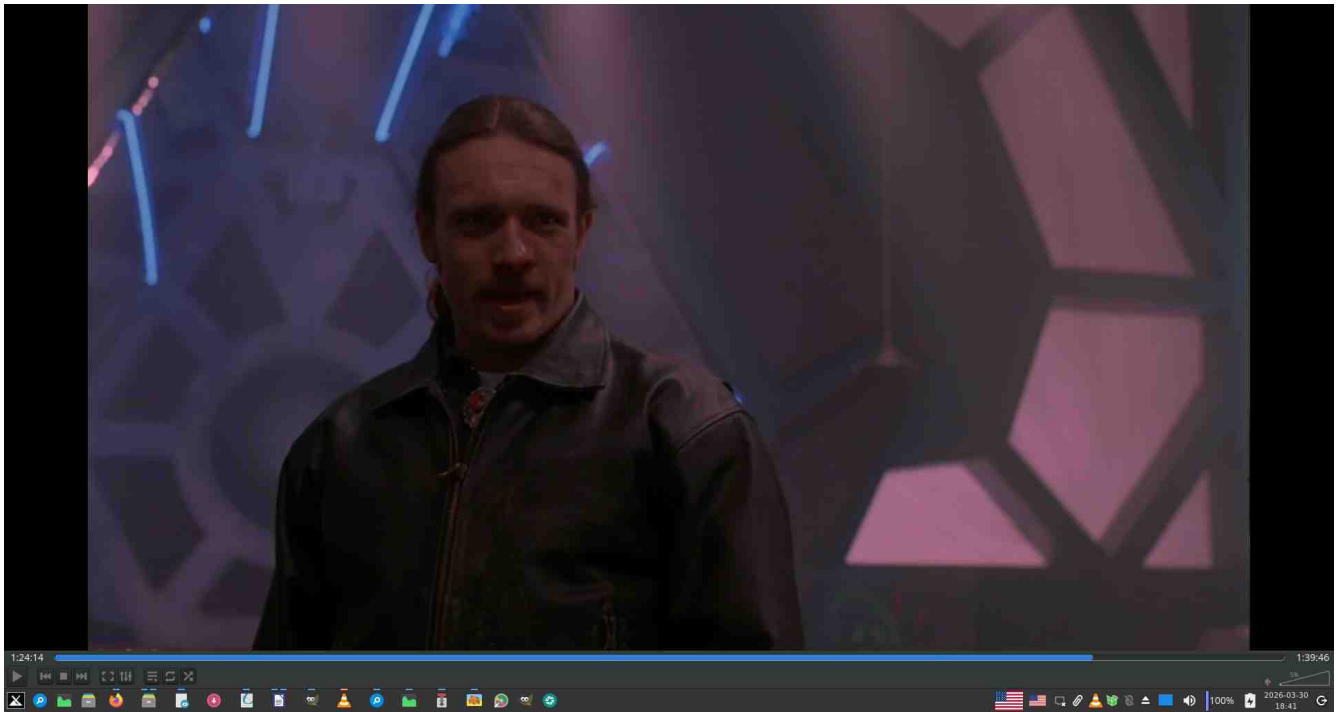




The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor John Pyper-Ferguson, selected to resemble Simon Monjack at least in facial expression, who was presumably unmarried at the time of shooting this film. [387] He as “Vic Madison” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Deliverance”, but his face and dressed body were promoted by the film, for after-shooting effects on Brittany Murphy: [6, minutes 14, 47, 54, 54 and 85]







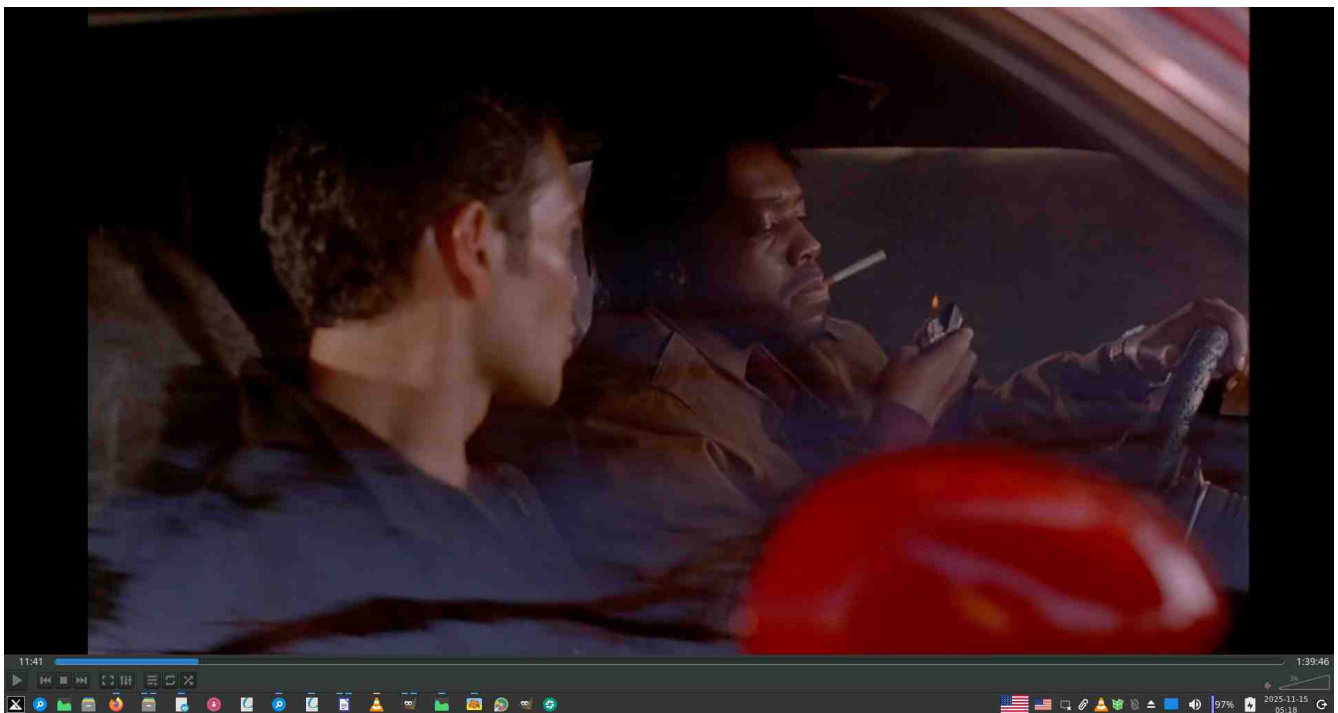
That John Pyper-Ferguson resembles Simon Monjack in facial expression, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is still unmarried and available to you for relationship and marriage.” And indeed: Simon Monjack was still unmarried in 1996. [64]

That John Pyper-Ferguson was nationally canadian, [387] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the inutility and disloyalty of Brittany Murphy to it, and the related interest of the canadian secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

The plot of this film also comprises a drive to Los Angeles on the freeway, just as the film of Brittany Murphy entitled “Freeway” of 1996, by this means having again programed that Brittany Murphy was “adopted” [3, minute 23] for stardom without sexual abuse, and having had the potential of creating a mental association between these films, presumably needed to activate the programings of that film as well, both referring to the case of Brittany Murphy: [6, minute 28]



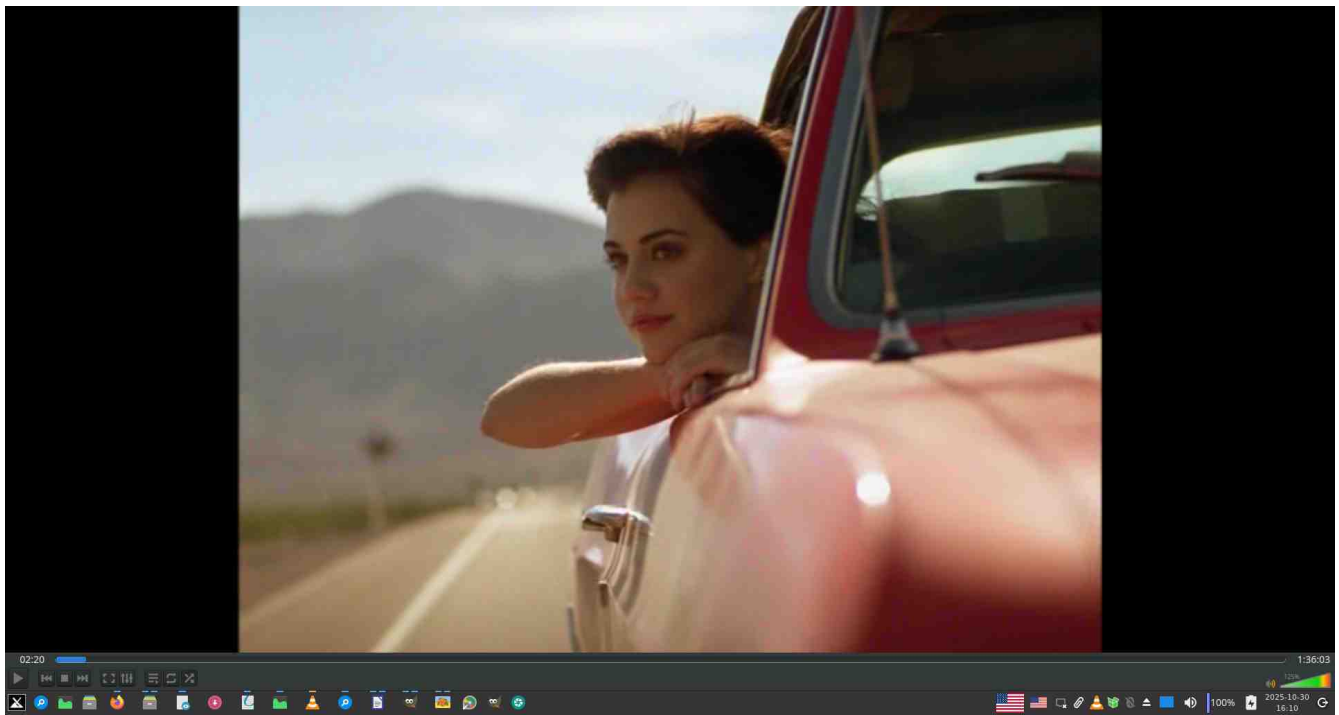
This film presumably also implemented the guideline of sexual-addiction with “fellatio” [12, minute 19] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati with characters other than that of hers, in a scene without her: [6, minute 12]



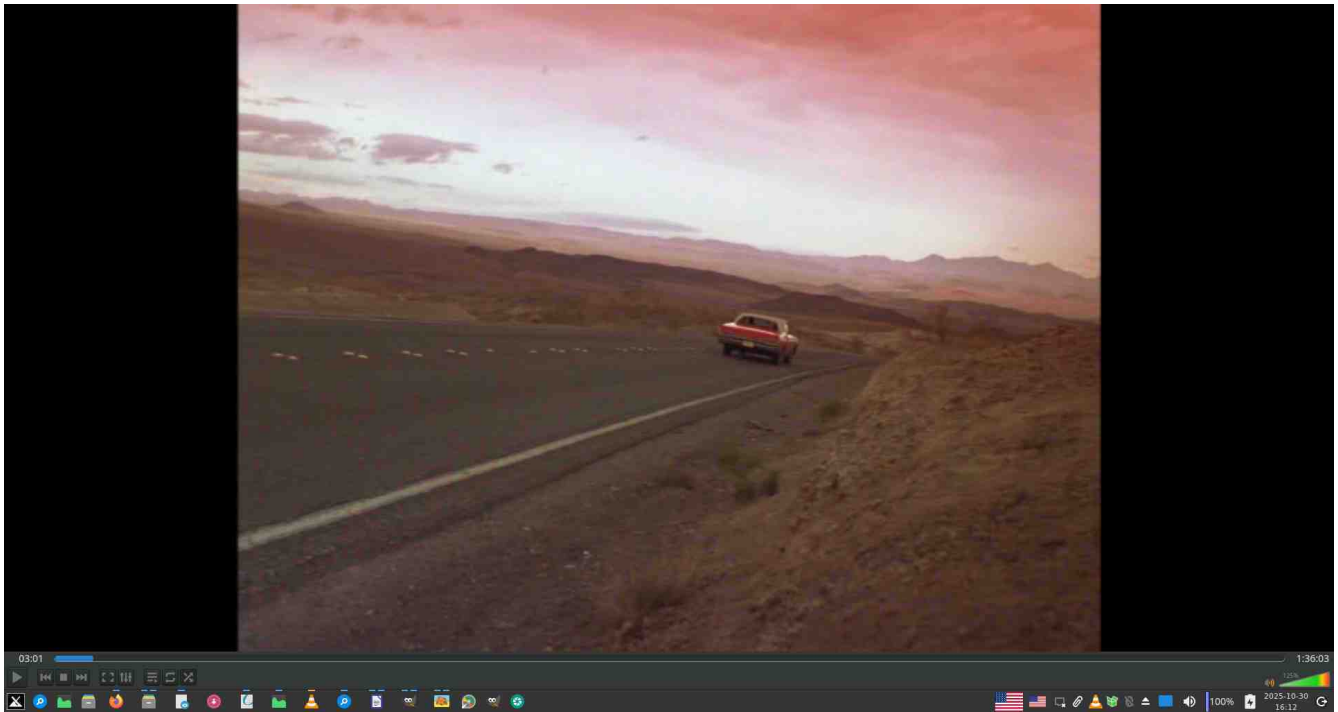
2.5. The film entitled “Falling Sky” of 1998

With this film — shot presumably in autumn 1996 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more employed actor Chris Young awarded around 1 time till the shooting of this film, [169] and with the more employed actress Karen Allen awarded around 2 times till the shooting of this film. [105] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

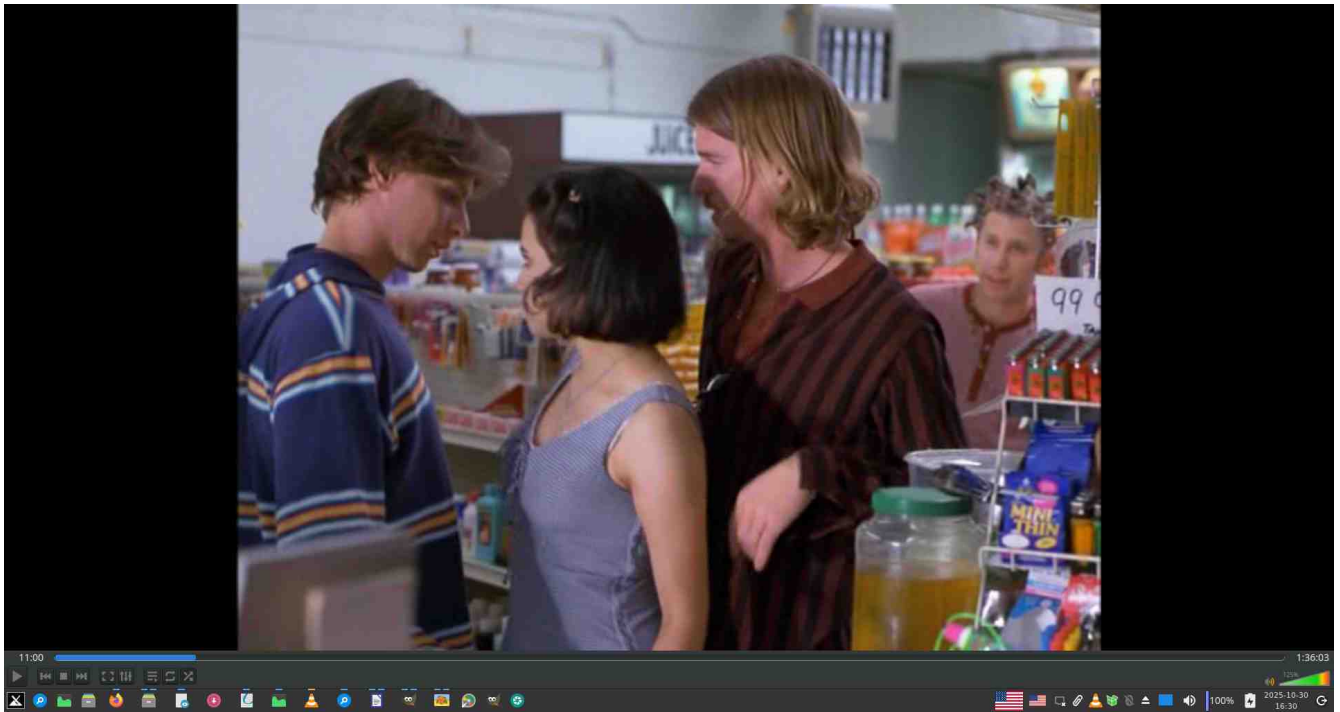
This film of Brittany Murphy begins with a drive to Las Vegas of Brittany Murphy as “Emily Nicholson” and her mother Karen Allen as “Reese Nicholson”, [42] wherewith it again evokes the metaphor “freeway” meaning the relative professional freedom of Brittany Murphy considered dangerous by the american Illuminati: [7, minutes 3, 3, 3 and 4]

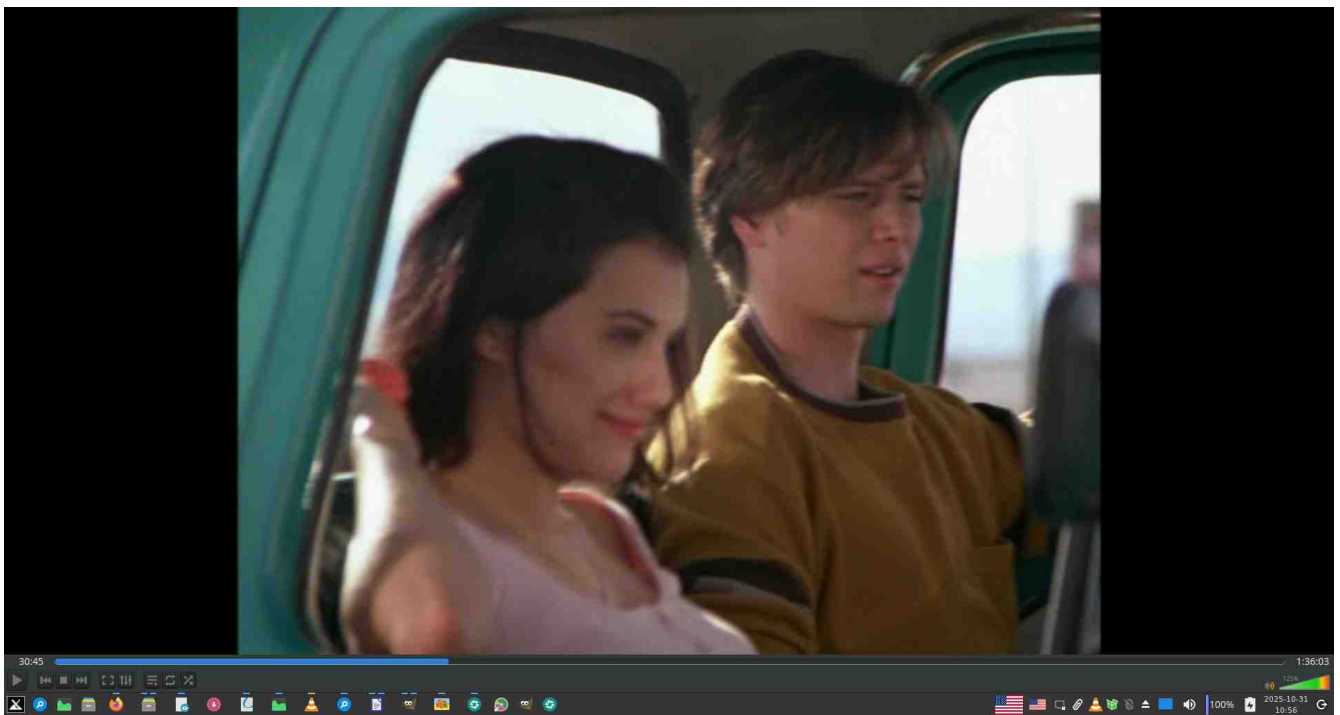
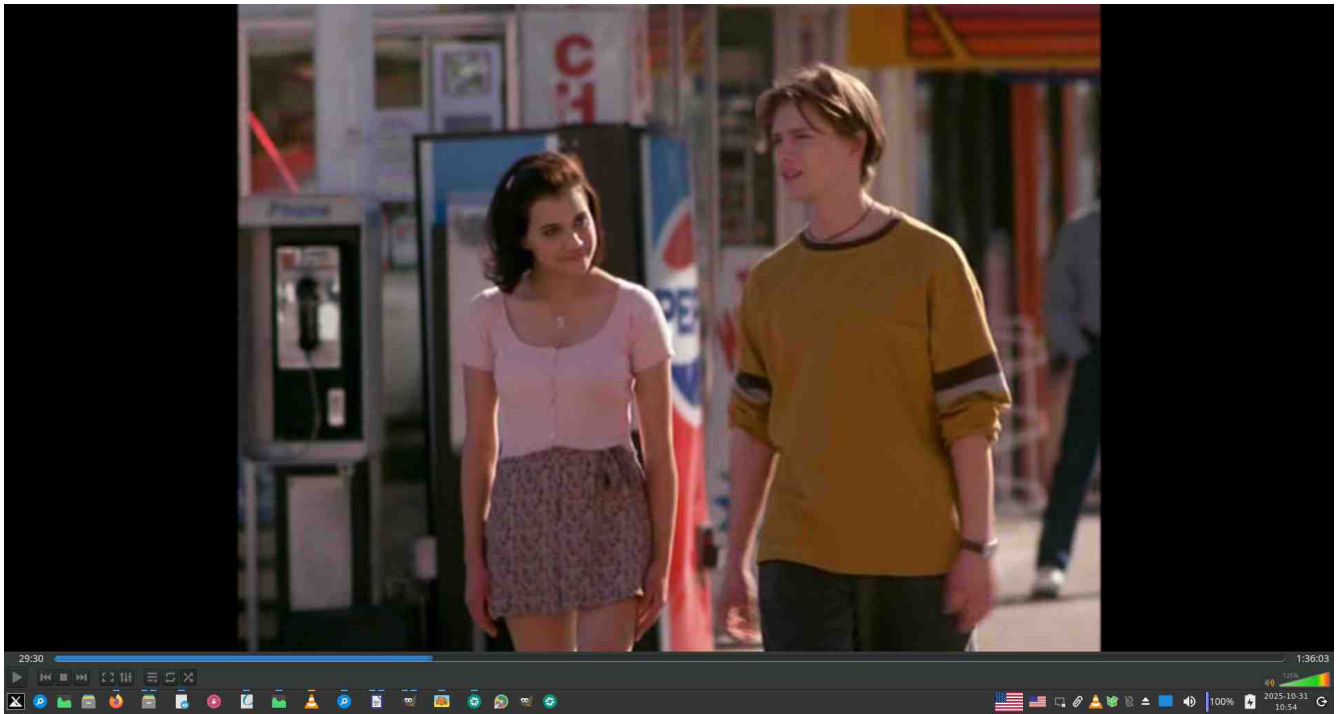


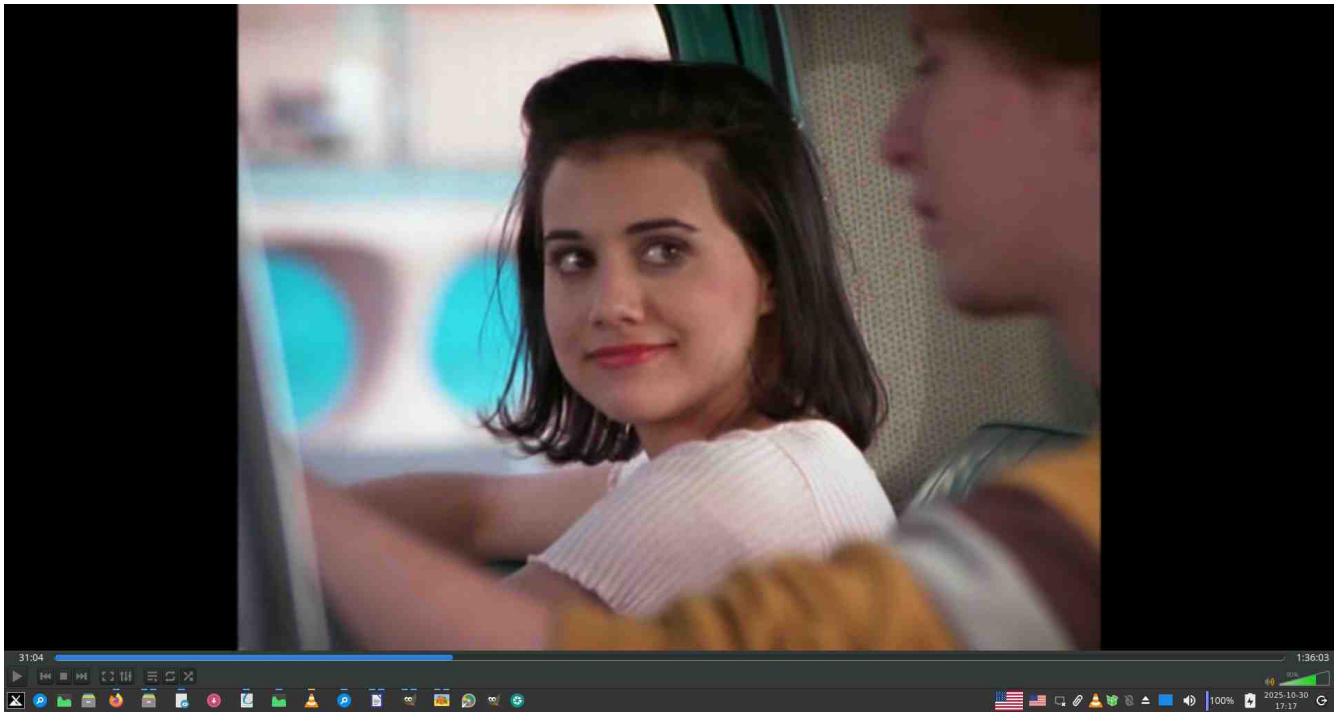




With the film entitled “Falling Sky” of 1998, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and singer Jeremy Jordan (Don Henson), [90] who was unmarried at the time of shooting this film. [91] He as “Vance” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily” in a number of scenes as a boy striving to establish a relationship with her, with conversing, riding, and kissing her on the cheek: [7, minutes 12, 23, 30, 31, 32, 45, 56, 56, and 67]



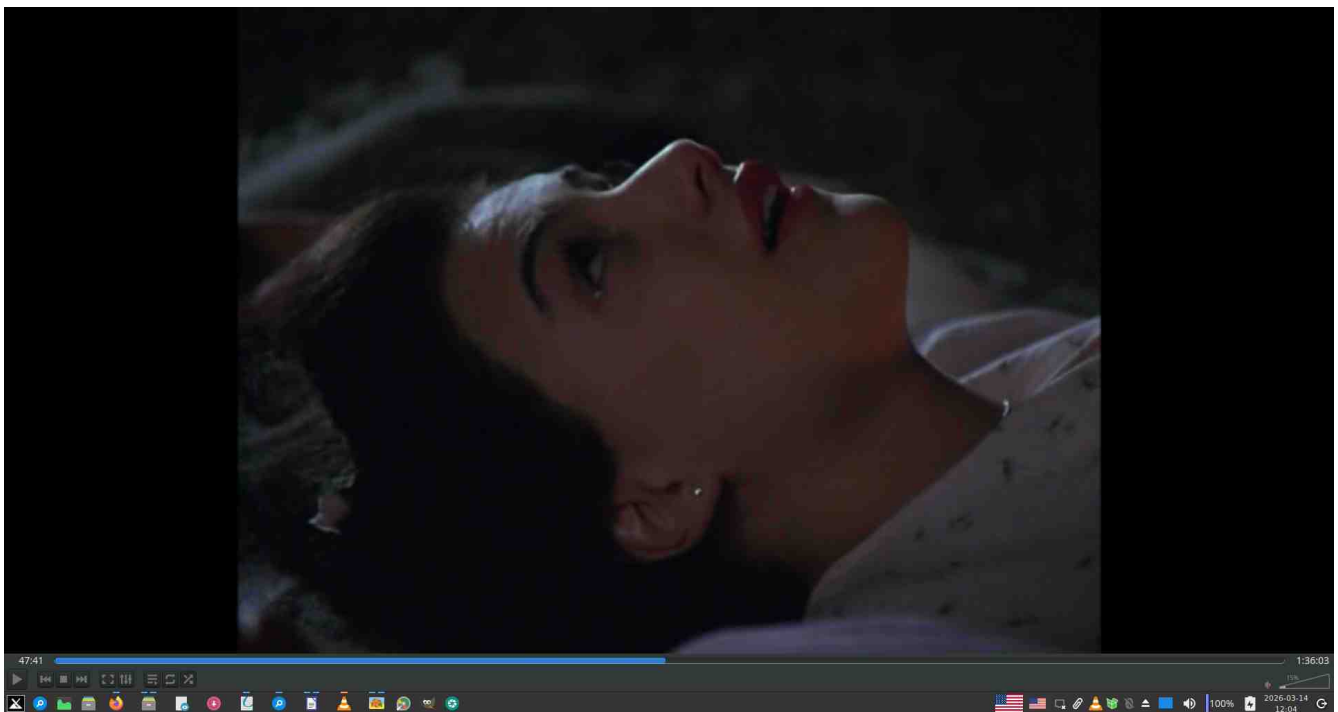








While lying on the lakeshore together with Jeremy Jordan as “Vance”, Brittany Murphy as “Emily” was required to look up to the moon, [7, minutes 48, 48 and 48]



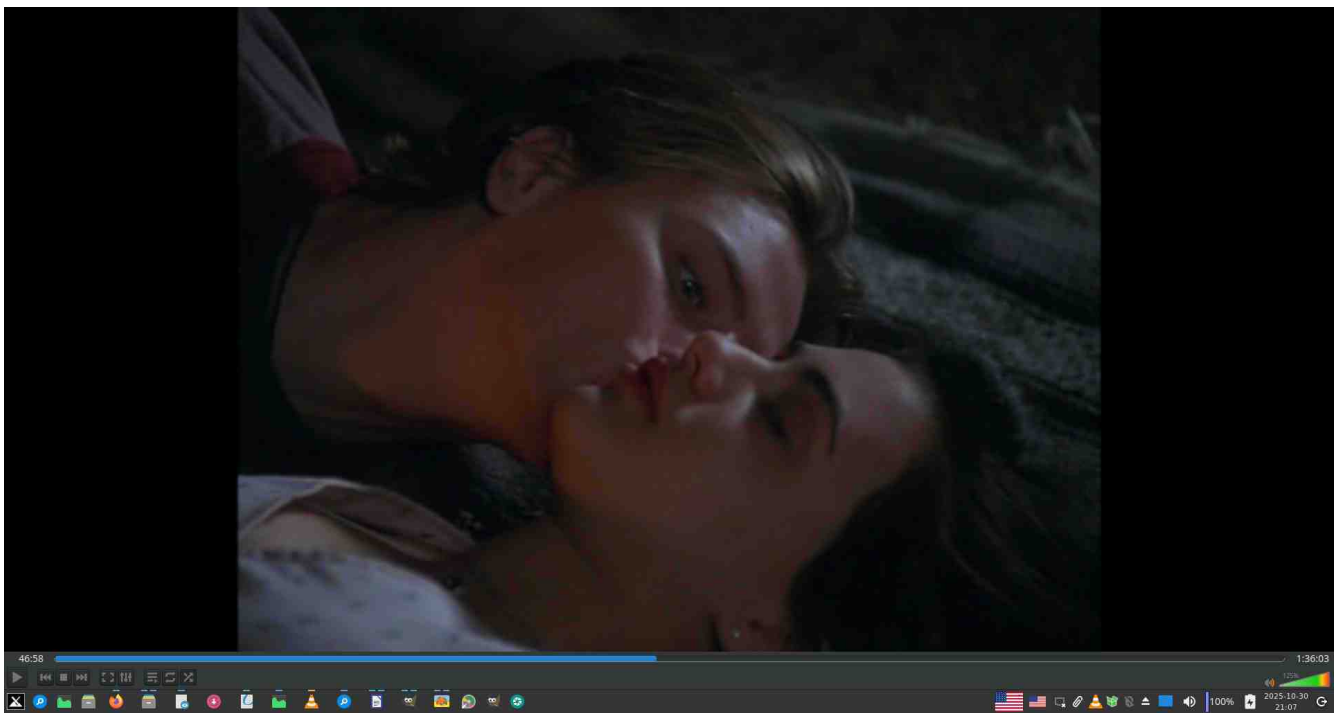
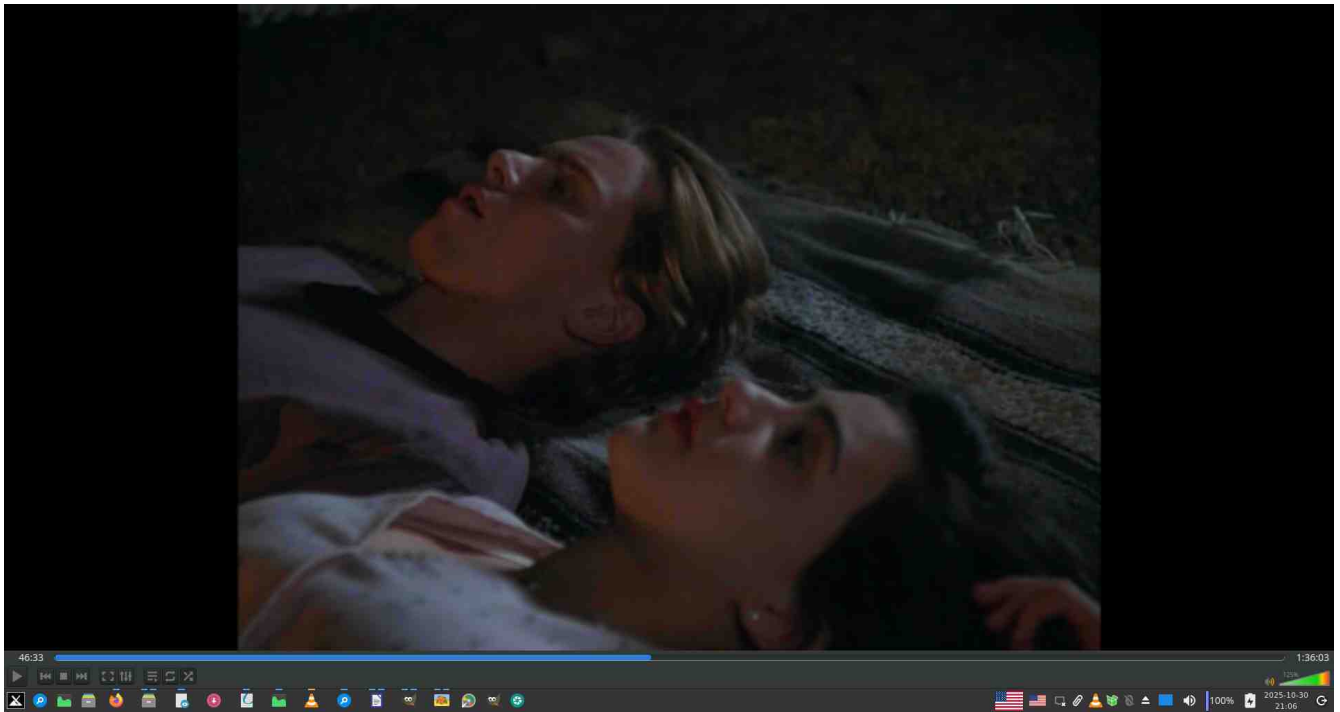


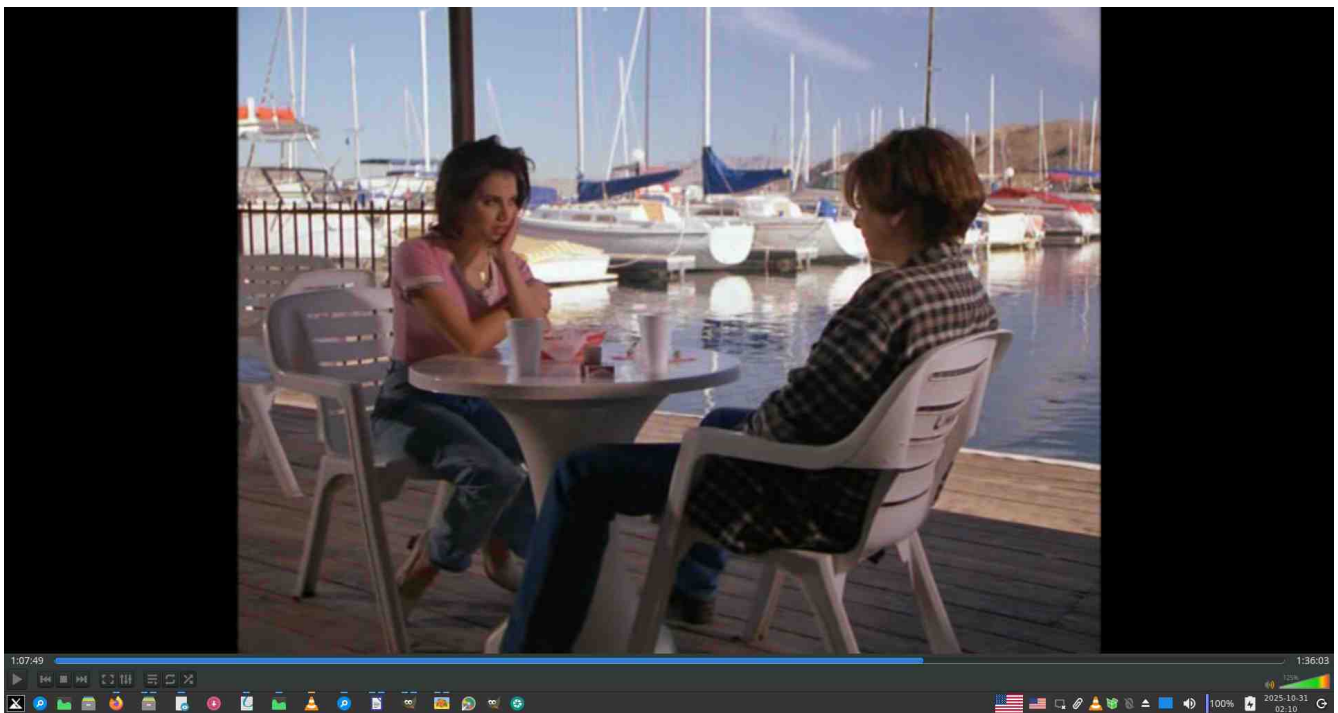
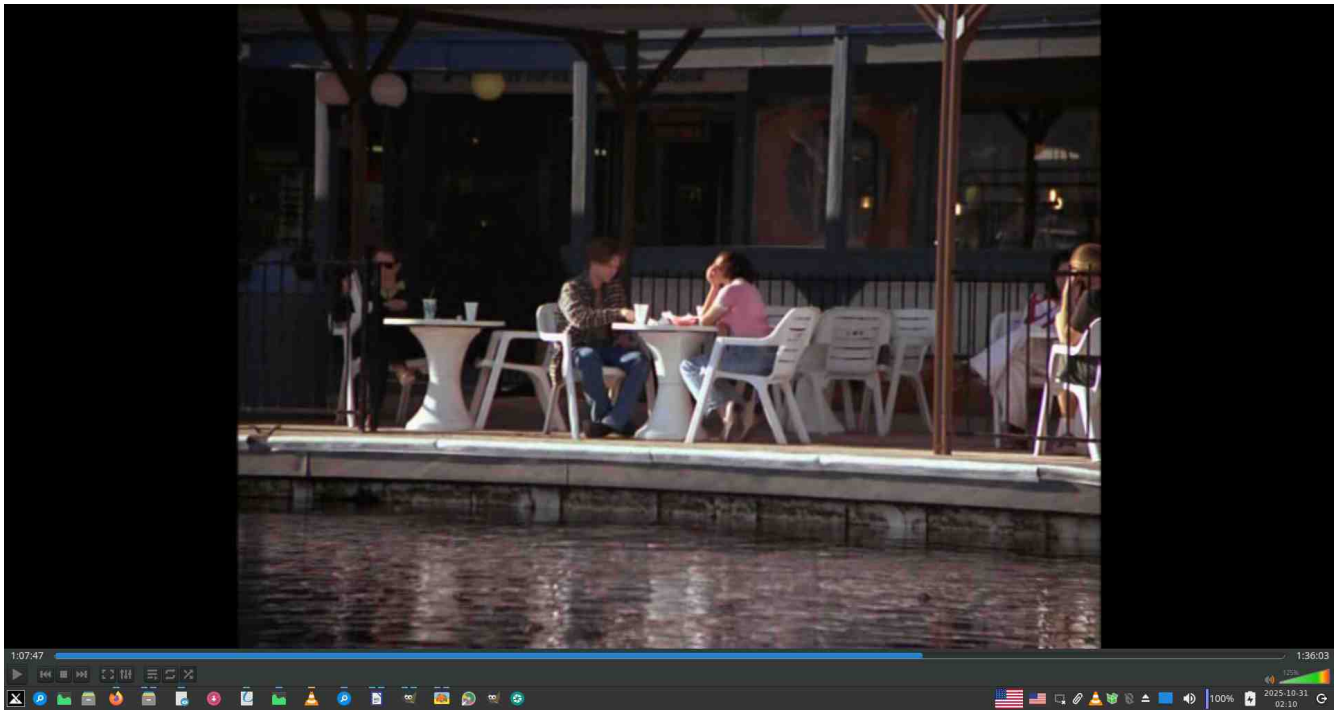
with the clip of the moon the film presumably has formulated and programed either the personal secret political concoction of her “lunacy”, [31, minute 13] [320] or the need of the american Illuminati for her “moonchild”, [352] primarily ordered from Jeremy Jordan in this particular case, or both.

It can be presumed that the first name of Jeremy Jordan was meant for a mental-association creating reference to Jeremy Sisto in the films of Brittany Murphy entitled “Clueless” of 1995 and “Bongwater” of 1998, with the purpose of refreshing and recruiting the programings relative to that actor and those films, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Jeremy Sisto is willing to enter into a relationship with you.”

This film can be construed as a revelation of that in the symbolism of the american Illuminati the surface of water metaphorically represents the boundary between life and death. In this respect, the scenes in which Brittany Murphy as “Emily” and Jeremy Jordan as “Vance” first walk, then they are lying on the shore of a lake, as well as later converse in a place situated on the shore of the lake, can be construed as a warning programing formulated and addressed by the american Illuminati to Brittany Murphy, decoded approximately: “In your ‘freeway’, you are on the verge of dying. Your only chance to survive is entering into a relationship with an acting or singing man”: [7, minutes 47, 47, and 47]



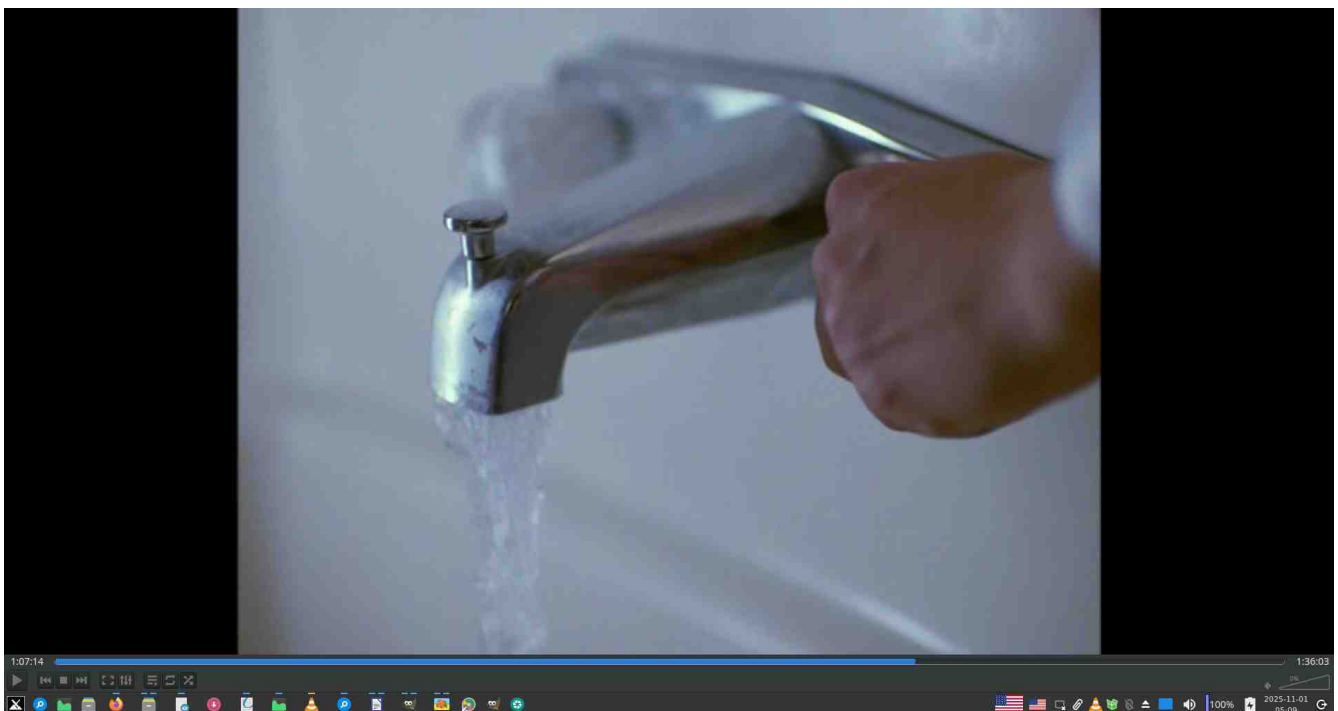


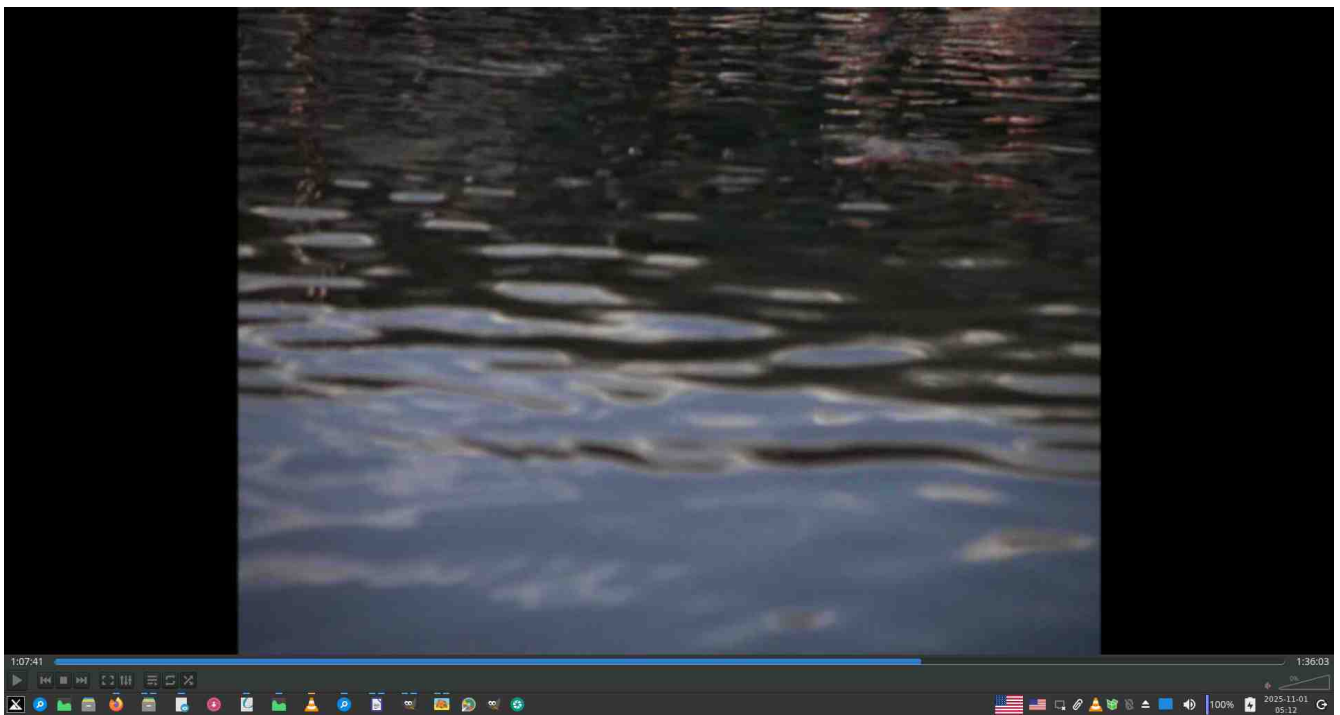
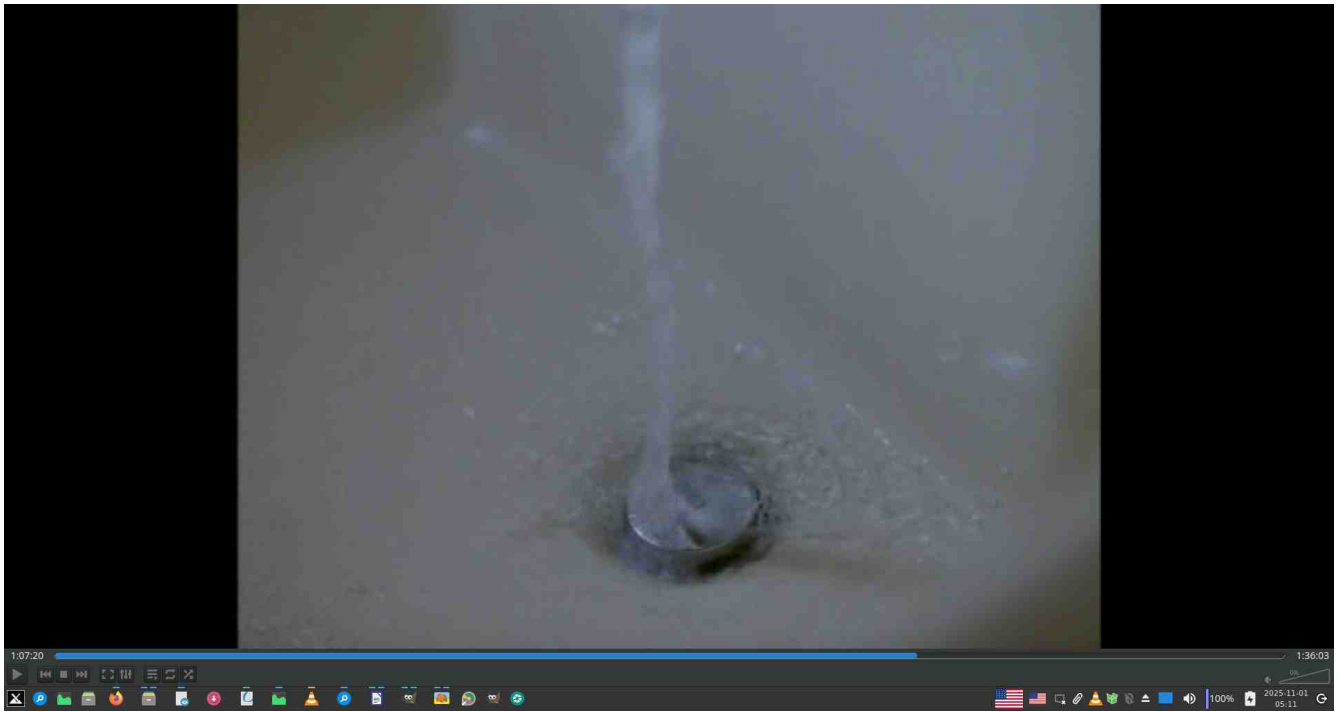


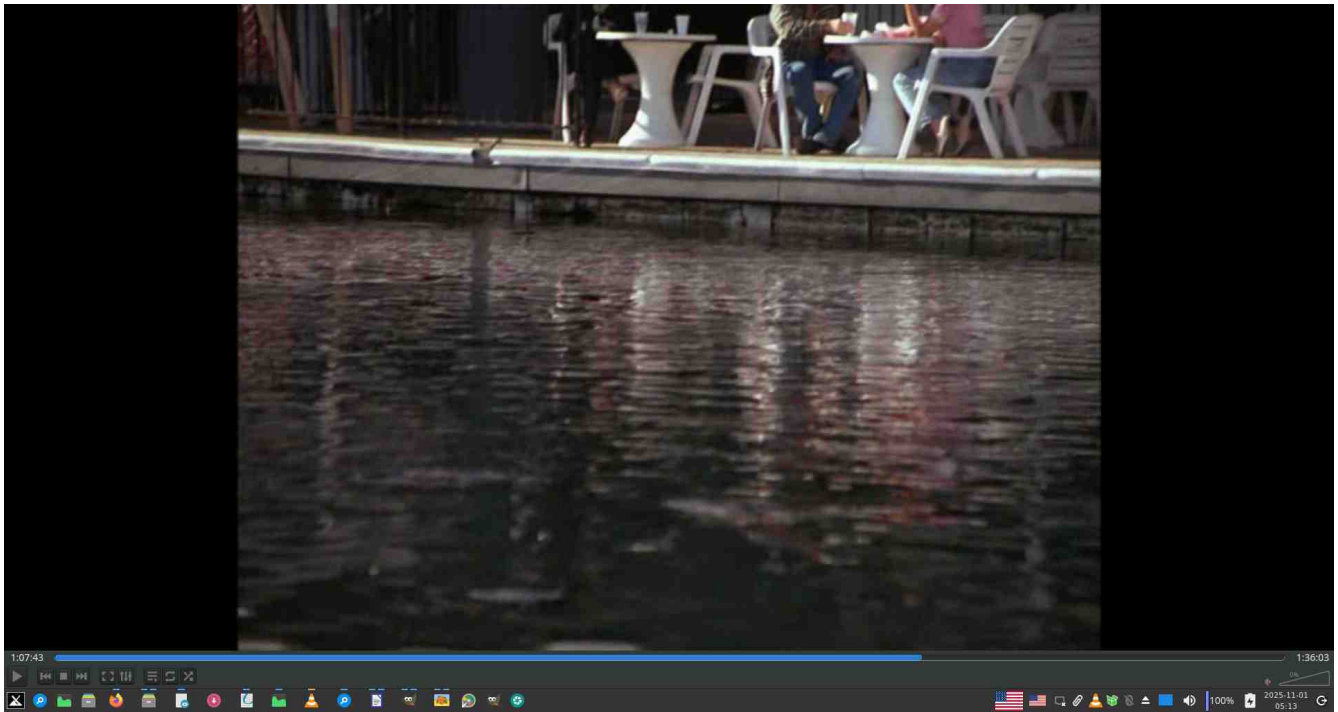
The above significance has included the surface of the water in a bathtub as well. Therefore, the scene in which Brittany Murphy as “Emily” and Jeremy Jordan as “Vance” are together in a bathroom with her lying in an empty bathtub can be construed as having formulated and programed the same above message: [7, minute 78]



The above constructions are corroborated by the fact that the last lakeshore scene is immediately preceded by the scene in which the mother of Brittany Murphy as “Emily” is preparing for suicide in the bathroom among others by turning on the tap of the bathtub: [7, minutes 68, 68, 68 and 68]





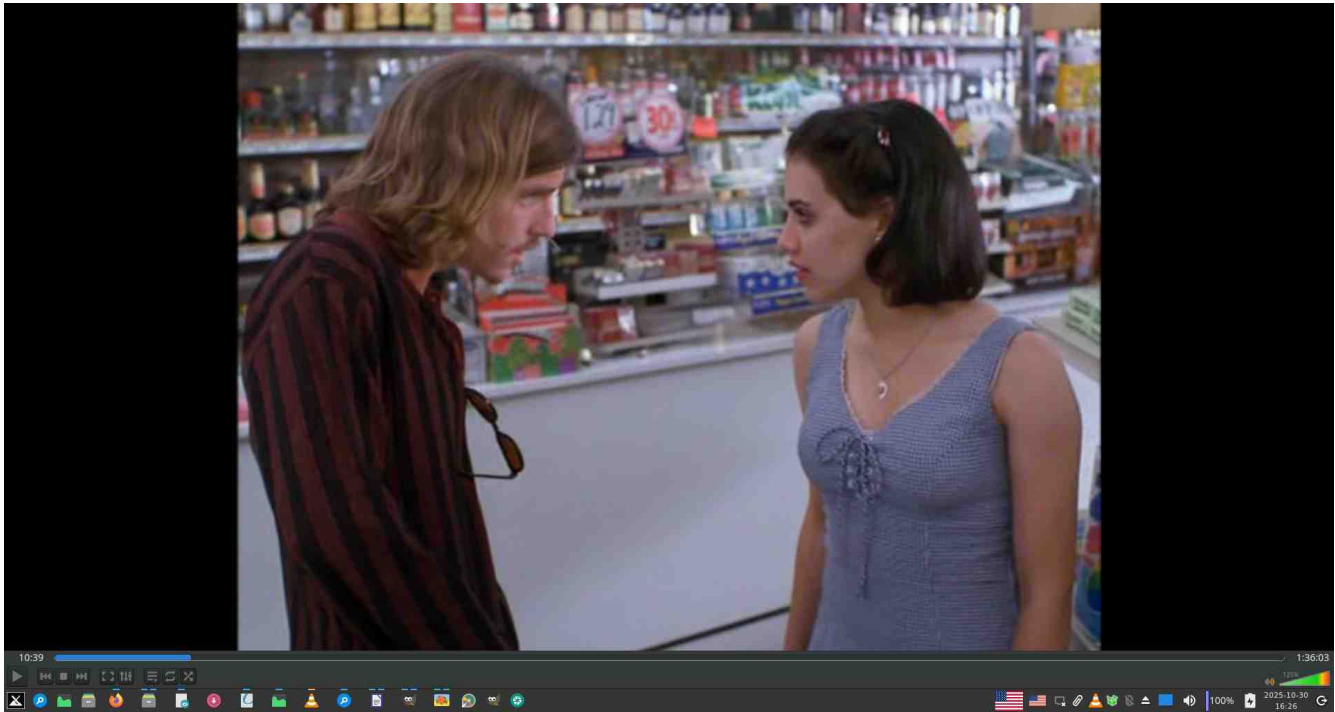


The reason of the national secret political death sentence of Brittany Murphy can be presumed to have been formulated and programed with the scene with which she as “Emily” was required to go out to the nature into a place overgrown with “weeds”, [81, minute 55] or “musk thistles”, [83, minute 1] or other wild plants, namely she was associated with the imagery of the same metaphor with which the american Illuminati had qualified Marilyn Monroe, and the romanian national secret political organization had qualified MATEI Alexandru: [7, minutes 72 and 72]



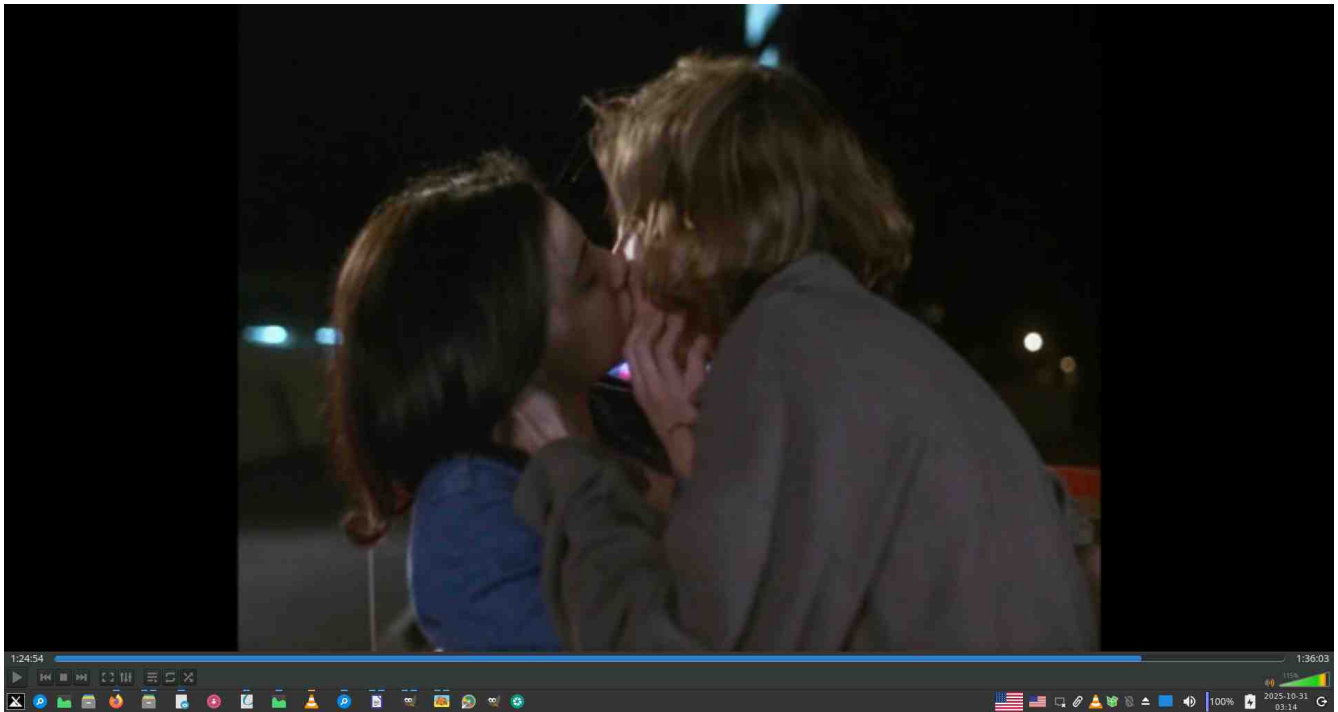
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Chris Young, who was unmarried at the time of shooting this film. [168] In his first onscreen-“hooking up” [22, minute 82] Brittany Murphy, he as “Kyle” can be presumed to have been personal secret politically

missioned with seeking out and “breaking” [11, minute 63] and “choking” [404] by overwhelming her acting aptitudes and having her snapped out of character with his artificial fame, while inclining his head forward and scanning the reflections of his fame in her eyes and on her face: [7, minute 11]



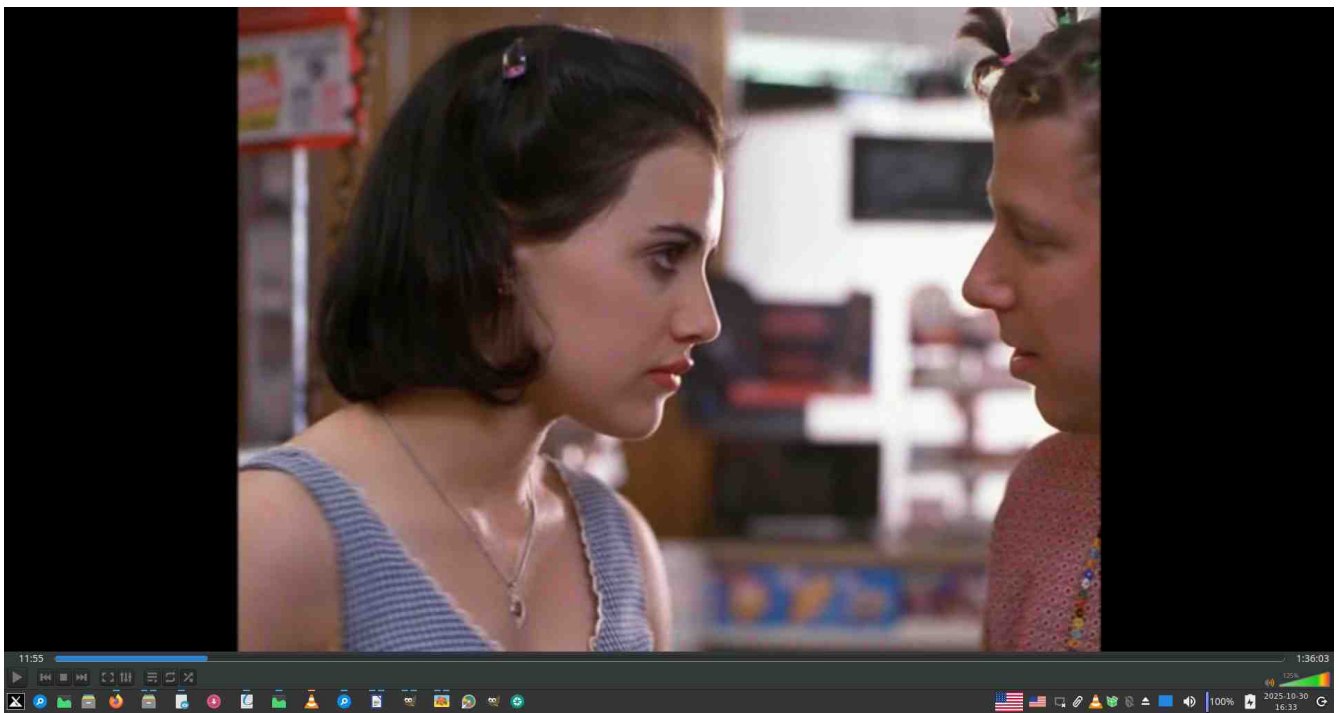
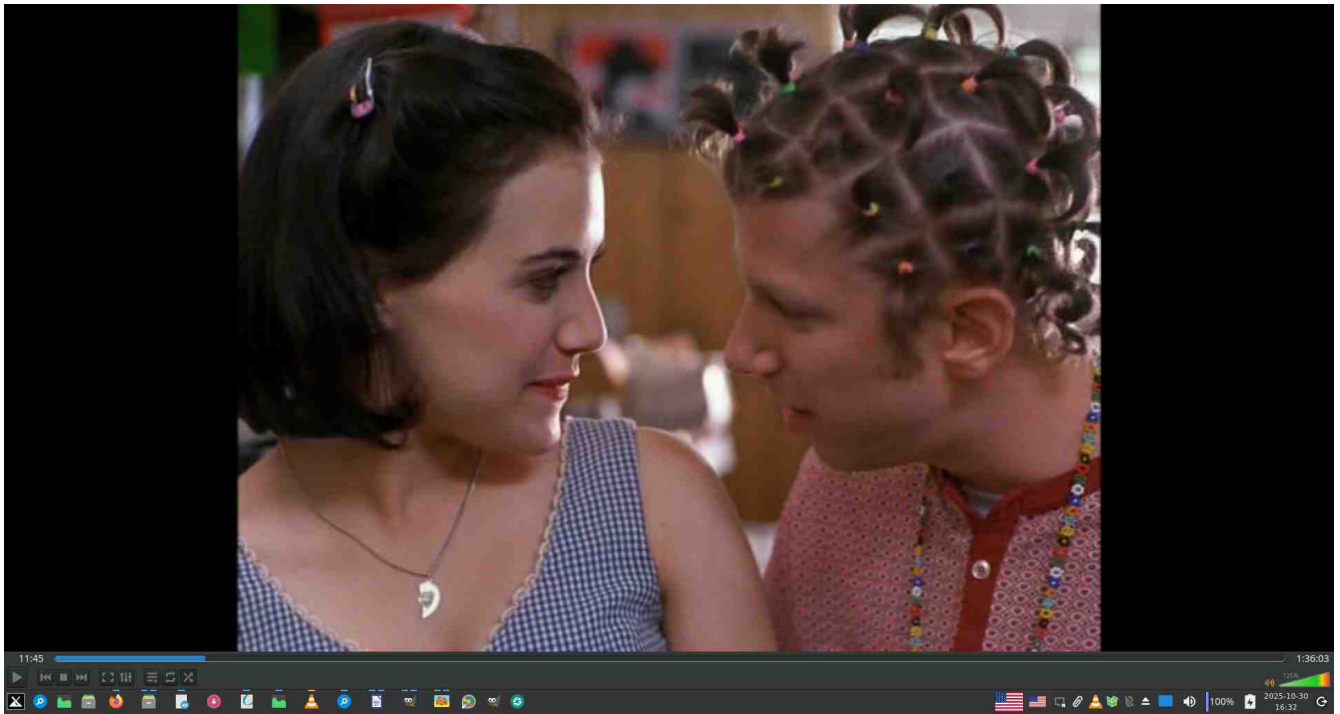
Chris Young as “Kyle” appears to have also been missioned to initiate Brittany Murphy more into the sexual life by acting an unprecedented “hard” mouth kiss — as against the “soft” cheek kiss required to be leveled by Jeremy Jordan as “Vance” in the evening scene on the lakeshore — and an unprecedented kind of sexual intercourse on a car, occasioned by that she was required to act being “broken” [11, minute 63] and drunk because of the suicide of her mother, and for which scene she can be presumed to have really consumed alcohol: [7, minutes 85, 85 and 85]



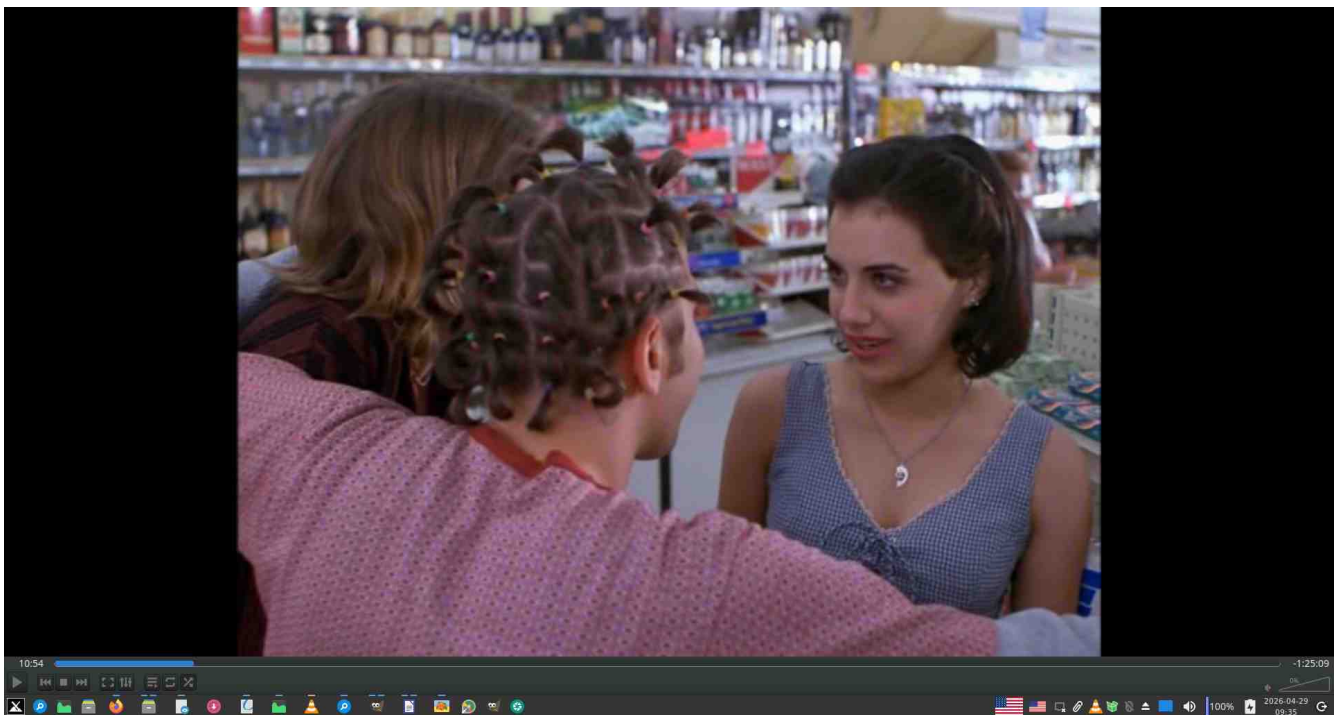
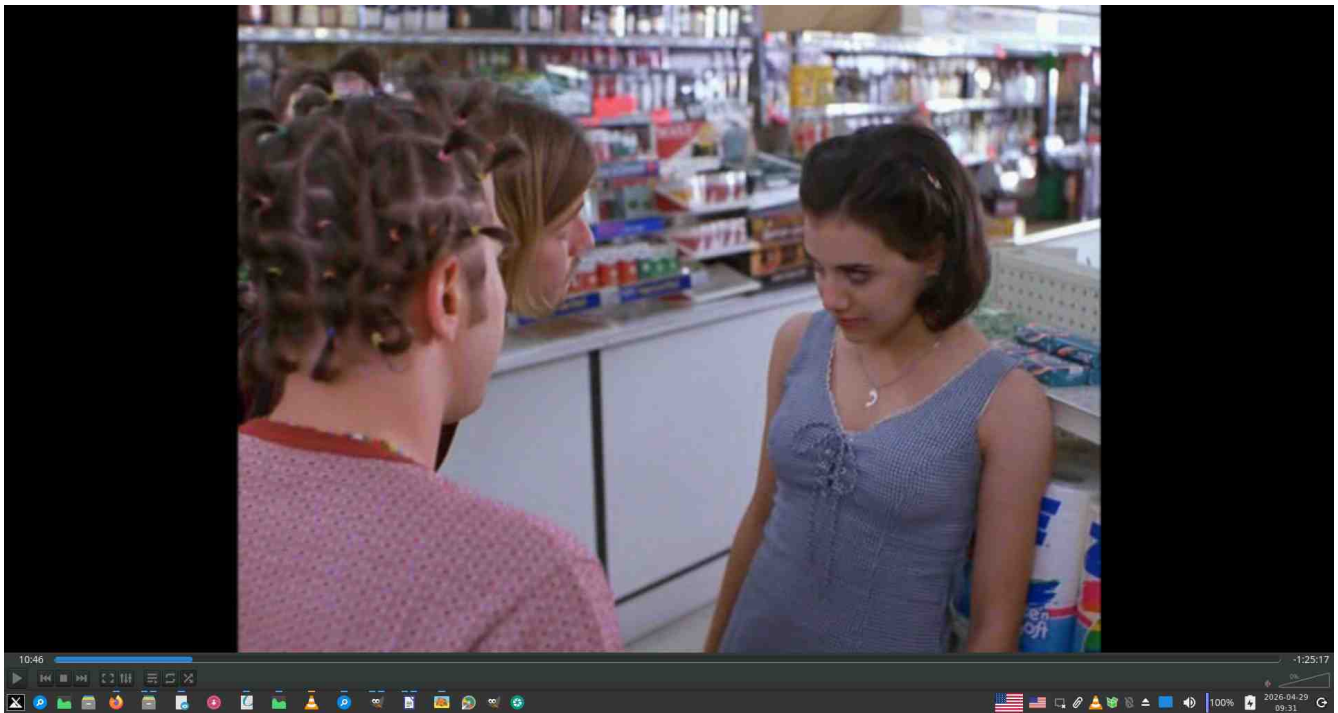


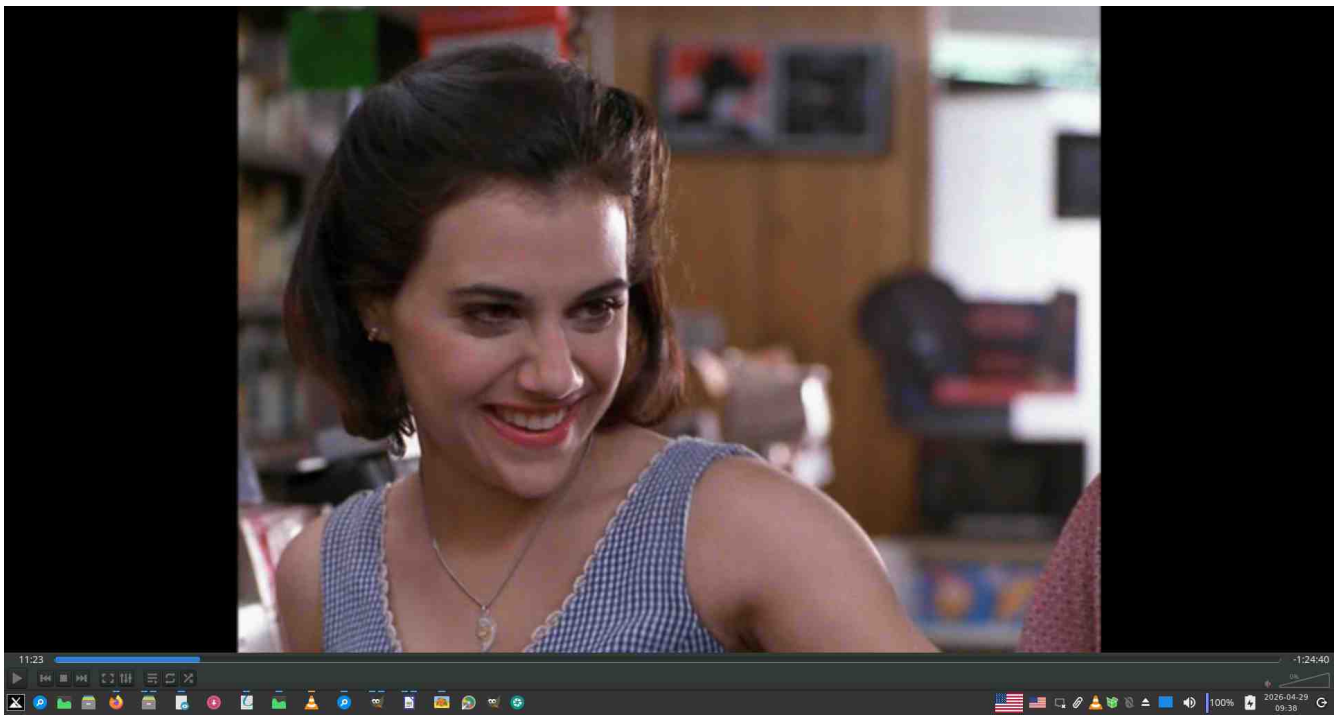
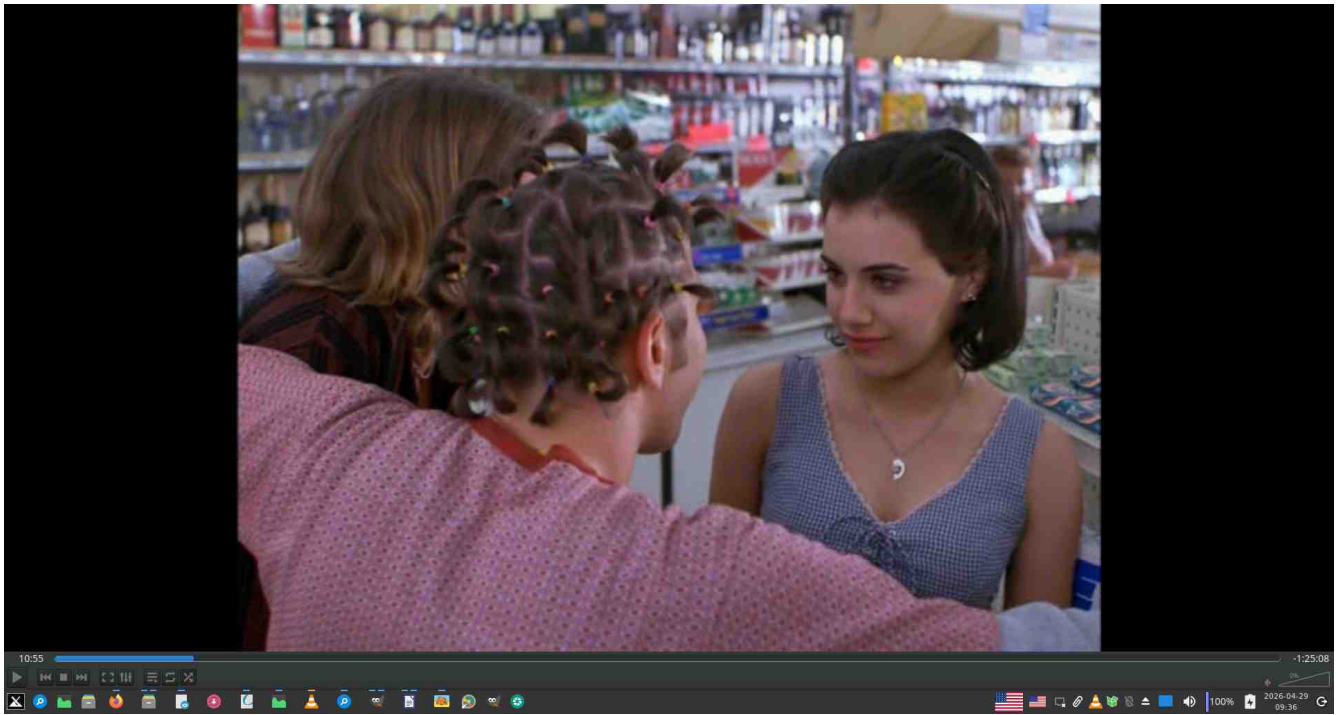
The above sexual scene observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it completely dressed.

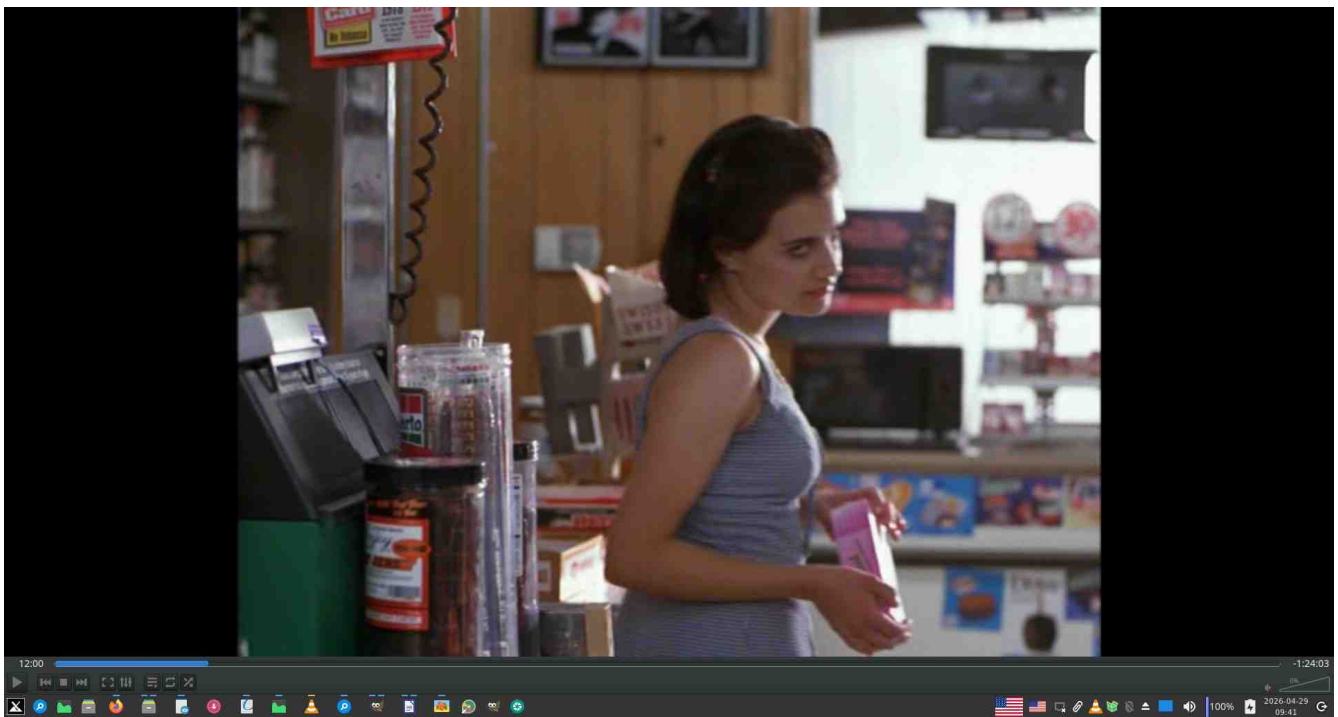
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor R.D. Robb. [91] He must have been considered to have the least chance with Brittany Murphy as herself relative to Jeremy Jordan and Chris Young, as he as “C.C.” was required to the least intensely onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily” as the friend of Jeremy Jordan as “Vance” and Chris Young as “Kyle”, with conversing: [7, minutes 12 and 12]



It is to be mentioned the kinds of looks full of significance — presumably expressing, formulating, and programming reproach for the secret quality of “bait” [191, minute 61] of her co-actors, and rejection of relationship with them — created, manifested, and utilized by Brittany Murphy in the above shop scene, in relation to Chris Young, R.D. Robb, and Robert Langston: [7, minutes 11, 11, 11, 12 and 13]

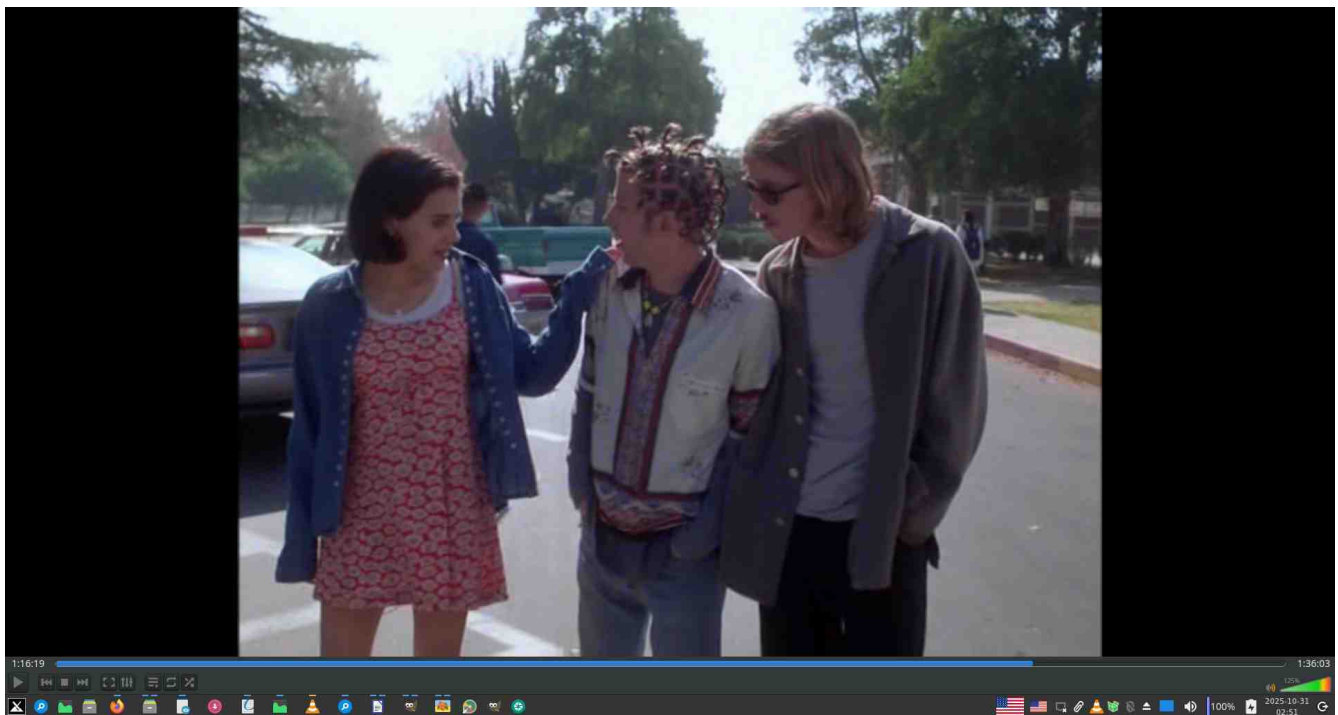
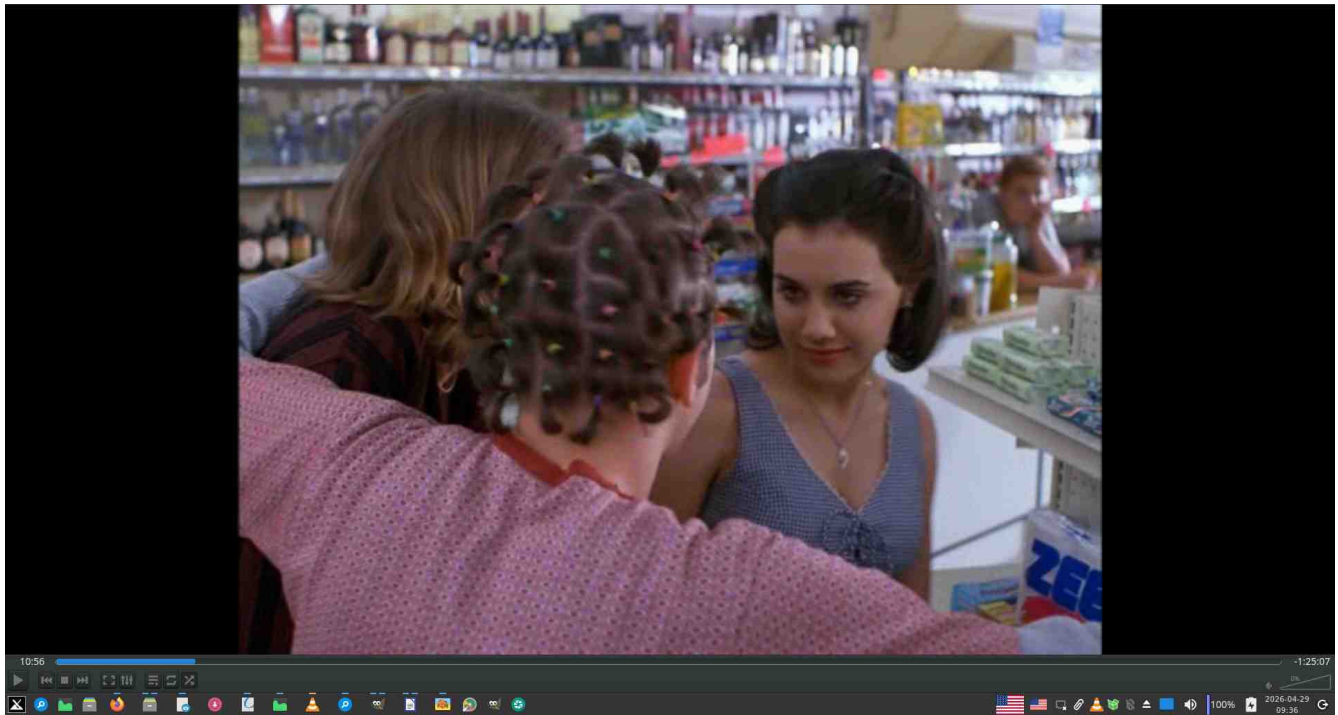


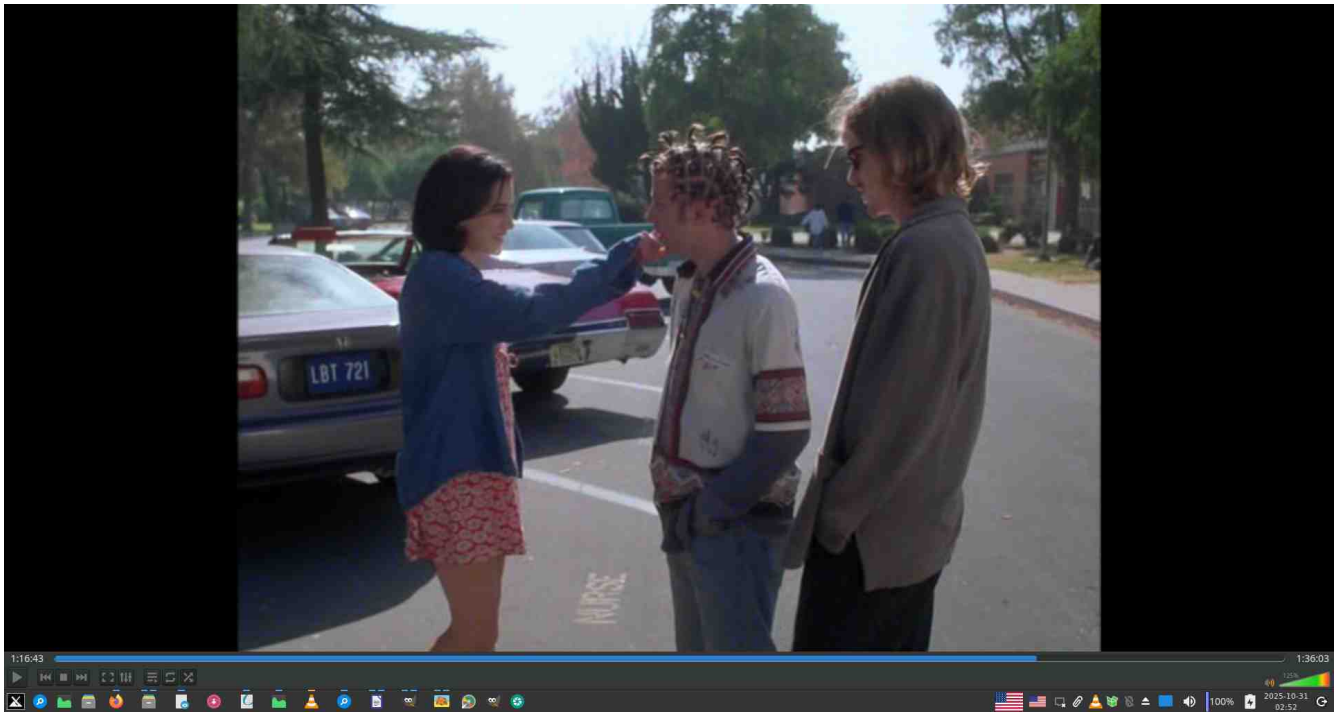




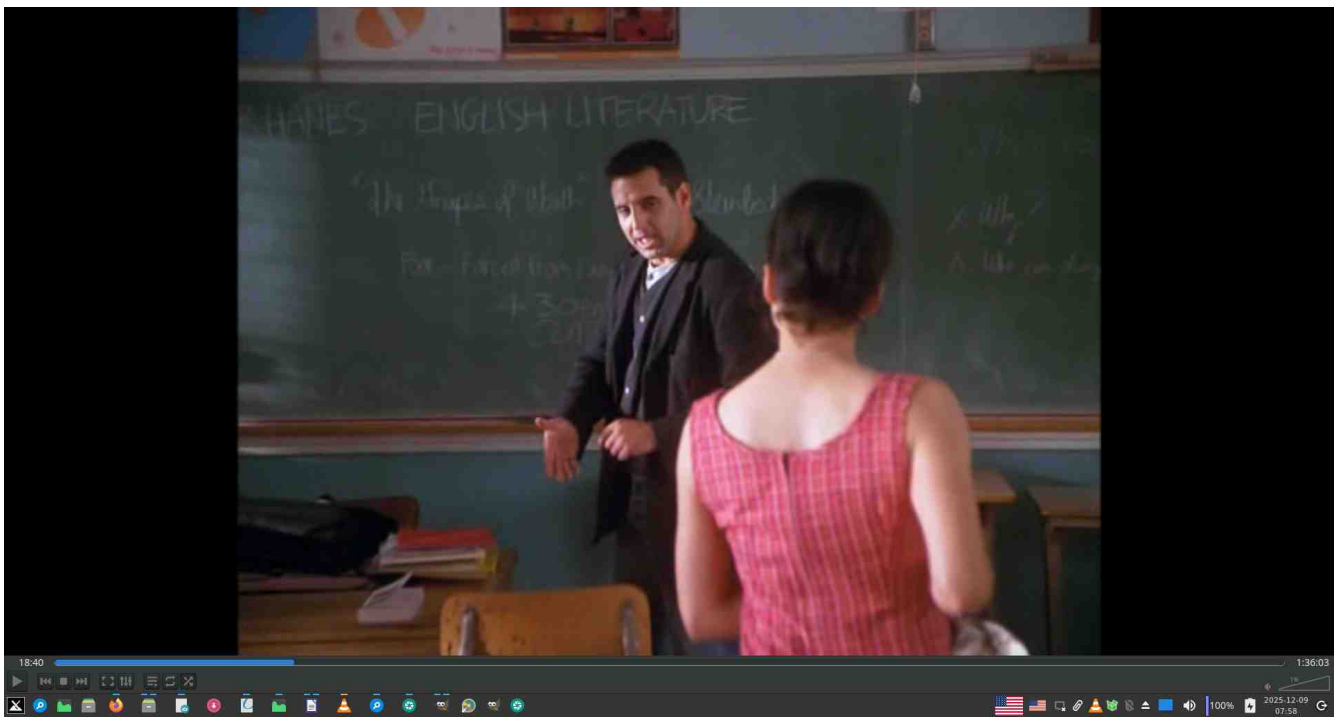
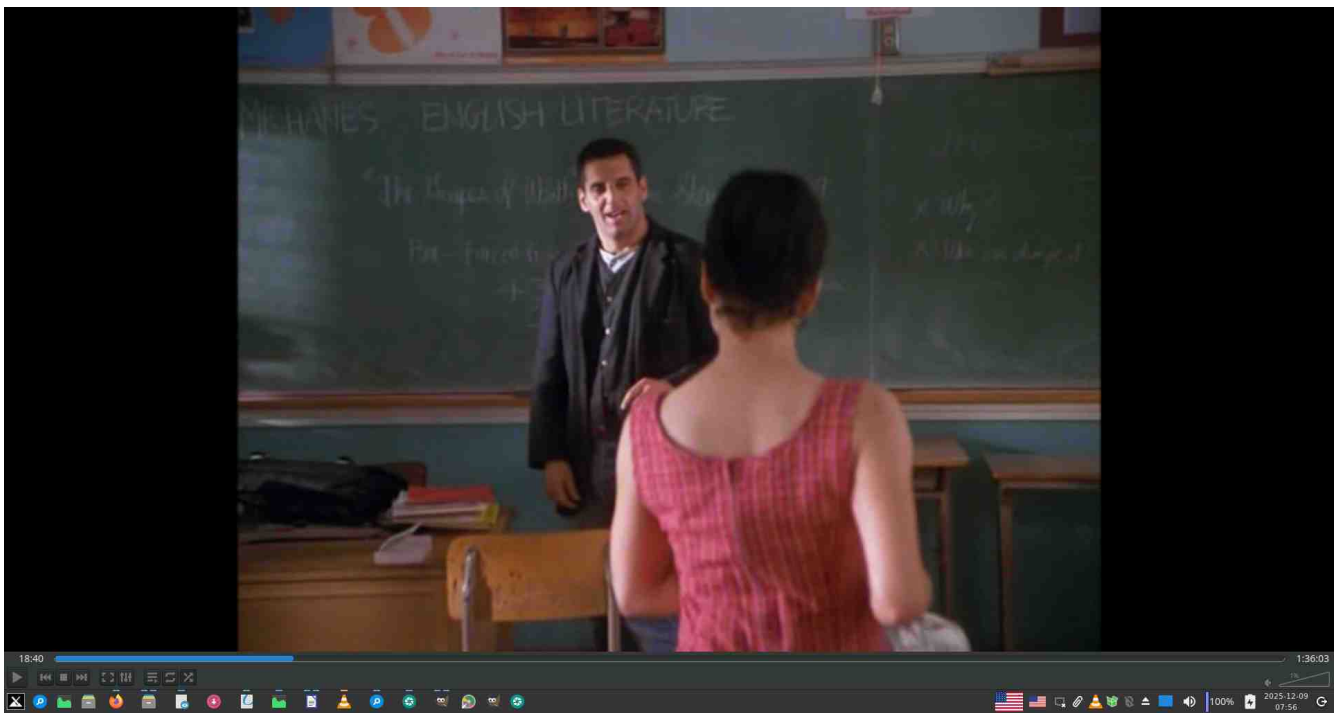
The above kinds of looks of Brittany Murphy can be presumed to have expressed, formulated, and programmed her approximate message: “I have more than just the body of girl having been made visible and utilized from me in this film. I also have a hardly visible and unutilized spirituality, certainly qualified as unutilizable, inconvenient or dangerous, which they want to break and choke, among others with this film they had made with you and the girl of me.” That was her human spirituality, of higher level than just that of the girl which those boy characters and actors were required to see in her, and the filmmakers utilized from her, and which had resulted neither from her Illuminati “adoption”, [3, minute 23] nor from the script of the film, but was her soul, as her inner spiritual being, with which she had been “blessed”, [1] [269] and which she asserted with the facial-expression formulations which she created and expressed when acting, additionally to the instructions of the script and the director, and which after all were accepted by the filmmakers, who presumably did not even understand their entire significance at that time, but just established that they were acceptable and good from the point of view of filmmaking.

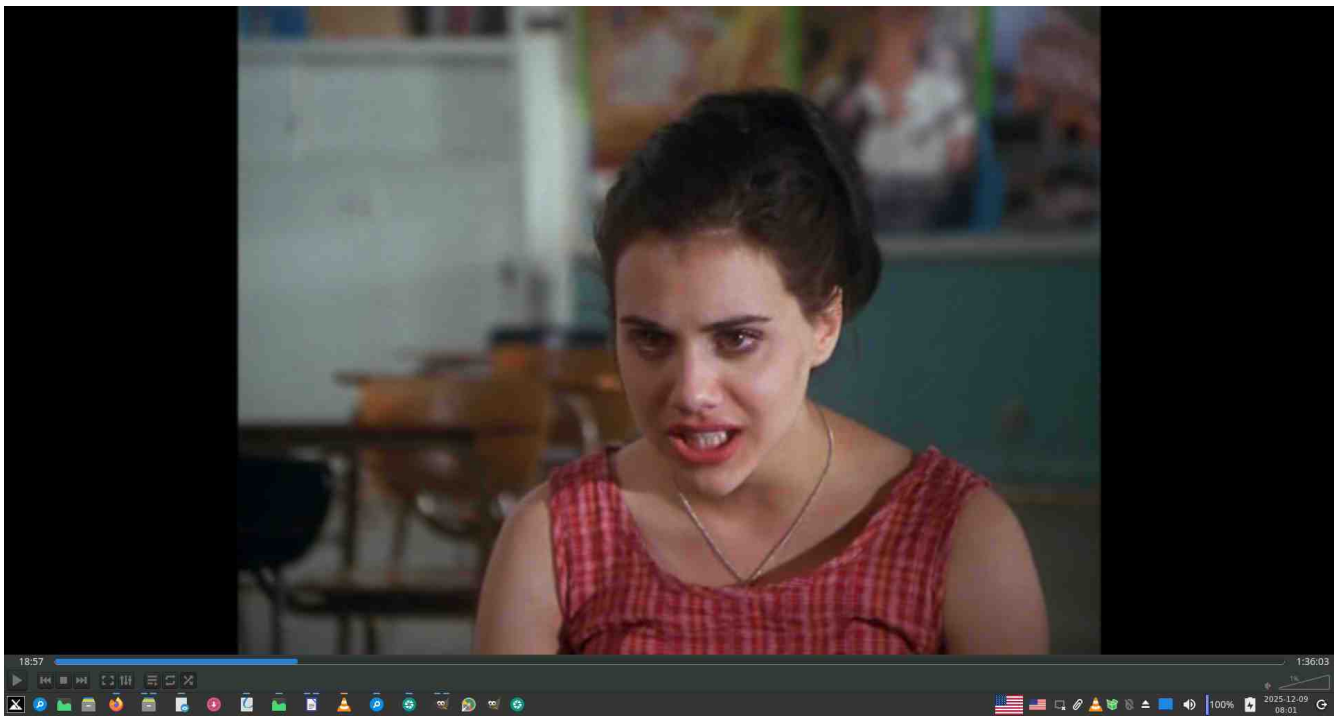
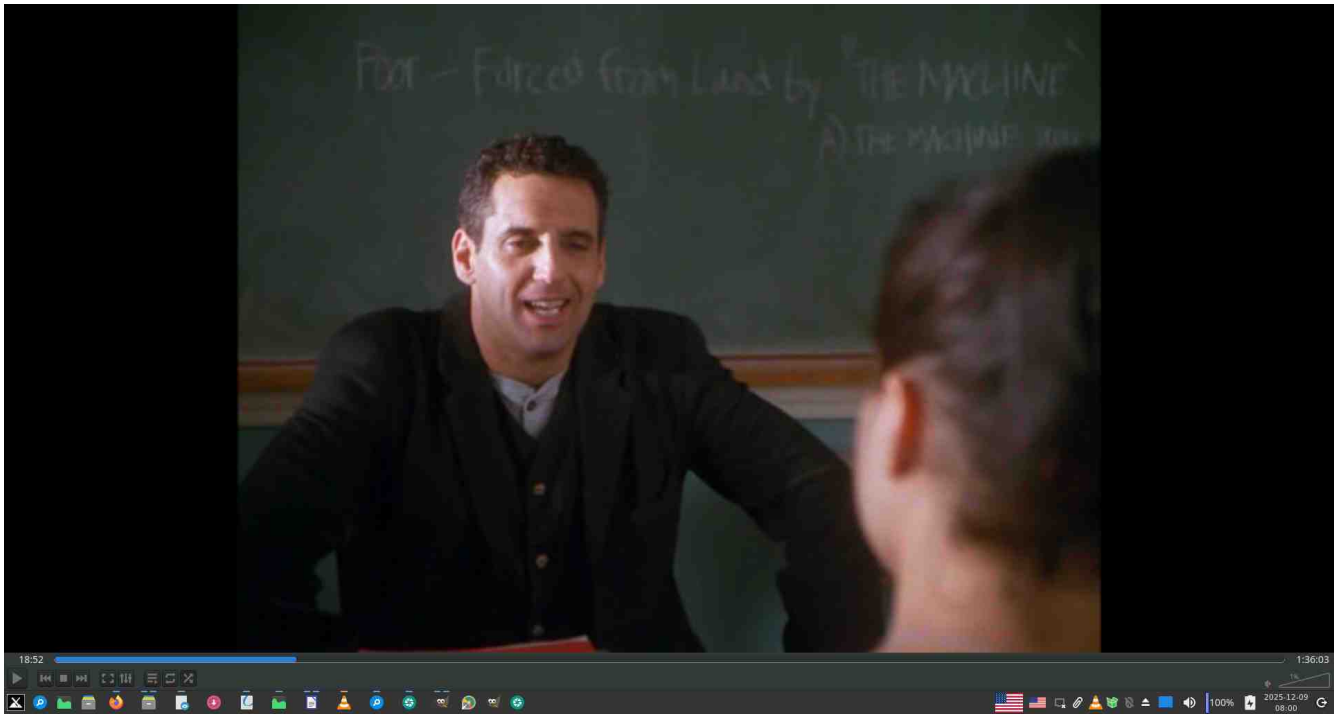
With this film, Brittany Murphy as “Emily” was also trilaterally onscreen-“hooked up” [22, minute 82] with Chris Young and R.D. Robb, what can be presumed to have been a new method of sexually storming the “fortress” Brittany Murphy with a “group” [25, minute 106] of two boys, after the attempts made with the individual personal secret political male “baits” [191, minute 61] failed: [7, minutes 11, 77 and 77]

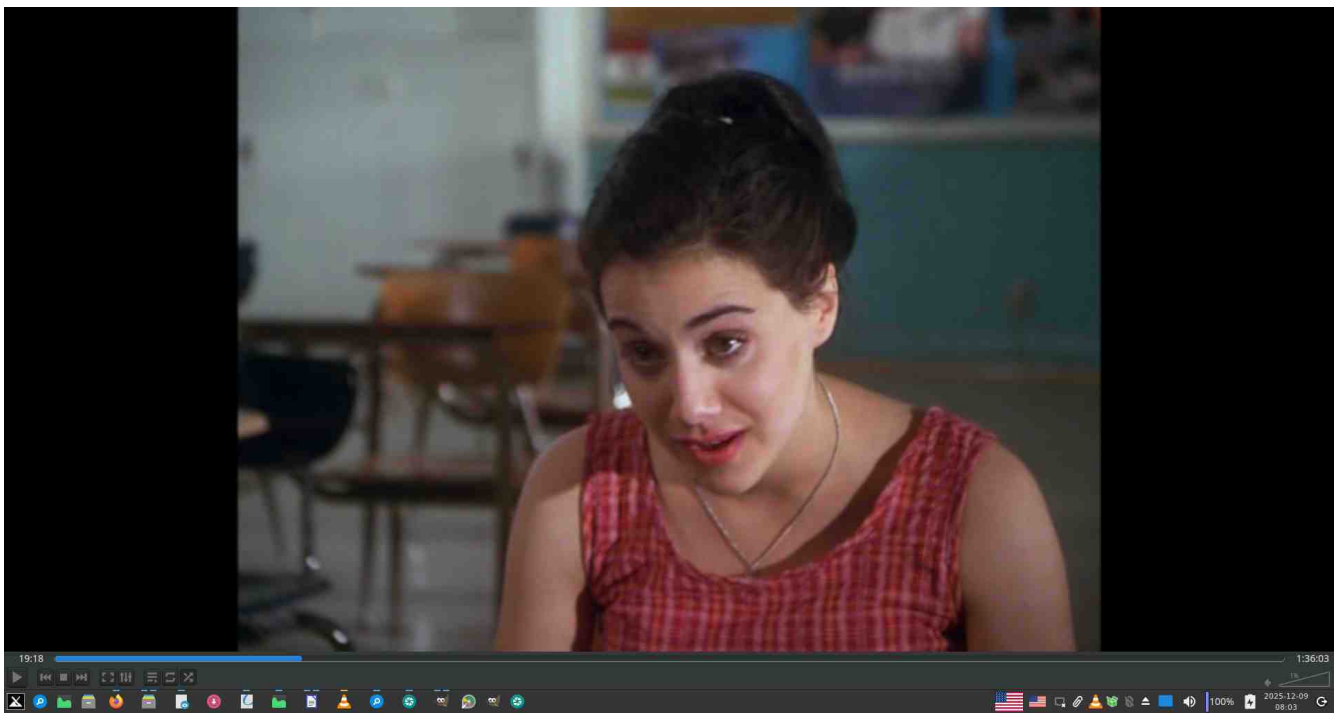


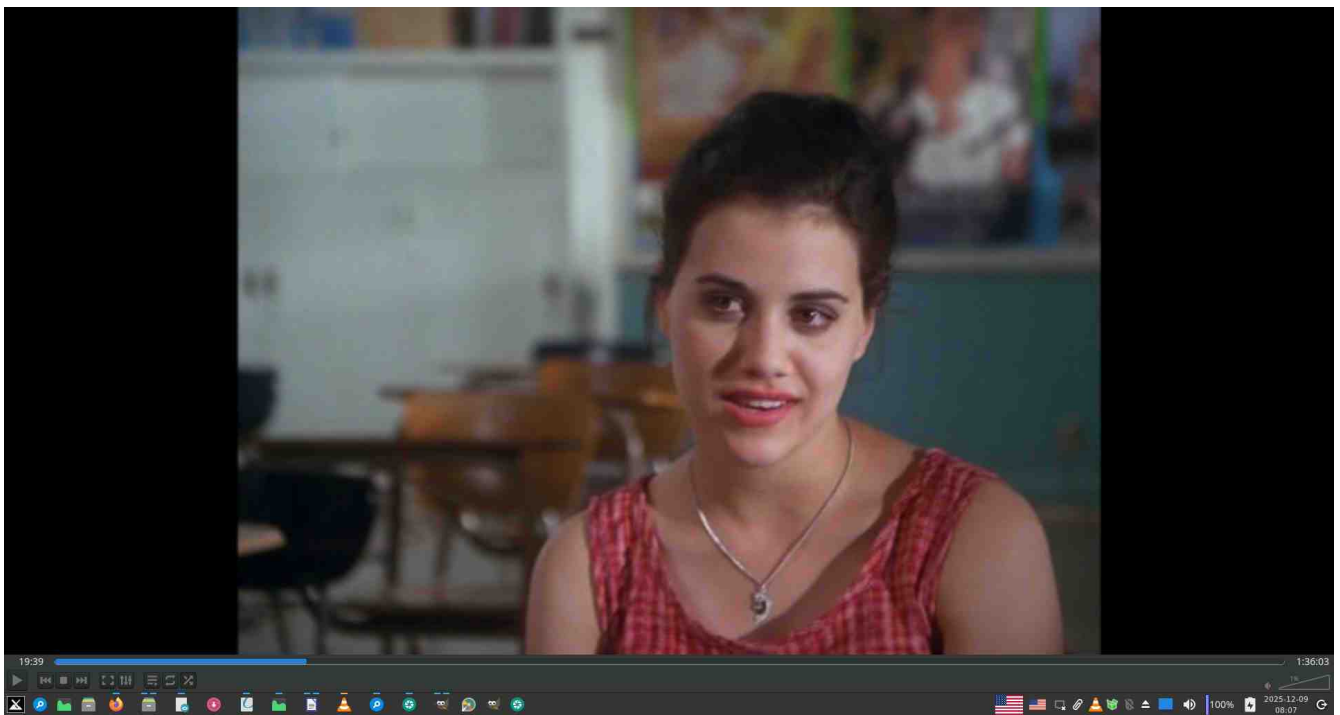


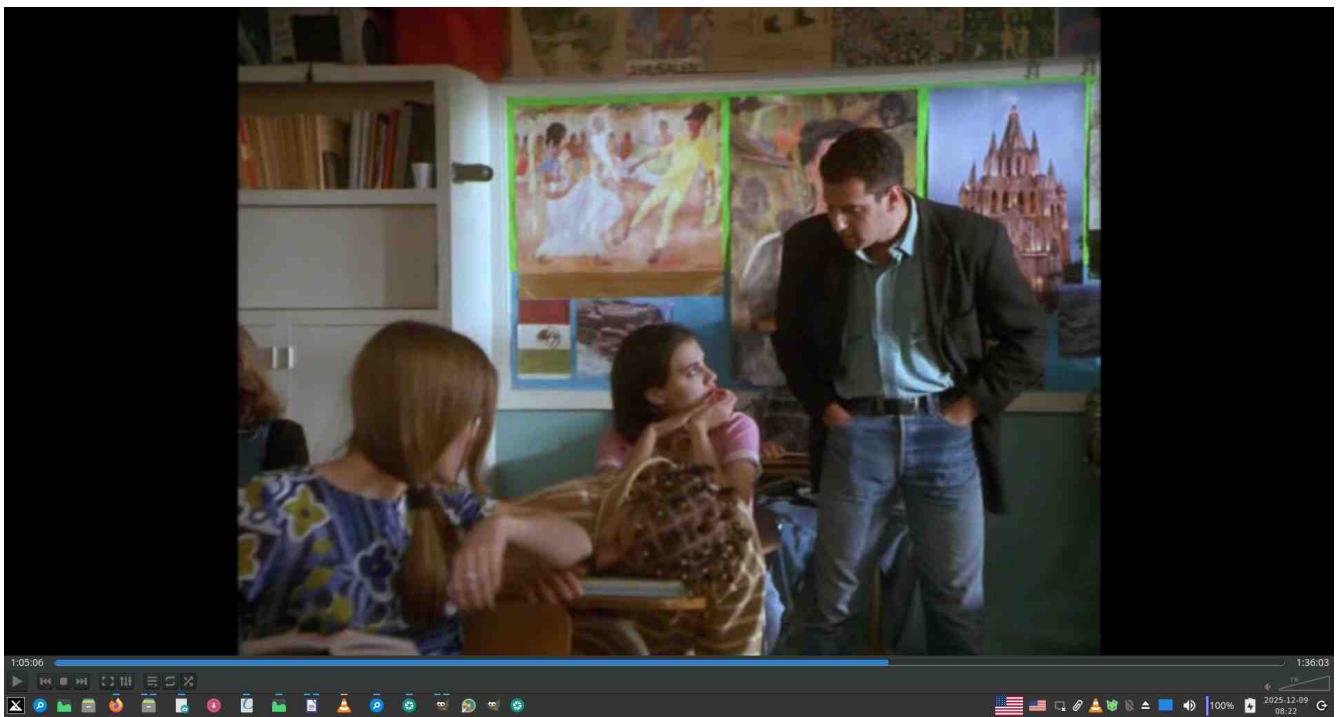
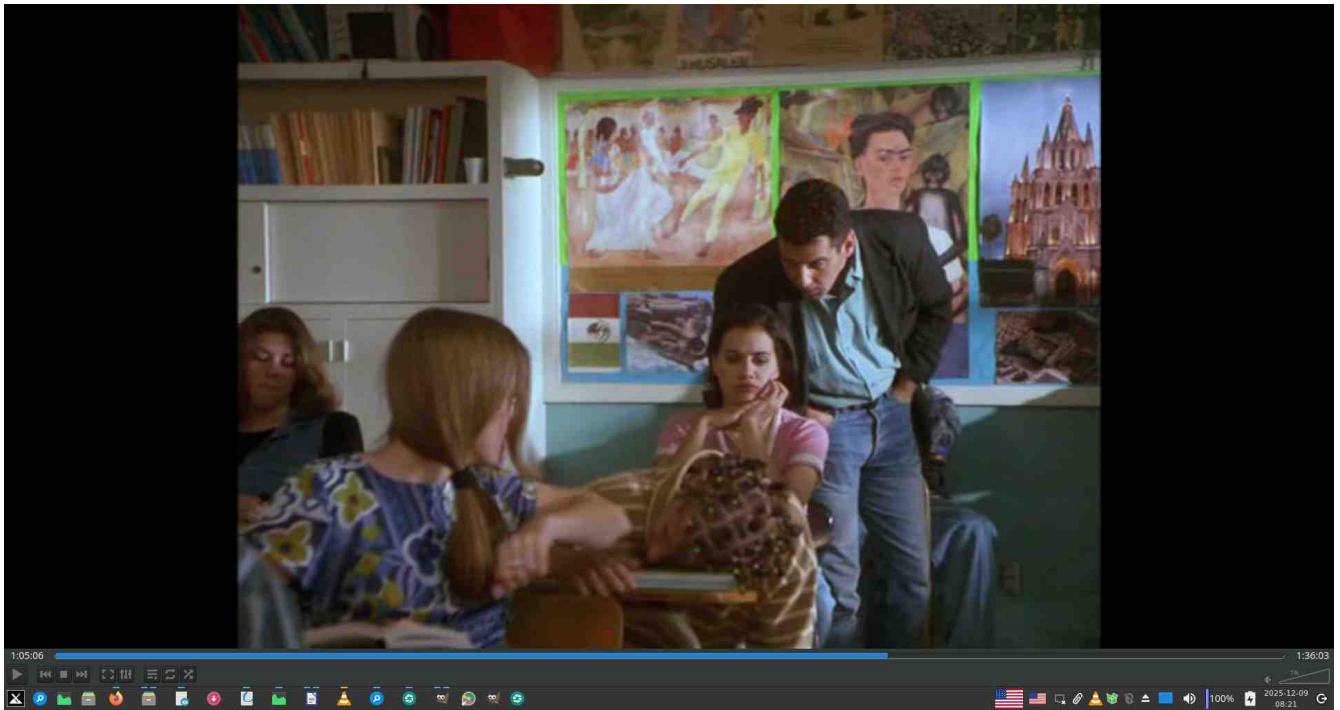
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor credited in this film as Vince Ricotta, mostly known as Vincent Riotta. [193] He as “Mr. Hanes” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily” as her teacher, in two classroom scenes, relative to that he has discovered her “extraordinary talent”, [7, minute 19] the first scene presumably having been ethnical secret politically meant to seek out the level of italian ethnical consciousness of Brittany Murphy: [7, minutes 19, 19, 19, 19, 20, 20, 20, 20, 66, 66 and 66]









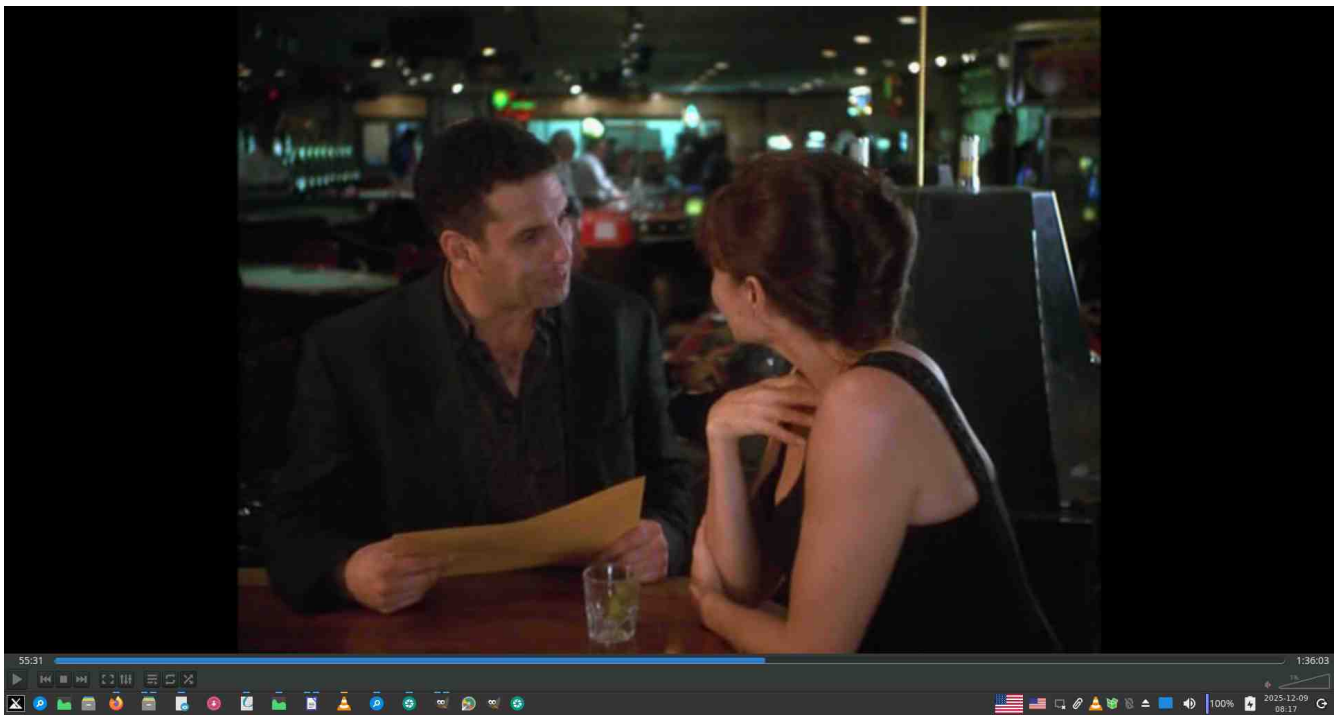
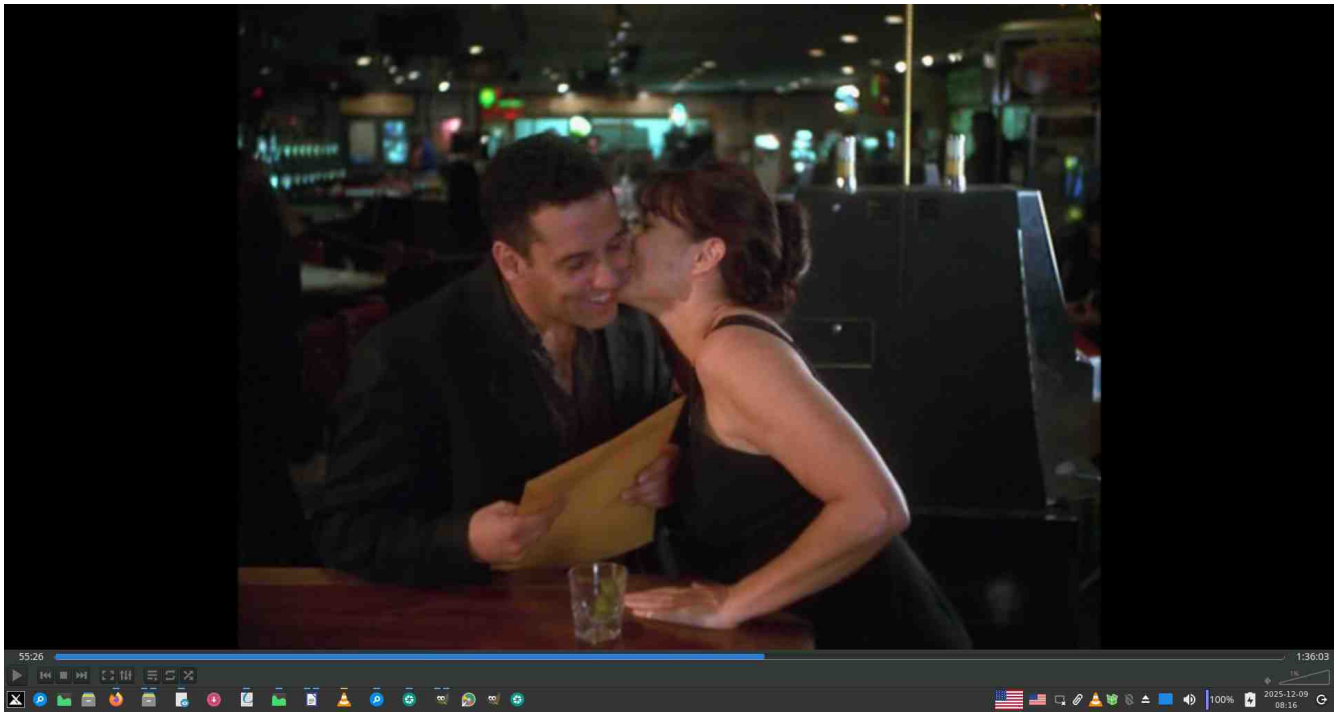


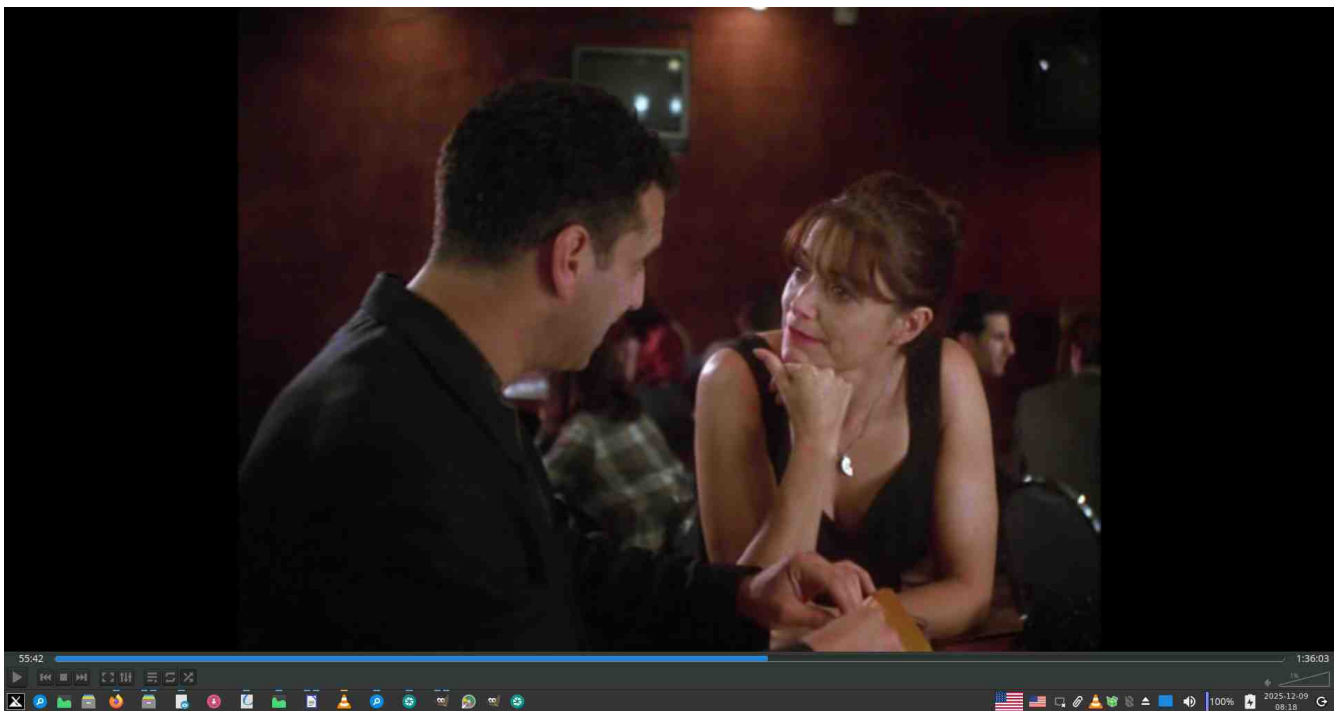
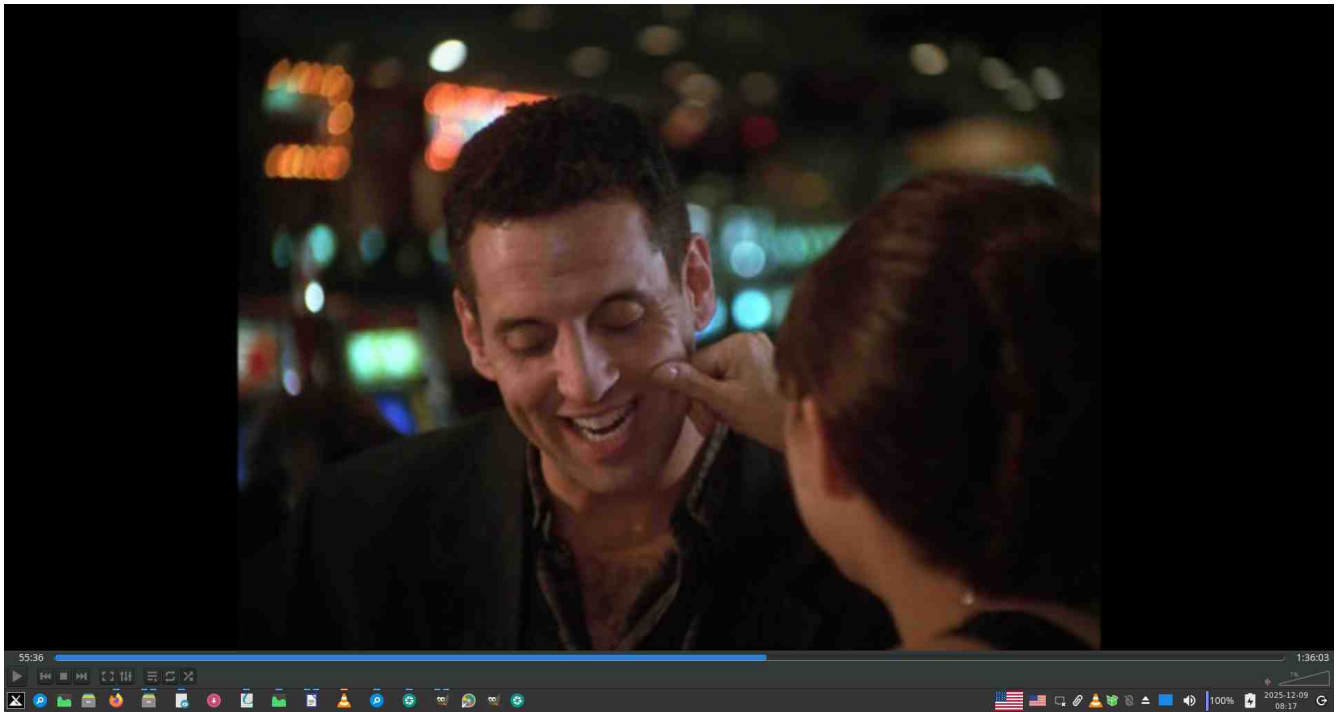


Vincent Riotta as the teacher was onscreen-connected also with Karen Allen as the mother of Brit-tany Murphy as “Emily” in a diner and a bar scene, [7, minutes 27, 27, 27, 56, 56, 56 and 56]







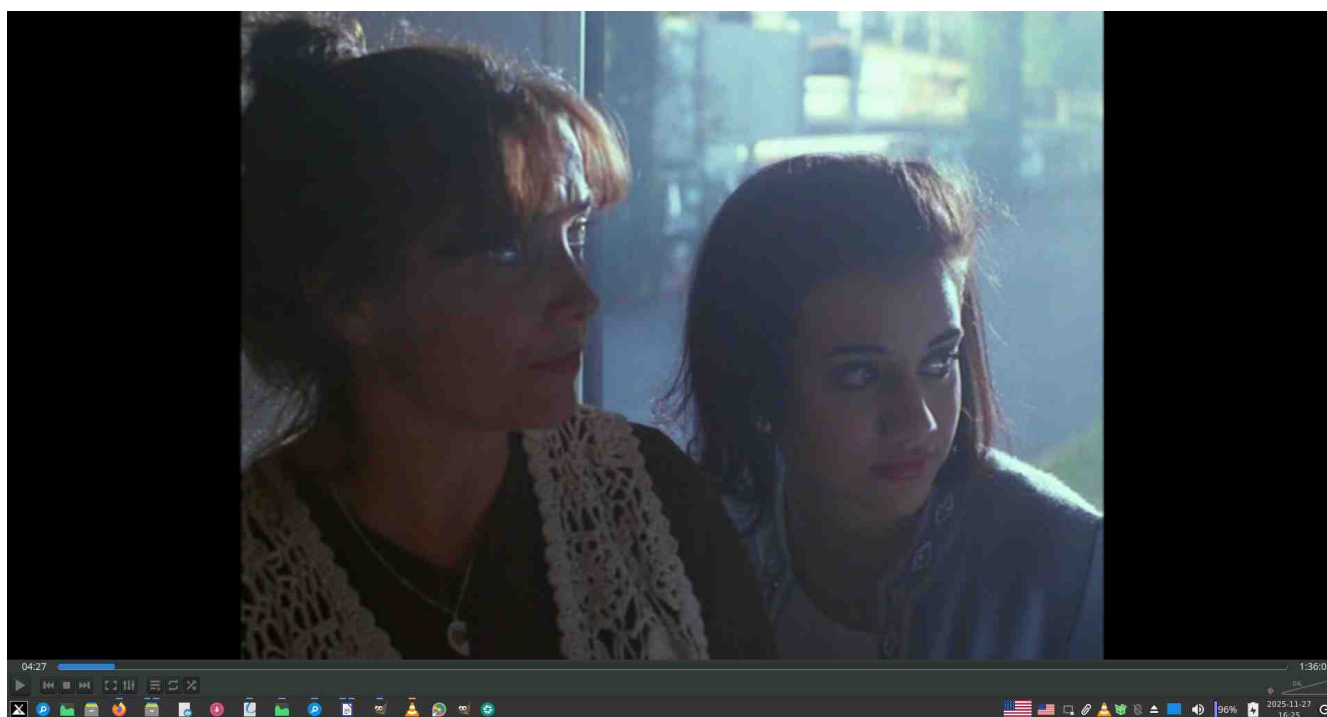


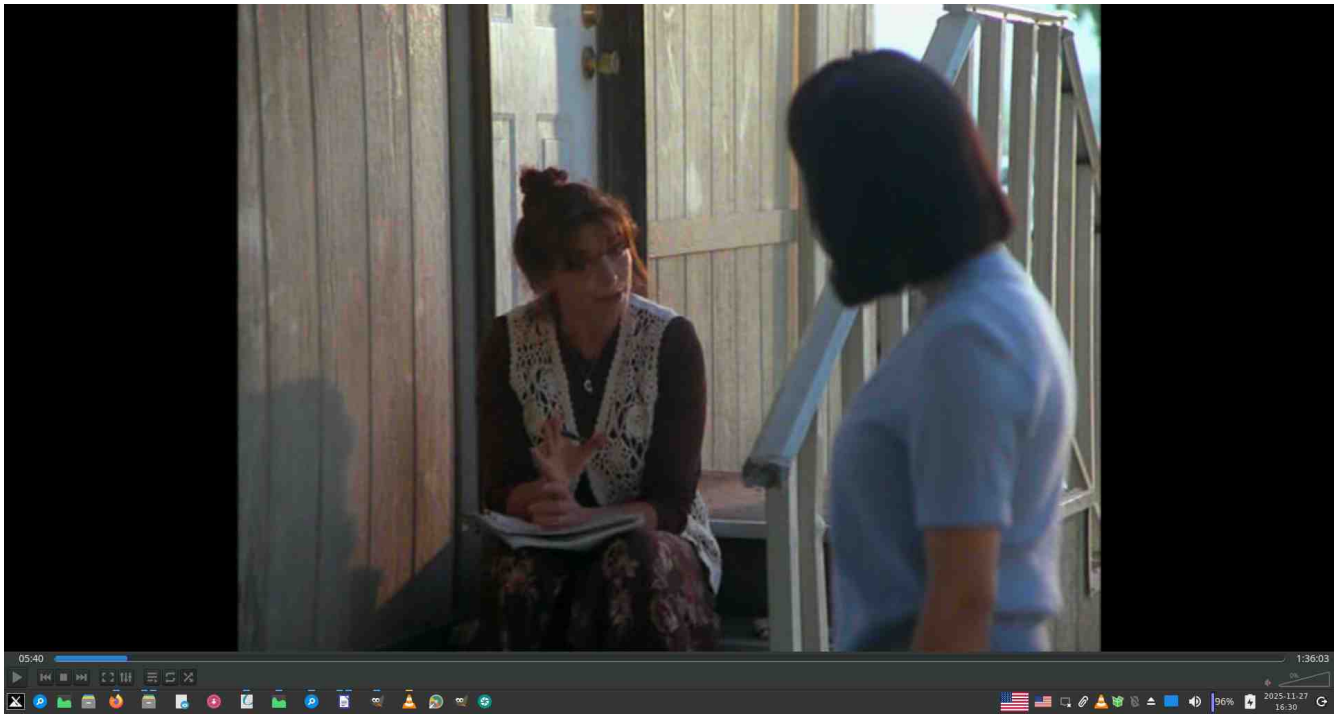
on the basis of which it can be presumed that he was also a personal secret political male “bait” [191, minute 61] to Sharon Murphy for the role of husband in her real life — namely for the role of stepfather of Brittany Murphy — what must have been an expression of the disappointment of the american Illuminati relative to her sexual behavior.

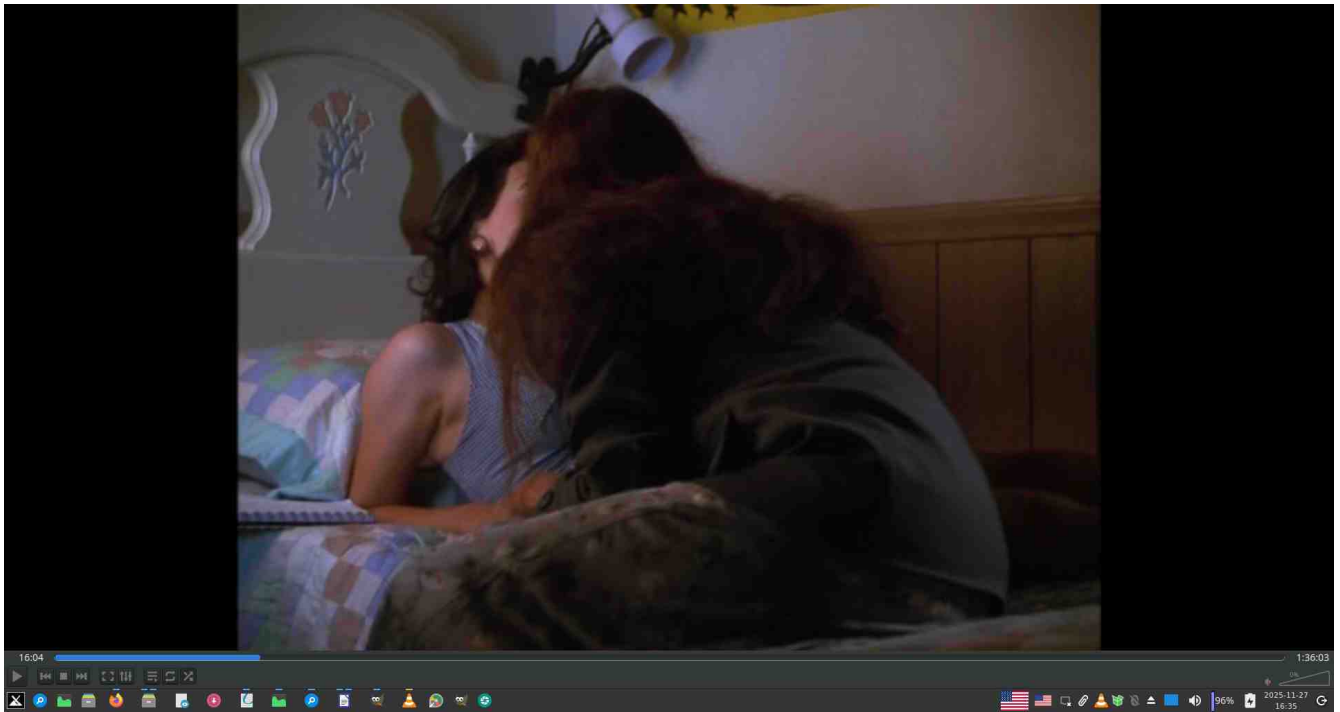
That Vincent Riotta was born as Vincenzo Ricotta from ethnically italian parents immigrated into

Great Britain, and was fluent in the Italian language, [193] namely he was ethnically Italian and nationally British, that as such he auditioned for, was cast, and was required to onscreen-“hook up” [22, minute 82] Brittany Murphy in the film entitled “Falling Sky” of 1998 made in the USA, can be presumed to have been manifestations of the conjecture of the American Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the Italian ethnic secret political organization in Great Britain, and of the British national secret political organization, and even of the Italian national secret political organization, in “adopting” [3, minute 23] and integrating Brittany Murphy with the Italian ethnic group in Great Britain, Great Britain, and respectively Italy, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

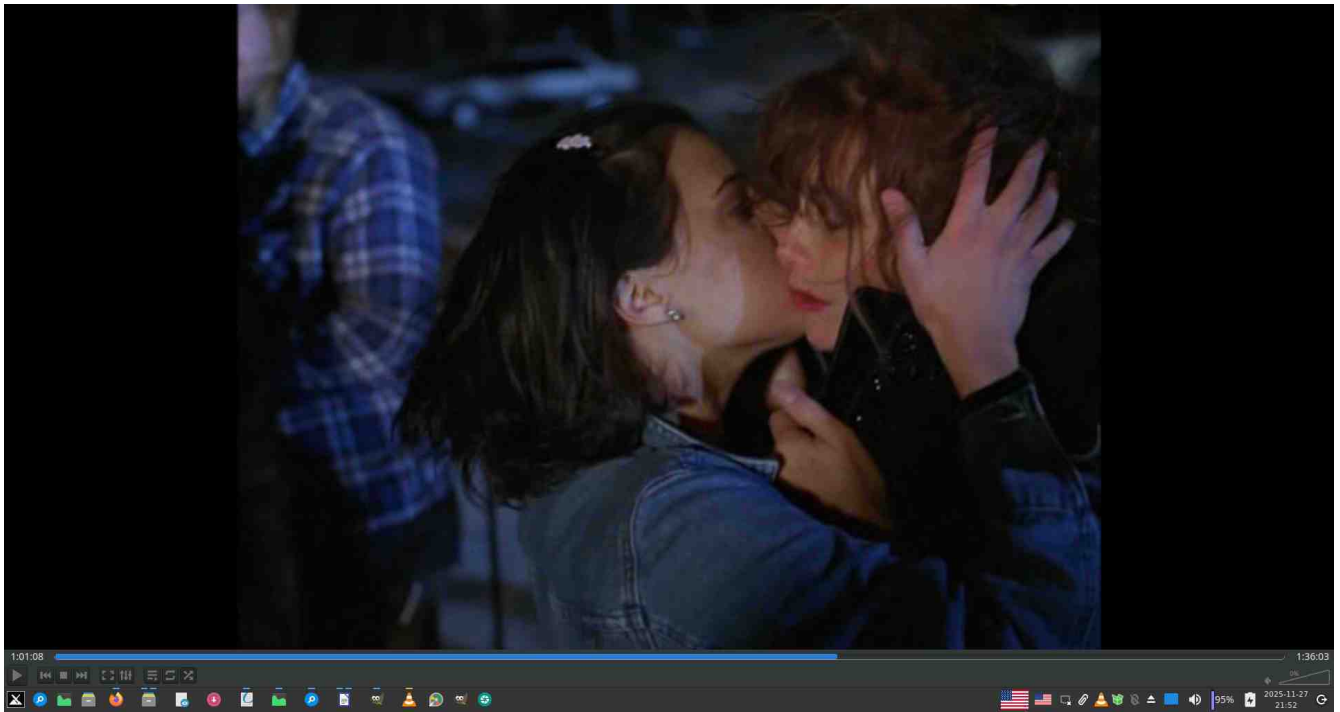
With the film entitled “Falling Sky” of 1998, the first personal secret political female “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Karen Allen, who was relatively close to her divorce of 1998 at the time of shooting the film, and after that never married again. [105] She as “Reese Nicholson” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily” as her mother, in the framework and under cover of which character she could “hook up” Brittany Murphy in a lesbian manner, with conversing, kissing, touching, and hugging: [7, minutes 5, 6, 16, 17, 50, 51, 52, 62, 62 and 62]













It can be presumed that the first name “Reese” of the character of Karen Allen was concocted for a mental-association creating reference to Reese Witherspoon in the film entitled “Freeway” of 1996, with the purpose of refreshing and recruiting the programings relative to that actress and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Reese Witherspoon is still unmarried and available to you for a lesbian or bisexual relationship.” [78] And indeed: Reese Witherspoon was still unmarried in 1997. [78]

At the same time, Reese Witherspoon as “Vanessa” had the same family situation as Brittany Murphy as “Emily”, both live with their mothers — otherwise just like Brittany Murphy as herself with Sharon Murphy — and both these mother characters having been concocted to be addicted to tobacco, alcohol, or drugs, and prostituting themselves.

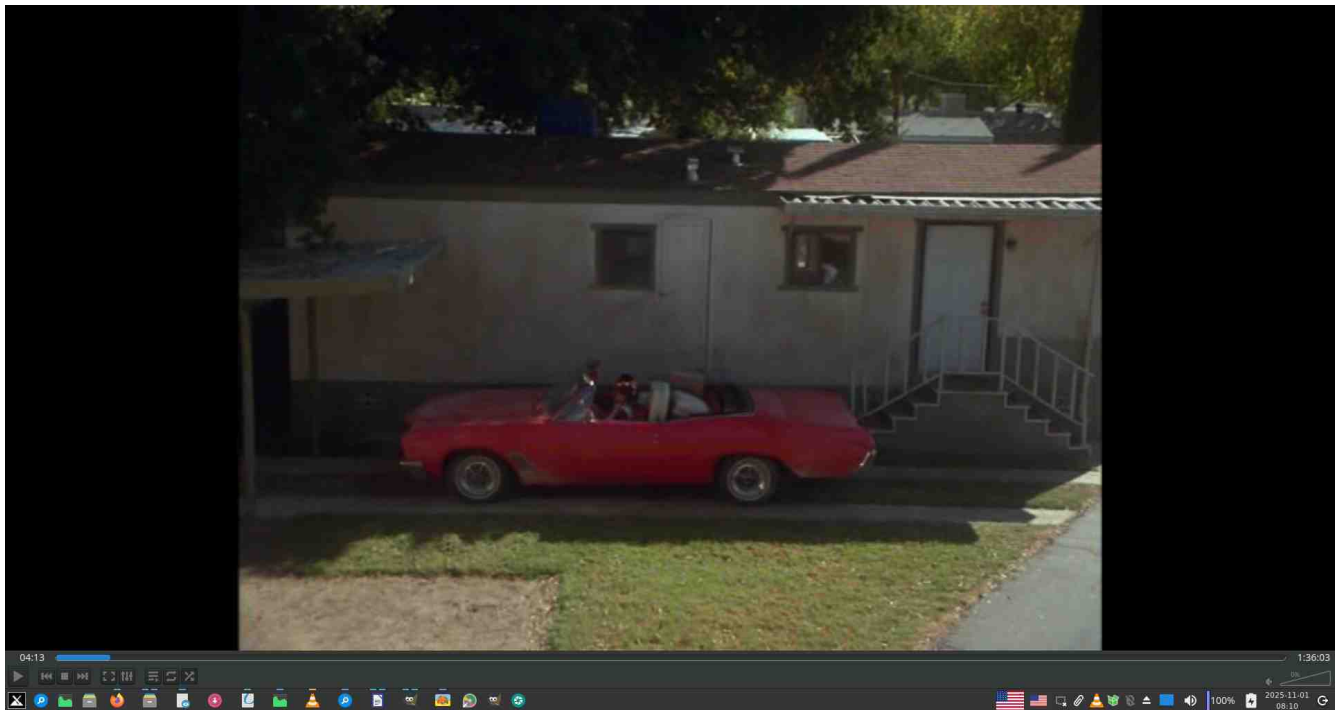
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Lea Moreno, [165] who was unmarried at the time of shooting the film. [166] She as “Allie” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily” as the sister of Jeremy Jordan as “Vance”, with conversing, and touching: [7, minutes 21, 23, 53 and 53]

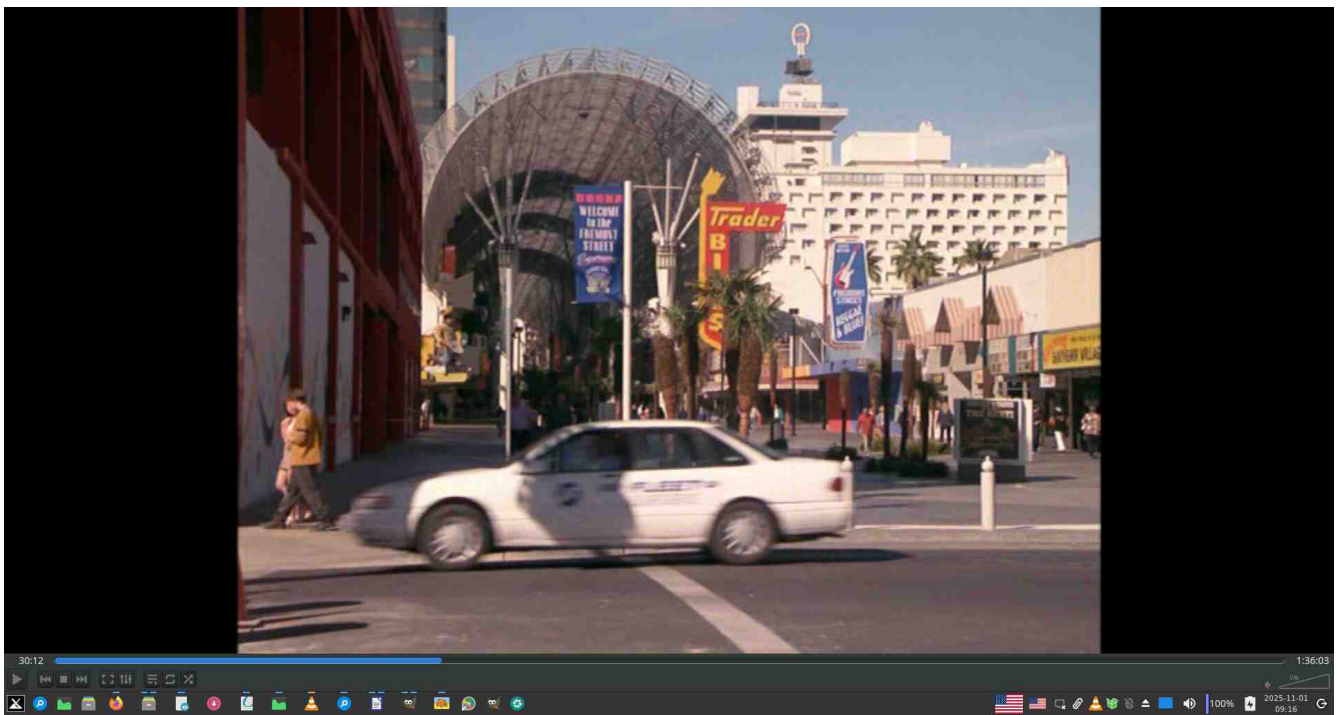
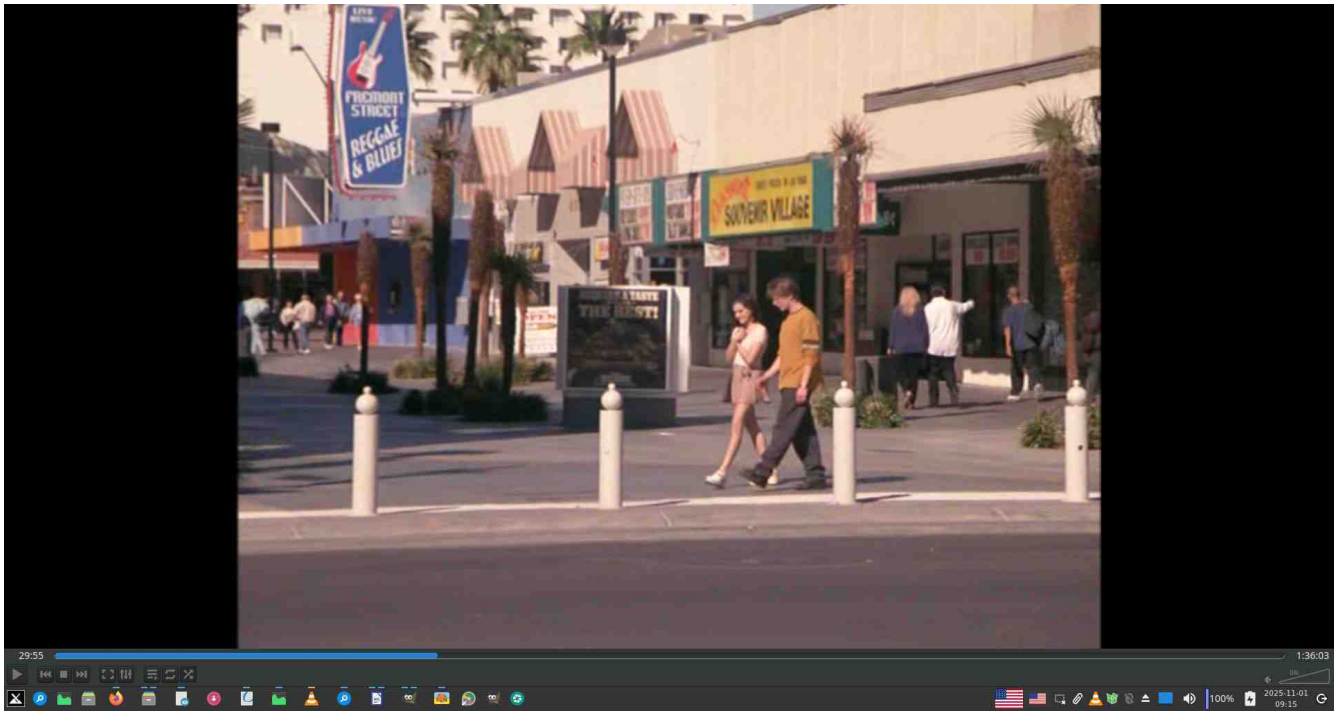


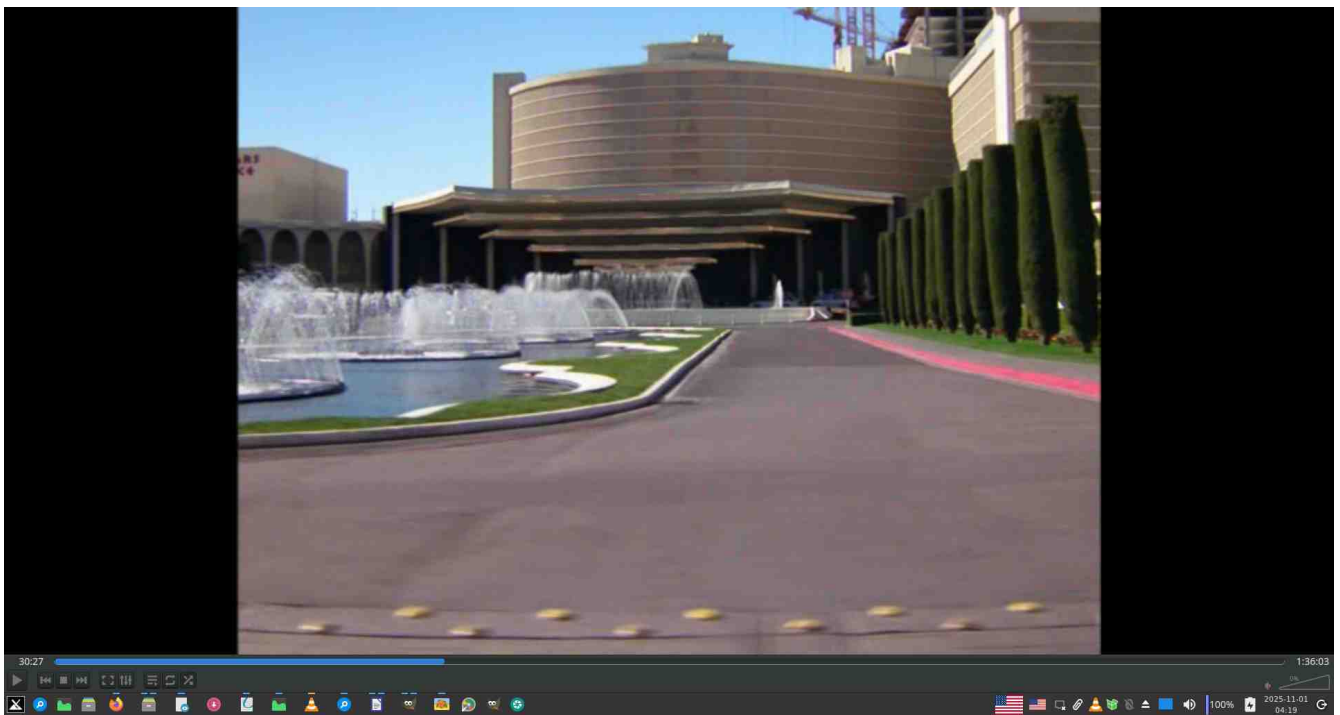
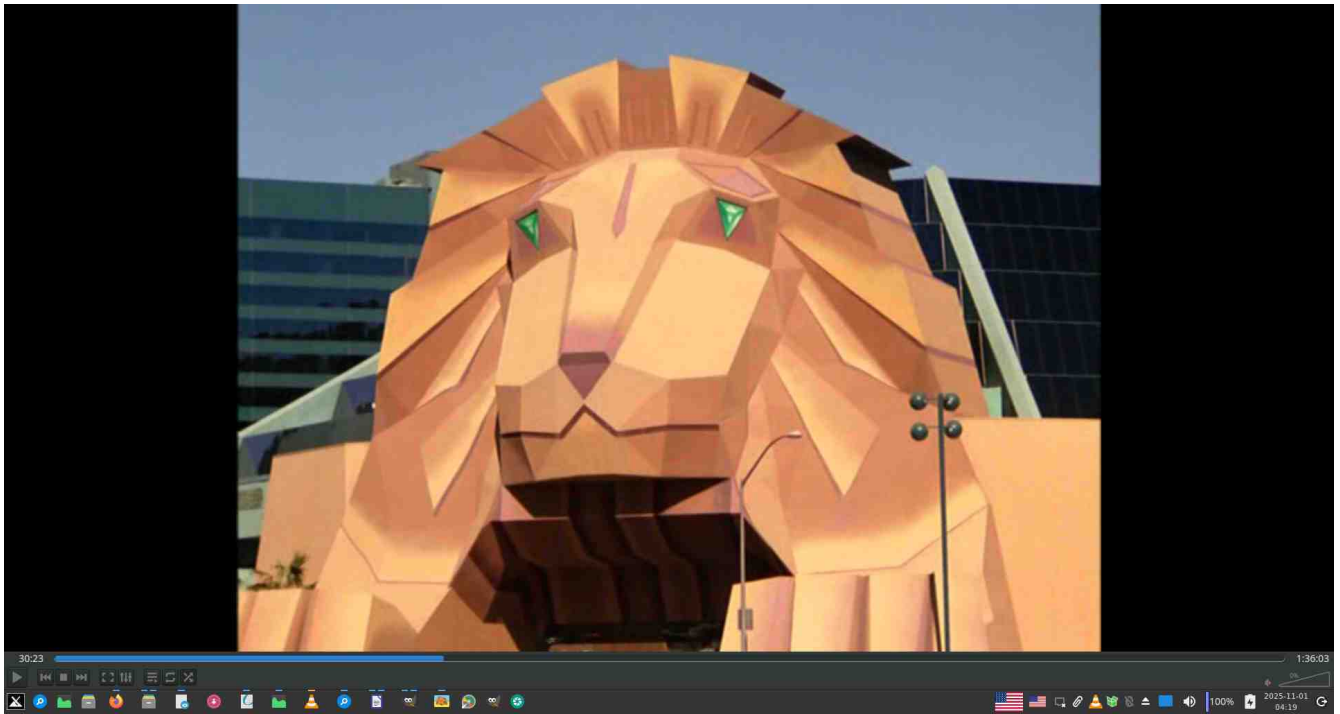


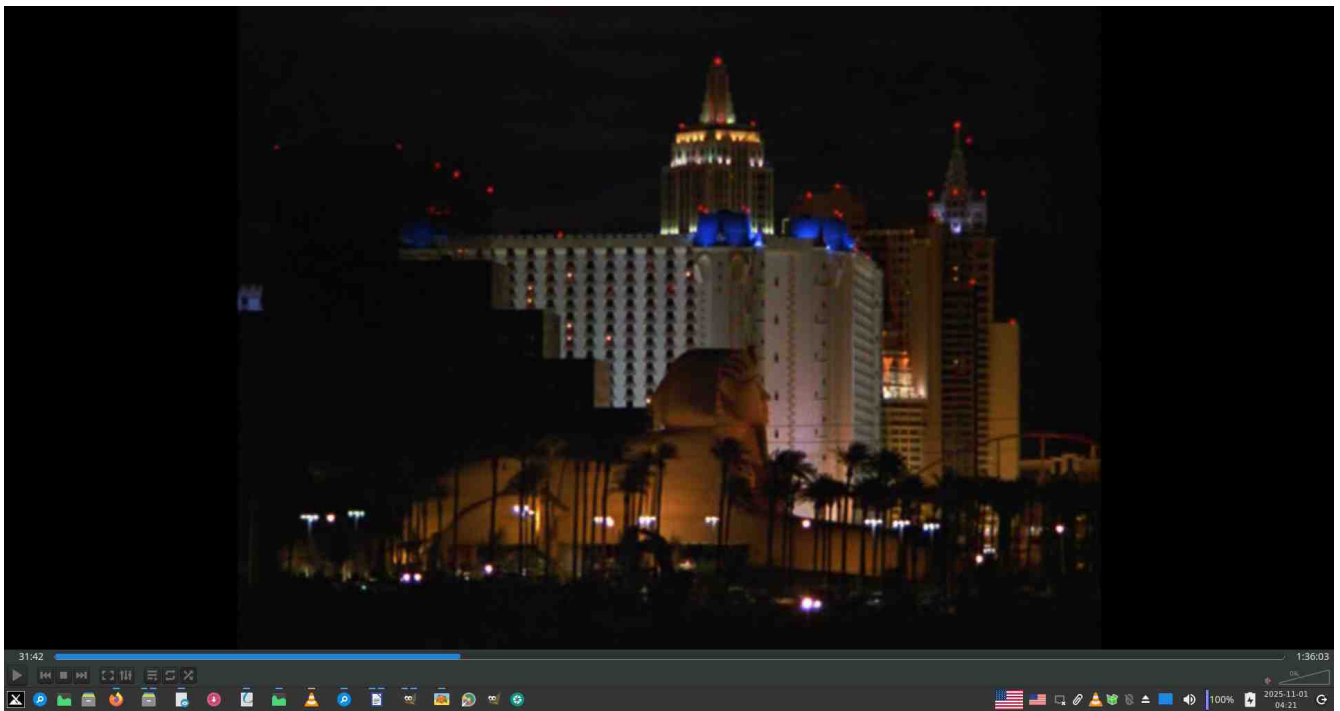
The major problem of Brittany Murphy as “Emily” and her mother appears to be that they have lacked the financial means necessary to attend and respectively graduate from university. With this, the film can be presumed to reveal the reason why the american Illuminati particularly, and the ethnical and the national secret political organizations generally, prefer to create their national or international stars from humans without a (proper) university education: they want stardom to be the only professional alternative of the selected humans; they want those humans remain in the field of activity in which their stardom was created; they want those humans to depend on them, and so to control them in their entire life. Therefore, in her entire life Brittany Murphy professionally and subsistentially depended on her acting career in Hollywood, and accordingly she had to comply with its open and secret requirements at least in a minimum measure.

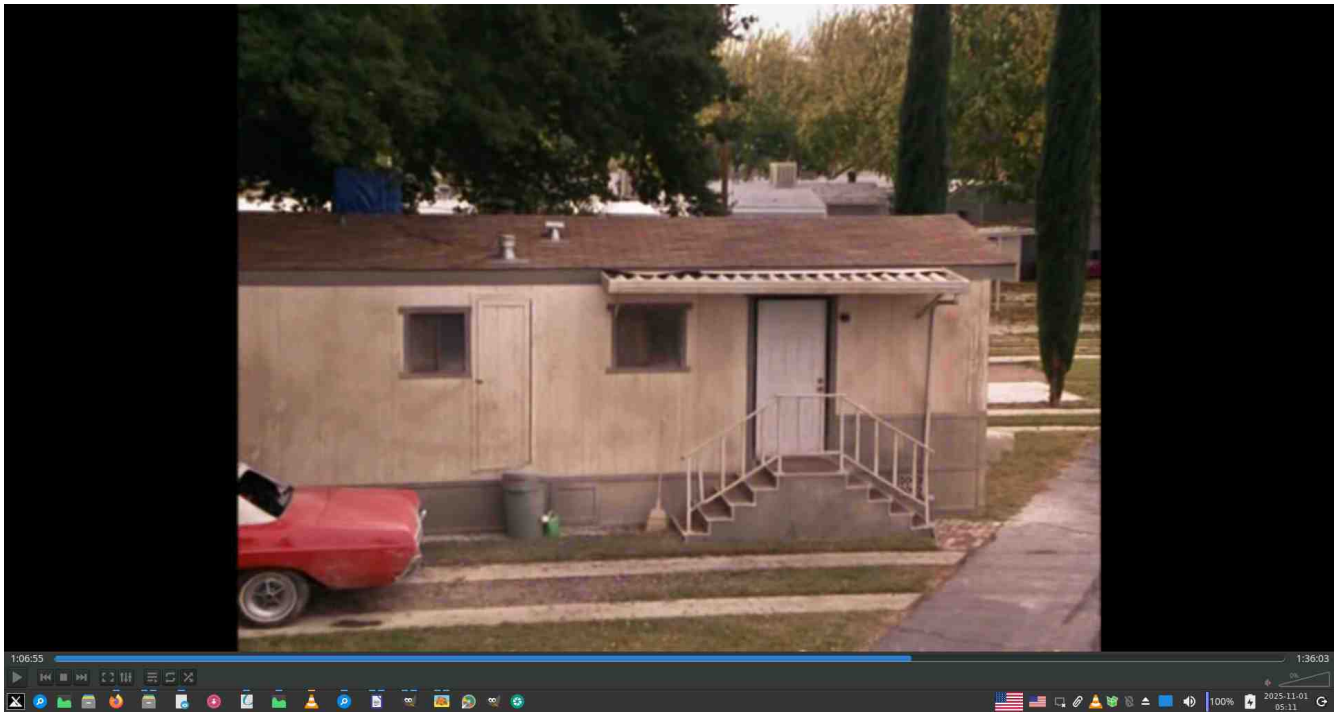
In order to stimulate the compliance of Brittany Murphy with the secret requirements of the american Illuminati, the film contrasts the poverty of hers as “Emily” with the opulence of the downtown, the major part of this contrasting being made during a “walk of fortune” of hers with Jeremy Jordan as “Vance”, at the end of the onscreen part of which the image is zoomed out in order to bring into prominence the opulent background, having programed her approximately: “Marry Jeremy Jordan particularly, comply generally, and you will be not only a viewer, but also an owner of this opulence”: [7, minutes 5, 30, 31, 31, 31, 31, 32 and 67]





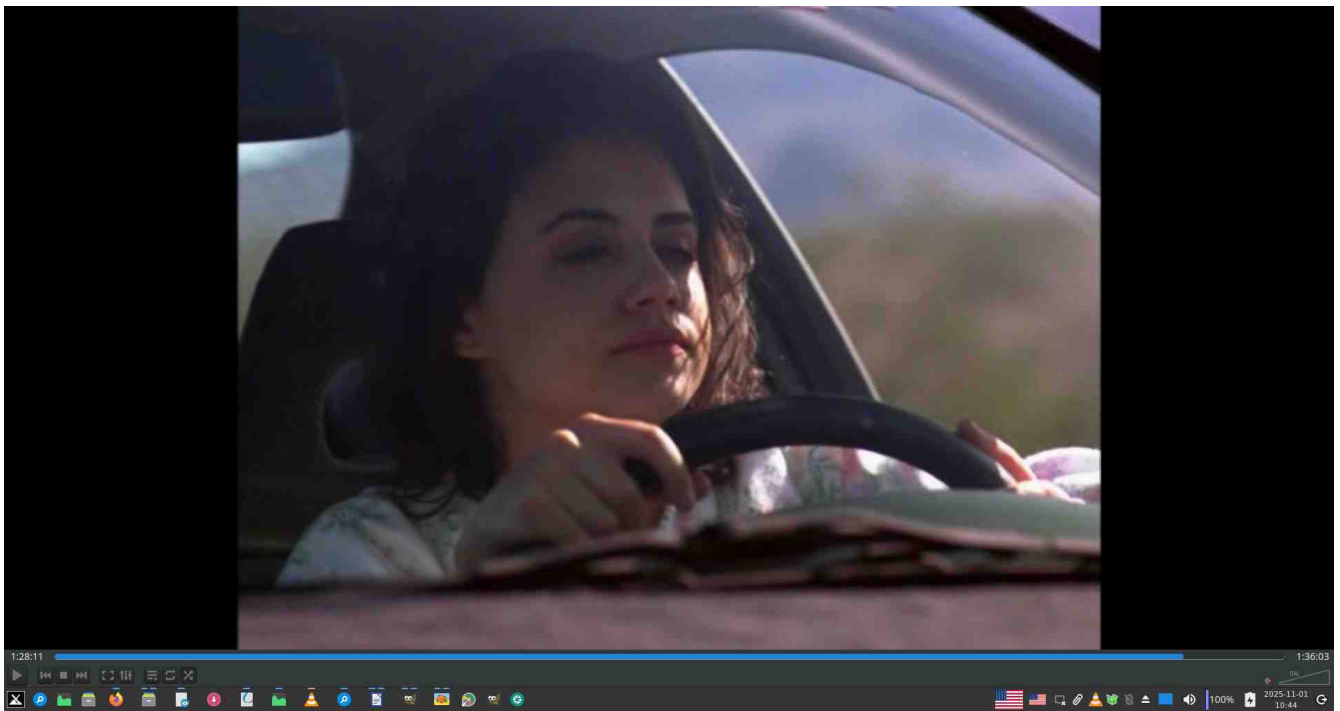






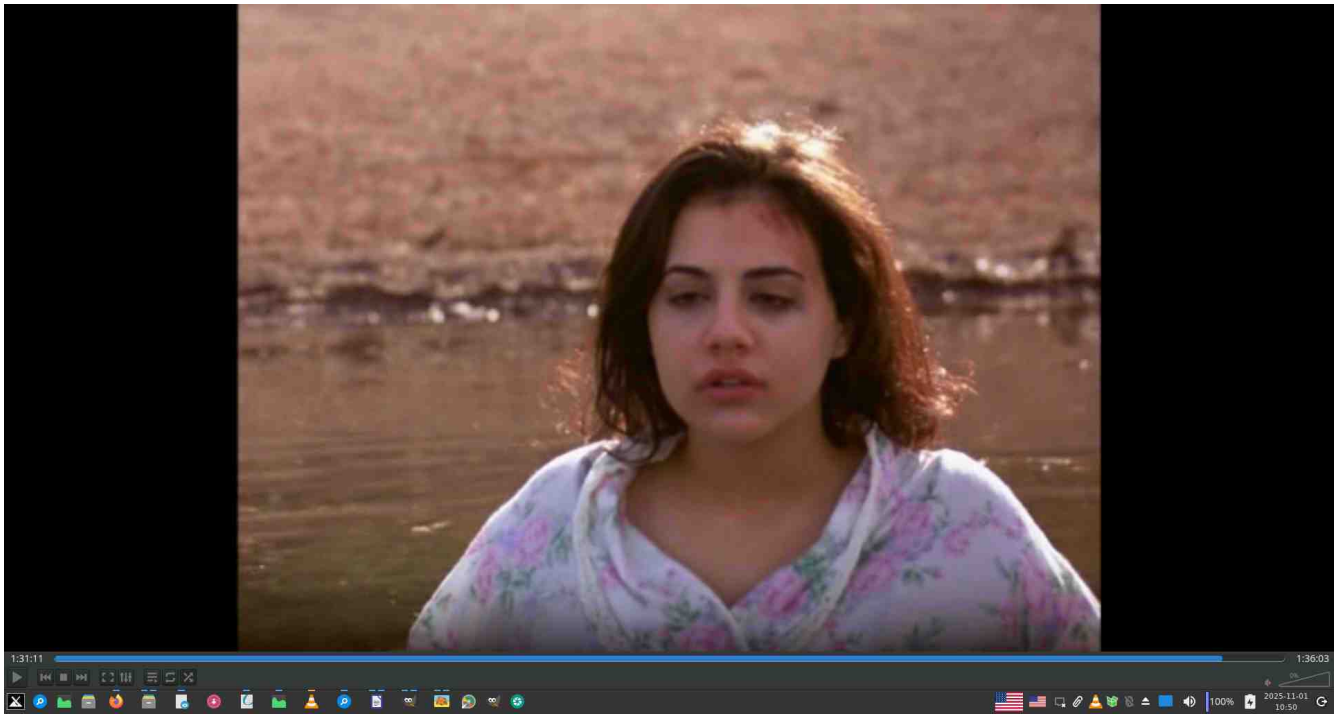
After all, Brittany Murphy had not “found her prince” [7, minute 13] with this film either, first of all in the person of Jeremy Jordan. Her seeking a “prince” can be presumed to have been an artificial reason concocted by the American Illuminati in order to conceal itself or the “saint” [7, minute 64] nature of Brittany Murphy as the probable reasons of hers for not venturing into a relationship with any co-actor of hers, because they all were “grave-diggers” [10, minute 29] to her of the American Illuminati.

The film ends with a drive on the metaphorical “freeway” of Brittany Murphy as “Emily” to the lake as the “realm of death”, in the symbolism of the American Illuminati — having programmed her approximately: “The free way leads to dying young” — where she was required to perform a ritual of suicide: she steps in the water, and is submerging in it, first by pacing — in this way getting the opportunity to facially express not the bitterness of “Emily” on the suicide of her mother, but the reflection of and her attitude towards her having been sentenced to death by the American Illuminati — then by bending, until the complete submersion symbolizing death: [7, minutes 88, 89, 91, 91, 91, 92, 92 and 92]

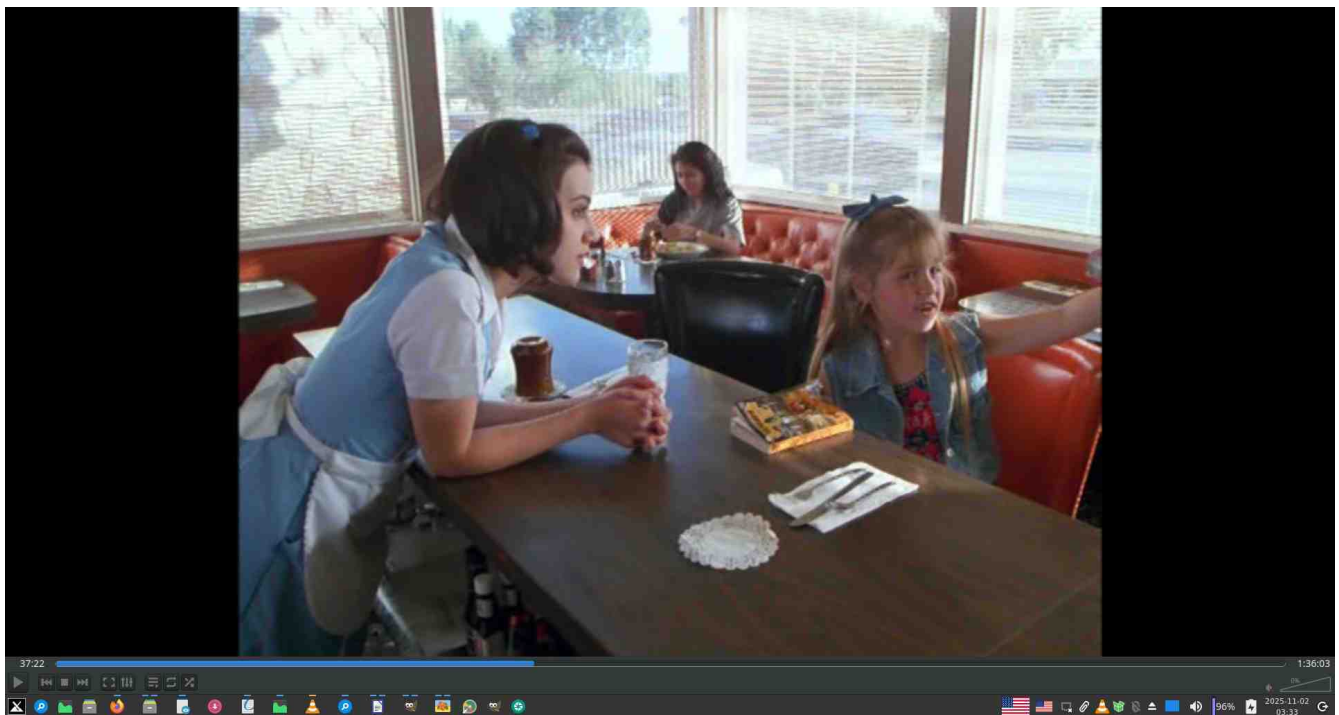
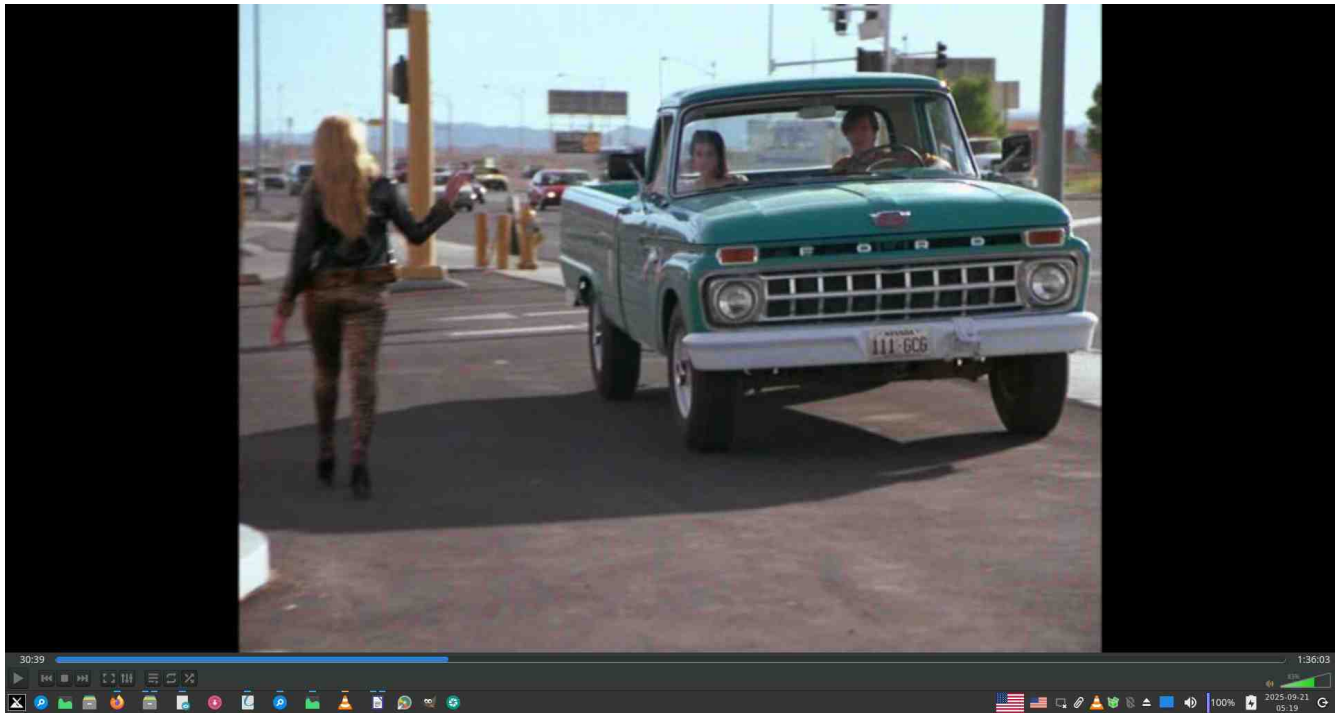


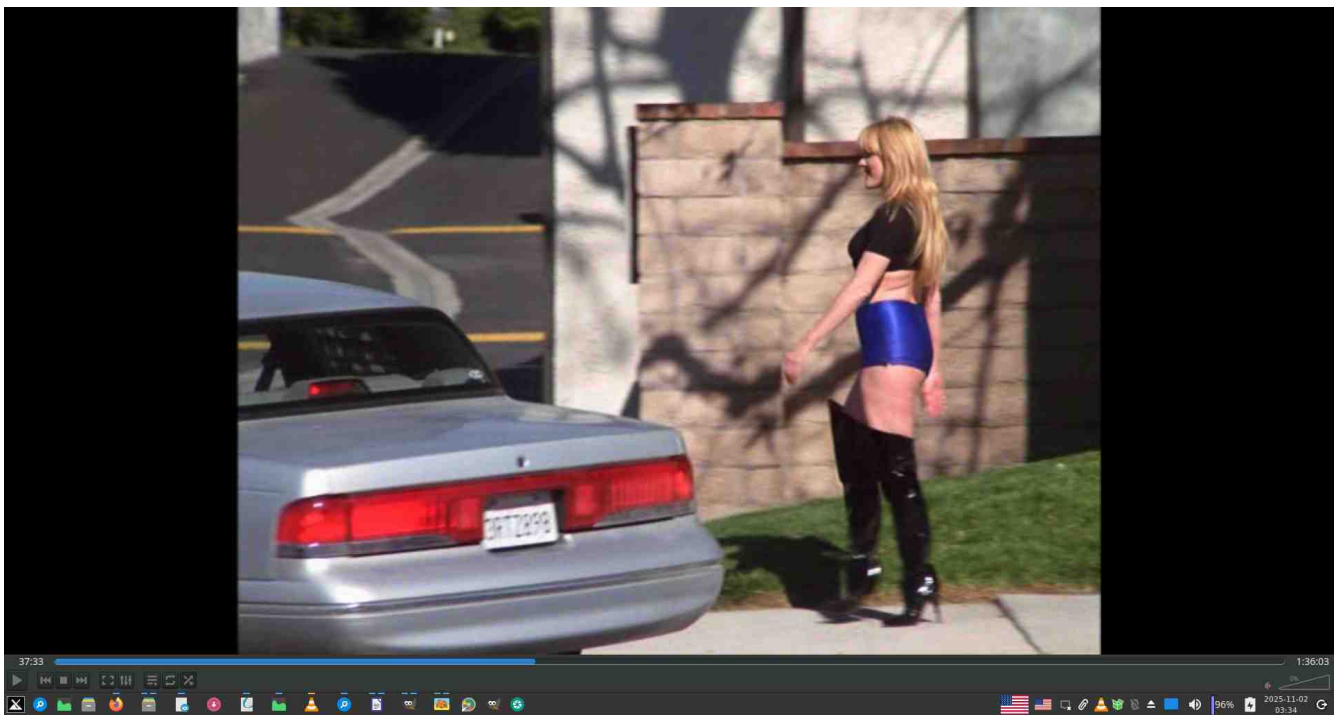
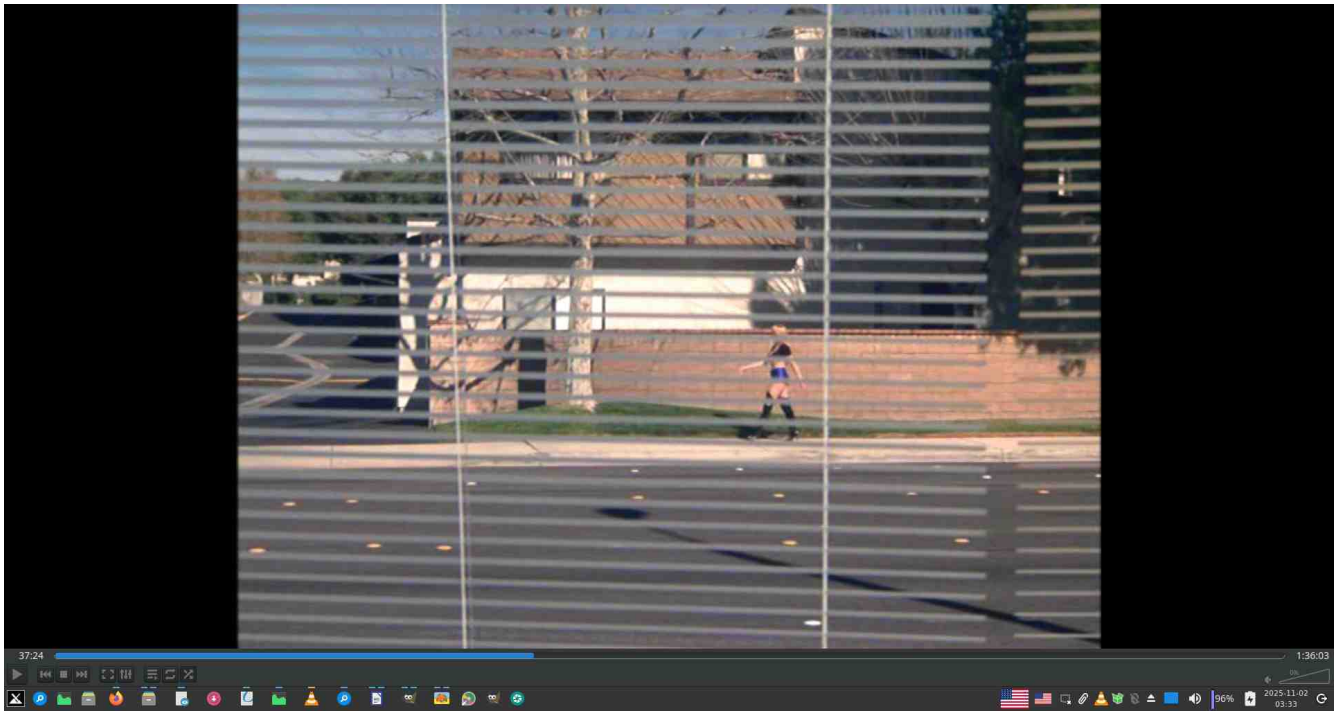


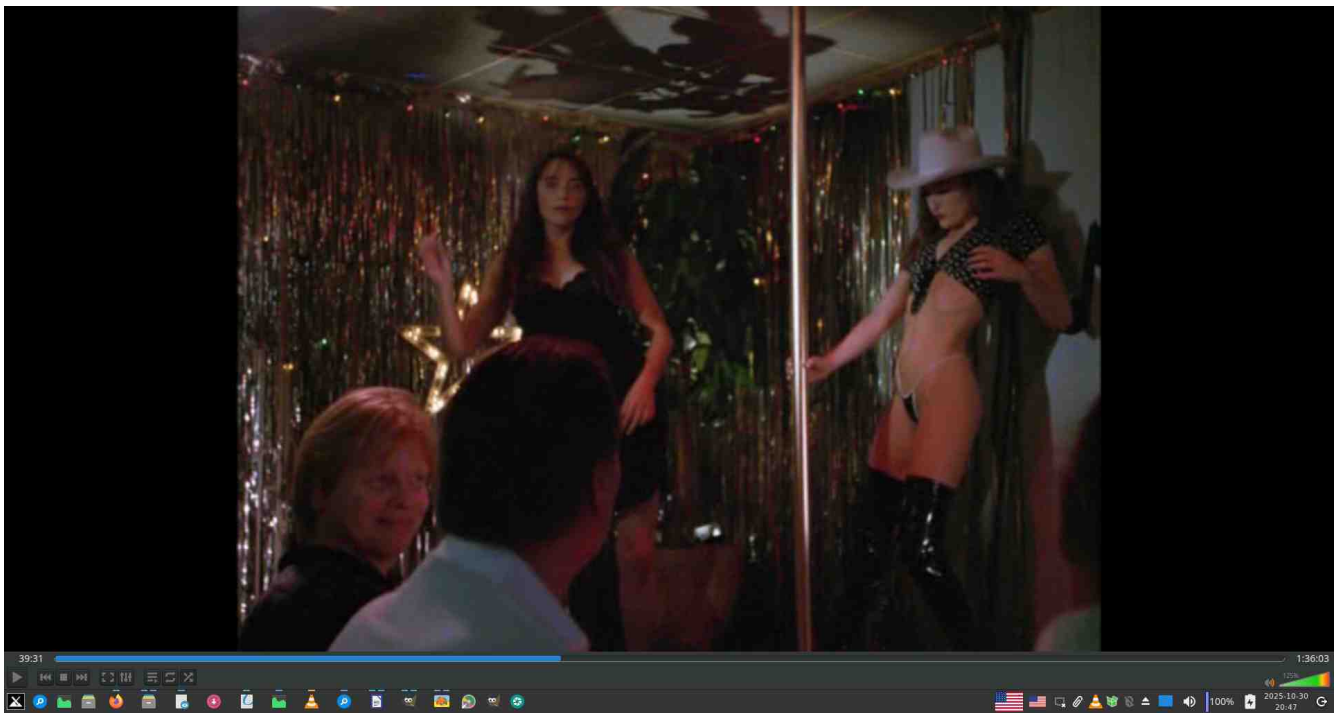
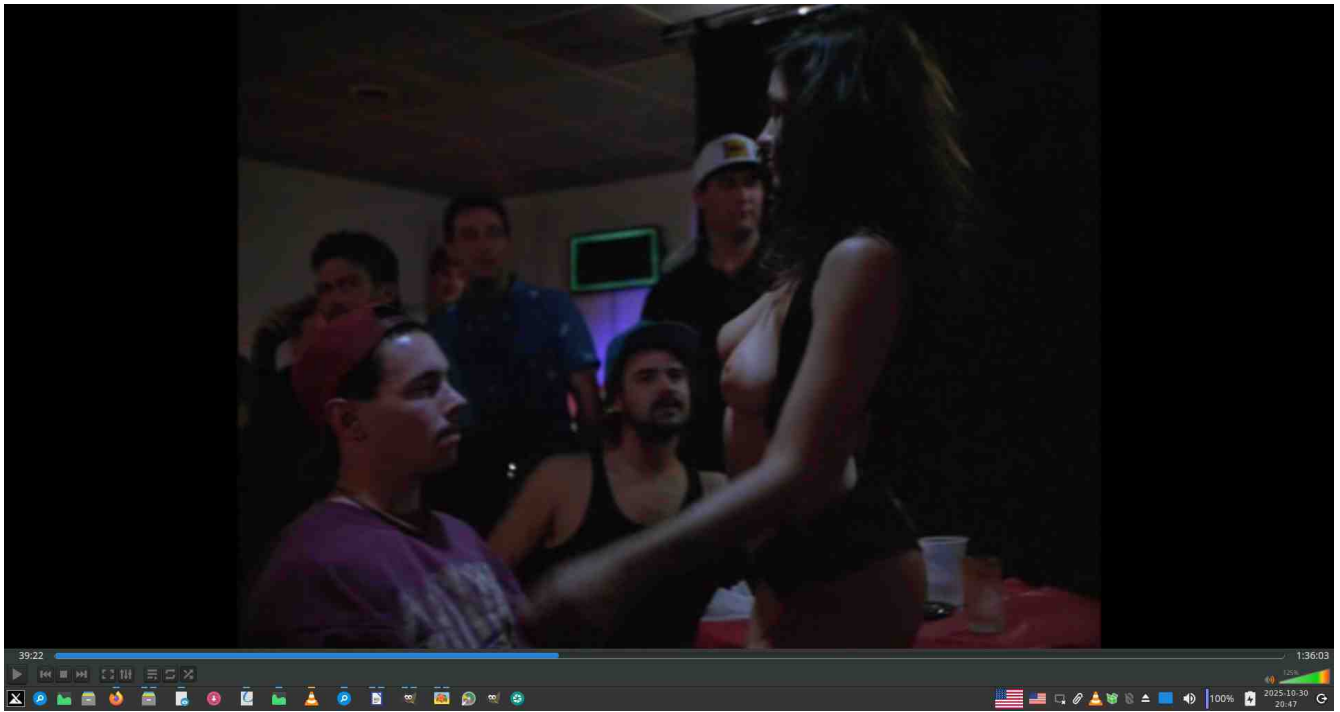




By having required Brittany Murphy as “Emily” to repeatedly watch — from a truck, a diner, and in a night club — characters prostituting themselves, the film presumably implemented on her the guideline of sexual-addiction with prostitution of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with characters other than that of hers, in a scene with her: [7, minutes 31, 38, 38, 38, 40, 40, 40, 40 and 41]



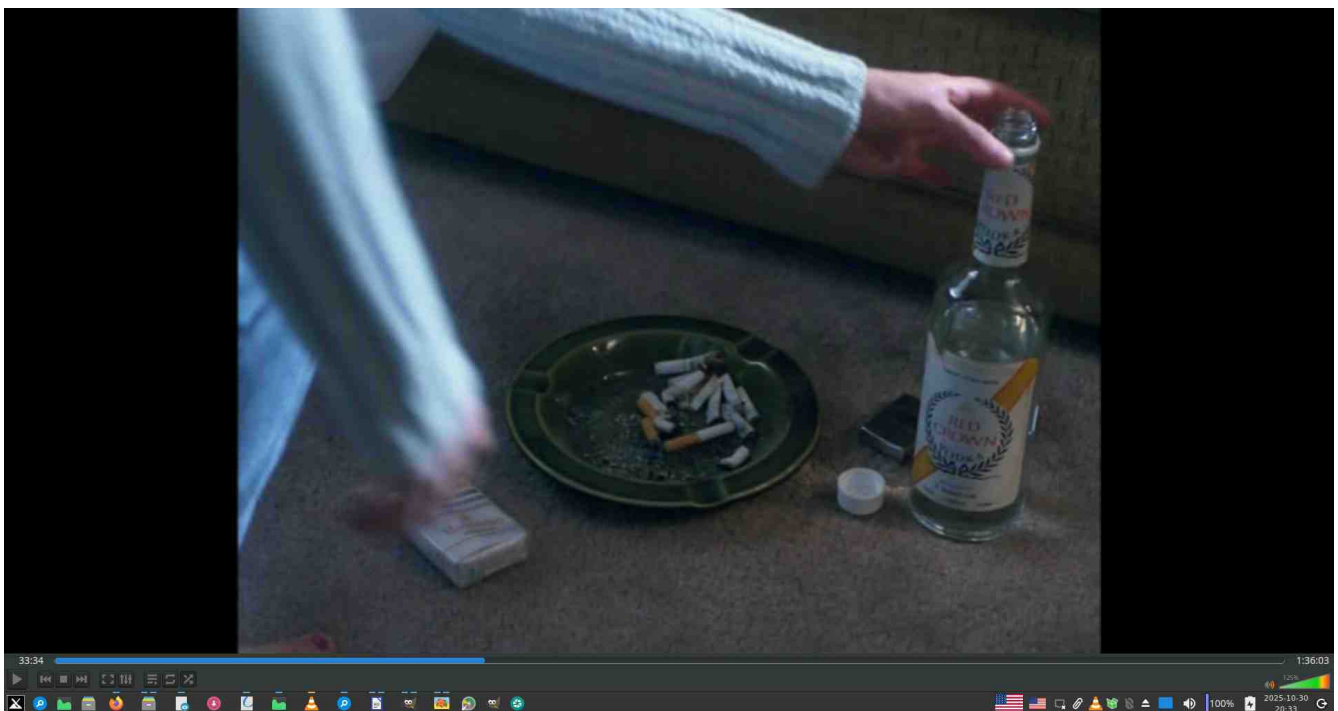


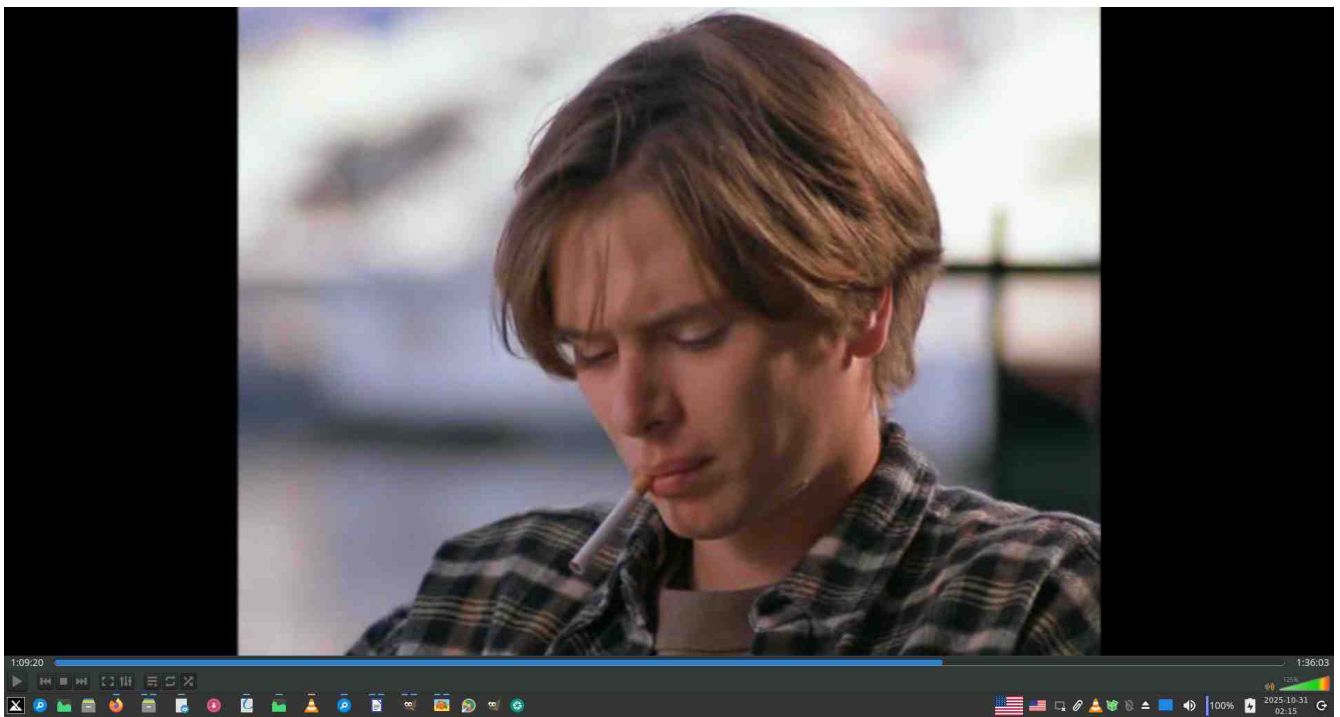
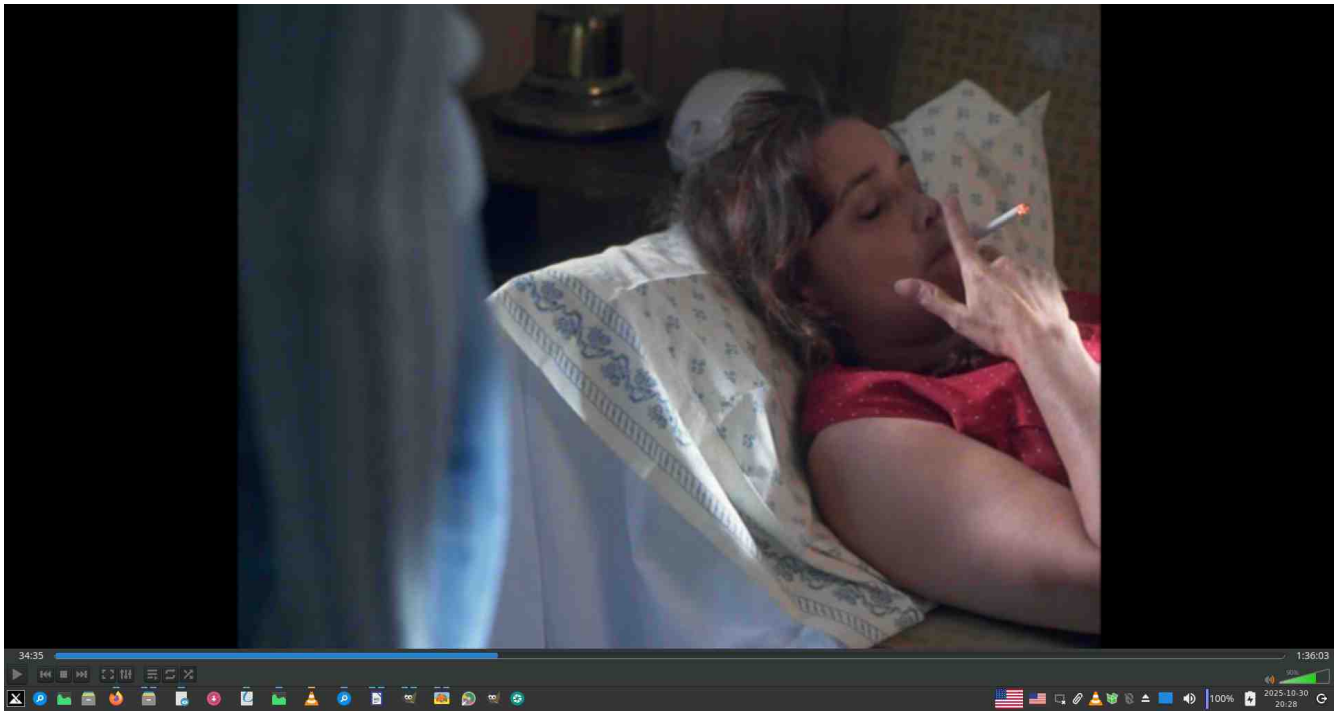






The film entitled “Falling Sky” of 1998 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her: [7, minutes 34, 35 and 70]

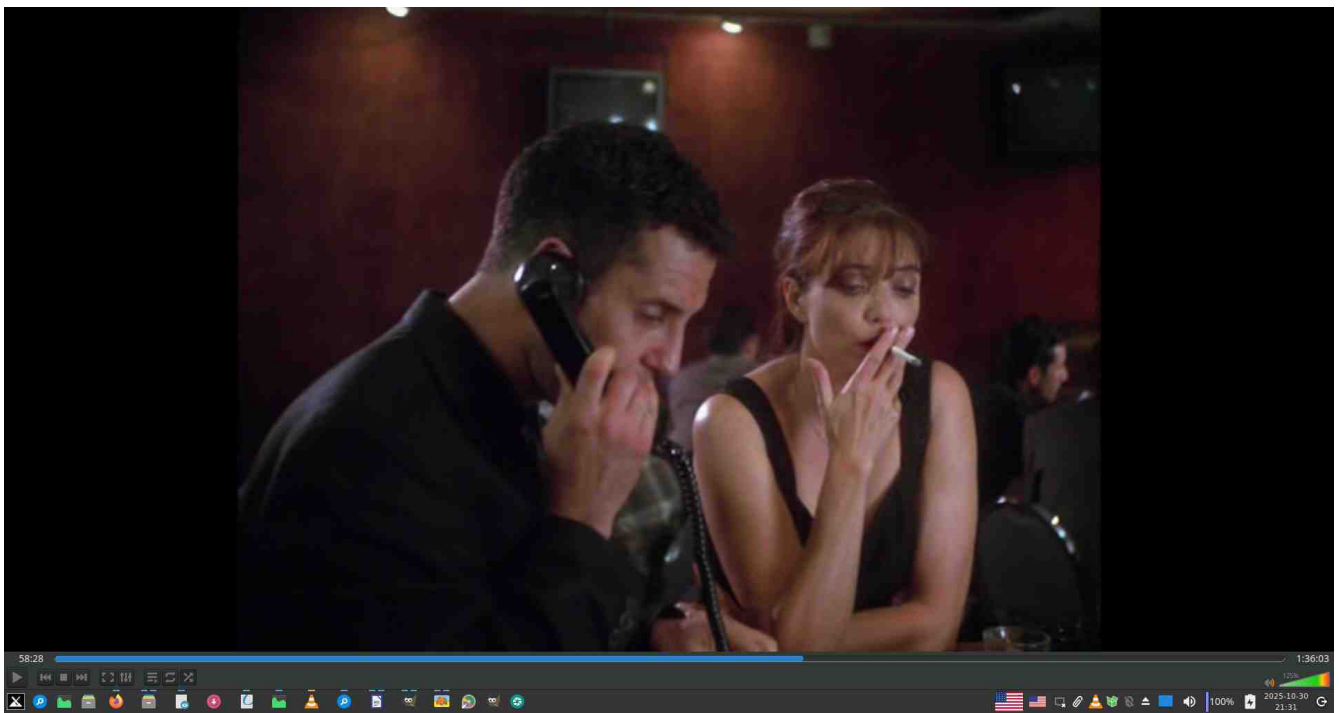
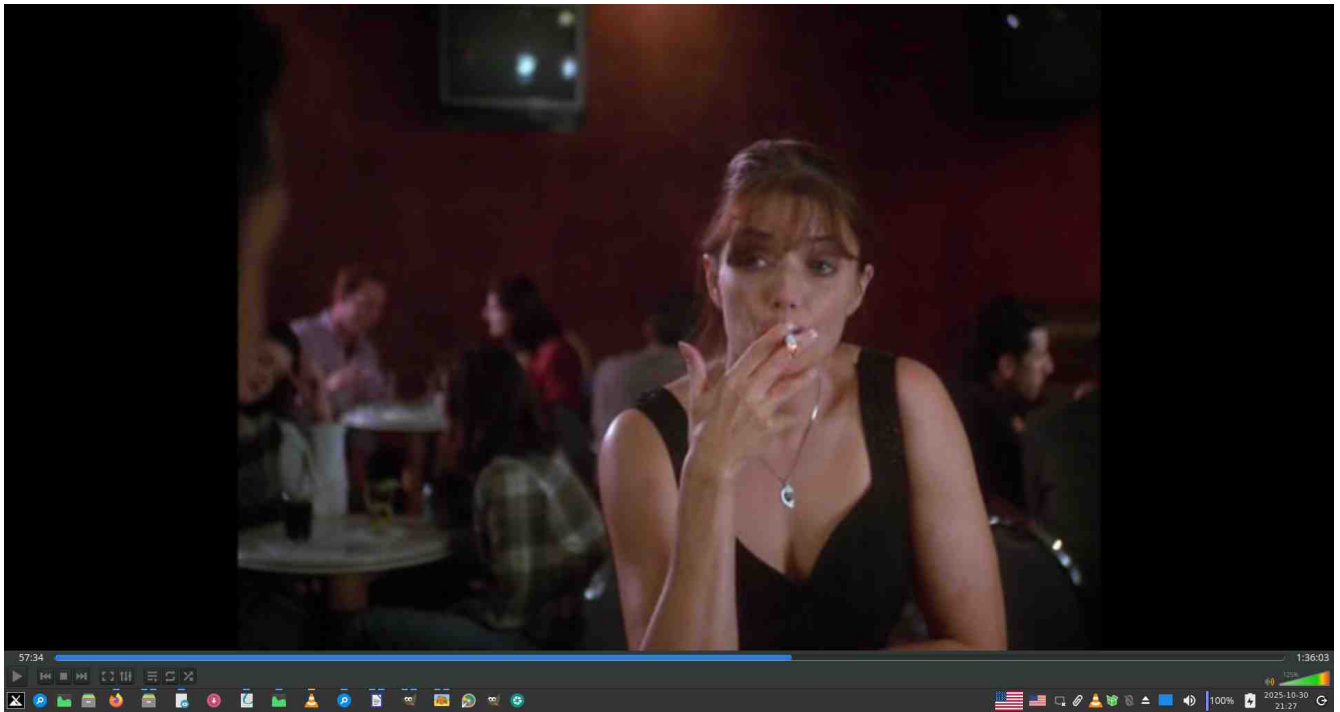




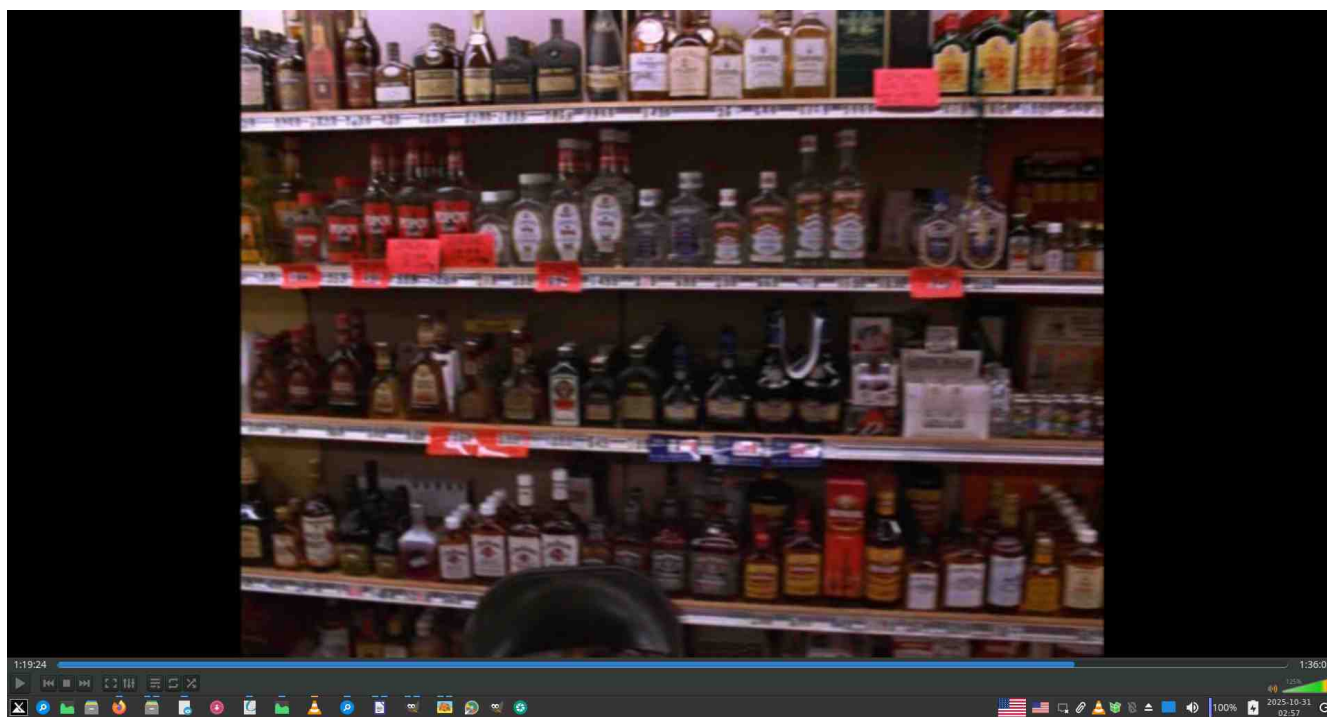
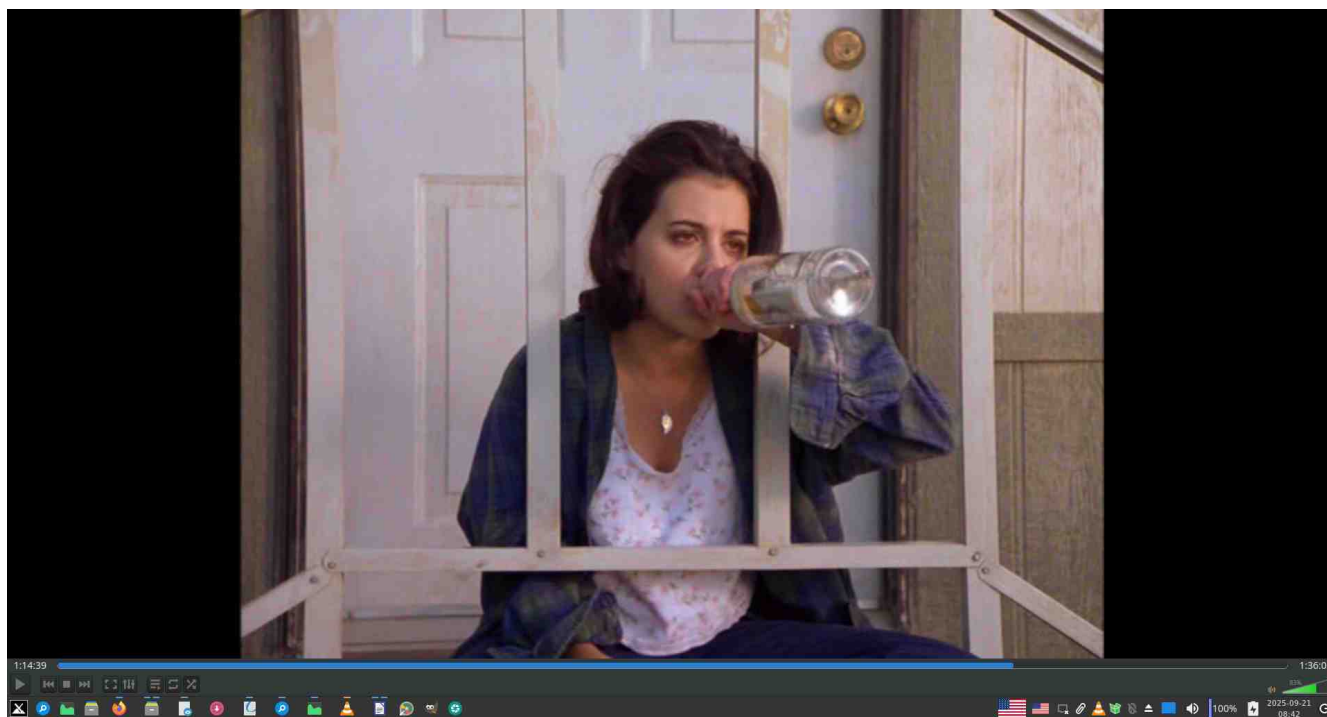
tobacco-addiction, with characters other than that of hers, in a scene without her: [7, minutes 15, 24, 41, 54, 58 and 59]

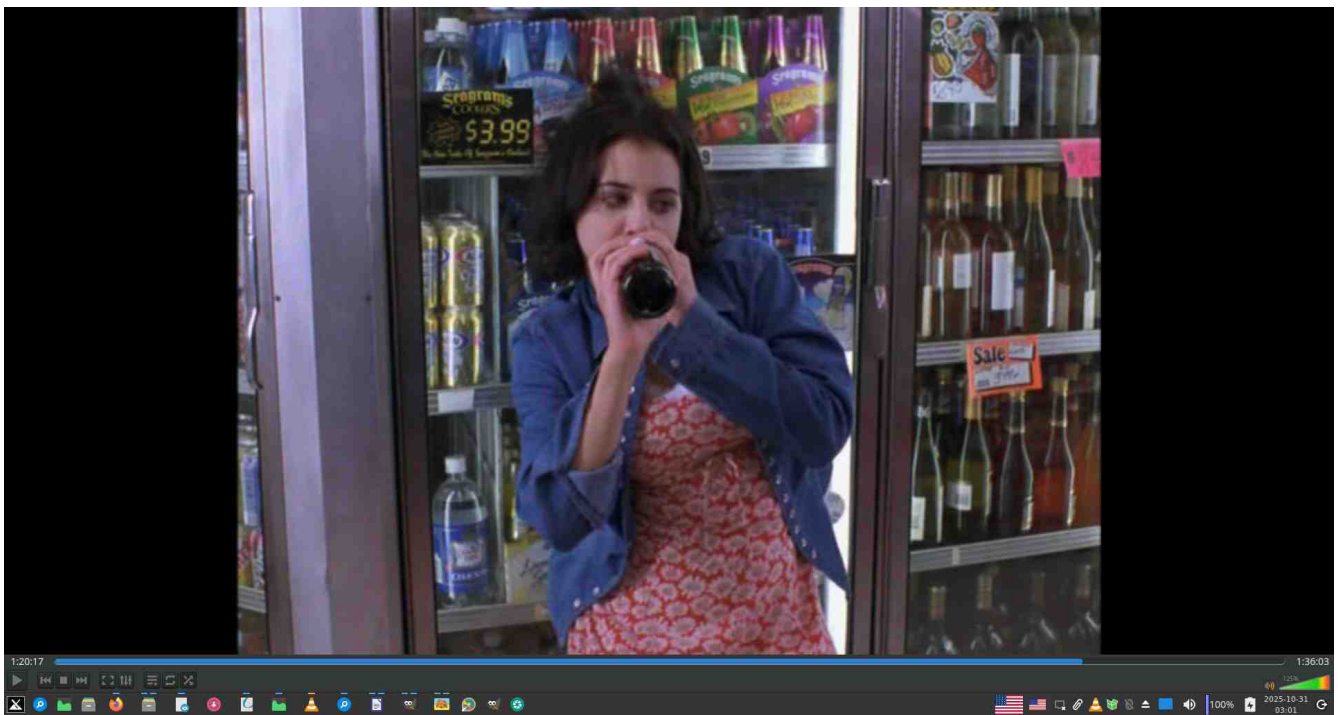






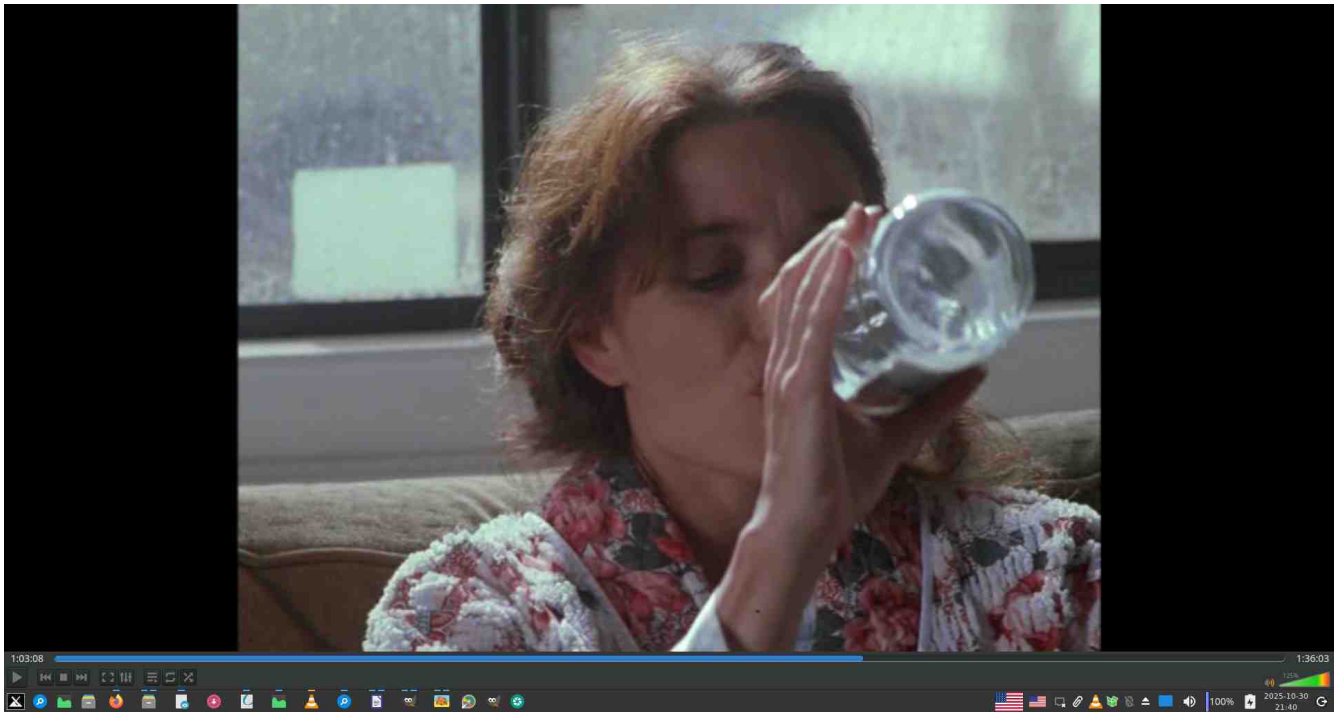
alcohol-addiction, with her character: [7, minutes 65, 80 and 81]



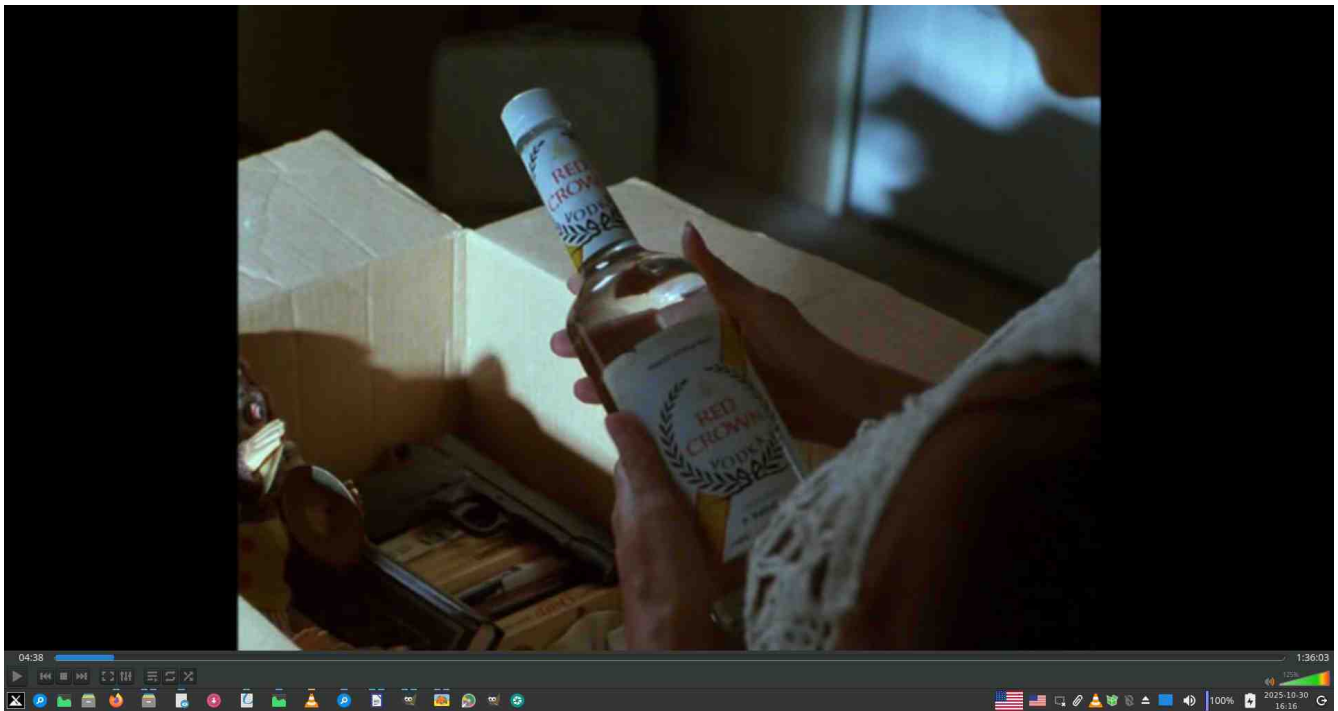


alcohol-addiction, with characters other than that of hers, in a scene with her: [7, minutes 44 and 64]

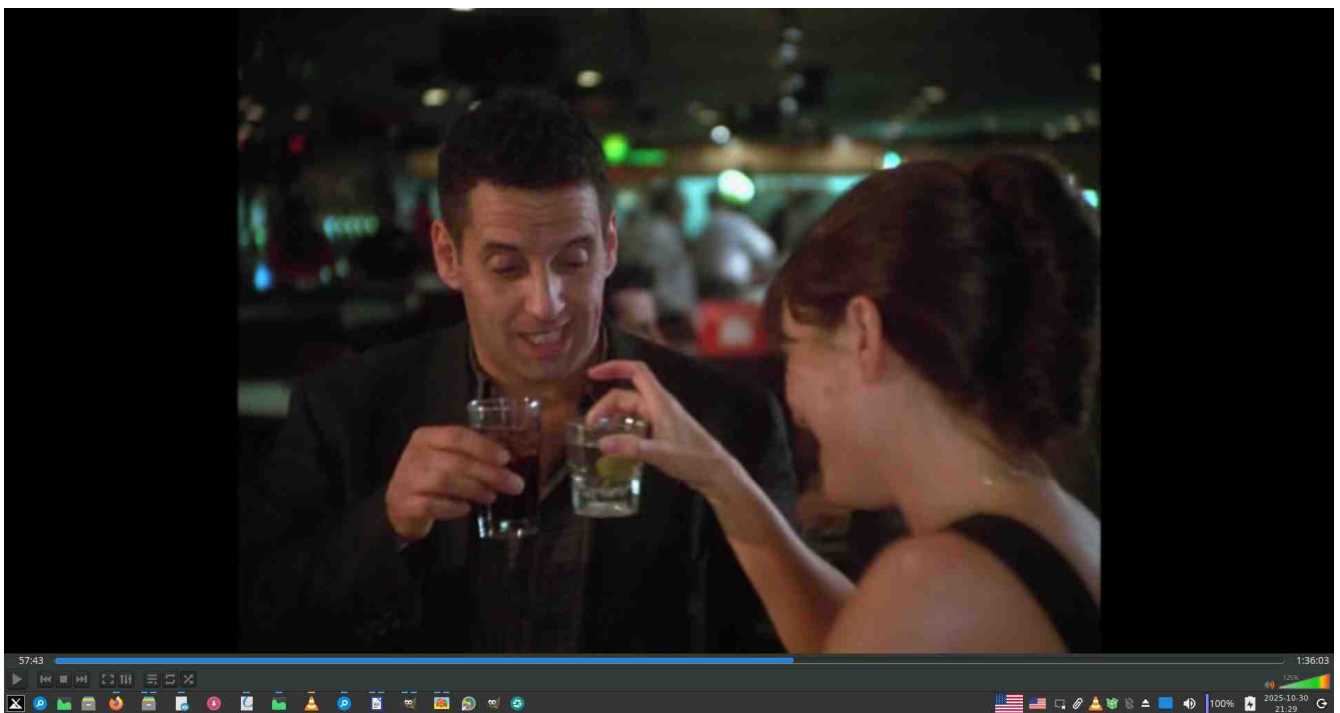




alcohol-addiction, with characters other than that of hers, in a scene without her: [7, minutes 5, 39, 41, 42, 58 and 68]





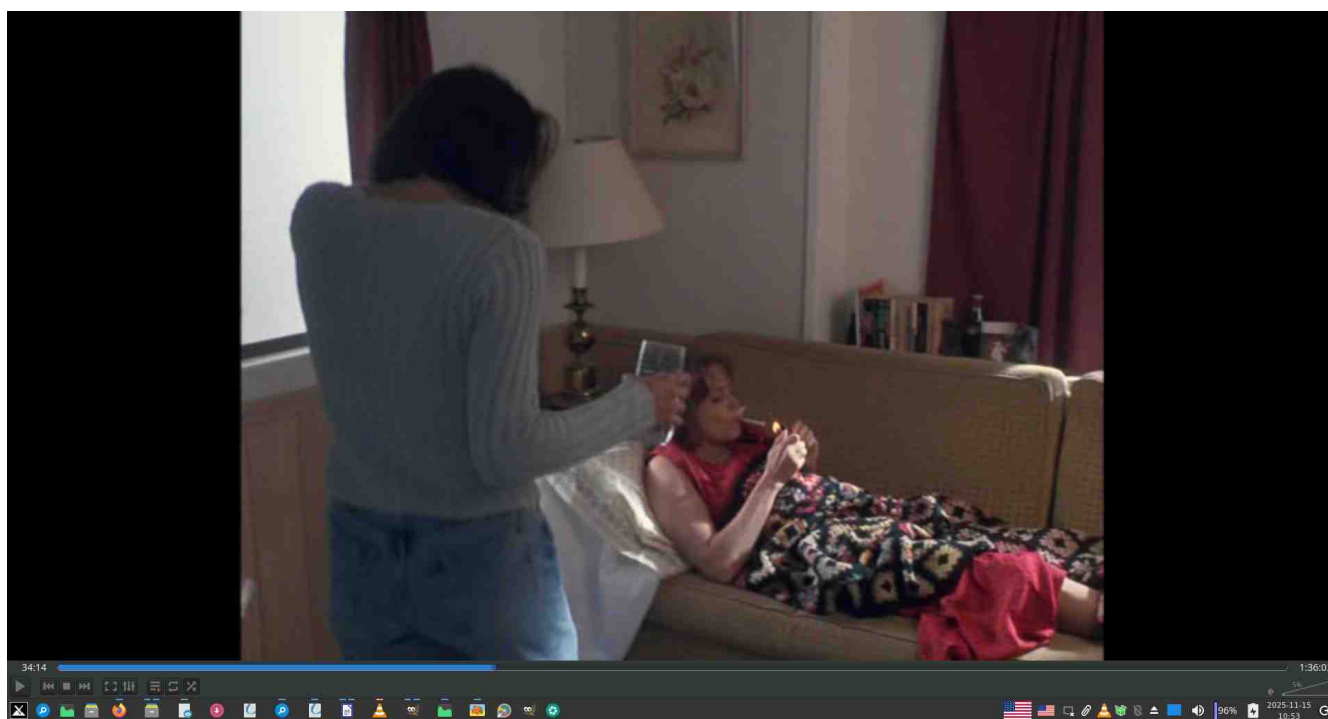
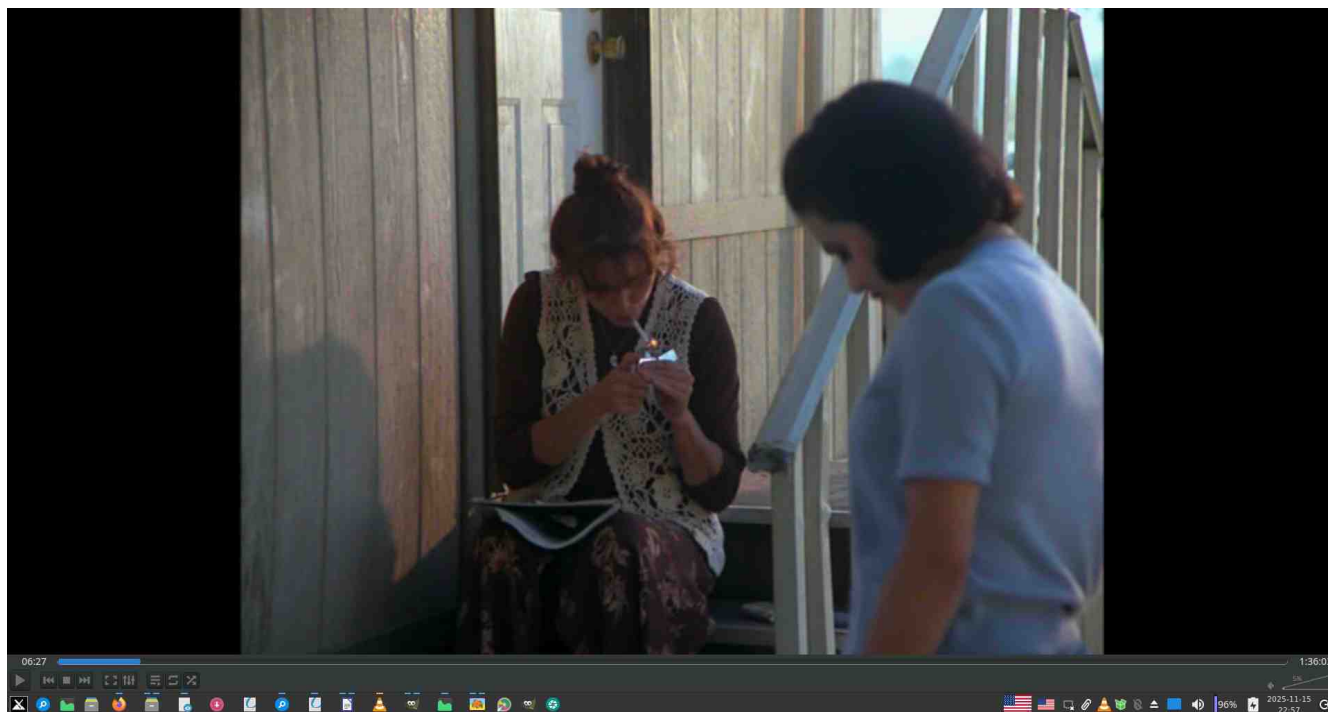




drug-addiction, with her character: [7, minute 78]

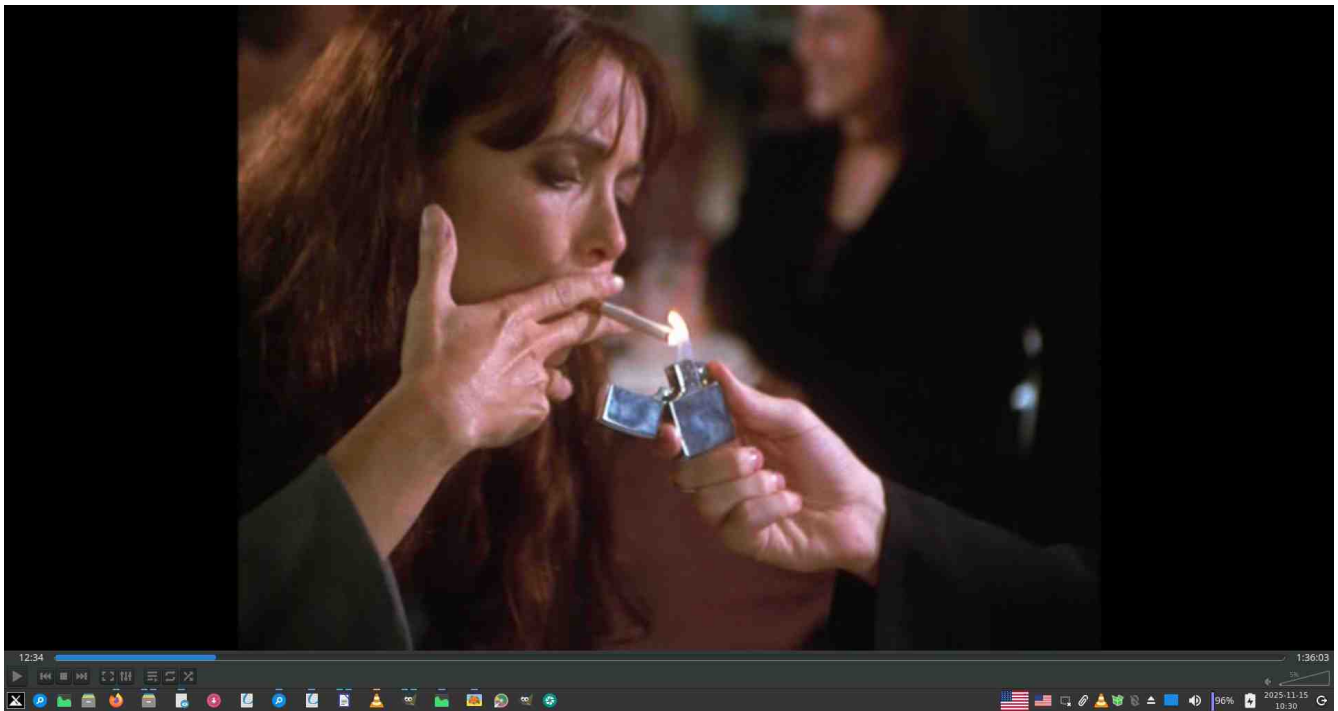


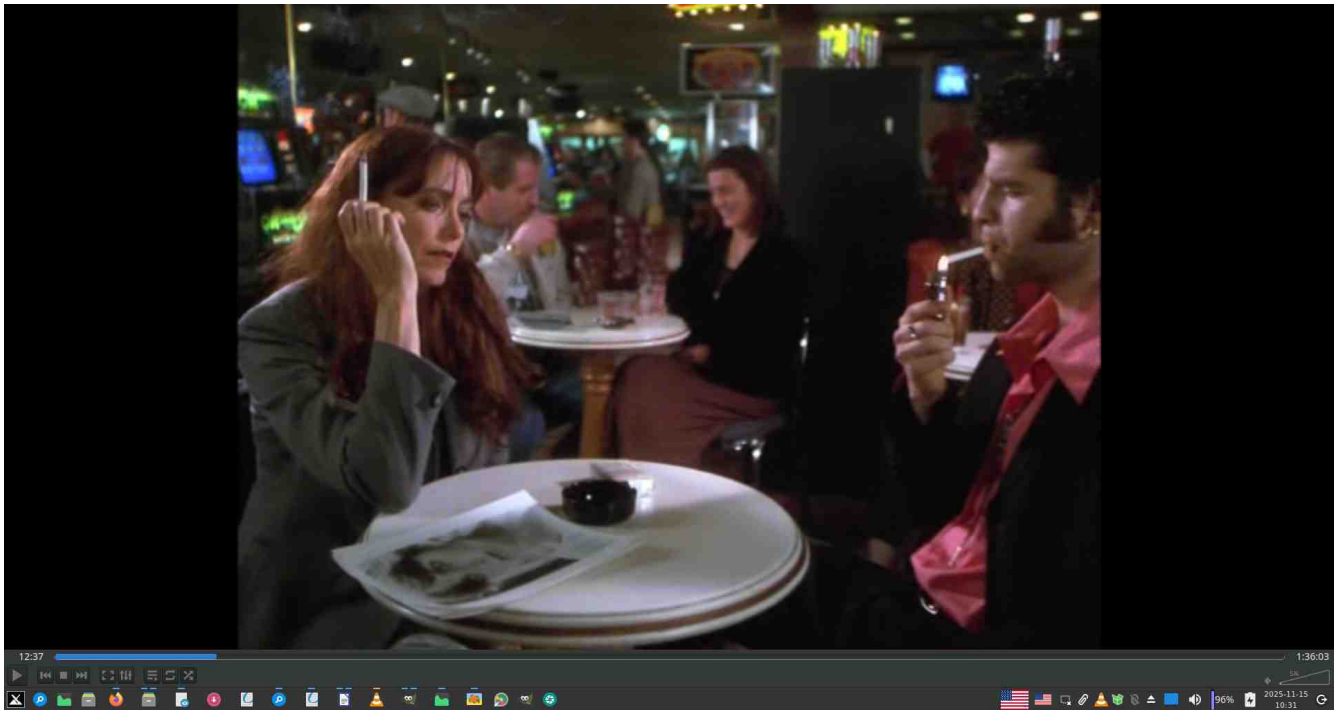
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [7, minutes 7, 35 and 85]





sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [7, minutes 13 and 13]



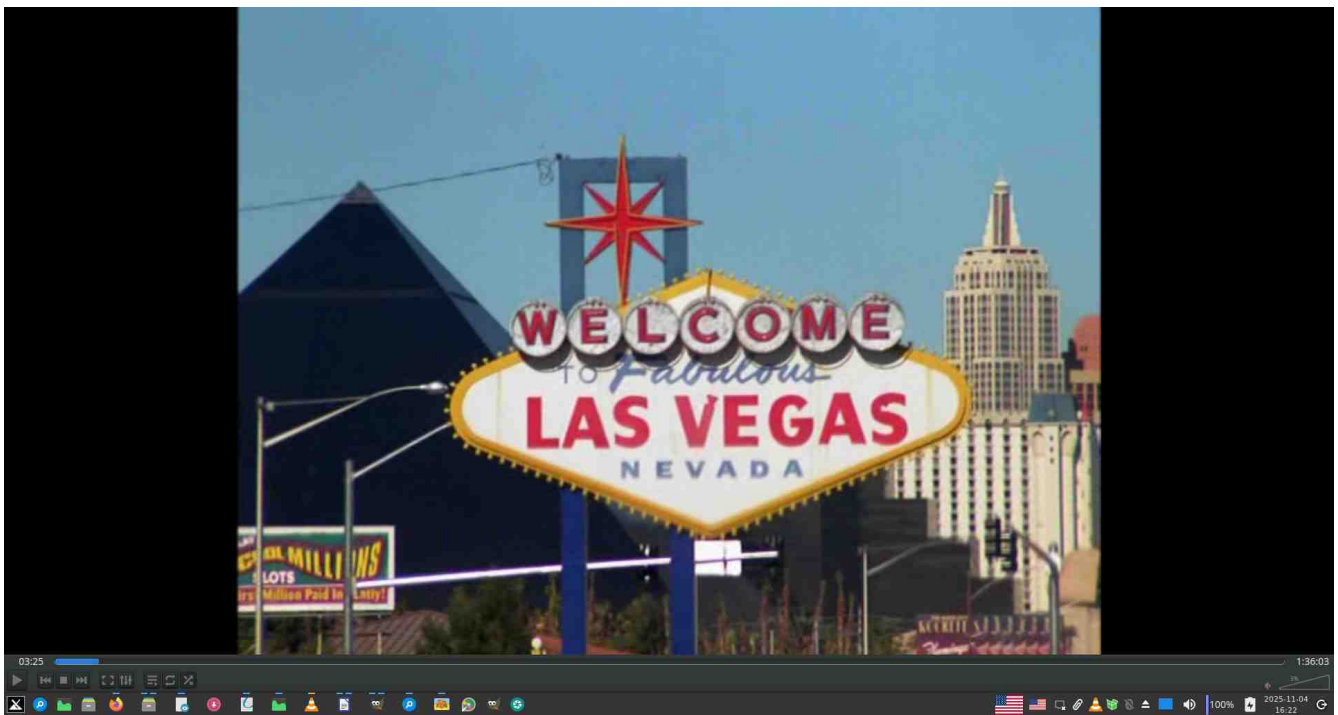


sexual-addiction with prostitution, with characters other than that of hers, in a scene without her: [7, minutes 24 and 24]

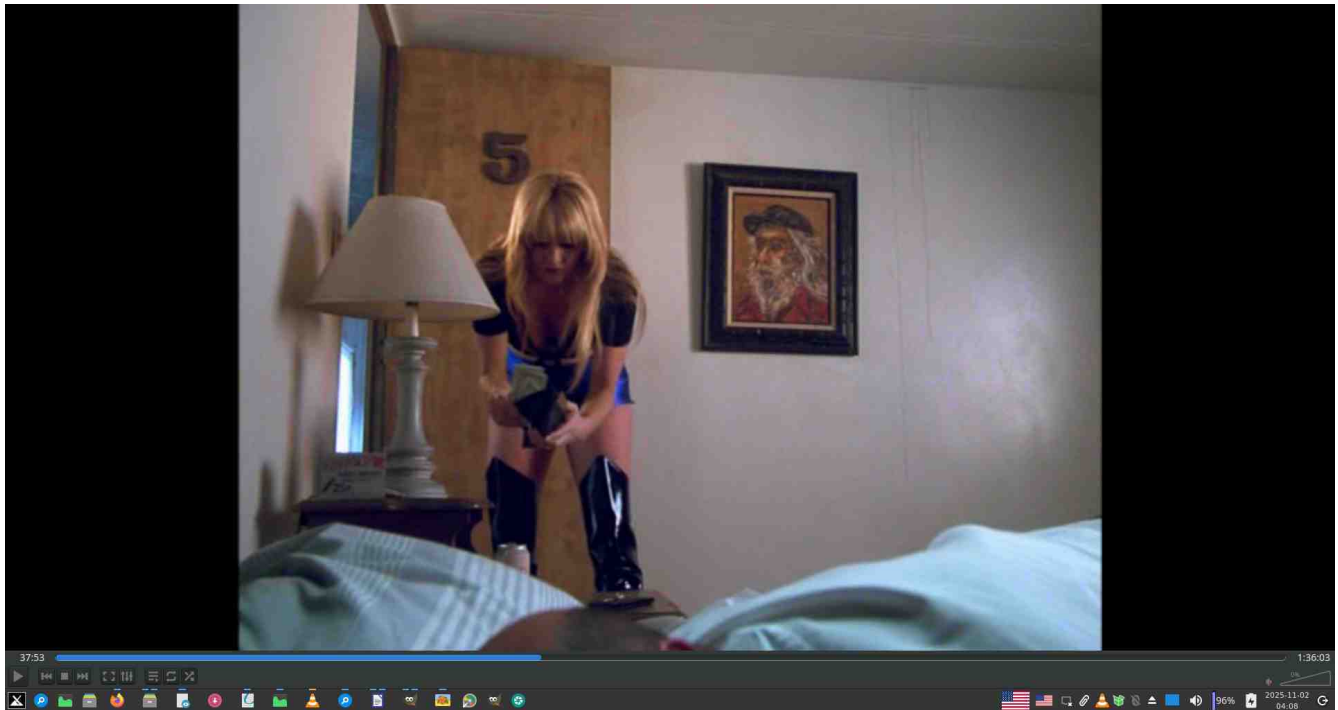




gambling, with the location of the film having been selected Las Vegas: [7, minute 4]

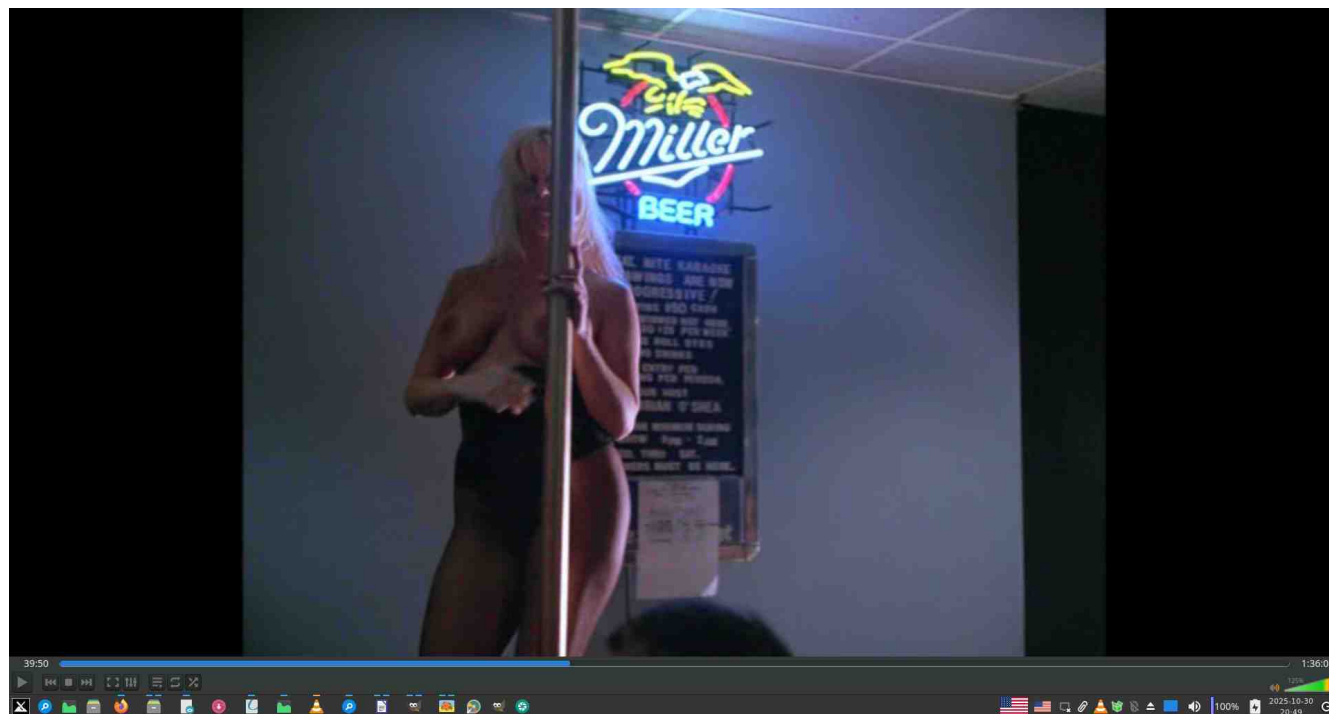


and committing crime, with characters other than that of hers, in a scene without her, with Jennifer Jernigan as a “hooker” [25, minute 74] stealing money from her sleeping john: [7, minute 38]



Based on my personal experiences as well, i can presume that the city name “Las Vegas” was not only meant to formulate and program gambling, but also the planned end of the relatively successful acting career of Brittany Murphy particularly, with the mental-association string: [Las Vegas → vegas → vég (hungarian) + ás (hungarian) = end + ace, namely decoded approximately: “This is the end of your stardom.”]

In the nightclub where Brittany Murphy was required to watch several actresses acting prostituting themselves, one of them was associated with the stylized inscription “Miller”: [7, minute 40]

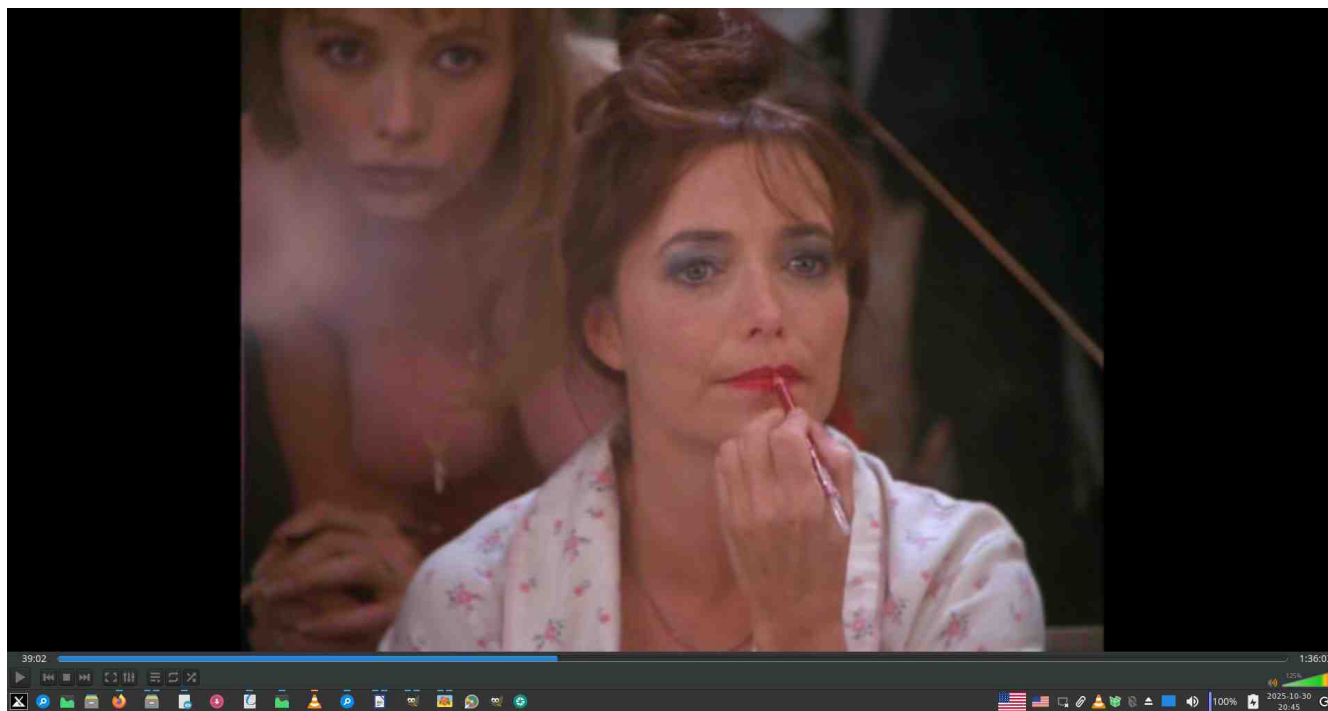


This happened presumably a few weeks before she was also required to act in the play of Arthur Miller entitled “A View from the Bridge” at the Criterion Center Stage Right in Broadway, New York on 14 december 1997. [1] [195] It can be presumed that the inscription was concocted for a mental-association creating reference to the case of Marilyn Monroe, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If you marry an Arthur Miller kind of man, you will be no more cast in films, and you will need to prostitute yourself.” This was so presumably because a professional playwright was much less suitable for concocting and concealing the abnormalities resulted from the implementation of the policies of the american Illuminati with the scripts of its films, a presumption corroborated by that not one of the personal secret political male “baits” [191, minute 61] to Brittany Murphy happened to be a writer until the shooting of her film entitled “The Prophecy II” of 1998. It is to be mentioned that after Marilyn Monroe, the other actresses qualified as unutilizable, inconvenient, or dangerous Sharon Tate and Elizabeth Adam (Erzsébet ÁDÁM) also married a writer, and last Brittany Murphy would marry a writer as well.

The film of Brittany Murphy entitled “Falling Sky” of 1998 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

By requiring an uncredited actress as a “hooker”, [25, minute 74] as well as Jeremy Jordan as “Vance” to wear a necklace with a christian cross each, the american Illuminati may have programed the following approximate message to my person: “If you contact a hooker, or use the method applied by Jeremy Jordan as ‘Vance’ in relation to Brittany Murphy in contacting a woman for the publication of your writings, then i will concoct you a christian”, as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63]

and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “cru-
cify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [7, minutes 40
and 46]



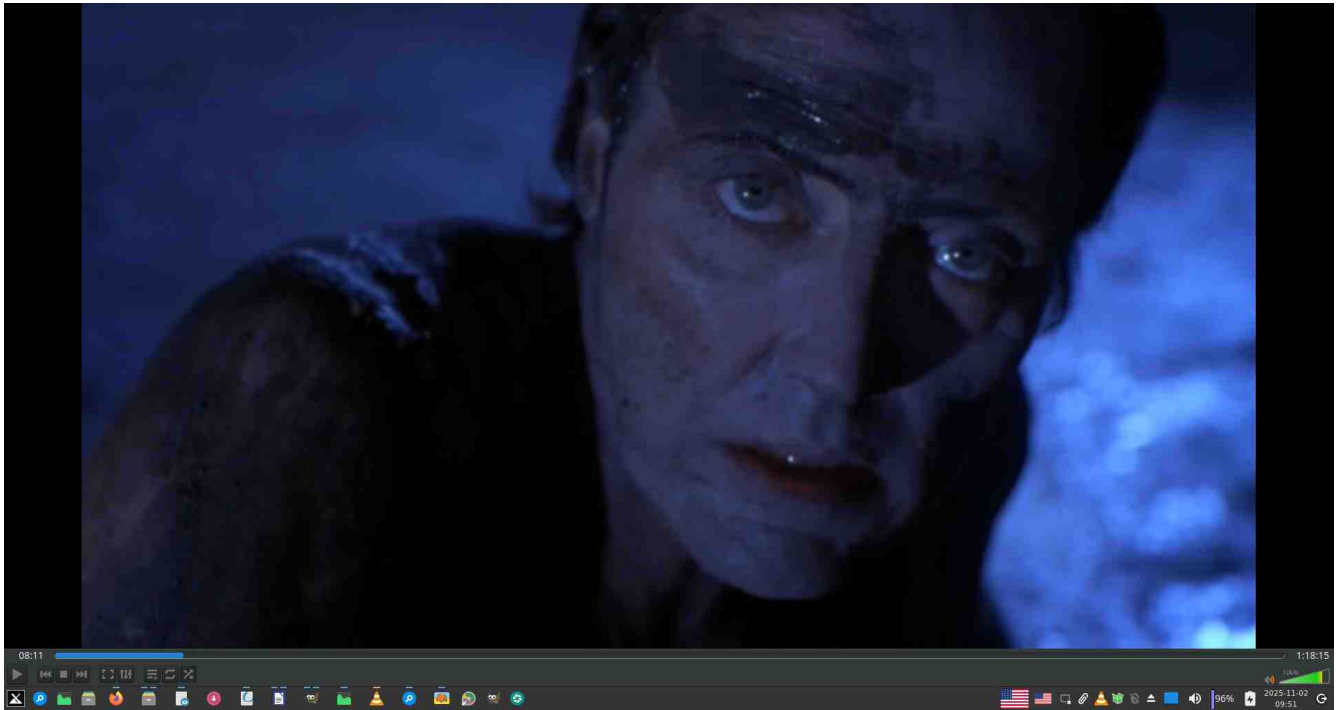
Requiring Brittany Murphy as “Emily” to commit or attempt suicide by drowning can be construed as a formulation and programing of the approximate message of the american Illuminati: “The financing of publishing the books of István ADORJÁN by Brittany Murphy, may amount to her committing suicide”, as the word “drowning” can be used for coding my full name in its hungarian sequence: [drowning → drown + ing → drn + In → ADORJÁN István,] or therefore: “Brittany Murphy may drown in financing István ADORJÁN.”

2.6. The film entitled “The Prophecy II” of 1998

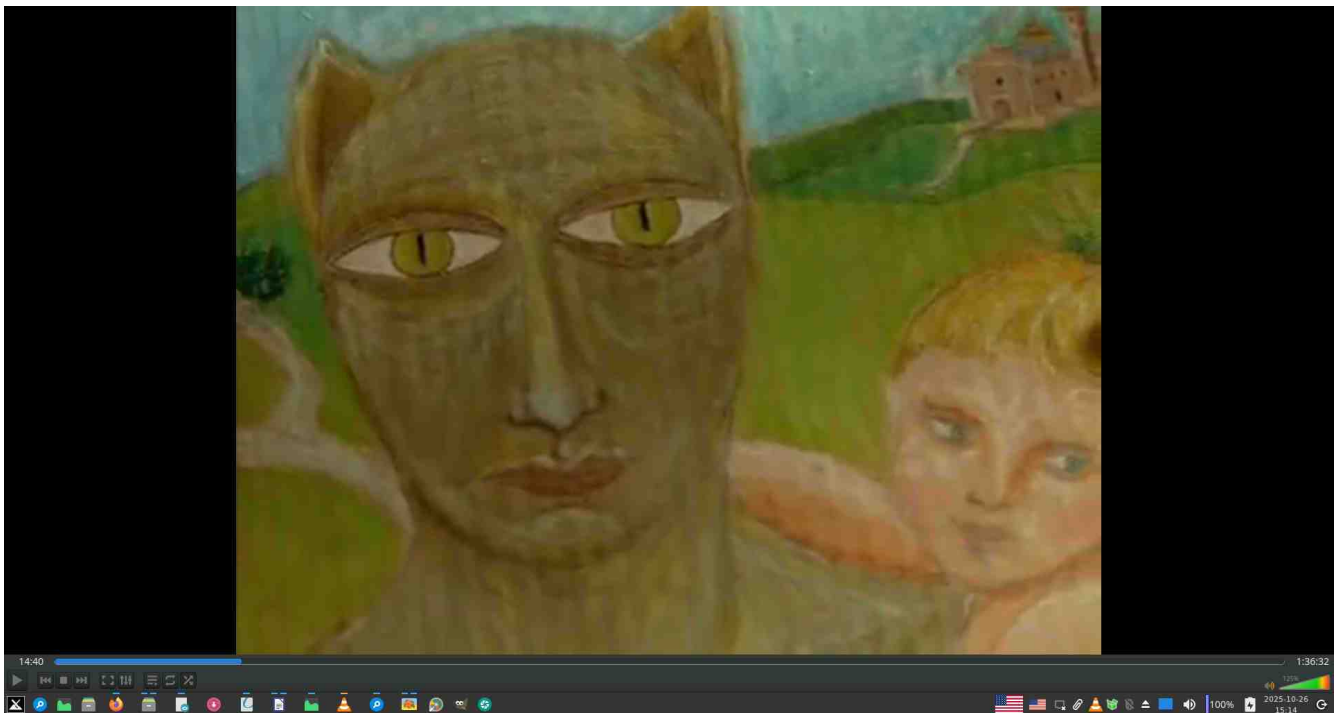
With this film — shot presumably in early 1997 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Christopher Walken awarded around 10 times till the shooting of this film, [106] and the writer Danny Strong awarded around 20 times after 2008. They must have been the first to cognize and recognize her undocumented and un-awarded [1] acting aptitudes first revealed with this film.

With the film entitled “The Prophecy II” of 1998, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Christopher Walken, who was married at the time of shooting this film, [92] and as such he can be presumed to have been the first married male “bait” [191, minute 61] to Brittany Murphy for the role of husband in her real life. At his age of around 54 years, he must also have had the mission to test her willingness and ability to marry a relatively old man. Although, unlike Angelina Jolie, she was untrained and unprepared sexually in fact, in the concoction of the american Illuminati she had already had numerous sexual affairs with her co-actors during shooting her previous films, and her youngness could motivate his divorce and conceal his personal secret political mission, so that his married family status was not an unsurmountable obstacle of their planned marriage. Factors which presumably favored his having been selected for a personal secret political “bait” to Brittany Murphy included his declared psychic bisexuality, his loose marriage without children, and his implication in the “mysterious” [29, minute 44] death of the actress Natalie Wood. [92] Therefore, it cannot be excluded the possibility that his personal secret political mission relative to Brittany Murphy included his implication in her “mysterious” death as well, so much the more as in this film he as “archangel Gabriel” [8, minute 36] had the “heavenly” or rather “hellish” mission to kill Jennifer Beals as the nurse “Valerie Rosales” [43] pregnant with a child prophesied and expected to become the “savior of humanity”. [8, minute 60]

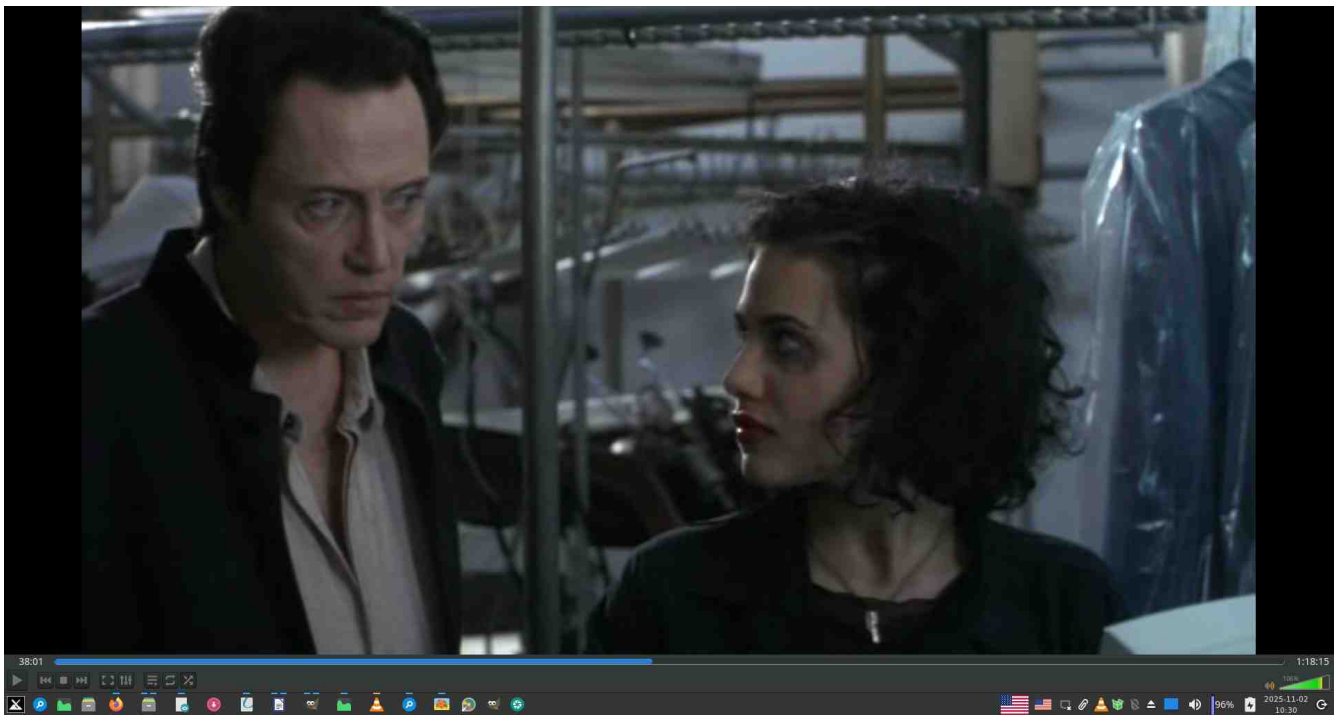
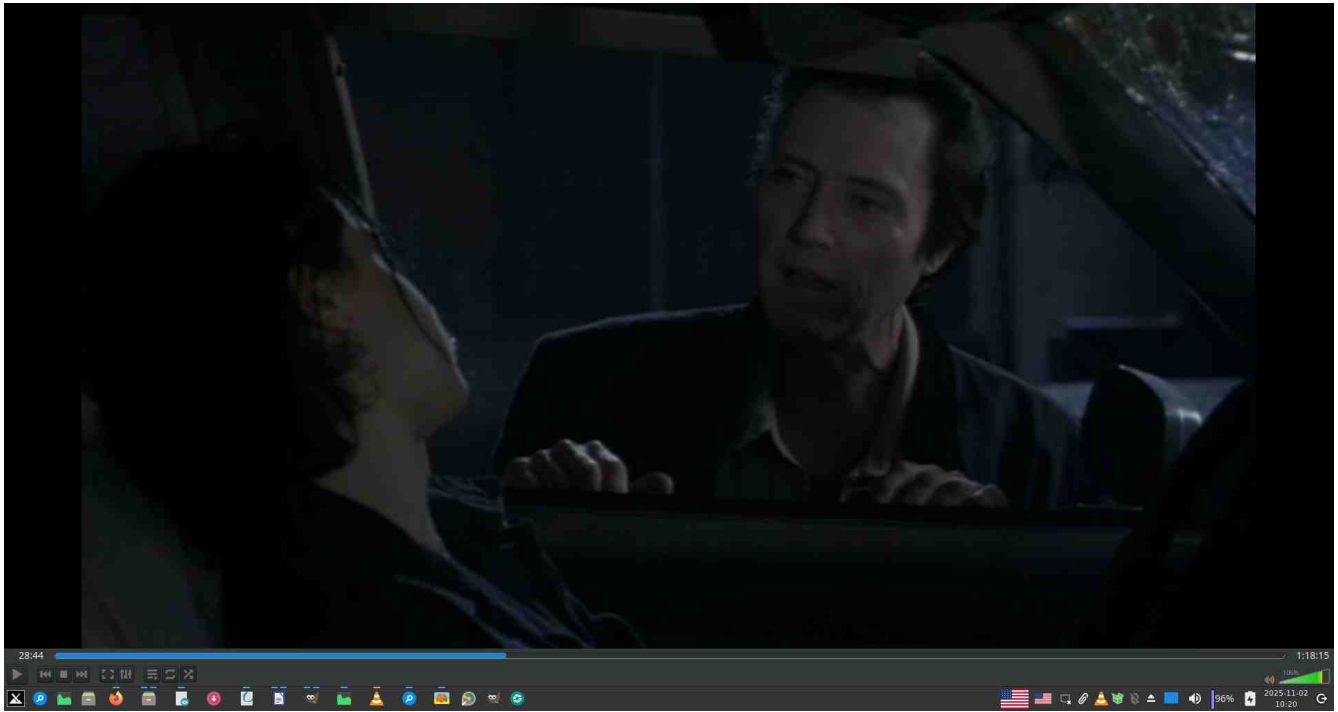
Christopher Walken as “Gabriel” is sent from the “hell” to the surface of the Earth by an artificial volcanic phenomenon. He was probably selected for this role also on the basis of his facial expression somewhat resembling a common representation of the “devils”: [8, minute 9]

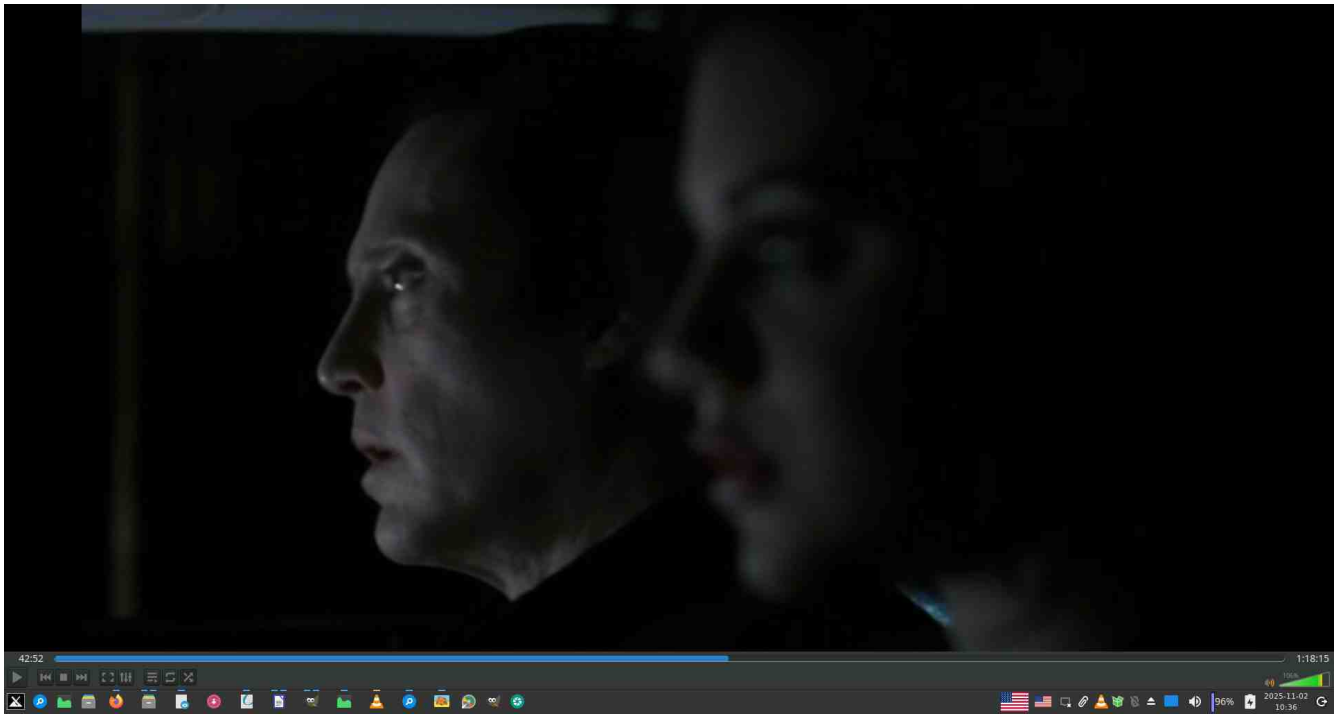


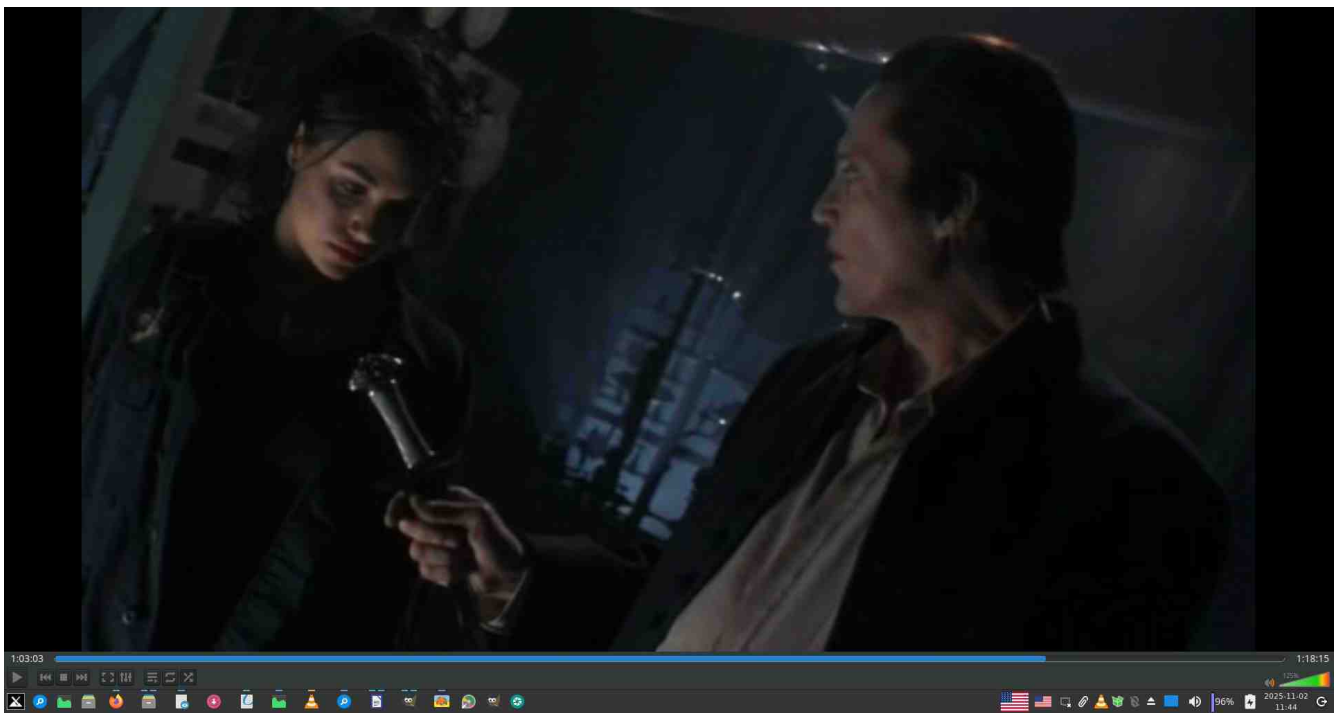
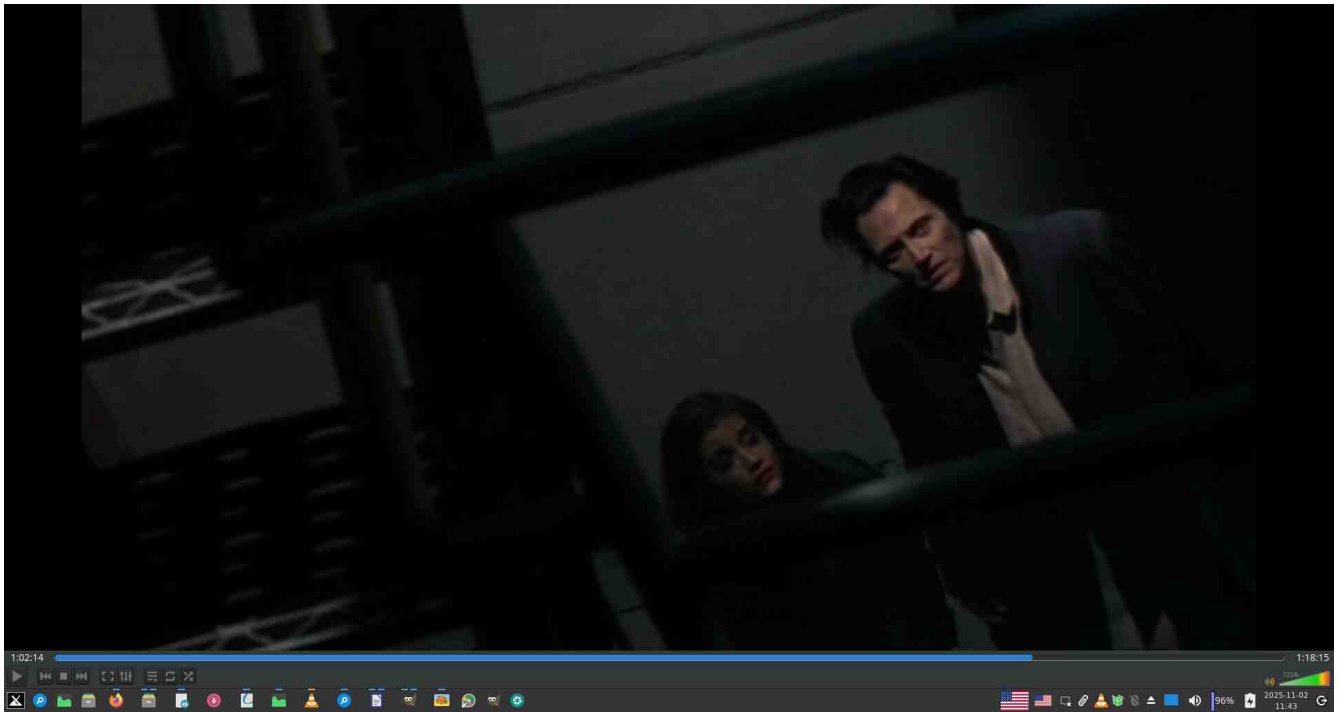
“prophesied” in painting by “prophet” “David” required to be acted by Luke Wilson in the film of Brit-tany Murphy entitled “Bongwater” of 1998: [5, minute 15]

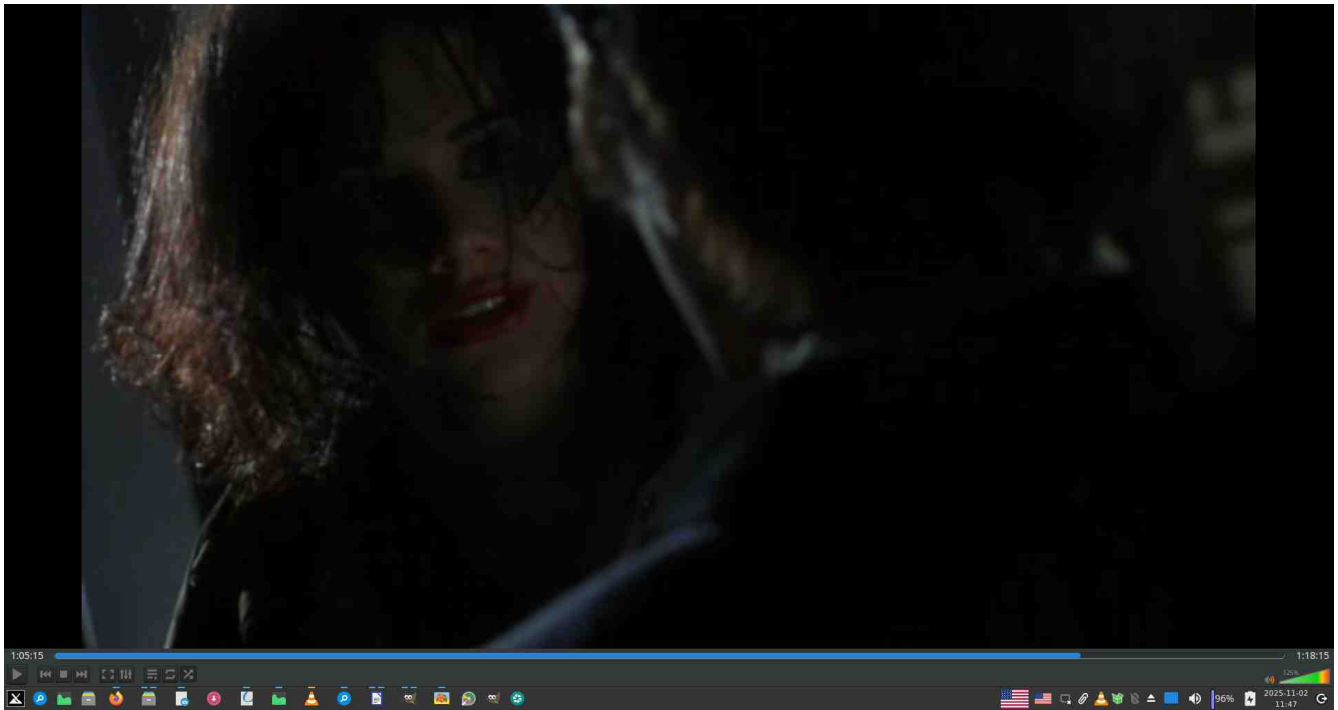


Christopher Walken as “Gabriel” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Izzy” in a considerable part of the film, with conversing, collaborating, and riding: [8, minutes 29, 39, 43, 55, 63, 64 and 66]

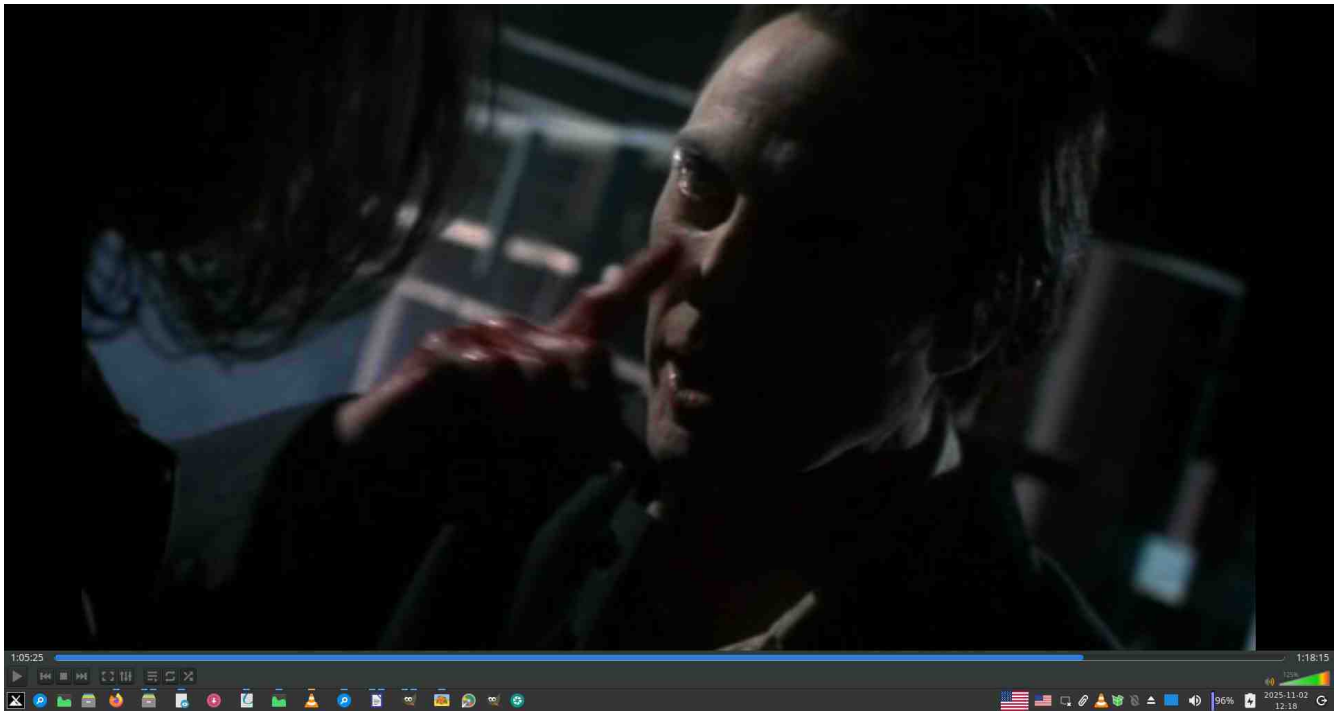






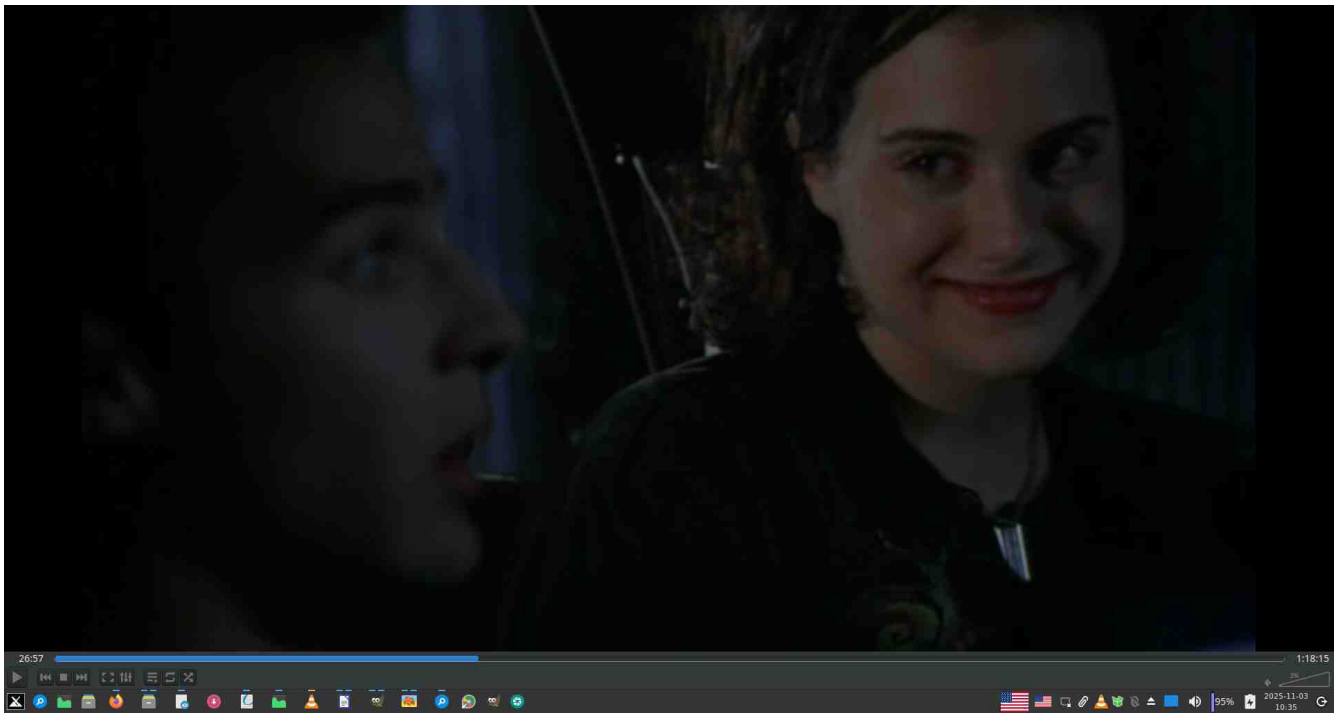


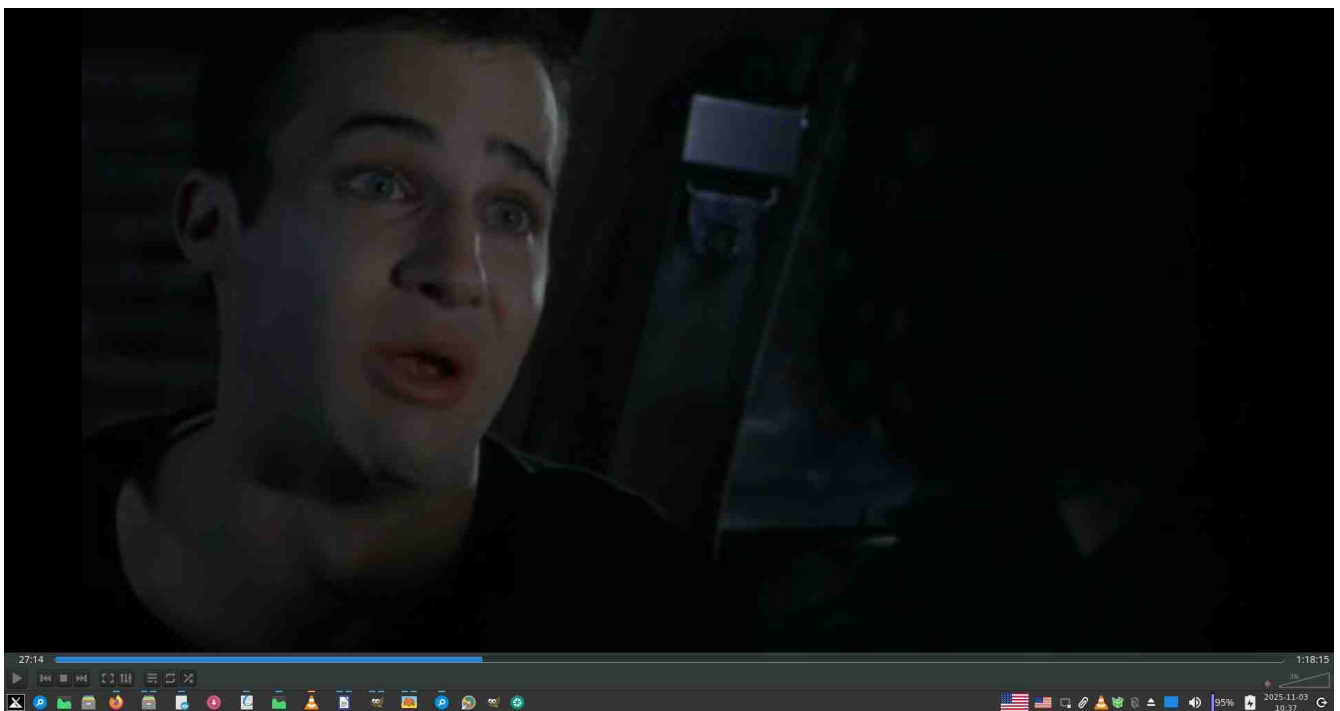
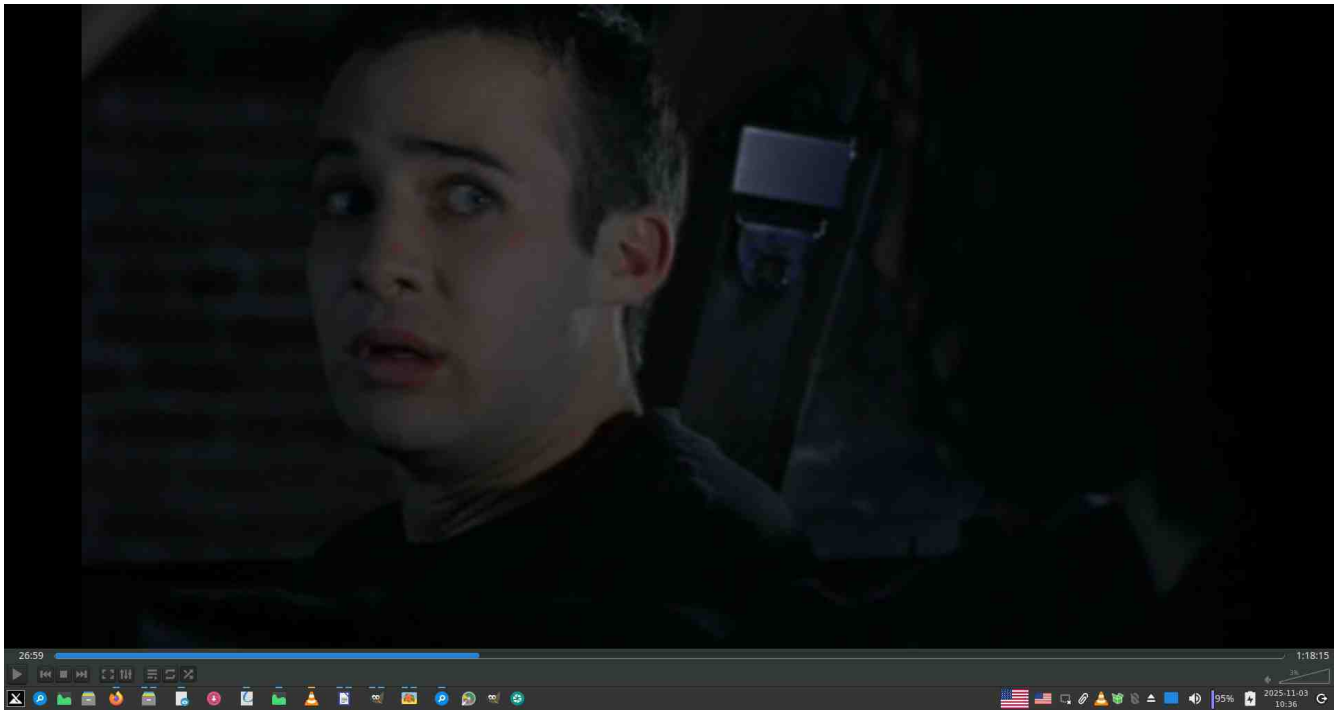
He was required to formulate and program to Brittany Murphy “fellatio” [12, minute 19] as his method of “hooking up” [22, minute 82] her: [8, minute 66]

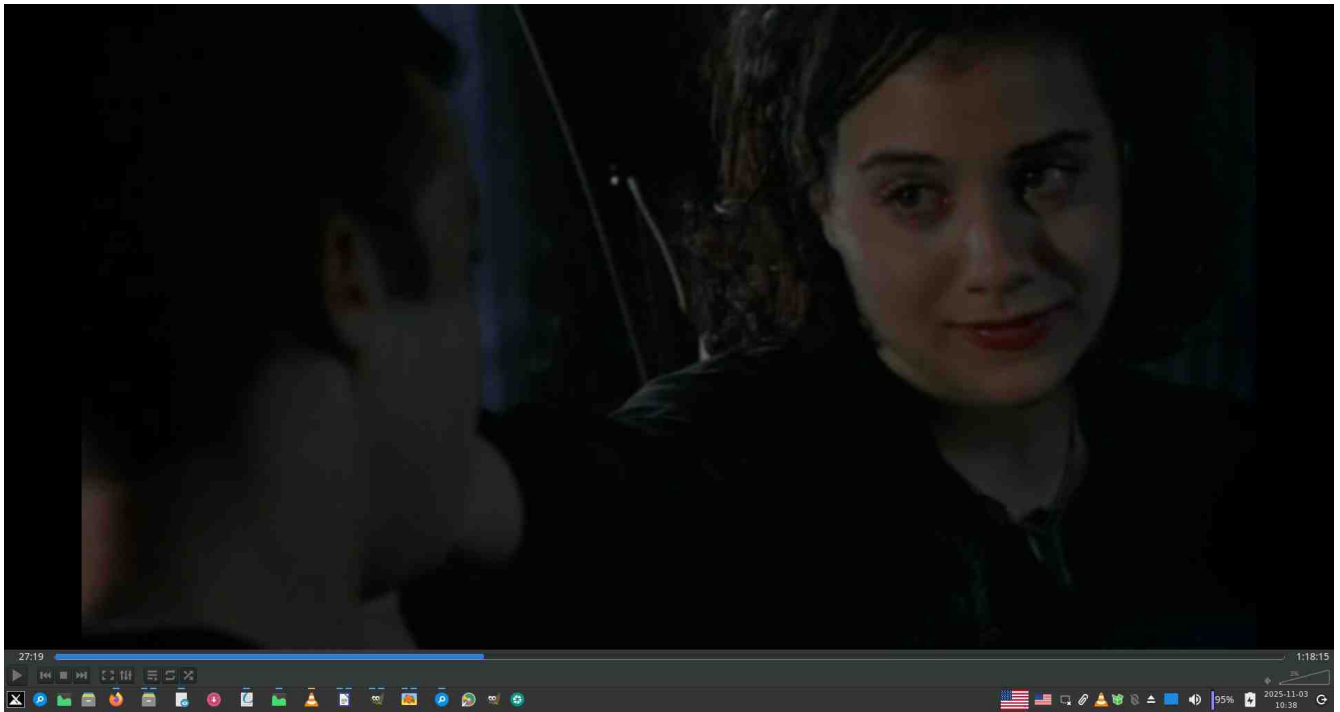


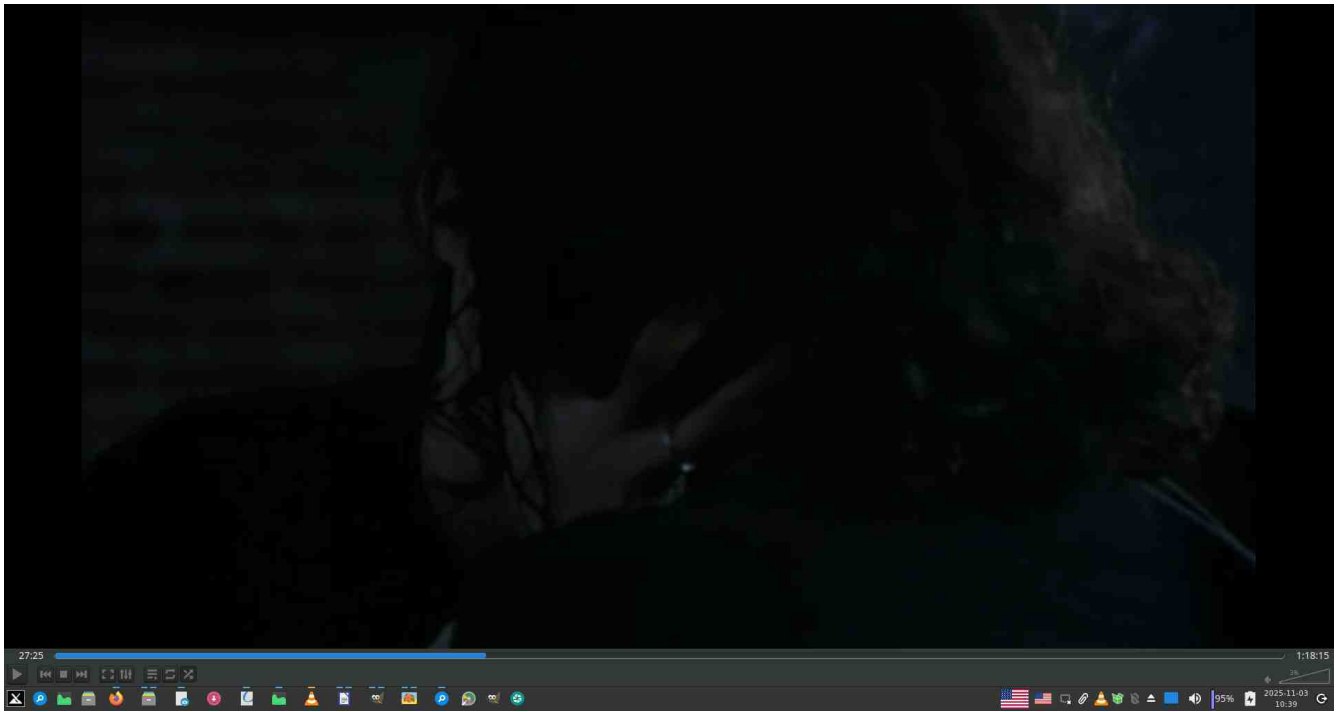
It can be presumed that the relations between the character of Christopher Walken and the character of Brittany Murphy required to be acted by them in this film were so concocted to reflect the relations between their national secret political and film-artistic statuses in the real life. In this way, the main relation between Christopher Walken as the “archangel Gabriel” [8, minute 36] and Brittany Murphy as “Izzy” was that he resurrected her to use her for the purposes of his earthly actions, and he was required to have no sexual relations with Brittany Murphy as “Izzy”. Therefore, the actor Christopher Walken, established by the american Illuminati, had been considered unworthy of having onscreen sexual relations with the actress Brittany Murphy, unawarded by the american Illuminati.

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and screen-writer Danny Strong, who was unmarried at the time of shooting this film. [96] He as “Julian” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Izzy” as her boyfriend, in a single scene, in which they commit suicide by a car collision, because in “heaven” [32, minute 75] “it’s the only way they can have” [8, minute 28] each other, with conversing, touching, kissing, and riding: [8, minutes 27, 27, 28, 28, 28, 28, 28 and 28]





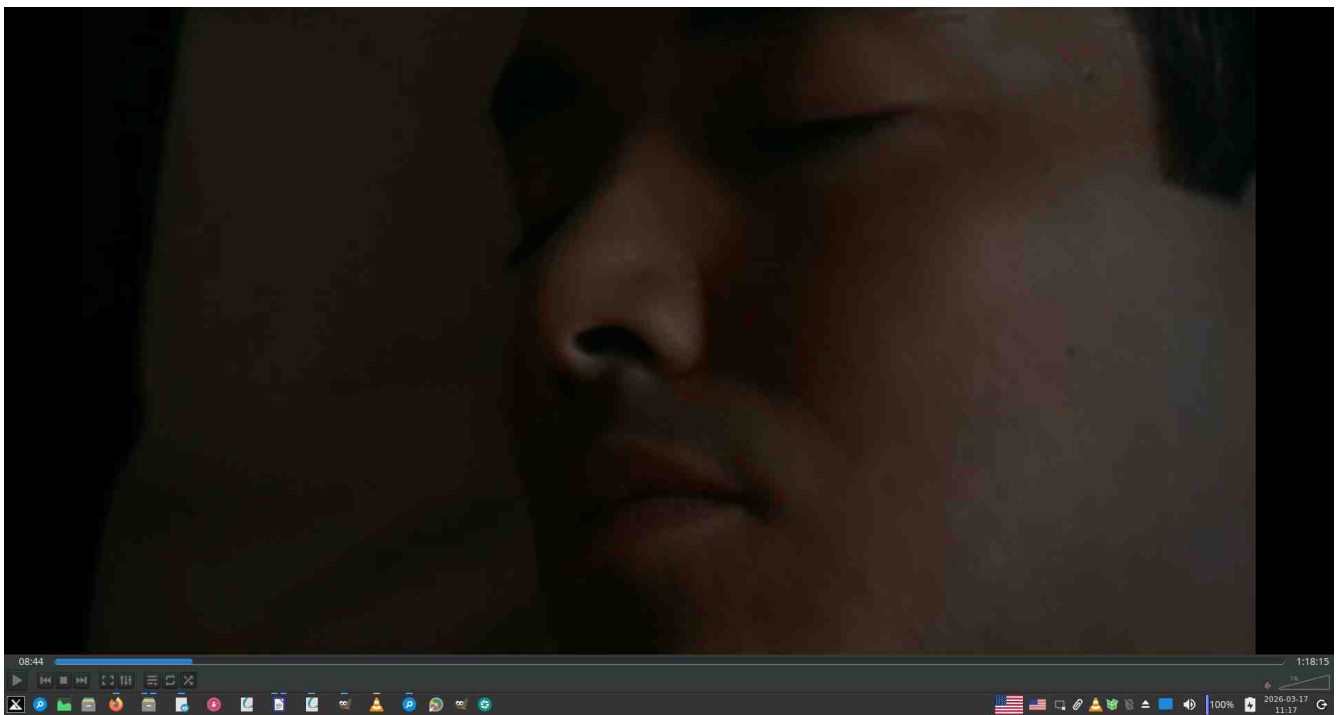


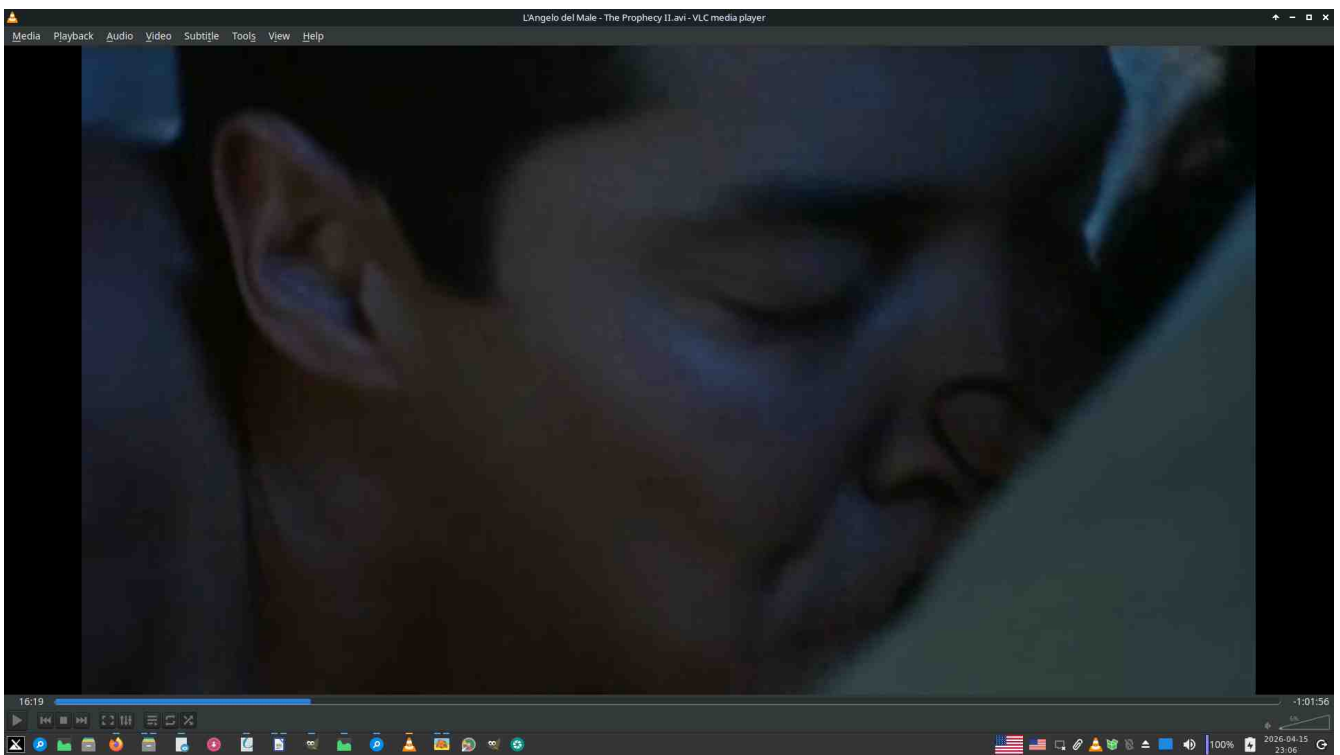




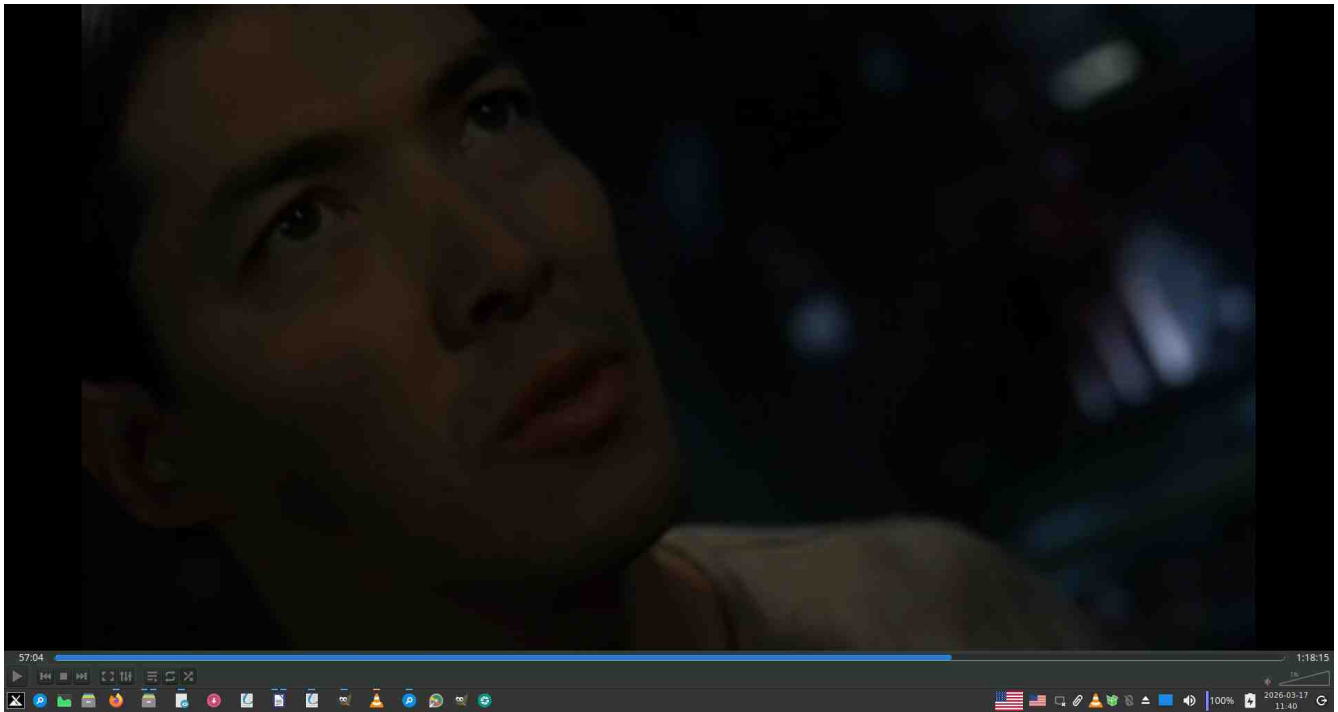
Danny Strong can be presumed to have been the first writer male “bait” to Brittany Murphy for the role of husband in her real life, as a concessive stimulation to obtain her desired marriage. He was allowed to become successful in writing only well after Brittany Murphy declined a relationship with him, being awarded around 20 times, but only beginning with 2008, namely after her marriage with Simon Monjack. [96]

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Russell Wong, who was unmarried at the time of shooting this film. [376] He as “Danyael” was not required to on-screen-“hook up” [22, minute 82] Brittany Murphy, but his face, naked body, and sexual scene with Jennifer Beals were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [8, minutes 5, 9, 10, 17, 17, 48 and 58]

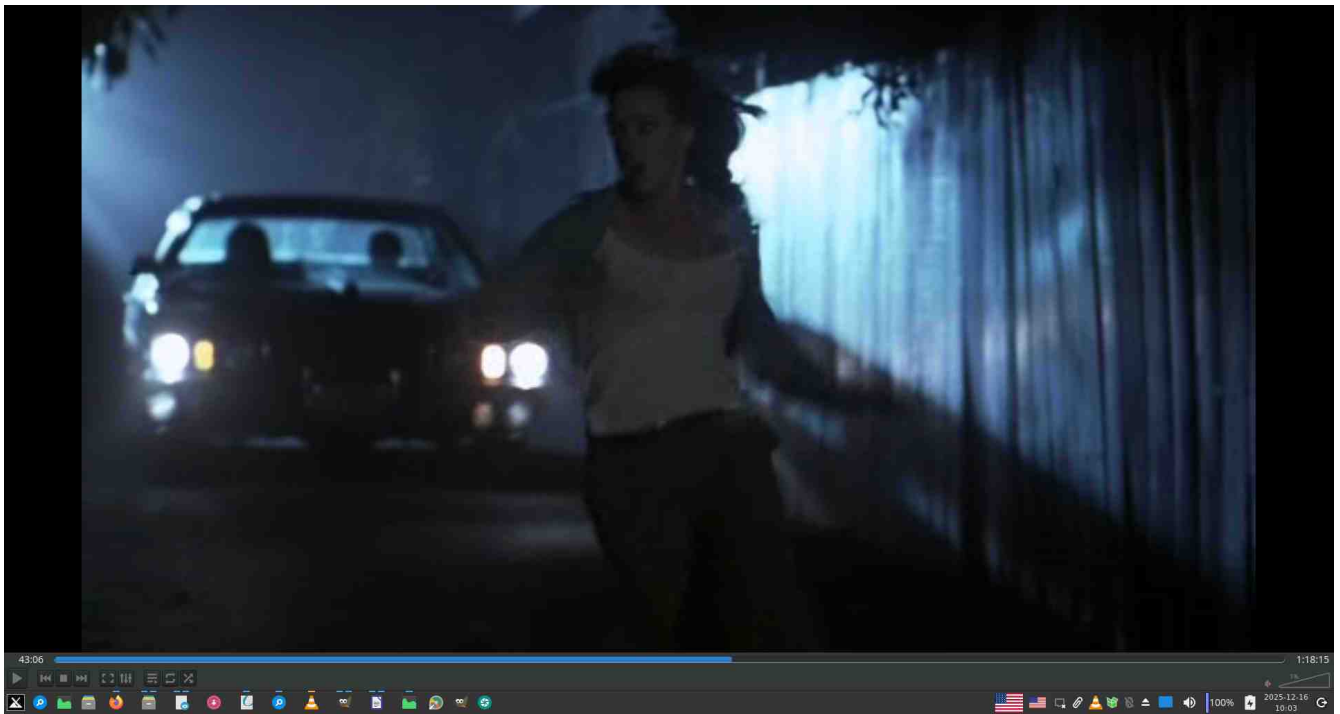
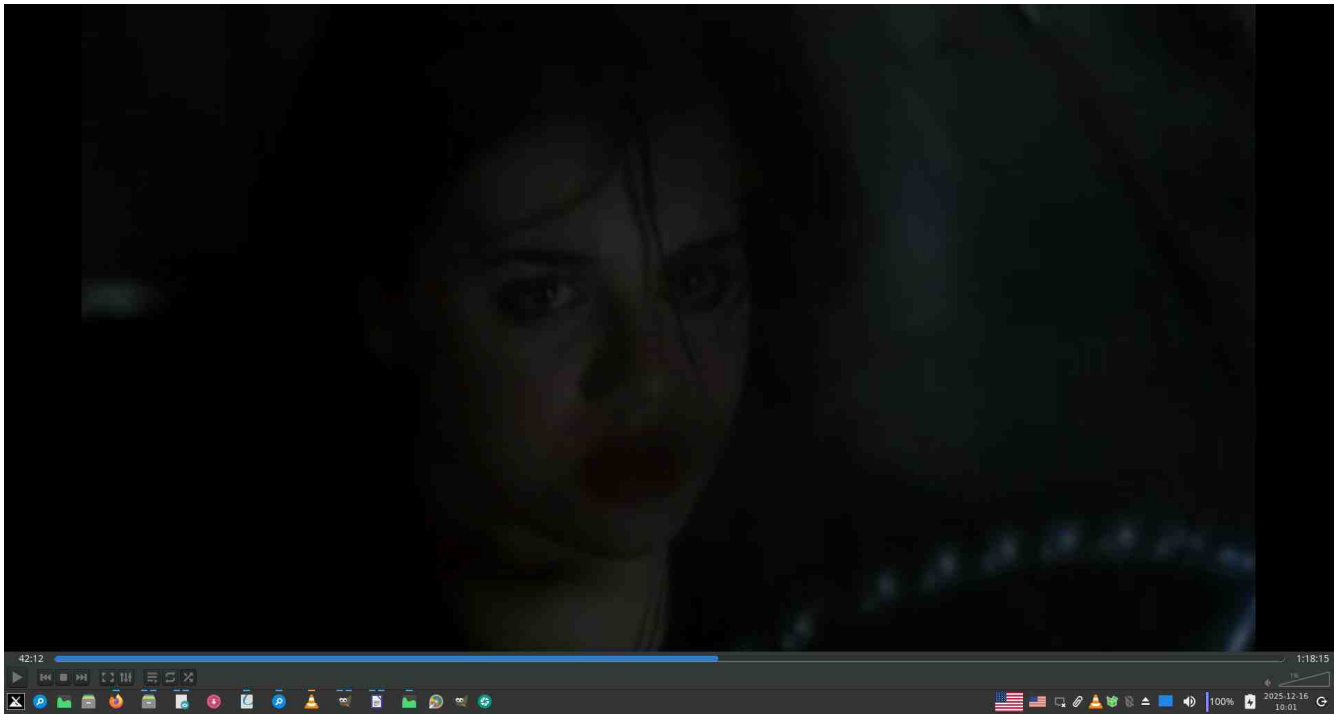


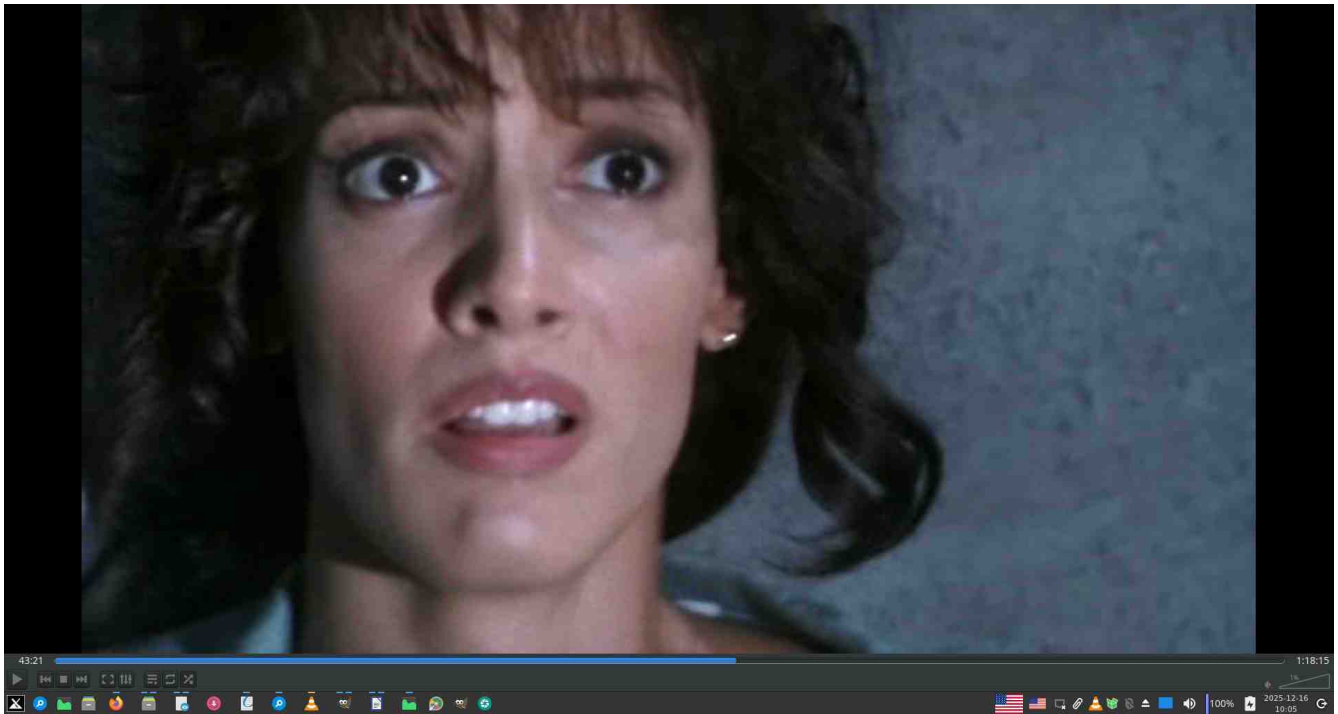




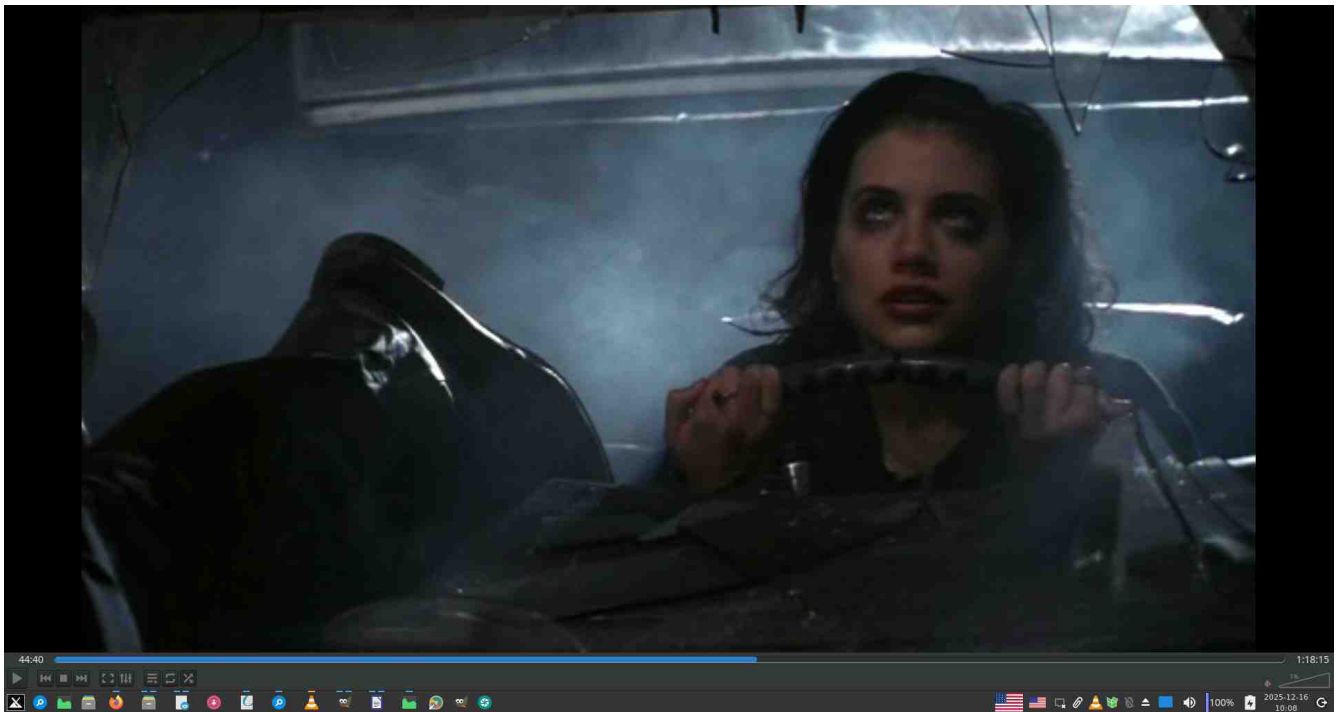


With the film entitled “The Prophecy II” of 1998, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jennifer Beals, who was unmarried at the time of shooting this film. [201] She was required to onscreen-“hook up” [22, minute 82] Brittany Murphy in a scene in which the latter as “Izzy”, as the assistant of Christopher Walken as “Gabriel”, was required to kill Jennifer Beals as “Valerie” by knocking her down with a car: [8, minutes 43, 44 and 44]

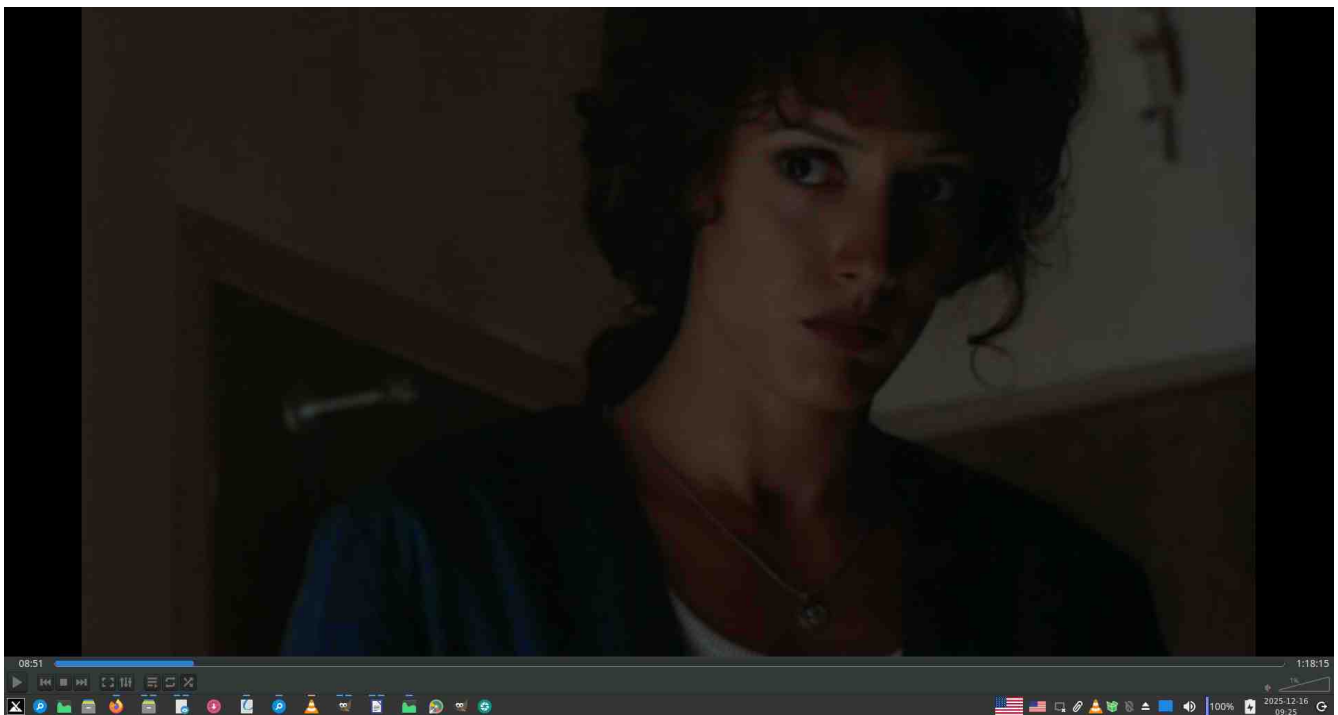
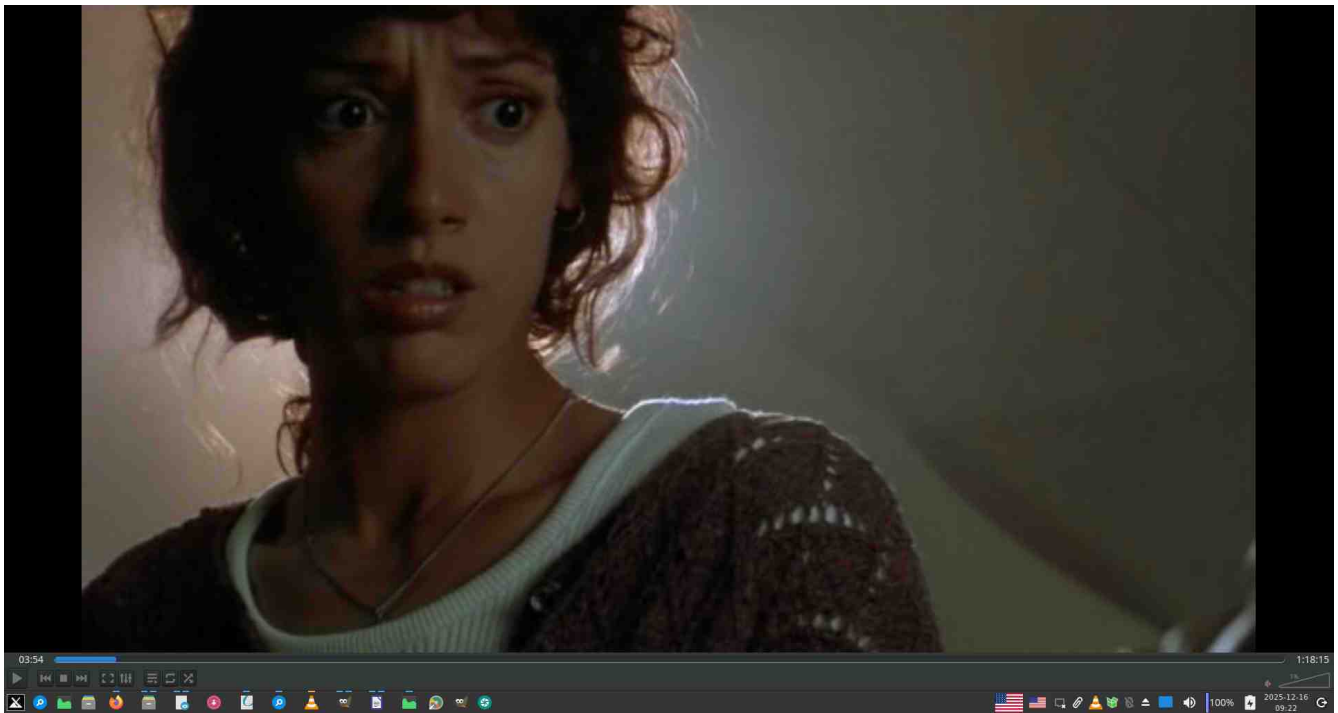


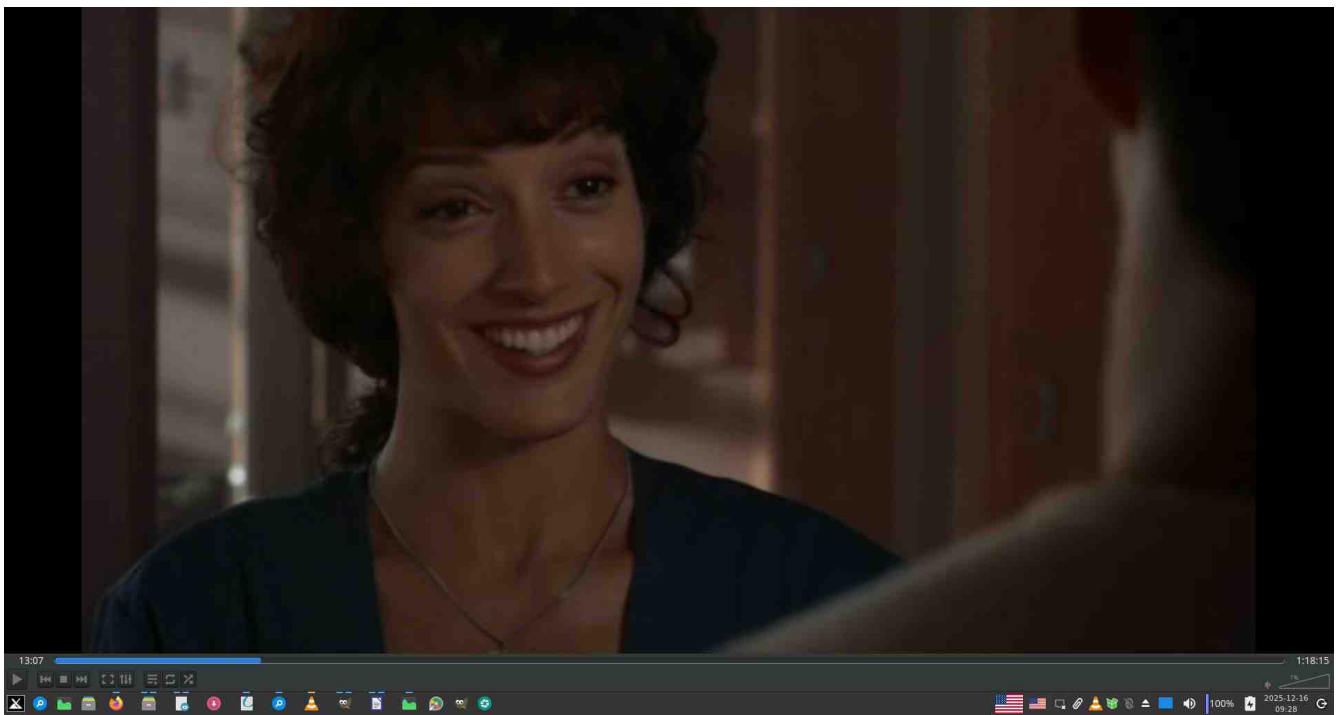
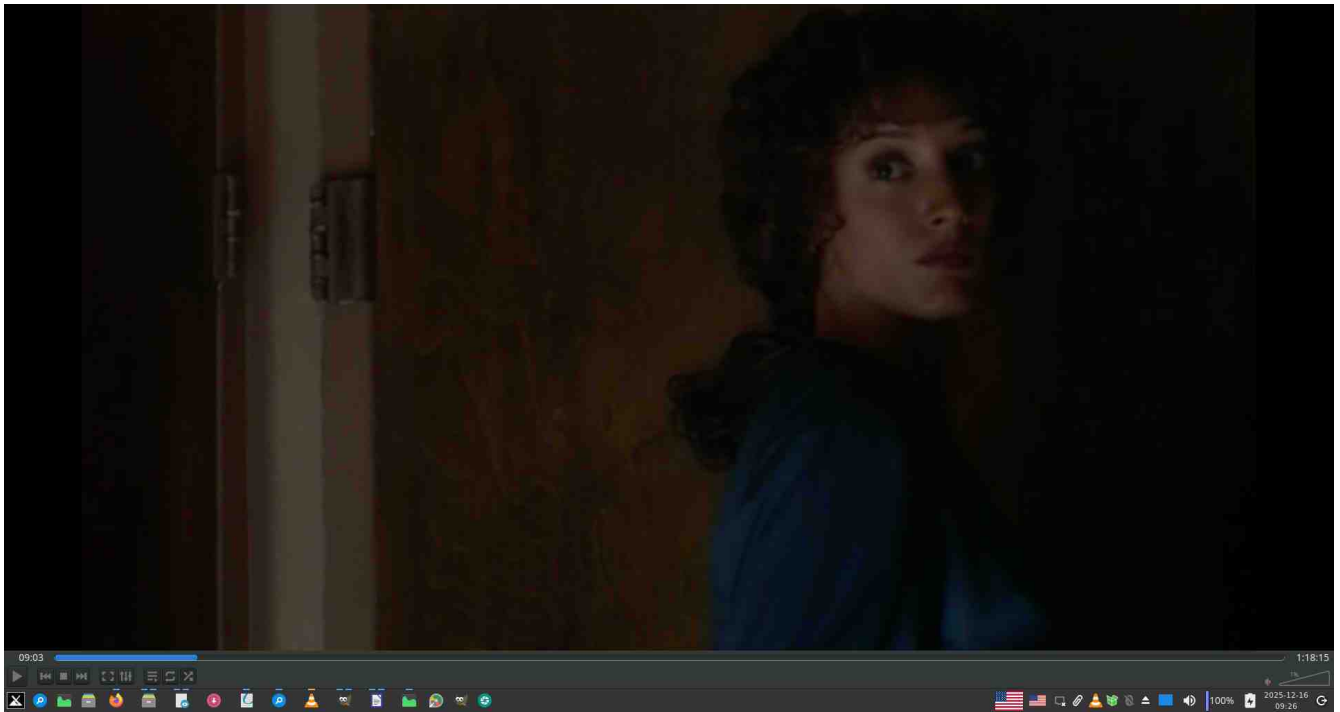


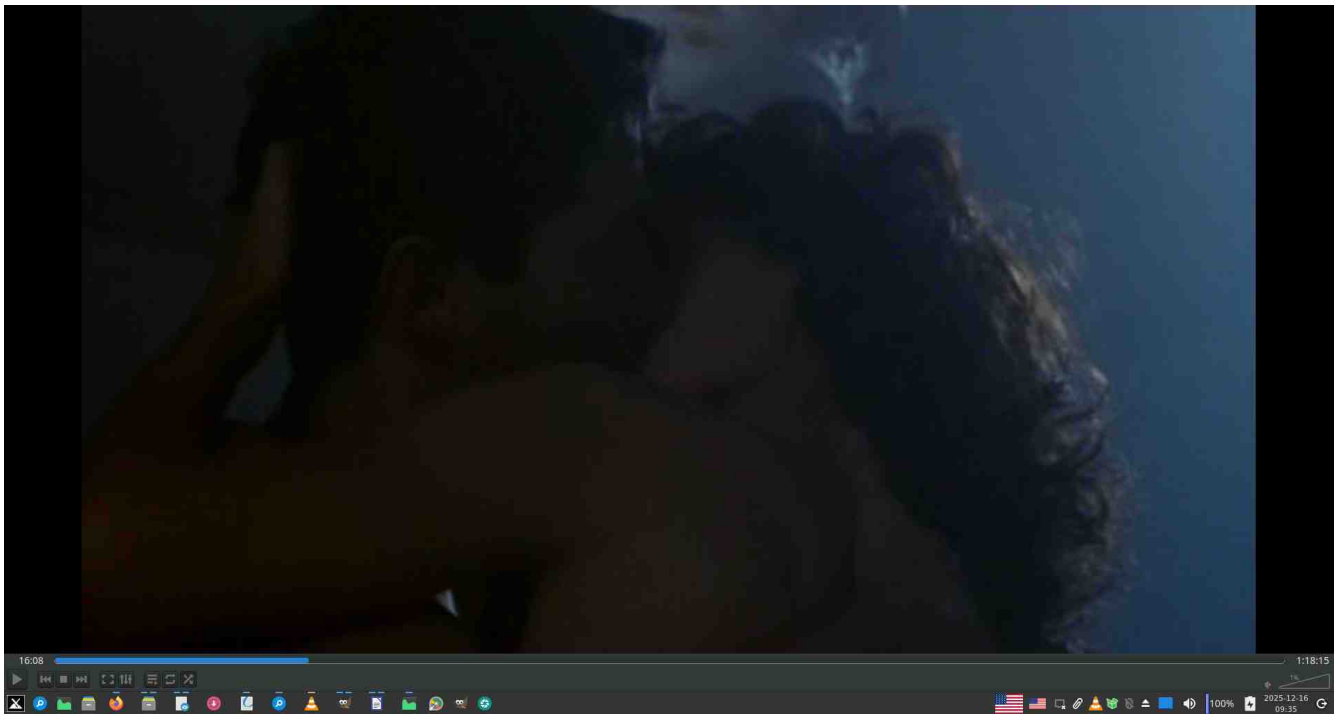
It must be significant that this time, when in service of the “archangel Gabriel”, [8, minute 36] she survives a collision with a wall similar with that involved in her suicide. After that, she was required to advise the also surviving Jennifer Beals to leave by saying: “I’d get the fuck out of here if I were you”: [8, minute 45]

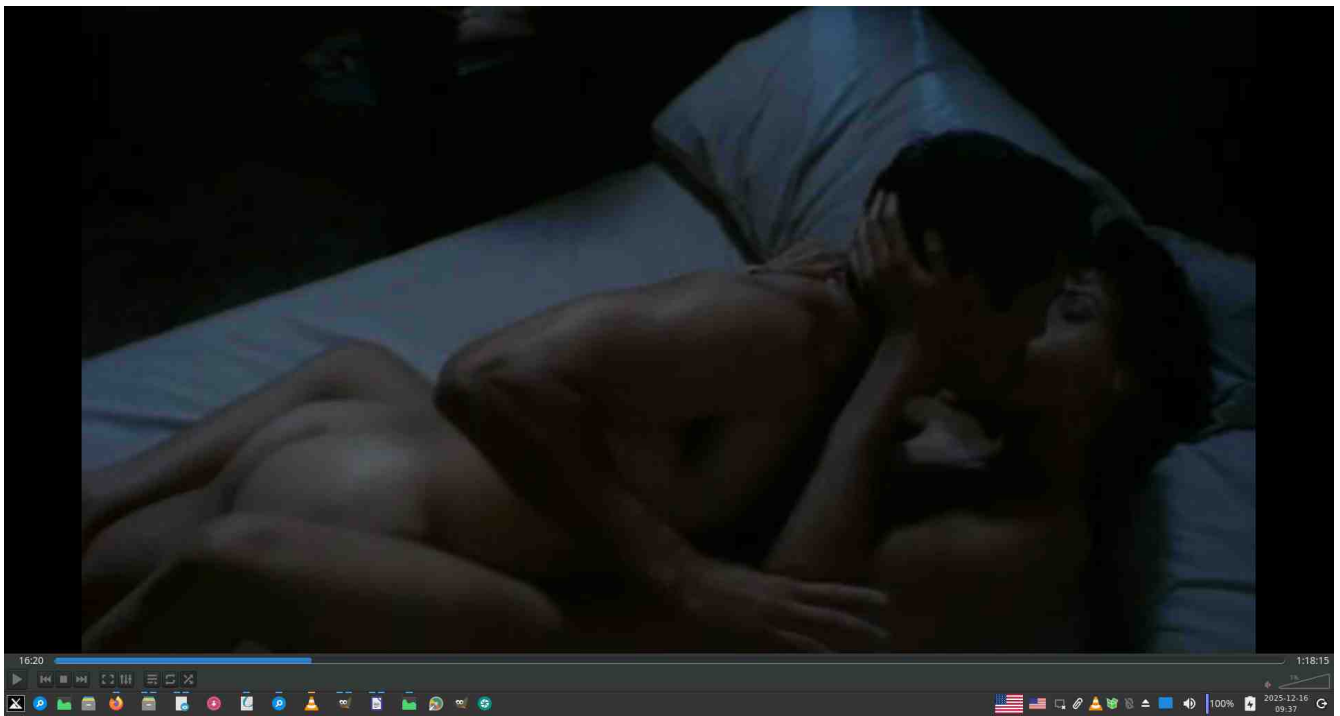


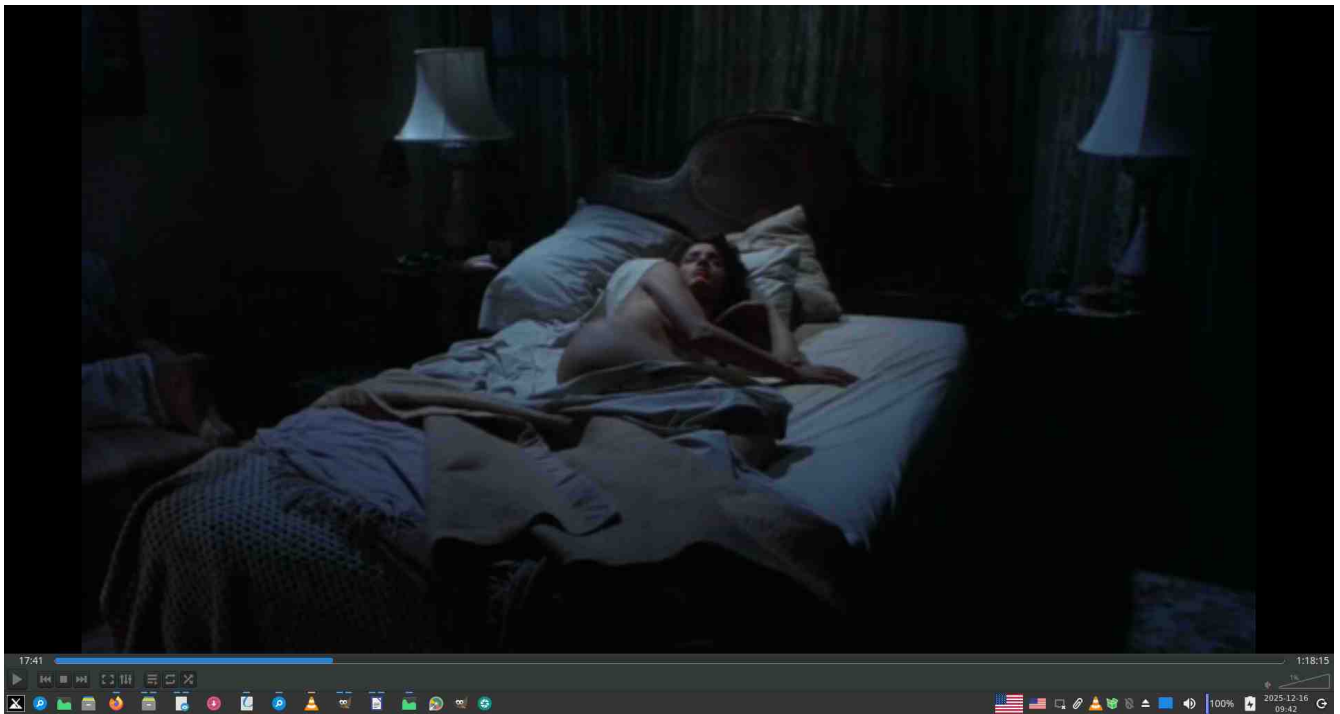
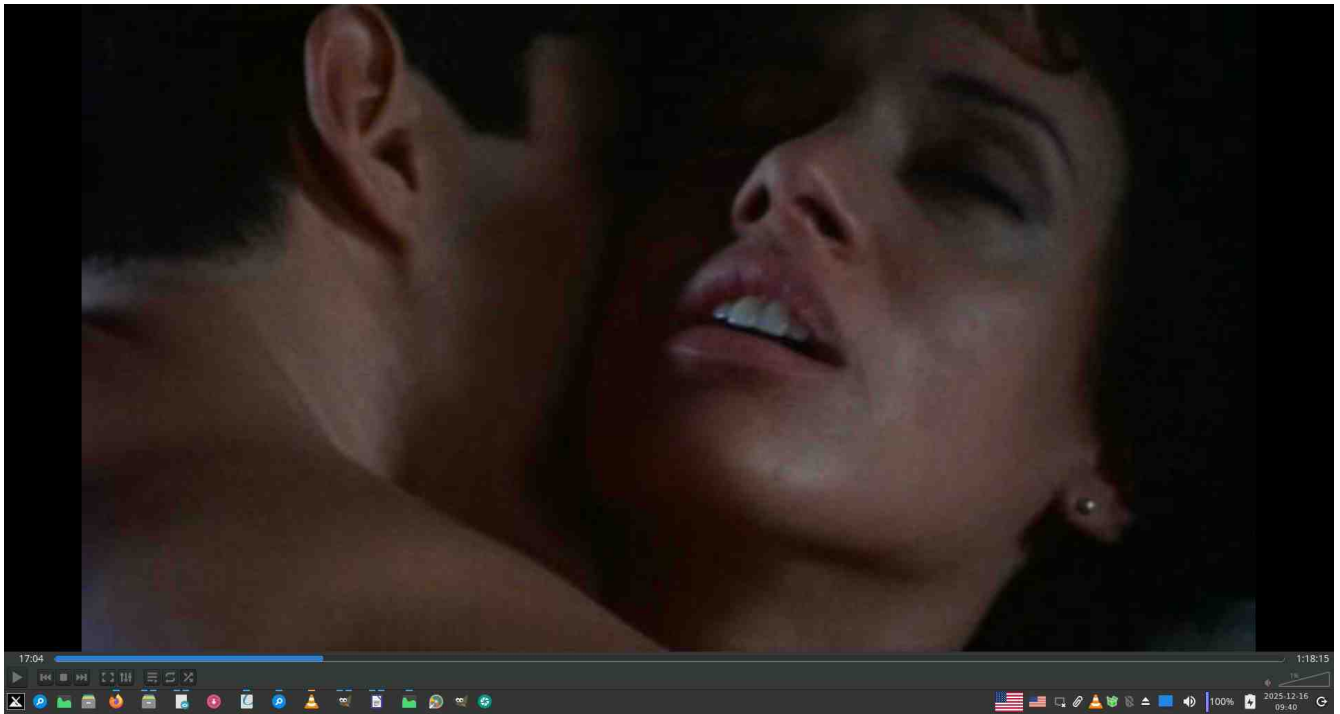
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects did not include a relationship of hers or his with Brittany Murphy, the face, naked body, and the sexual scene of Jennifer Beals with Russell Wong were promoted by the film: [8, minutes 4, 9, 10, 14, 16, 17, 17, 17, 18, 18, 35, 38, 52, 68, 69 and 72]

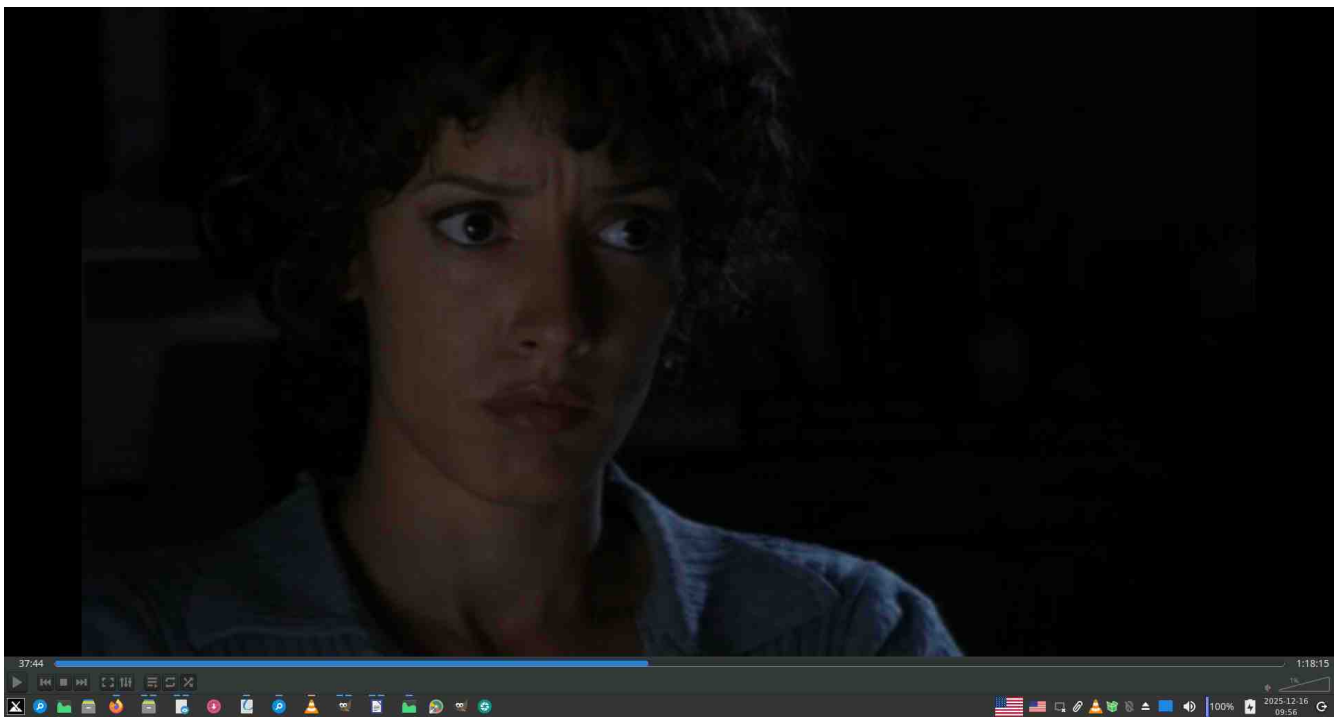
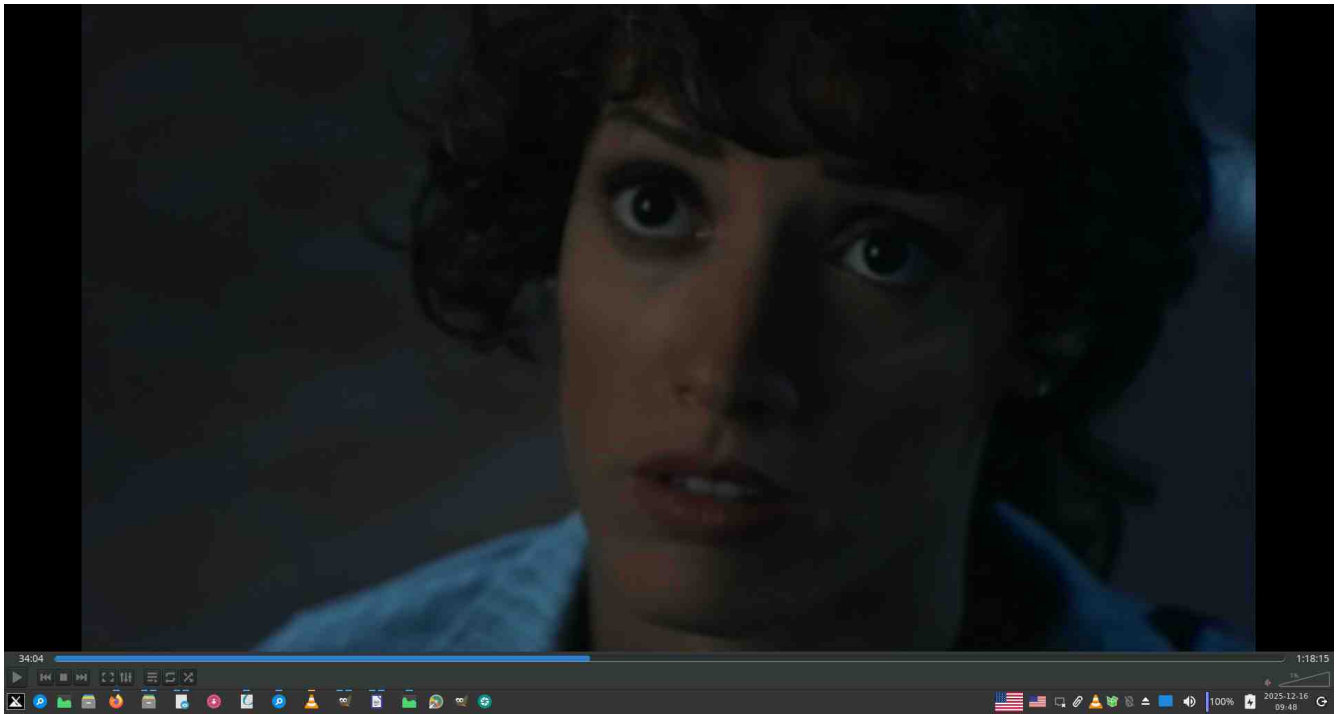


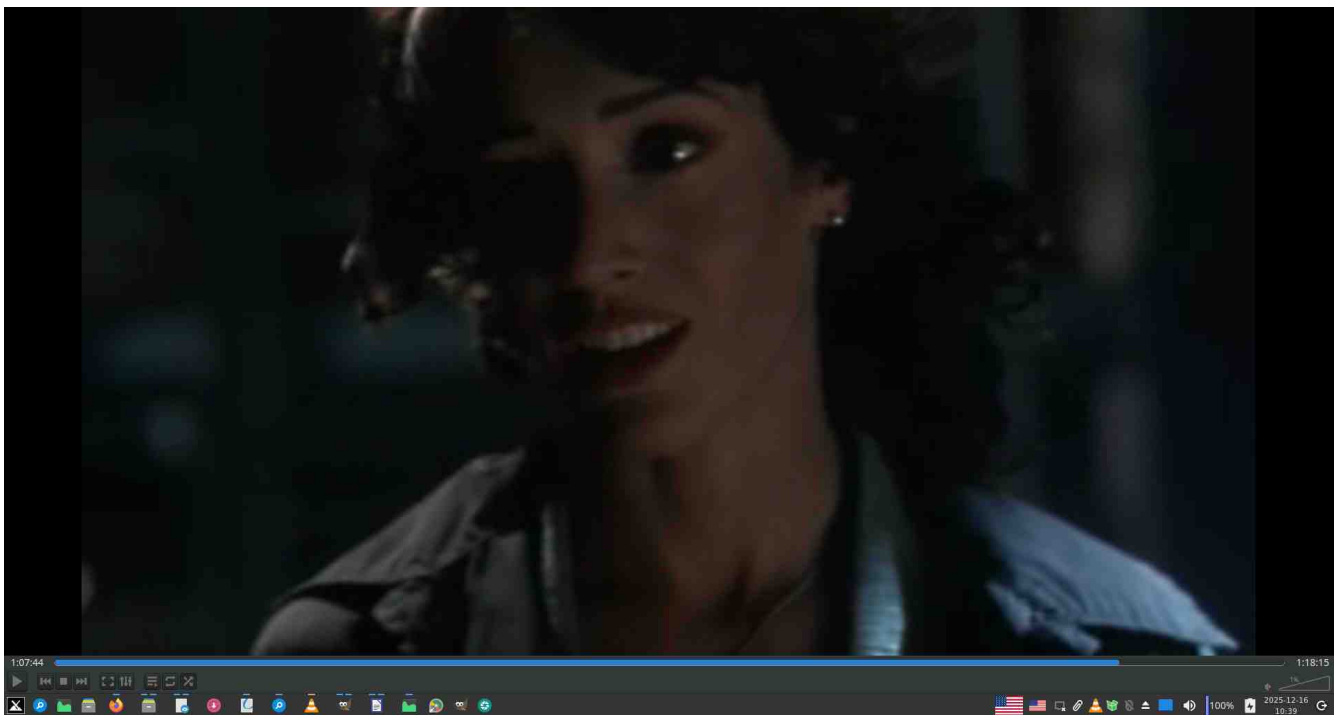
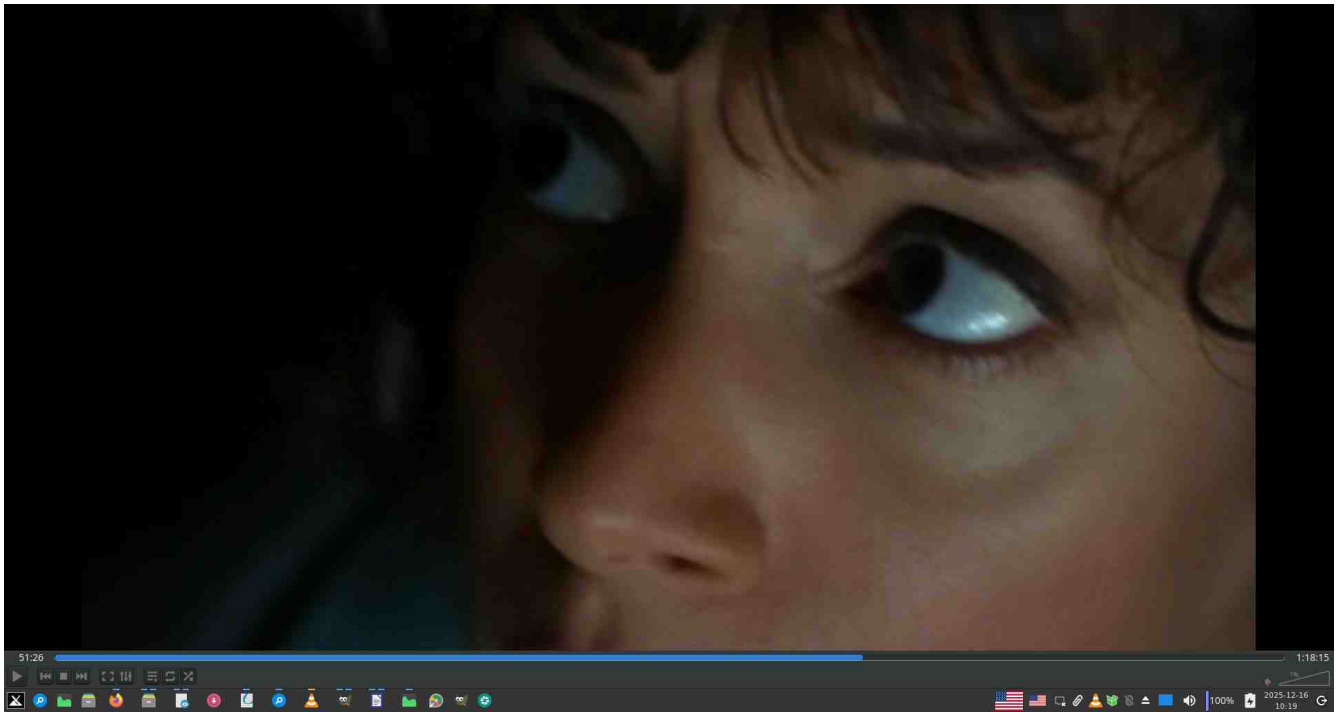


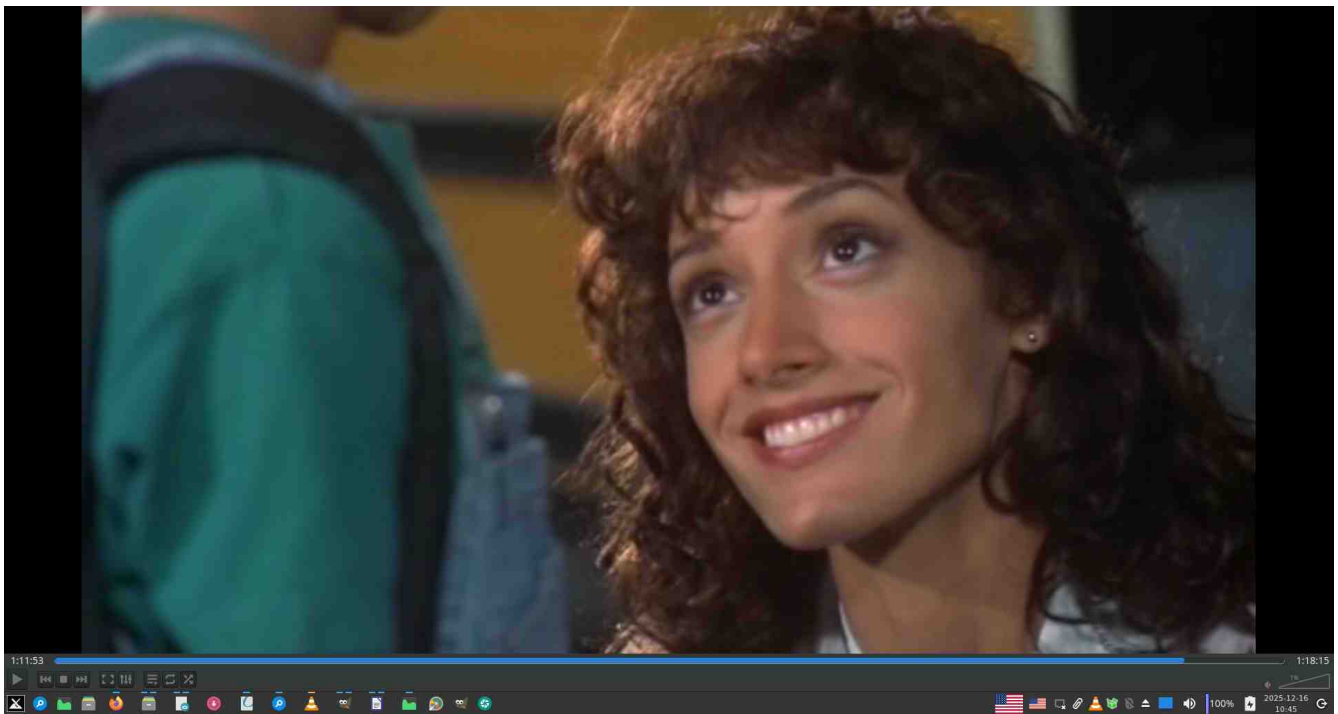
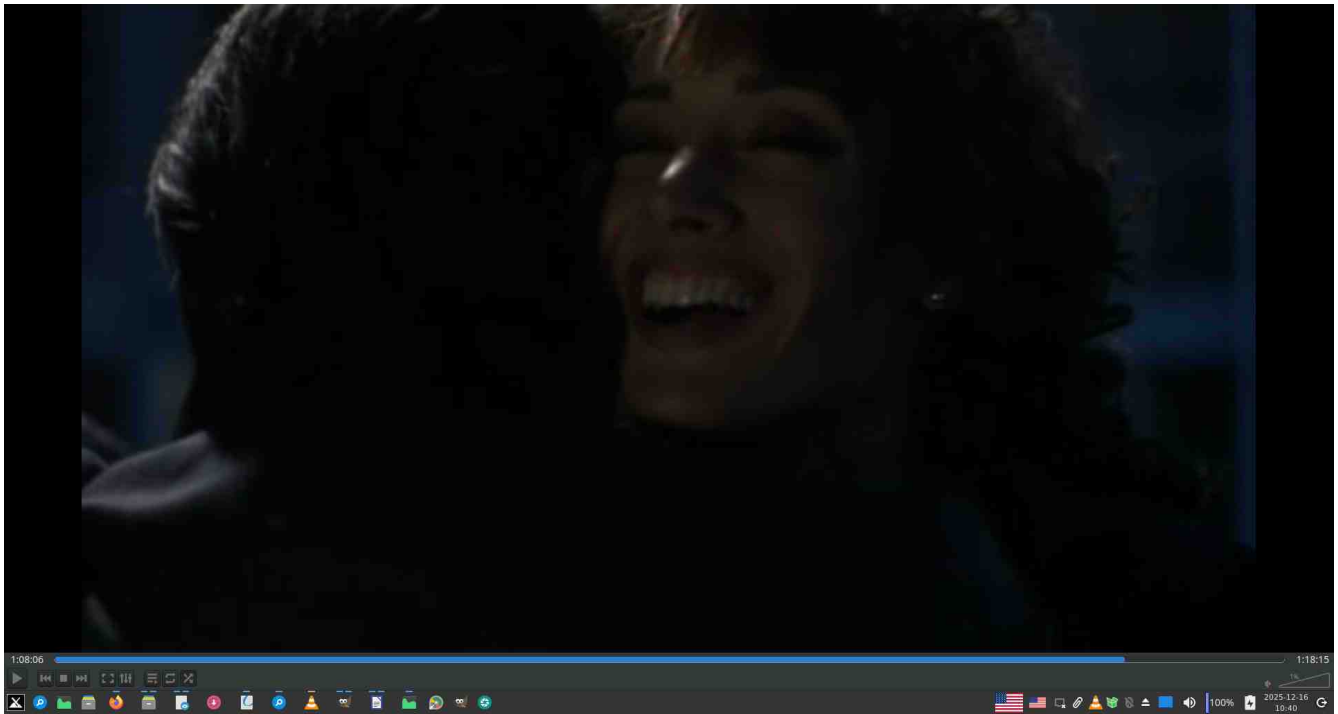












This film offers a representation with religious images of the conception of the american Illuminati of the same state of facts as the film entitled “Bongwater” of 1998 does with alien images: the appearance in certain times of the history of humankind of persons of my kind, when — in my concrete case as a result of the secret spreading within the circles of the ethnical and the national secret political orga-

nizations of the theoretical novelties comprised in my published books — the ethnical and the national secret political organizations may question and reconsider the reason of their own existence and actions, their ideologies, policies and means, they may diverge, their factions may struggle with one another, what this film represents as “a kind of civil war in the Heaven”. [8, minutes 36 and 3]

With the surname and asian facial expression of Russell Wong acting “Danyael”, this film has had the potential of creating a mental-association with the film of Brittany Murphy entitled “Drive” of 1997, in which Mark Dacascos acted “Toby Wong”, presumably needed to activate the programings of that film as well, both referring to the case of Brittany Murphy: [8, minute 14]

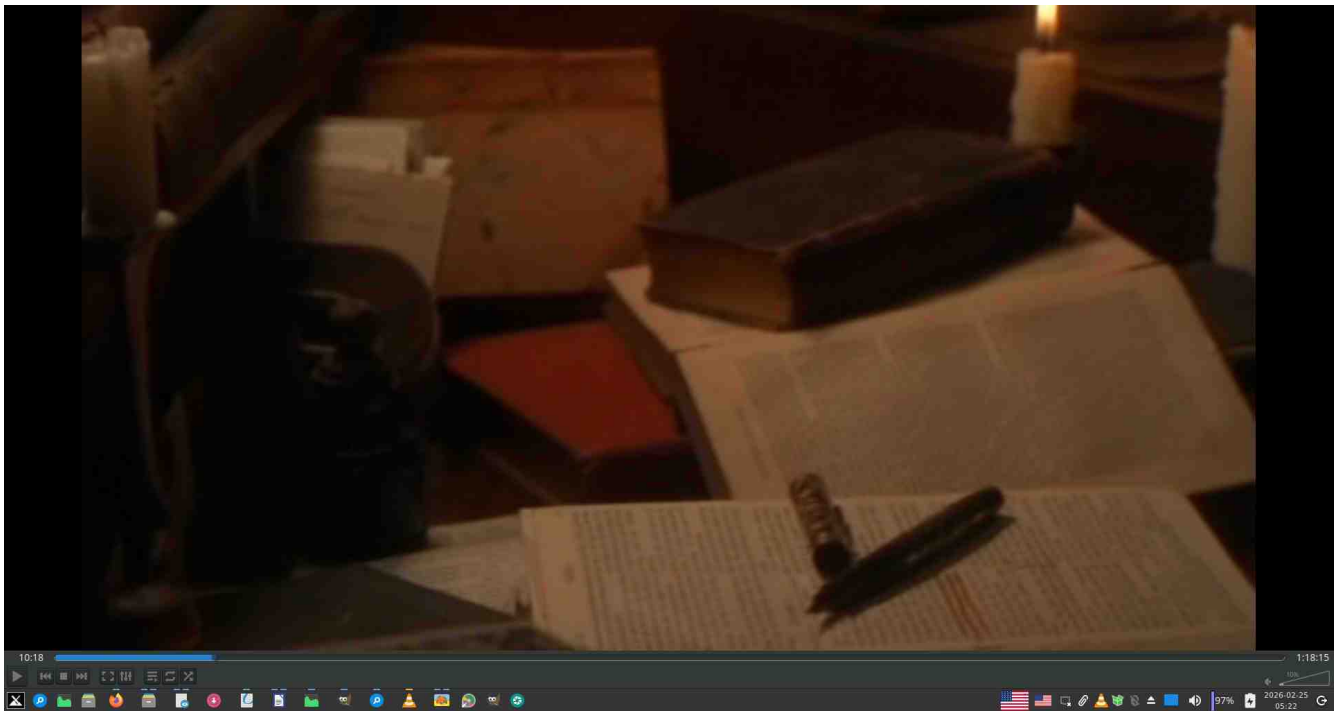


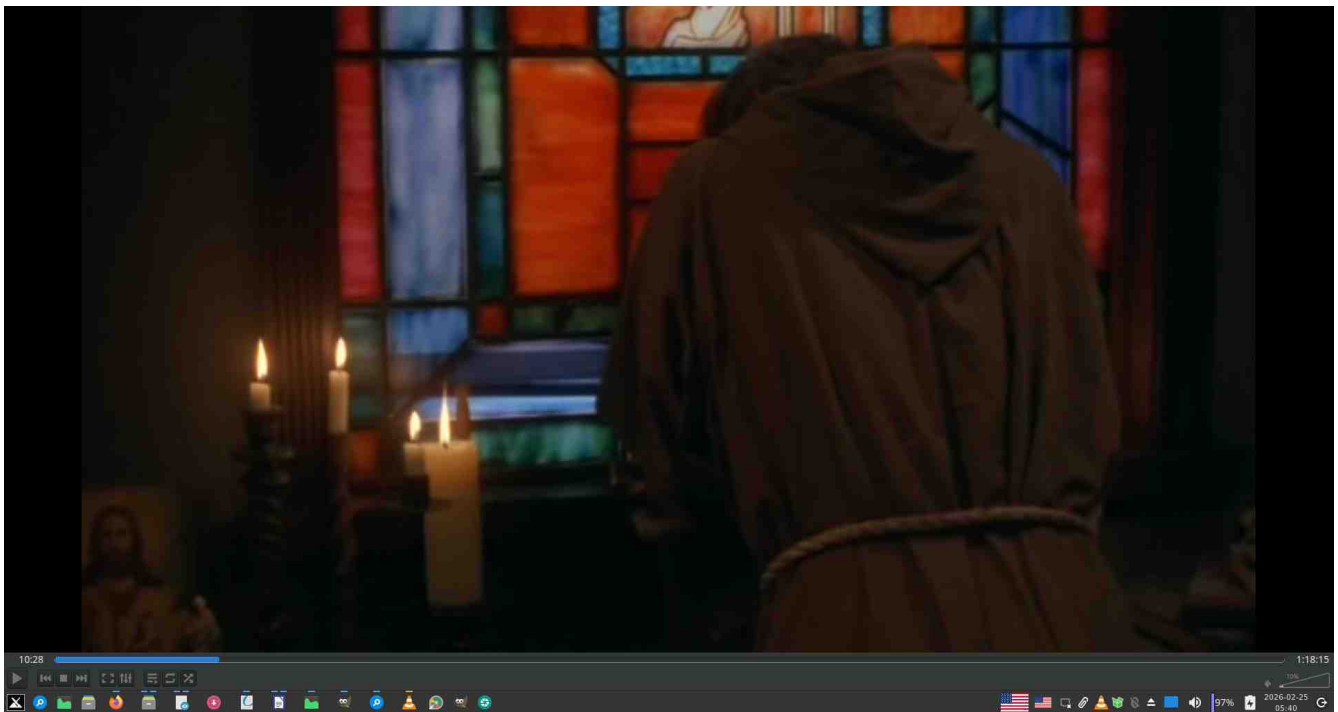
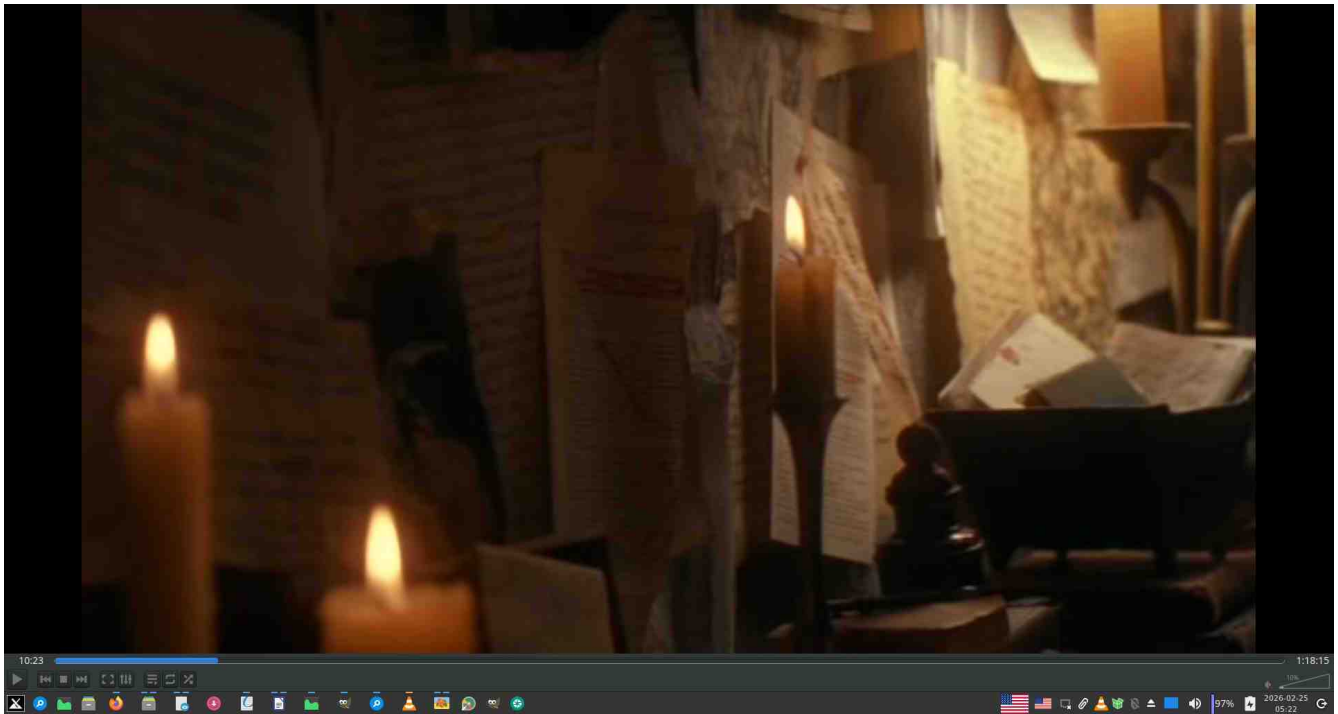
The film of Brittany Murphy entitled “The Prophecy II” of 1998 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

The ethnical and the national secret political organizations have formulated and programed my religions status of creating, writing, and publishing books in different fields with the religions status of the new-testamental biblical “unbelieving” character “Thomas”. On the basis of this, i can presume that the prophesying monk character “Thomas Daggett”, required to be acted by Bruce Abbott, in the film of Brittany Murphy entitled “The Prophecy II” of 1998, as a prophet was concocted to formulate and program my personal secret political religions status, and the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the most extremist faction of the american Illuminati of finding and killing me with one of its “angels”, [25, minute 128] formulated and programed with the character “archangel Gabriel”, [8, minute 36] required to be acted by Christopher Walken, with his first name meant to formulate and program the approximate message of the american Illuminati to my person: “If you follow Christopher Walken, then i will concoct you a christian.”

At the time of shooting this film in 1997, i had already finished the first parts of my four books about my four illegal fleeing attempts from the Socialist Republic of Romania occurred between 1986 and

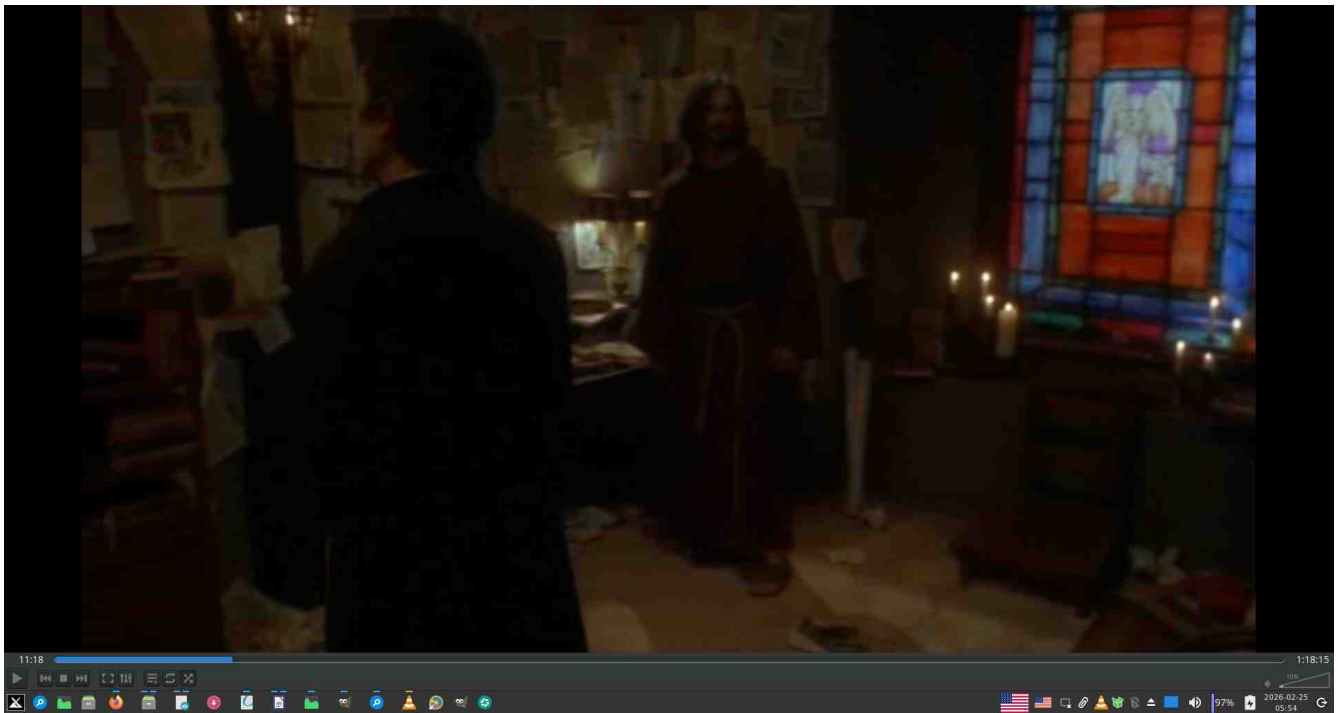
1989 describing the illegal fleeing attempts proper, and beginning from around 1995 had sent several manuscripts of the english language version of my first book — meant to represent all the four books — to publishing houses mainly in the USA, such as Penguin Books. I had inserted in each of my those books several short texts termed “visions”, which comprised elements of my knowledge created by me up to that time about the romanian, the hungarian, the soviet, and yugoslav national secret political organizations involving themselves in those happenings of my life. In this way, the only scene of “Thomas Daggett”, required to be acted by Bruce Abbott, of the film entitled “The Prophecy II” of 1998 can be construed as a metaphorical representation of my person sitting at the table in the middle room with the windows covered with big white sheets of paper to prevent the “angels” [25, minute 128] of the romanian national secret political organization and the hungarian ethnical secret political organization in Romania living in the opposite block of flats across the street to somewhat see through the curtain into my room of the flat number 10 of the second upper storey of the block of flats number 25 in the 22 December Street of the town Marosvásárhely (Târgu Mureș) in Romania, and reconstructing the happenings of my four illegal fleeing attempts in writing, and setting down my “visions” [8, minute 12] with a ball-pen on sheets of paper of A4 format amounting to a “scroll” [8, minute 12] of several kilograms, as a “monkey” — as a reference to my personal secret political quality of “monk” with the mental-association string: [monkey → monk] — who “never did get that one right”, [8, minute 11] in the narrow mind of the american Illuminati, in which “prophesying” is a monopoly of the “prophets” as religions stars created by the respective ethnical or national secret political organizations for means of their ethnical or respectively national secret political propaganda: [8, minutes 11, 11 and 11]



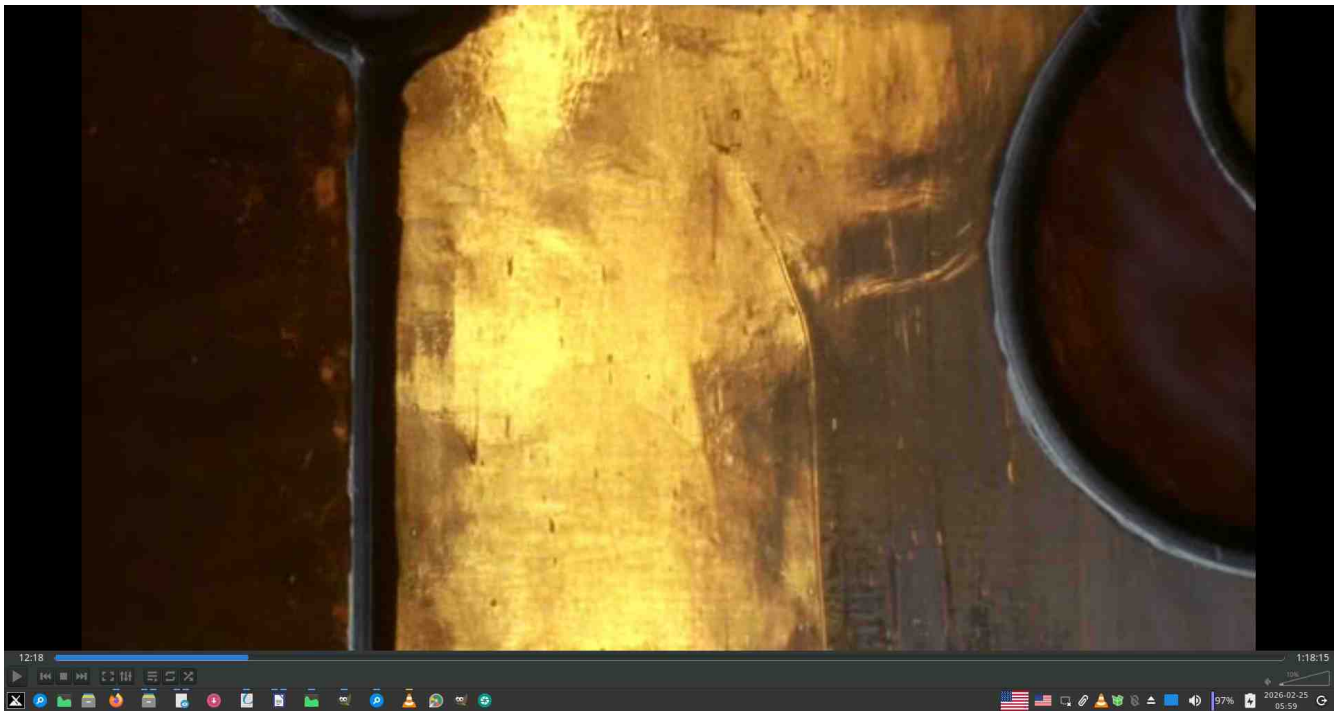


Certainly, the above clip was not made to record an aspect of my personal history, but to implement the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the most extremist faction of the american Illuminati, represented by Christopher Walken as the “archangel Gabriel” [8, minute 36] intruding into the room of Bruce Abbott as “Thomas Daggett”, inquiring about

his “visions”, about “what he is doing”, [8, minute 12] about Jennifer Beals — whose first name presumably meant for a mental-association creating reference to Jennifer Rush, and the numerous actresses and characters named “Jennifer” of the case of Brittany Murphy — as “Valerie Rosales”, the expected mother of the “savior of humanity”, [8, minute 60] [8, minute 12]



and finally setting the room on fire, [8, minute 13]



“high above the streets”, [22, minute 1] [8, minute 13]



and so having him “step from prophet to mortar”, [8, minute 13] which has not meant anything in my real life up to the present.

I can presume that the well propagandized hacker Julian Assange has been another parallel person of mine, created for the assertion of the false and falsifying basic personal secret political concoction that the information and knowledge about the ethnical and the national secret political organizations contained in my books originate from hacking the websites of the respective state intelligence organs, and not from the personal experiences or self-research or research of my person, and created for the case if i contact a wealthy woman for financing the publication of my books. This presumption can be corroborated by the mental-association strings: [Assange → ass + ange → ass + Angelina Jolie / ass + Marie-Ange Chevrier,] where the “fame and fortune” [80, minute 11] of the two concrete women, identified by me up to the present and mentioned, were allowed to be created by the american Illuminati, and respectively by the french and the australian national secret political organizations, as well as [Ecuador (the country of which Julian Assange asked for political asylum) → e (hungarian) + cu (romanian) + ador → e (hungarian) + cu (romanian) + Adorján = this + with + Adorján,] namely decoded approximately: “In the case if István ADORJÁN is treated similarly to Julian Assange in relation to the publication of his books, he may enter into relation with another country by asking for political asylum”. In this way, the name “Julian Assange” may in certain contexts construed as one of the coded names of mine as a person potentially publishing information and knowledge about the ethnical and the national secret political organizations with the financial assistance of a wealthy woman.

I can presume that the character name “Izzy” of Brittany Murphy was inspired from the first name of Izabella LAKATOS, [Read approximately: 'izɔbellɔ 'lɔkɔtoʃ.] through the mental-association string: [Izabella → Iz → Izzy,] a hungarian woman in Romania chosen to my taste by the hungarian ethnical secret political organization in Romania, and whom i got to know probably in 1995, with meeting her twice asexually, when she was pursuing her medical studies at the Medical University in Marosvásár-

hely (Târgu Mureș), Romania. This means that Brittany Murphy also was chosen to my taste by the american Illuminati.

I can further presume that the character name “Julian” of this film was inspired by the first name of Julian Assange and used as a coded name of mine, Brittany Murphy was a wealthy actress whom i could contact for financing the publication of my books, and the scene of suicide by car collision of Danny Strong as “Julian” and Brittany Murphy as “Izzy” can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy and my person: “If a genuine love developed between you, the only way you can have each other will be in heaven, namely if you commit suicide”, which message refers to that at that time she already must have received certain information about my person: [8, minute 28]



The above presumption can be corroborated with the name of Julian Assange bearing a reference to my person with the mental-association string: [Julian Assange → jan + san → ADORJÁN István.]

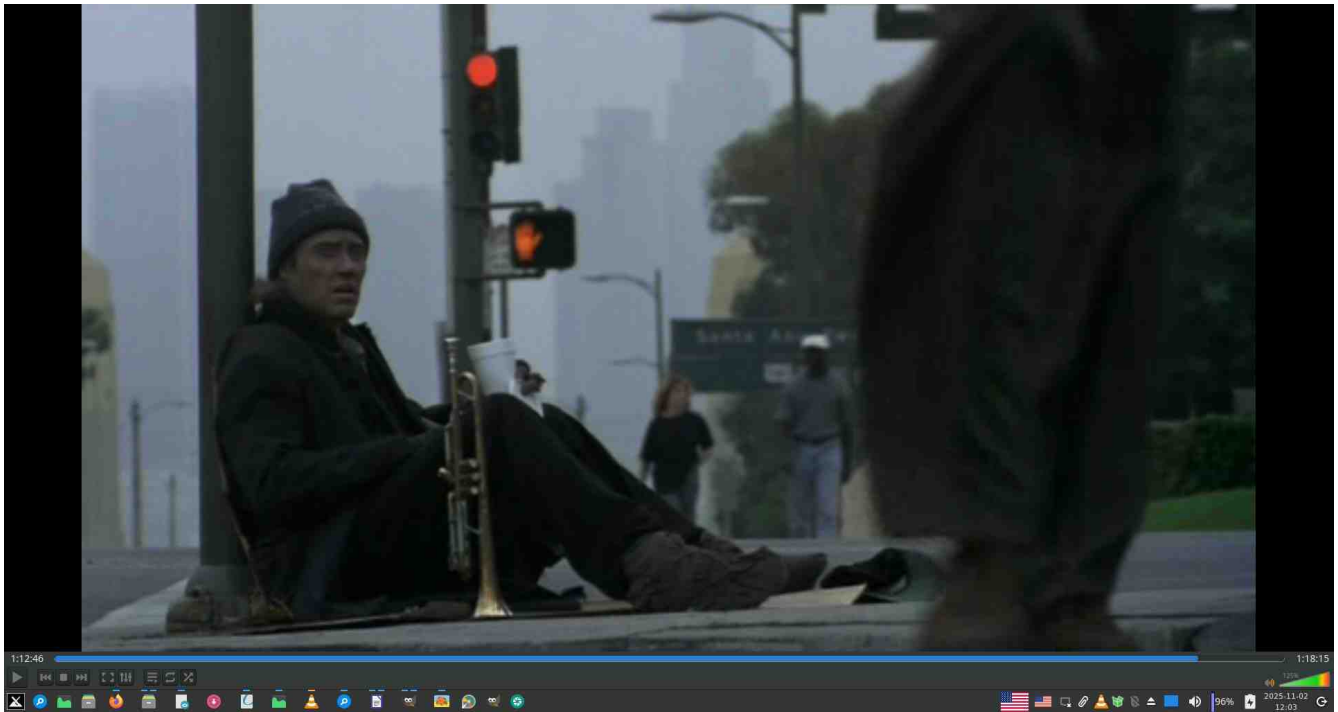
That Christopher Walken as “Gabriel” resurrects Brittany Murphy as “Izzy” from her suicidal death, in order to technically assist him in his earthly murderous mission, but otherwise she “has no idea what is in for” [8, minute 71] — just as the bulk of the Illuminati members do not know the purpose of their required actions — can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you join the Illuminati, then you may live on.”

I can presume that the character “archangel Gabriel” [8, minute 36] was concocted and the actor Christopher Walken was selected to act it so that they function as paragons to my person, expressing, formulating and programing the interest of the american Illuminati that i should act as an “angel”, [8, minute 37] rather than a philosopher, or a scientist, an interest otherwise also programed with the names of Angelina Jolie and Julian Assange.

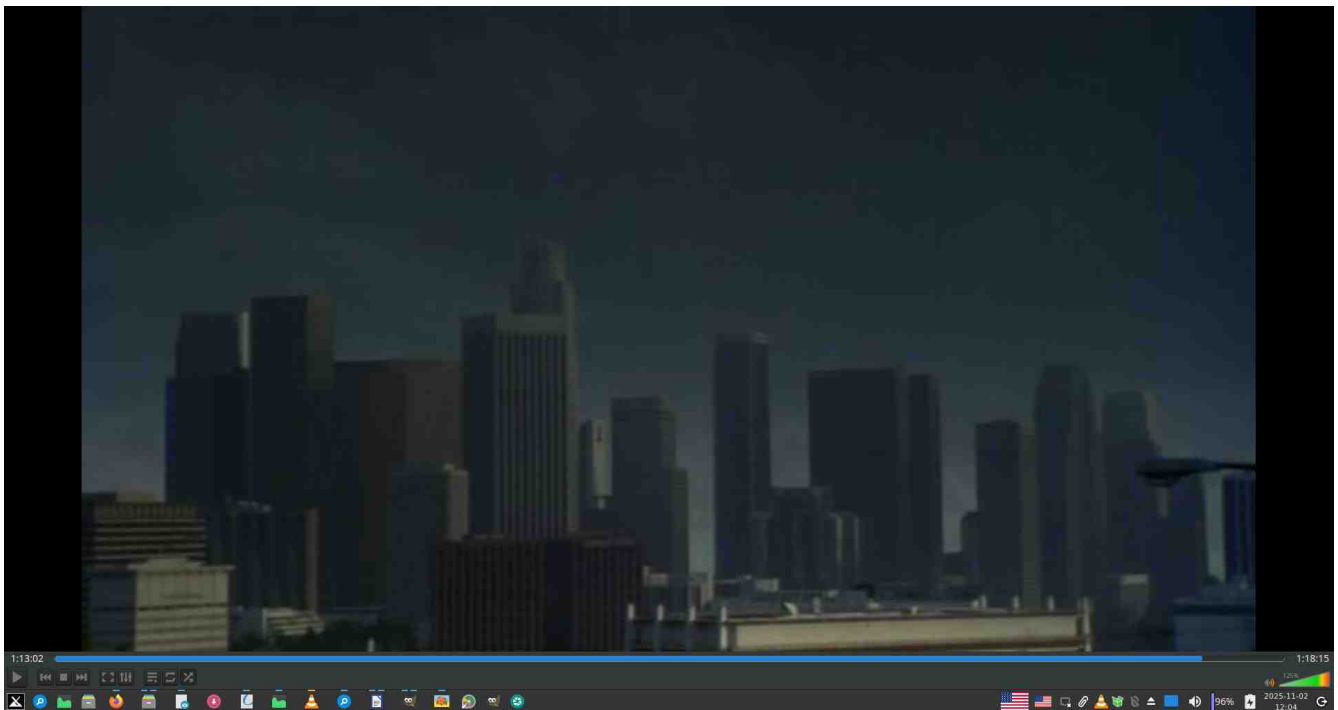
The film ends with a scene in which five years later Christopher Walken as “Gabriel” has appeared in the area of a city, where the son of Jennifer Beals as “Valerie Rosales” gets on the school bus, certainly with the mission of killing him. He was sent in the form of a beggar with a trumpet, what indicates his

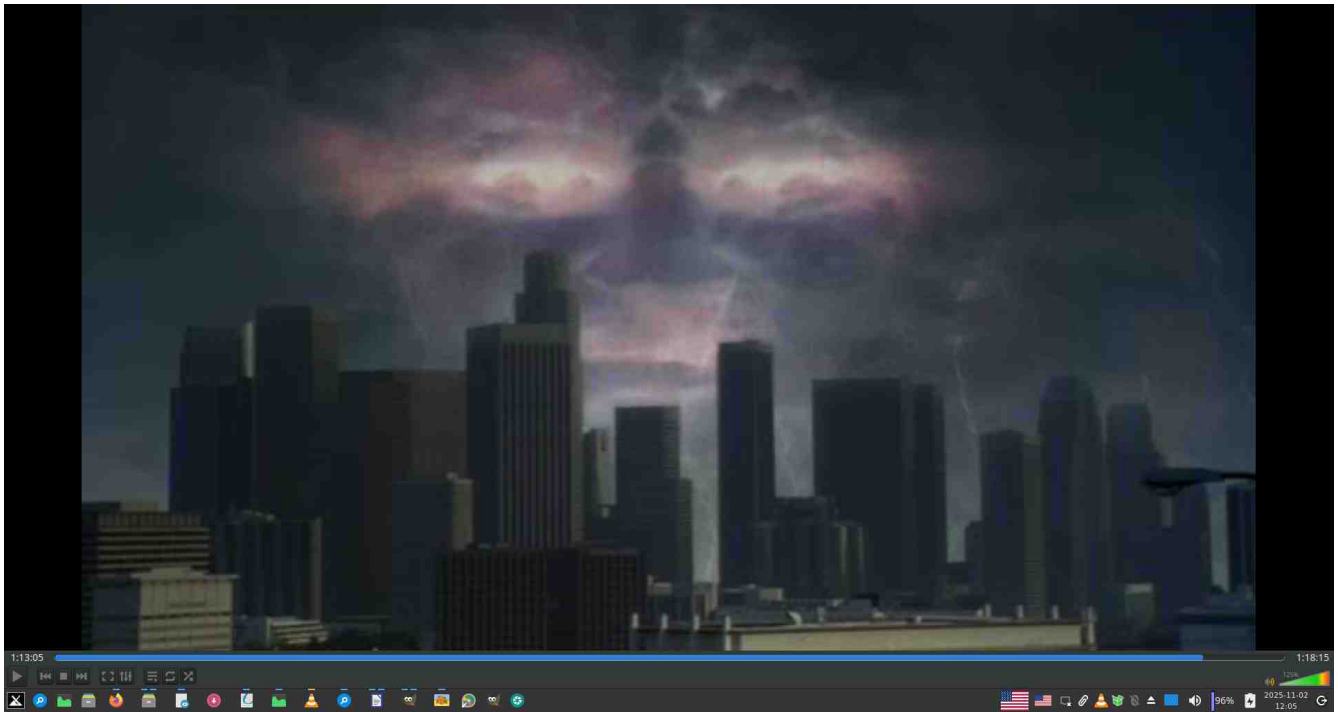
“angelic” [8, minute 35] nature — and has expressed, formulated, and programed the same concoction of the american Illuminati as the surname of its political star Donald Trump — while his first name “Christopher” indicates his christian religion. I can presume that with this scene the american Illuminati formulated and programed the approximate message to my person: “If you arrive in the USA at a relatively advanced age and in a state of poverty, i will gloss over your atheism by treating and presenting you as a christian “angel” [8, minute 37] and a satanist, you will trumpet, and not publish books,” my required satanism being expressed and programed with the “devilish” facial expression of Christopher Walken: [8, minutes 73 and 73]



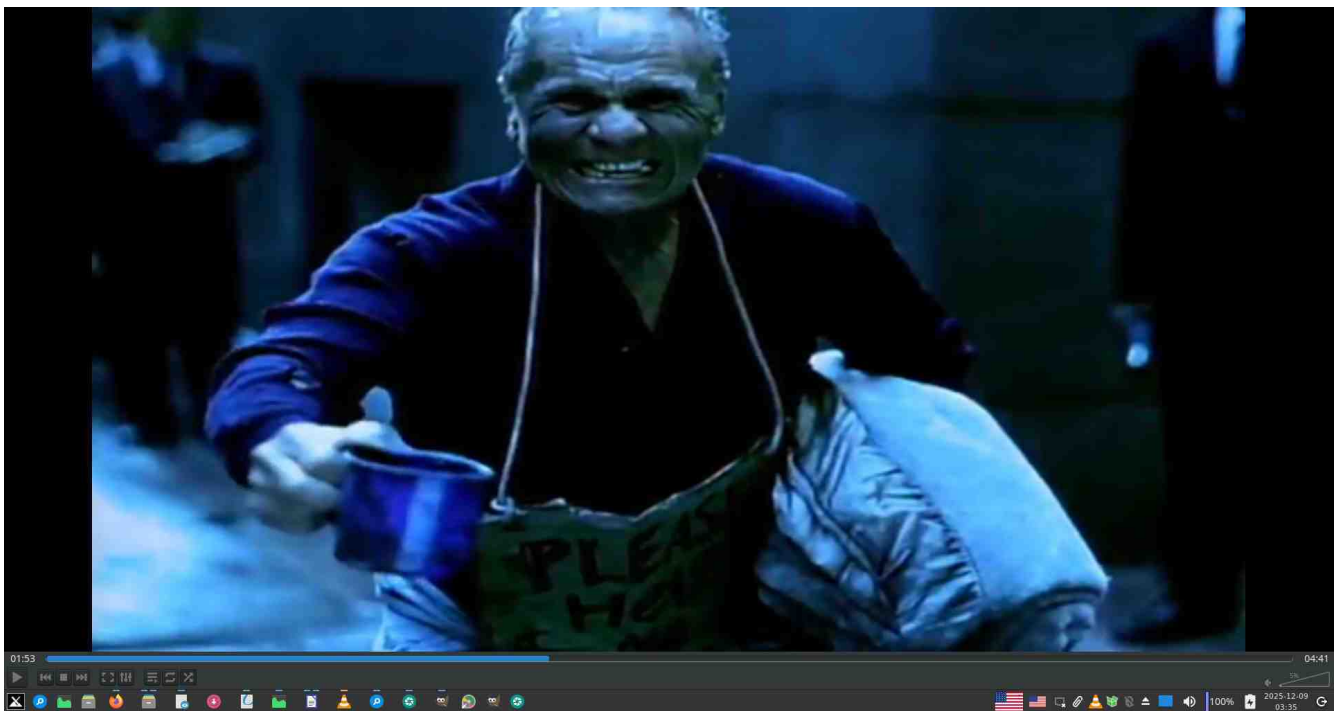


The last frames program a deemed reason of my arrival in the USA as being its relatively advanced civilization represented by skyscrapers of the city, while there appears a celestial image of a human face presumably intended to provide a representation of the american Illuminati: [8, minutes 74 and 74]





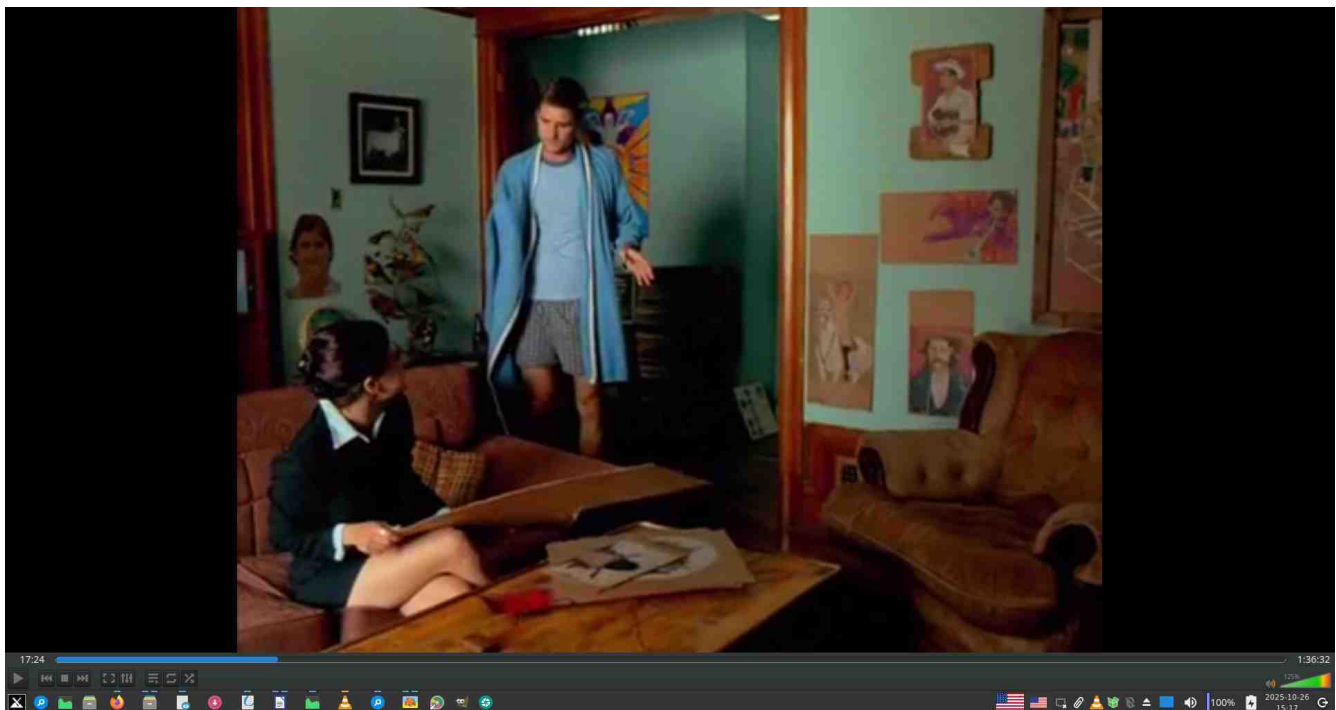
Otherwise, the same above concoction of the american Illuminati can be presumed to have been also expressed, formulated and programed with the music video of The Rolling Stones entitled “Anybody Seen My Baby” of 1997 featuring Angelina Jolie, in which my concocted potential older being was represented with an old man having a “devilish” facial expression begging in a street of New York: [99]

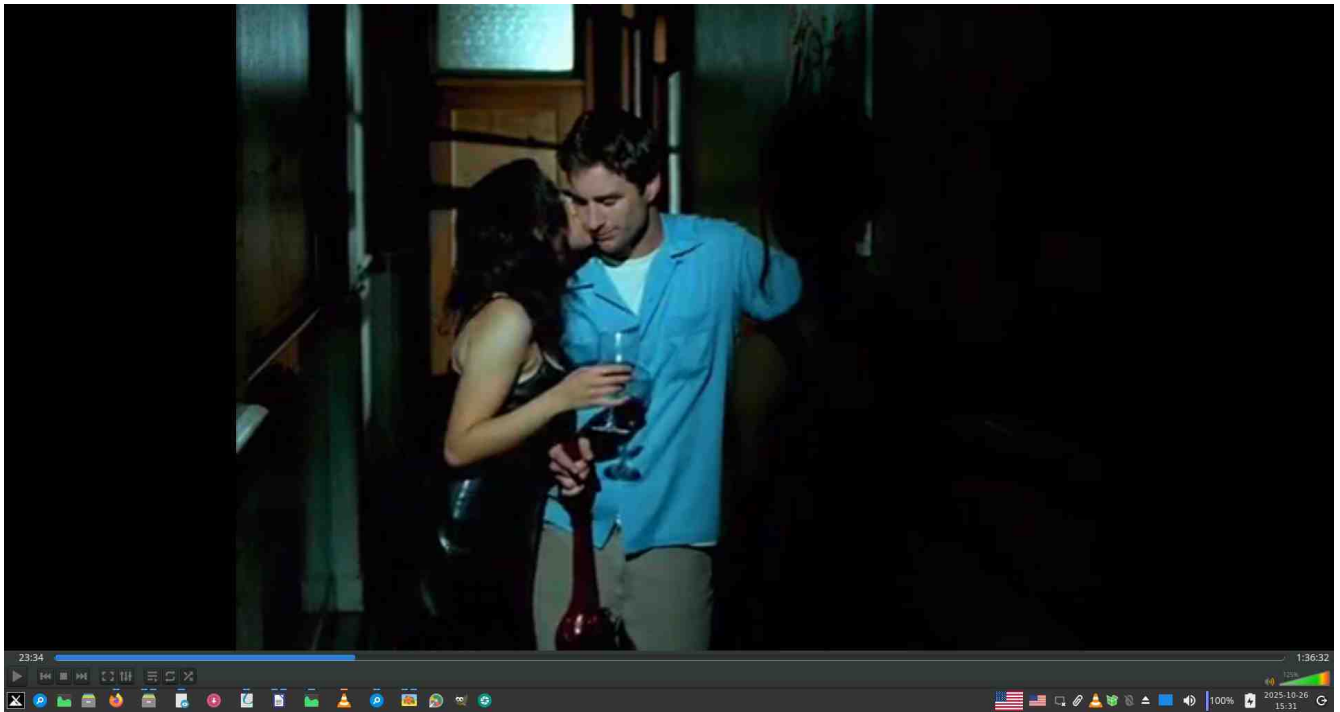


2.7. The film entitled “Bongwater” of 1998

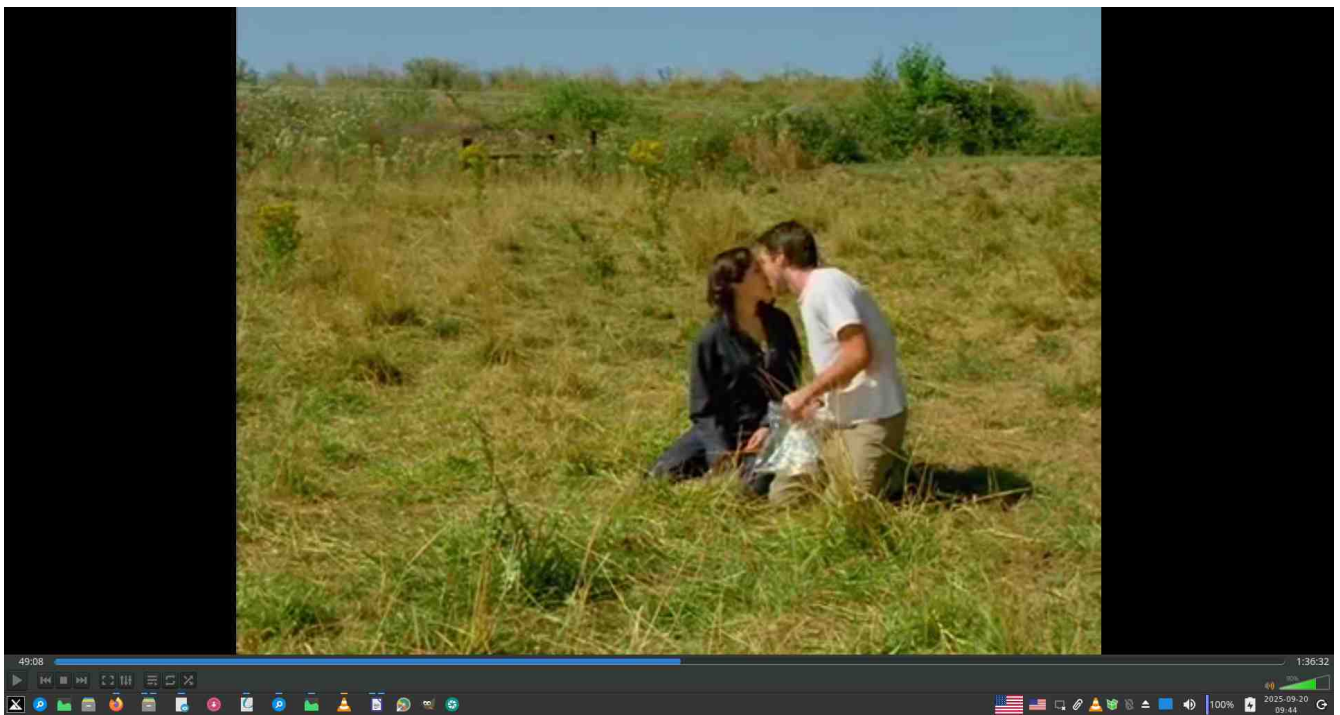
With this film — shot presumably in summer 1997 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actor Luke Wilson awarded around 1 time till the shooting of this film, [103] with the more employed actor Jack Black, as well as with the more film-employed actress Alicia Witt awarded around 2 times till the shooting of this film. [163] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

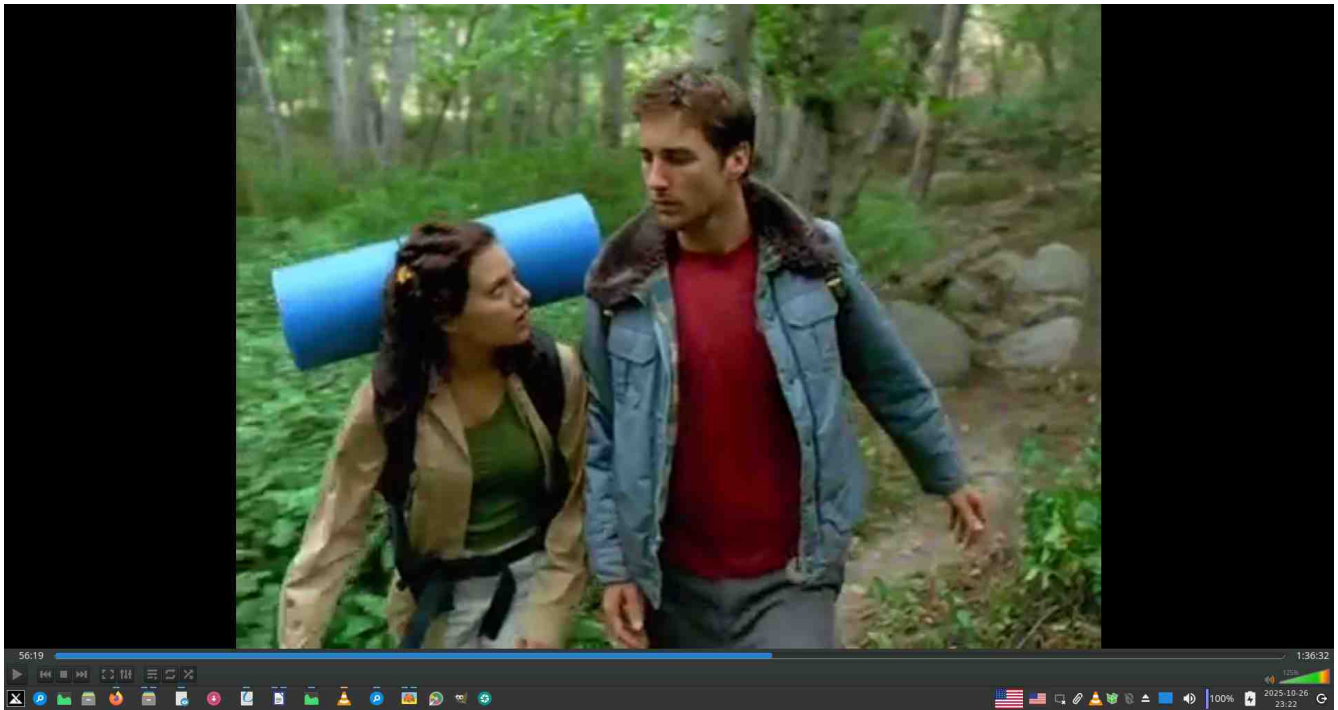
With this film, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Luke Wilson, who was unmarried at the time of shooting this film. [86] He as “David” [40] was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary Weiss” [40] as an amateur painter whose paintings she likes and supports, and collaterally with whom she develops a love affair, with conversing and kissing. First, they met in his house, apparently in relation to his art, but in the real life with a sexual orientation, indicated by that he was required to appear in front of her in drawers and she dressed in a short skirt: [5, minutes 18 and 24]





Then, their relationship evolves to outside dates, culminating in a wood: [5, minutes 50 and 57]



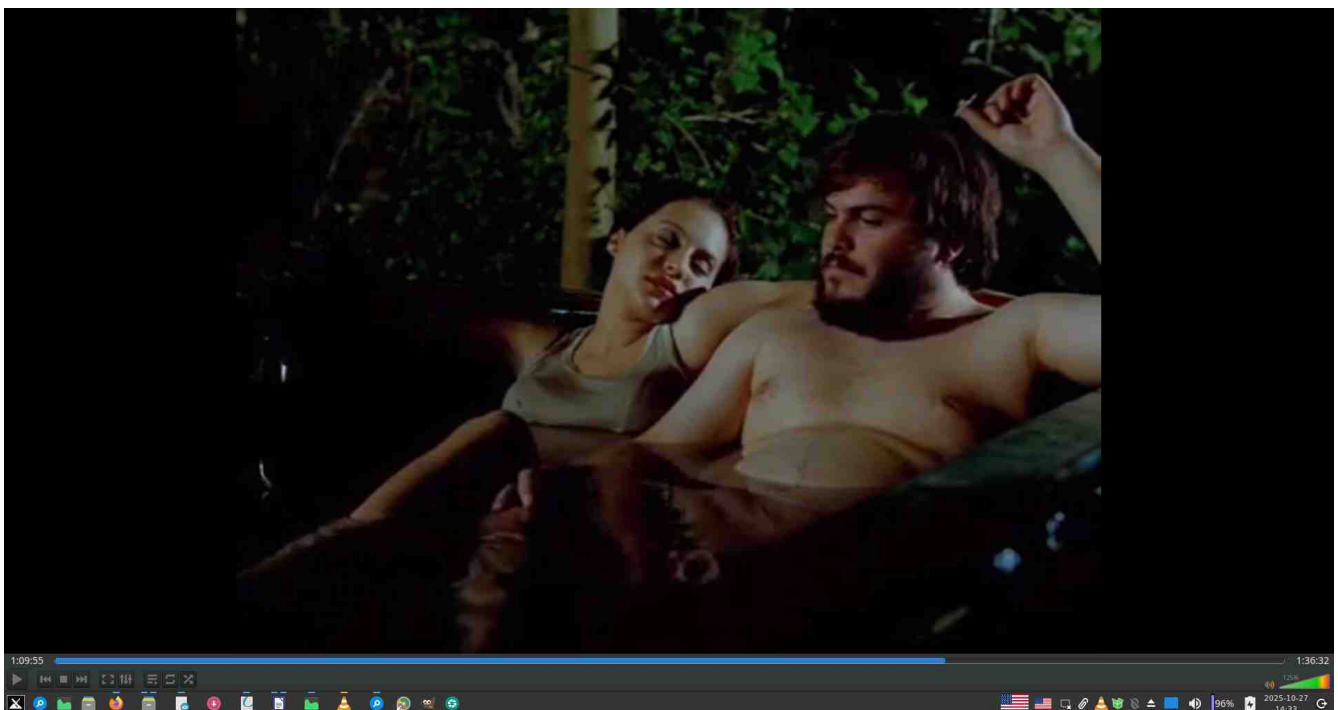
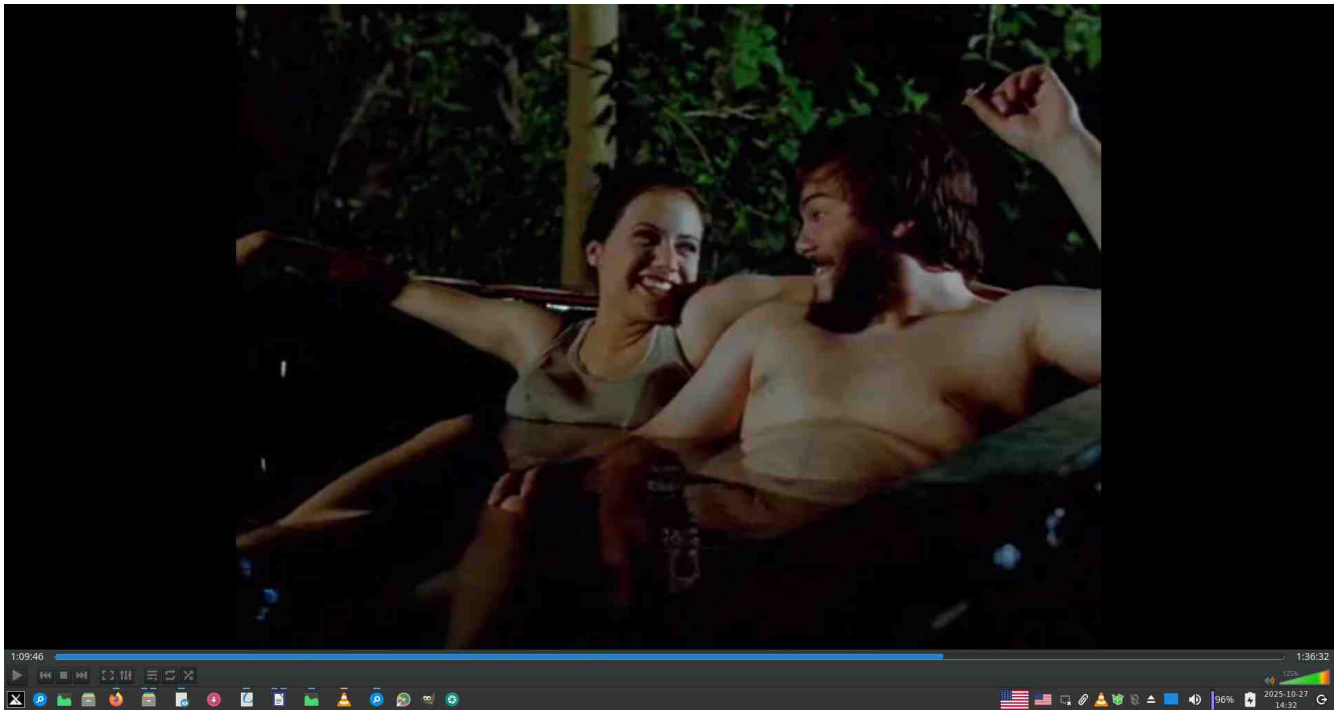


The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and musician Jack Black, [85] selected to resemble Simon Monjack at least in facial expression, who was unmarried at the time of shooting this film. [85] He as “Devlin”, [40] living in the wood, was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary Weiss” [40] as a musician whose music she likes, and collaterally with whom she develops a love affair, with conversing and touching. Presumably in order to make him more attractive to her and motivate her to approach him sexually in real life, he was required to sing a song about “Jesus” before her: [5, minutes 58, 58, 58 and 61]

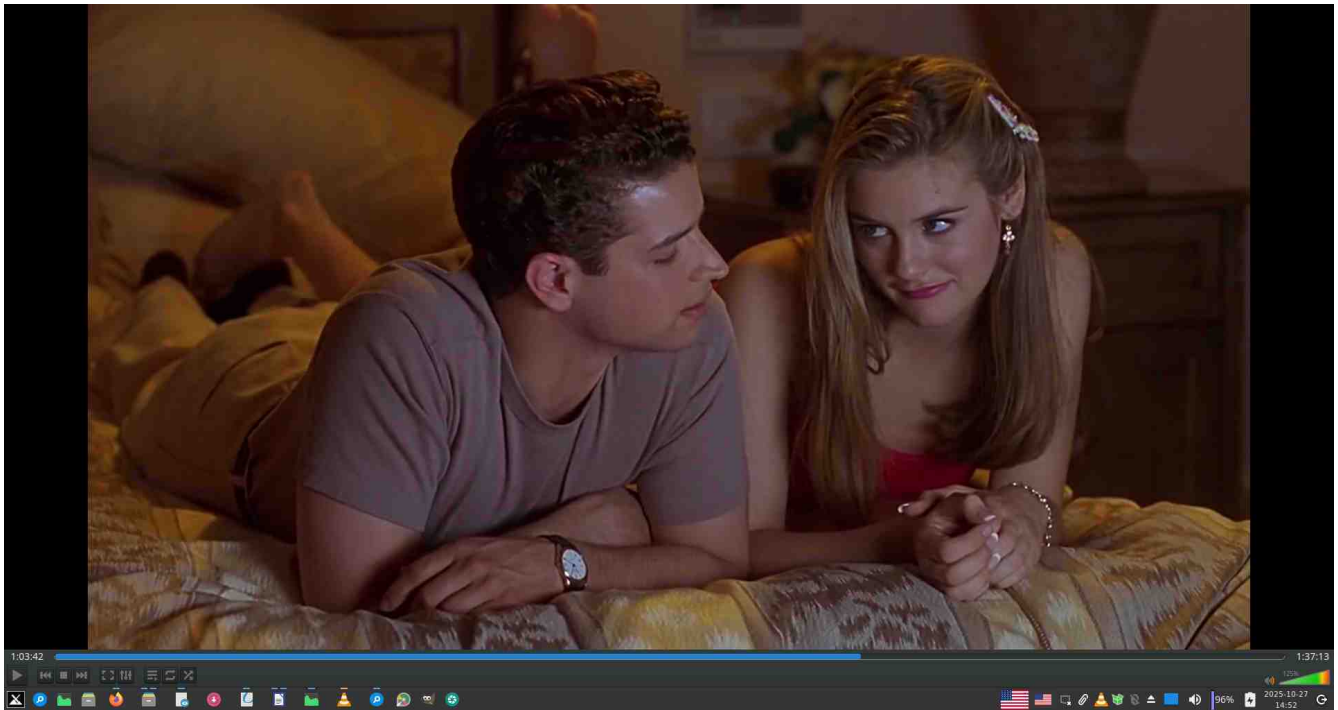




Then, in the evening, they evolve to being together in a pond, where she was required to initiate a leg-to-leg touch: [5, minutes 70 and 70]

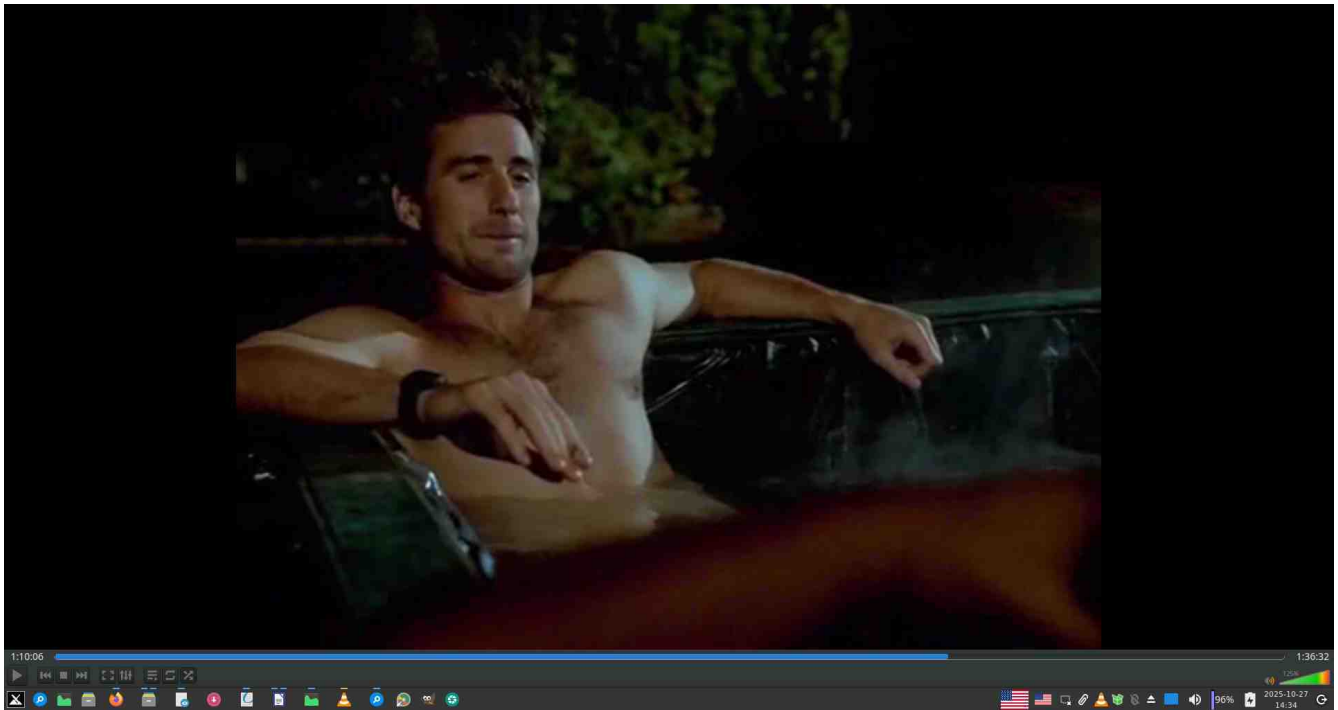


— just as Alicia Silverstone as “Cher” did with Justin Walker as “Christian” in the film entitled “Clueless” of 1995: [3, minute 64]



— when there arrives Luke Wilson as “David”, sits into the pond, but Jack Black as “Devlin” finds a pretext for them to leave the pond, and go somewhere else, where they can continue being together in two: [5, minutes 70, 71 and 72]



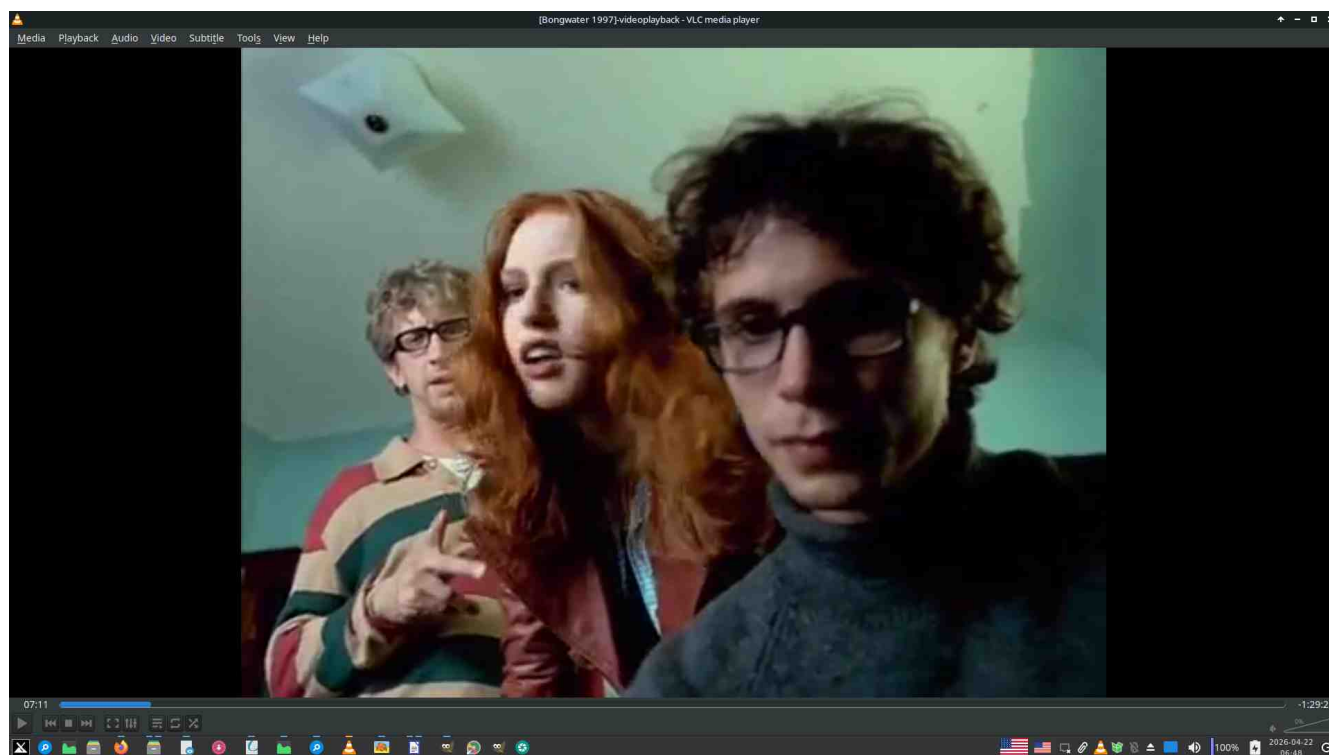


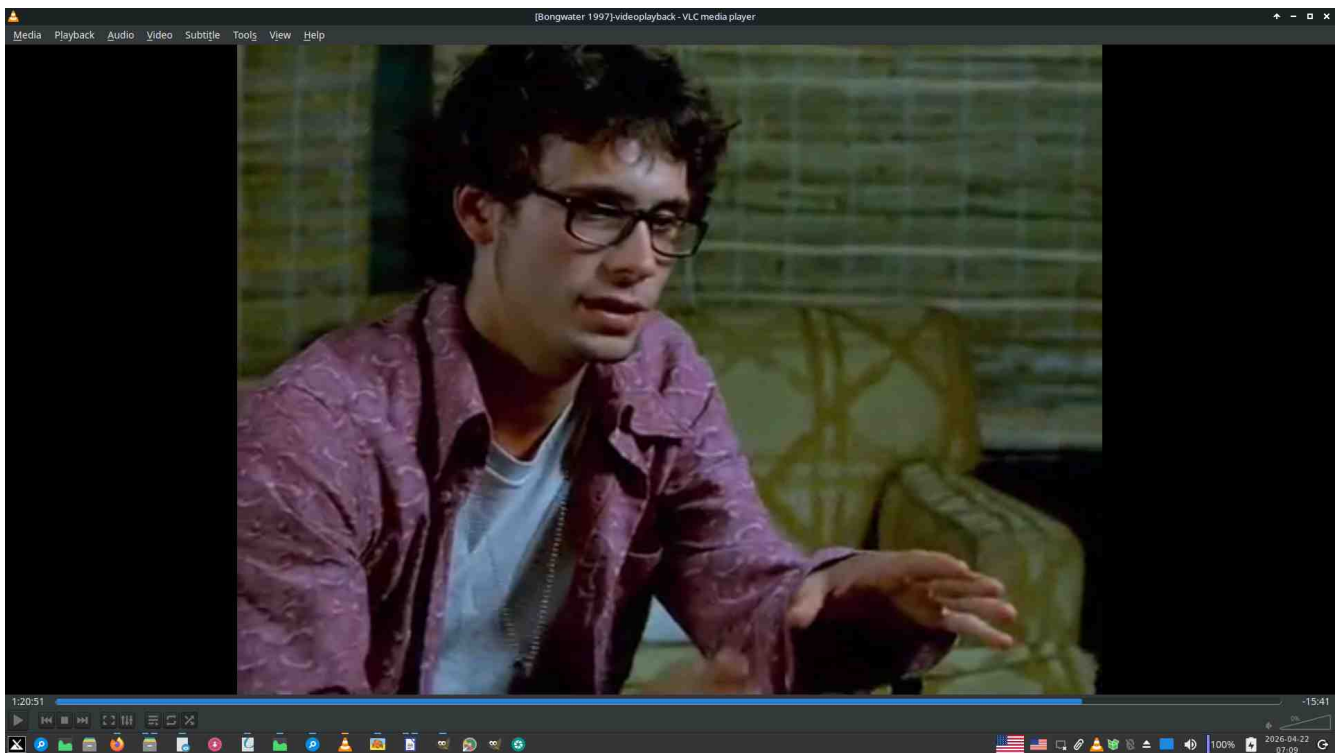
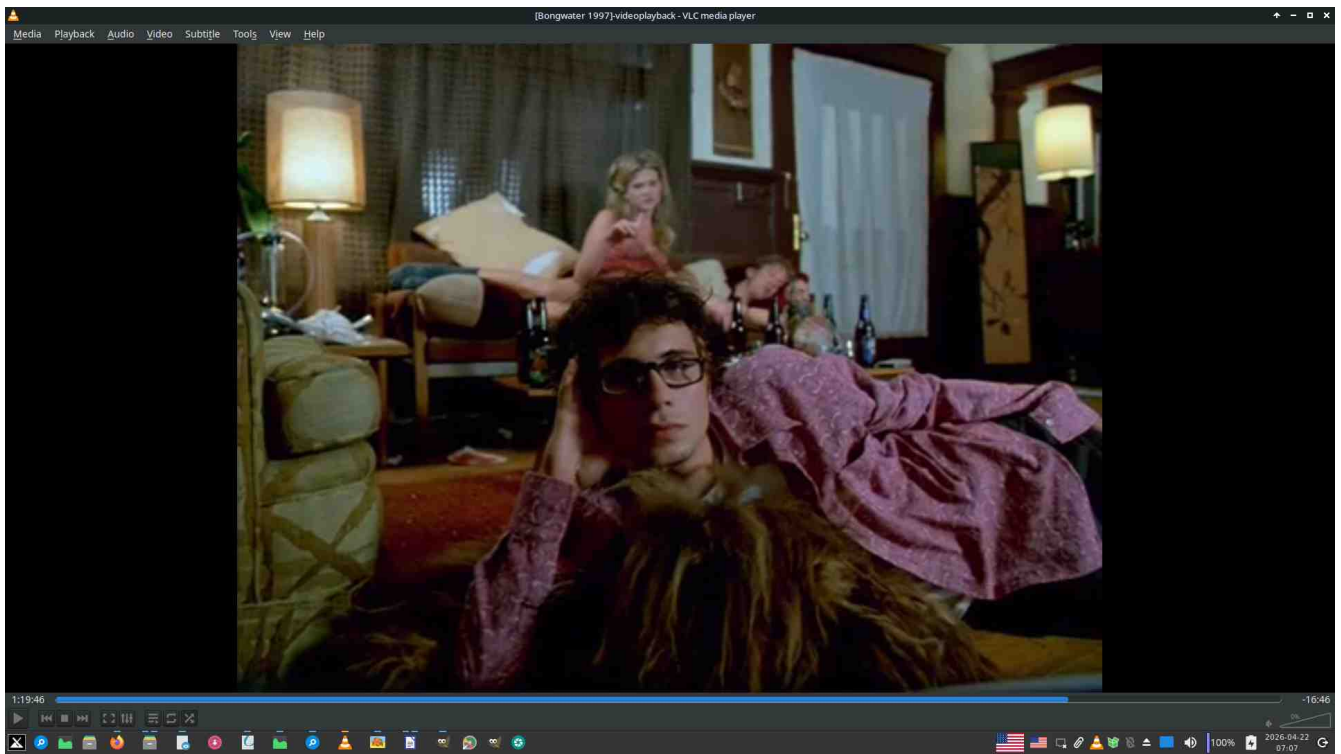
This scene can be presumed to reflect the real-life situation that already at that time, presumably in summer 1997, there was a primary spiritual affection of Brittany Murphy to Simon Monjack, owing to which she preferred him with her casual dates with him as against men having a much finer physique, represented in this film by Luke Wilson.

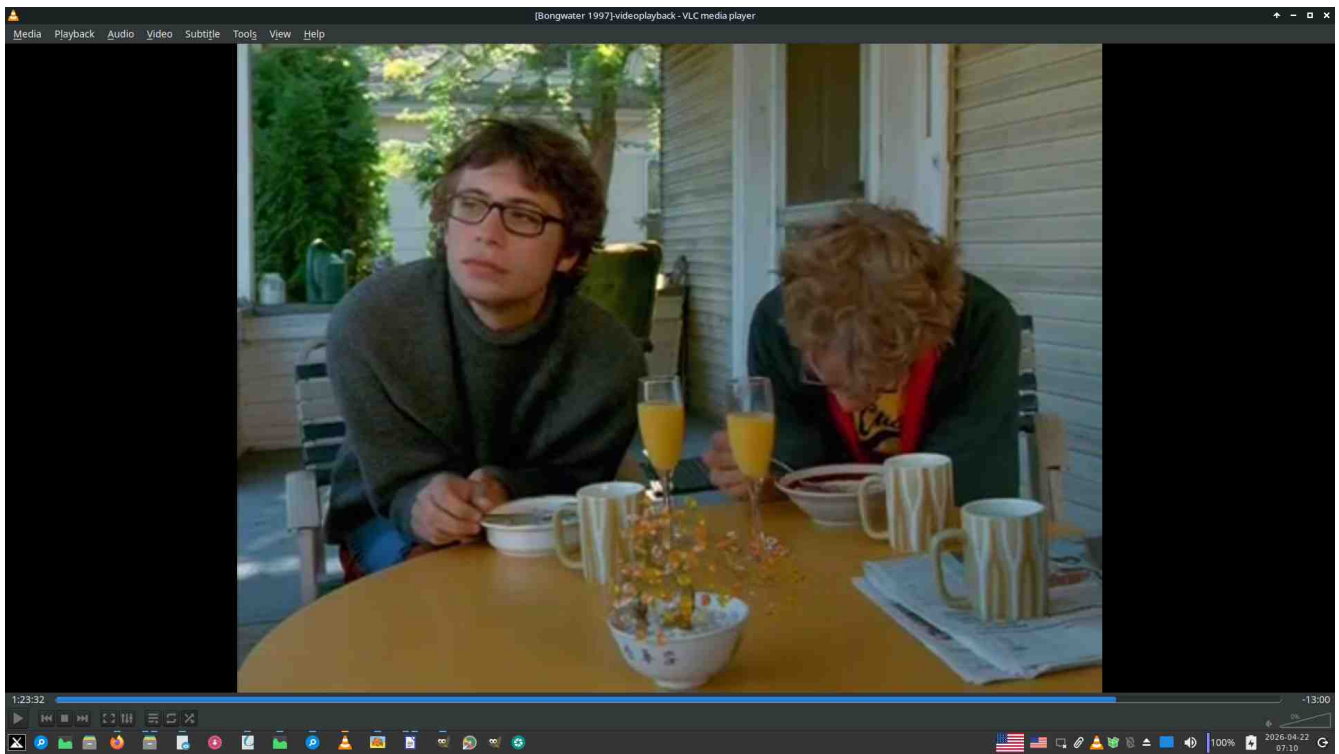
That Jack Black resembles Simon Monjack not only in facial expression, but also in jewish ethnical origin, [85] and in name: [Jack → Monjack,] can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is still unmarried and available to you for relationship and marriage.” And indeed: Simon Monjack was still unmarried in 1997. [64]

That Jack Black resembled Vladimir Lenin in facial expression and character name, through the mental-association string: [Devlin → lin → Lenin,] has expressed, formulated, and programed the conception, concoction, and attitude of the american Illuminati to a Lenin-type ideological-political activity in the USA: isolation from society, playing the guitar, singing, taking drugs, and having sex.

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Jeremy Sisto, who was recurring from the film entitled “Clueless” of 1995, and lived separated from his wife at the time of shooting this film. [87] He as “Robert” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary Weiss”, but his face was promoted by the film, for after-shooting effects on Brittany Murphy: [5, minutes 8, 80, 81 and 84]







Jeremy Sisto's not having a common scene with Brittany Murphy can be presumed to mean that the American Illuminati deemed his chance of success to have been lower than those of Luke Wilson and Jack Black. His character "Robert" was concocted as homosexual, and accordingly having long hair, a feature which has already been referred to with the name "Elton" of his character in the film entitled "Clueless" of 1995, by considering the propagandized homosexuality of the British singer Elton John, and also promoted with Justin Walker as "Christian" in the same film, who was homosexual as well.

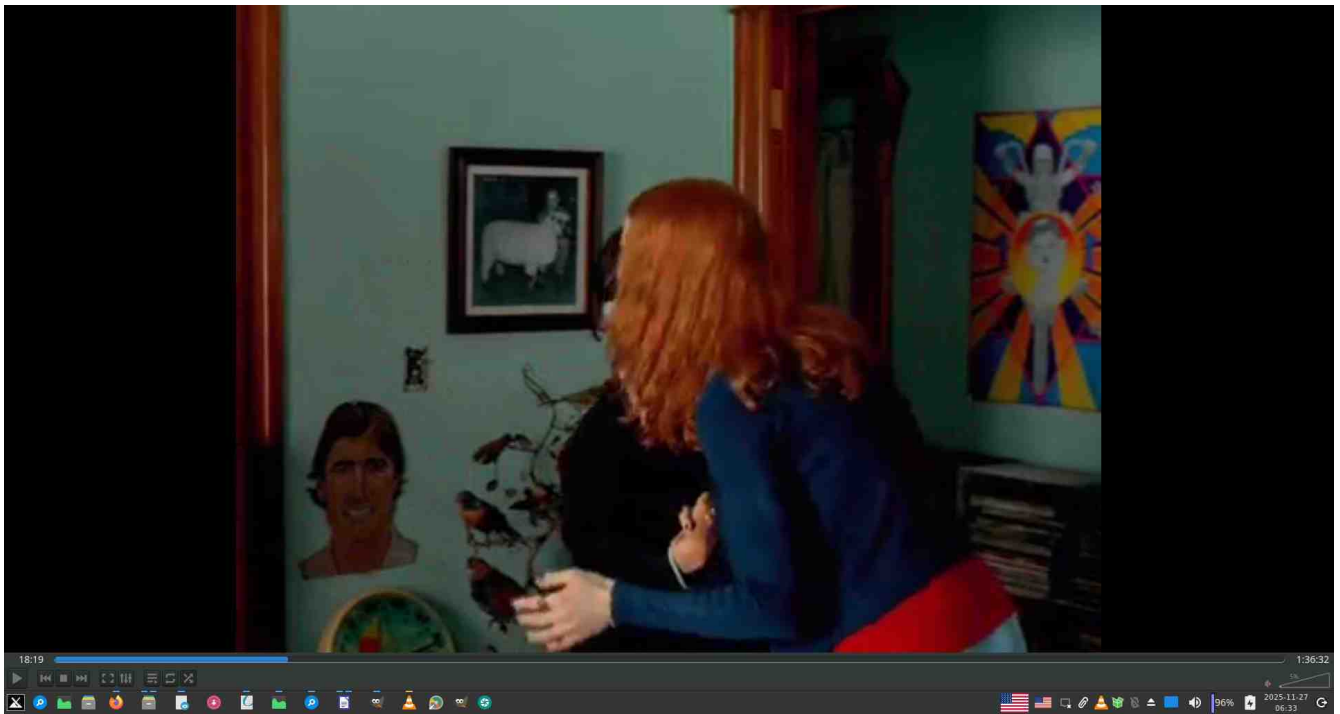
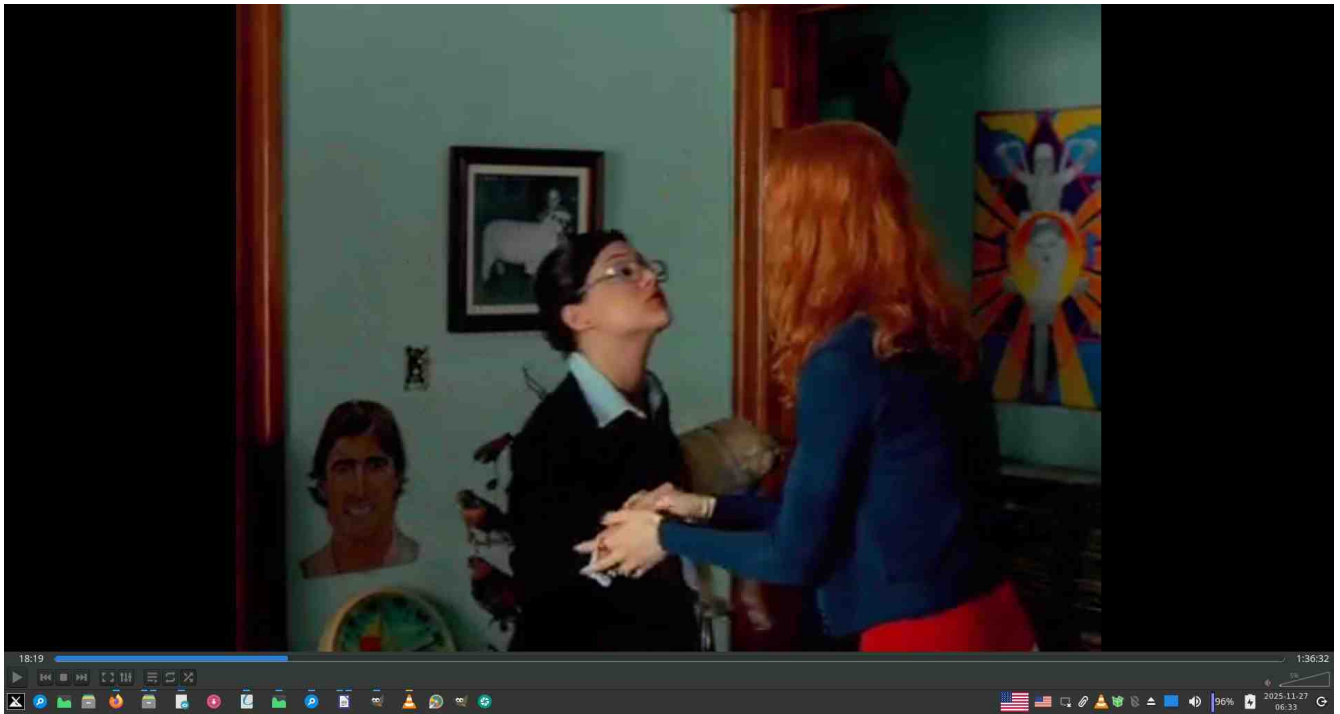
Jeremy Sisto as “Robert” was required to kiss on the head his homosexual partner, [5, minute 23]

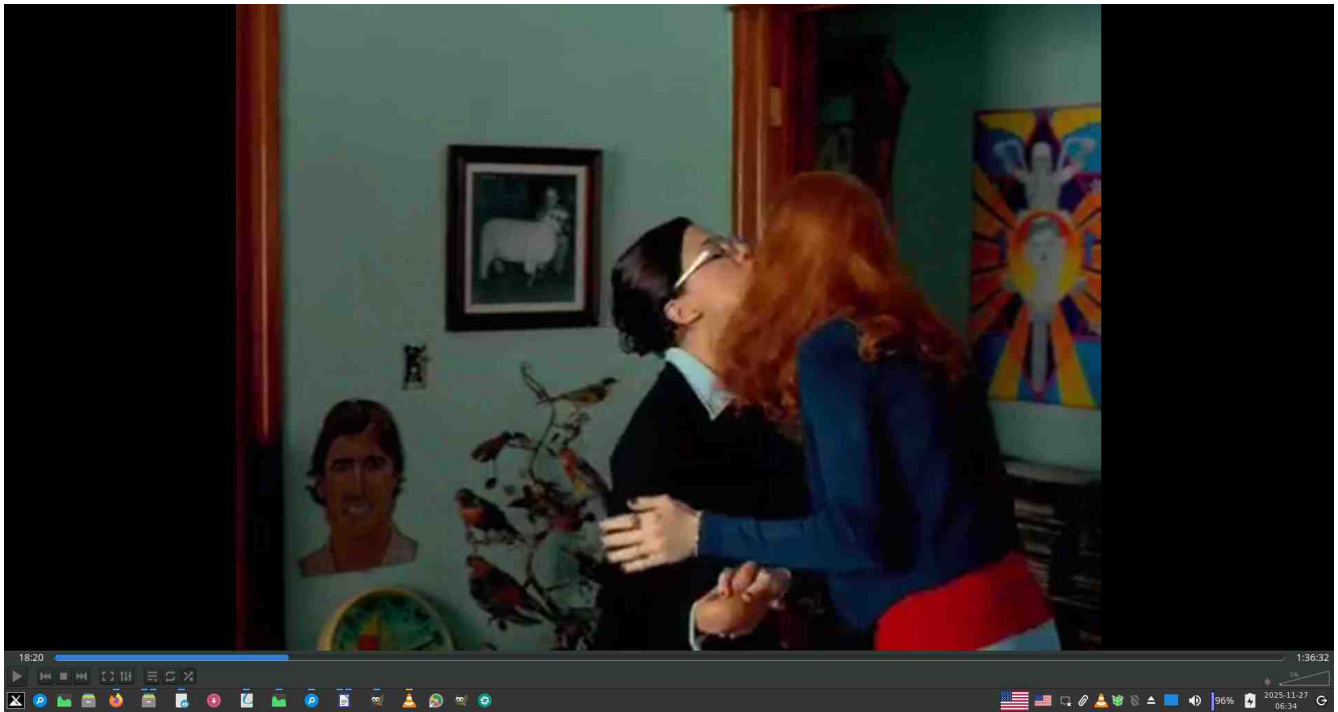


just like Breckin Meyer as “Travis” did with Brittany Murphy as “Tai” in the film entitled “Clueless” of 1995. [3, minute 92] This can be construed as the following approximate message of the american Illuminati addressed to Brittany Murphy: “If you accept kisses only on the head in the real life, then you will have to get a homosexual boyfriend or husband,” like Jeremy Sisto as “Robert” or possibly even himself was, because it qualifies heterosexual kissing on the head as “insufficient” heterosexuality, which it cannot utilize for a concealed infection with the HIV virus, so that it needs that the “garbage people” [4, minute 41] with “insufficient” heterosexuality be qualified as homosexual or be “hooked up with” [22, minute 82] homosexuals.

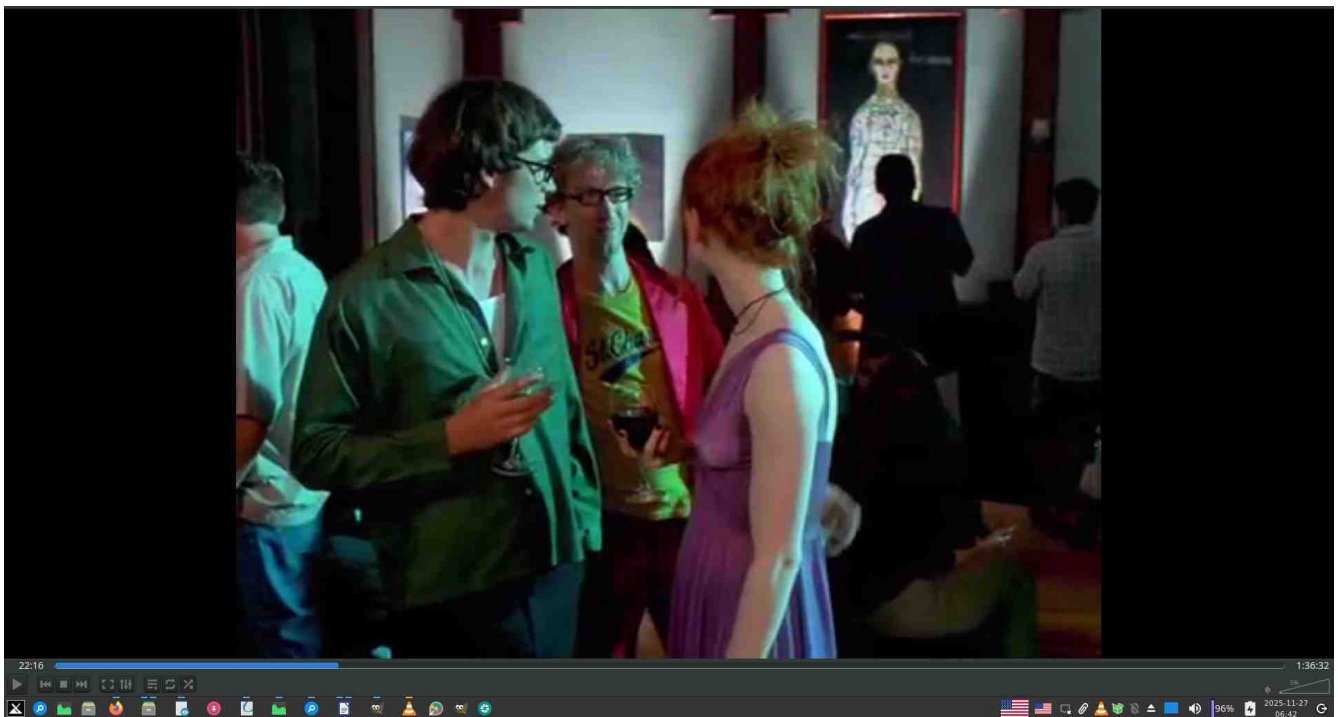
It can be presumed that the surname “Weiss” [40] of the character of Brittany Murphy was meant for a mental-association creating reference to Michael T. Weiss in the film entitled “Freeway” of 1996, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Michael T. Weiss is willing to enter into a relationship with you.”

With the film entitled “Bongwater” of 1998, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Alicia Witt, who was unmarried at the time of shooting this film. [163] She as “Serena” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as her friend, in one scene, with conversing, touching, and kissing: [5, minutes 19, 19 and 19]

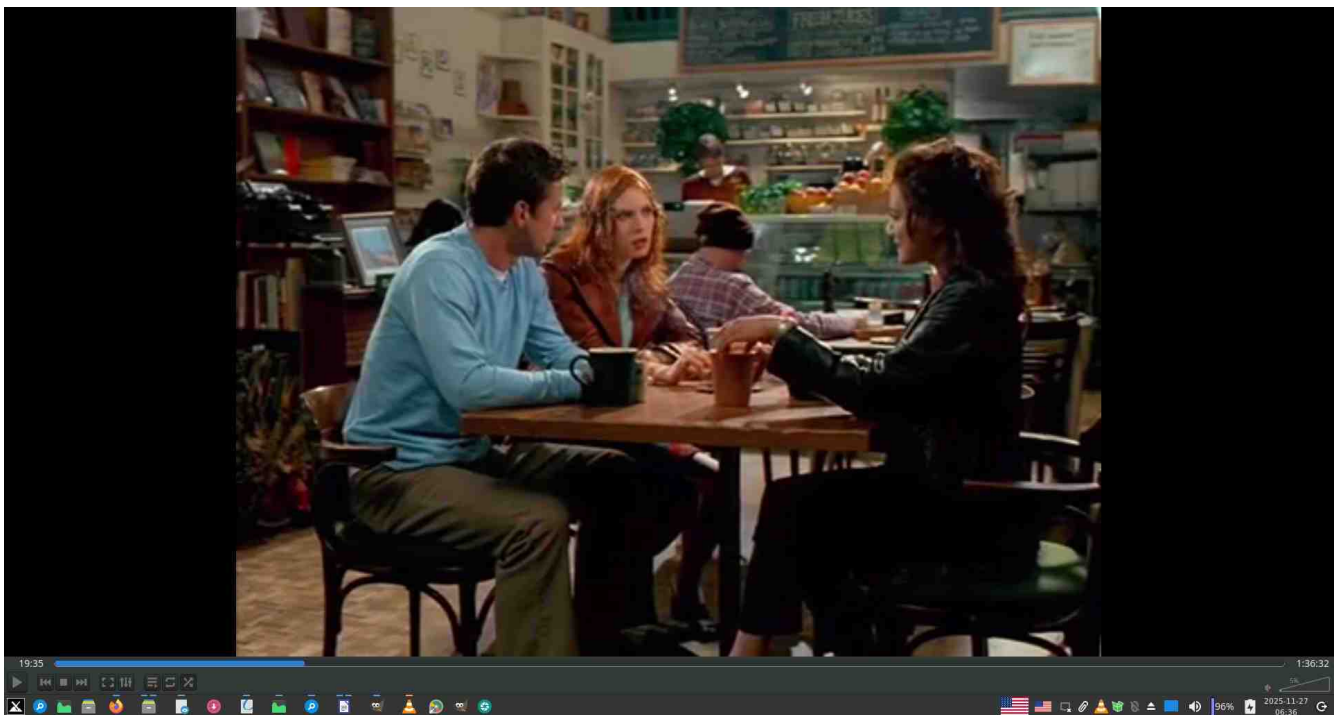


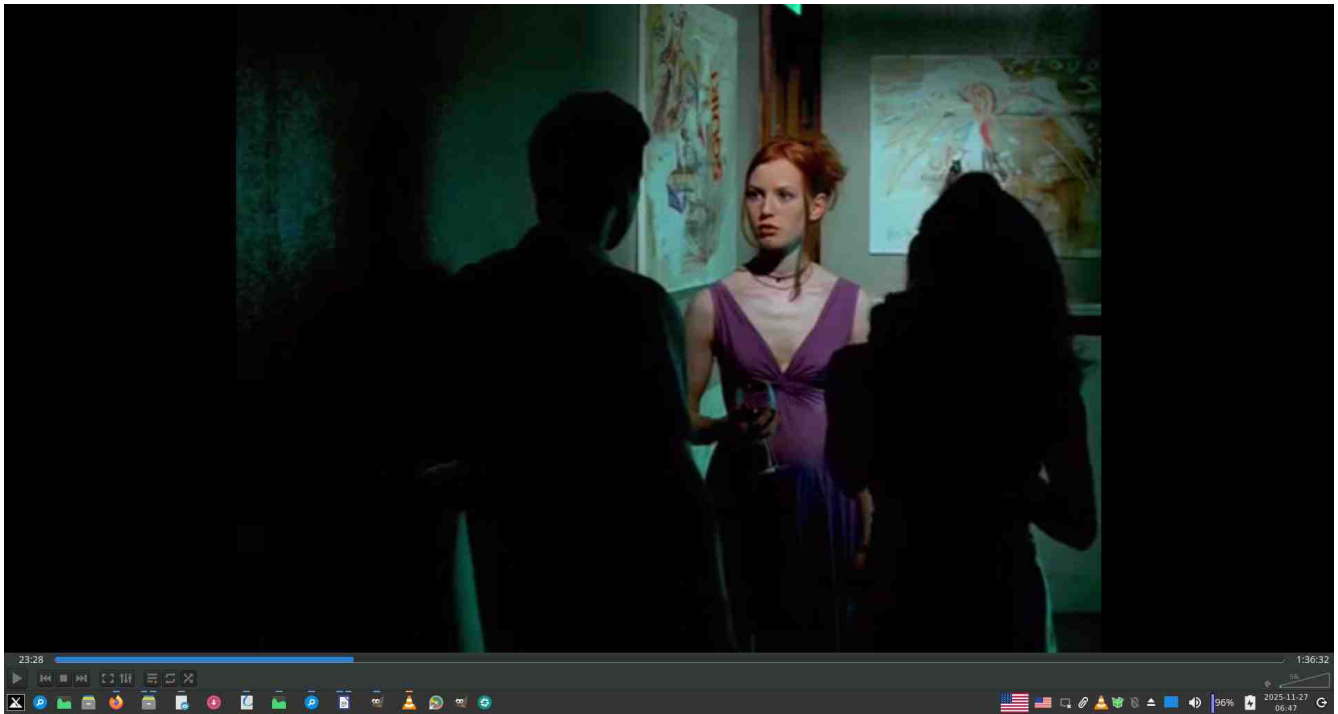


Alicia Witt as “Serena” was also onscreen-connected with Jeremy Sisto as the gay “Robert” and his gay partner [40] trilaterally in one scene, by this means the film presumably formulating and programming her proneness to bisexuality: [5, minute 23]



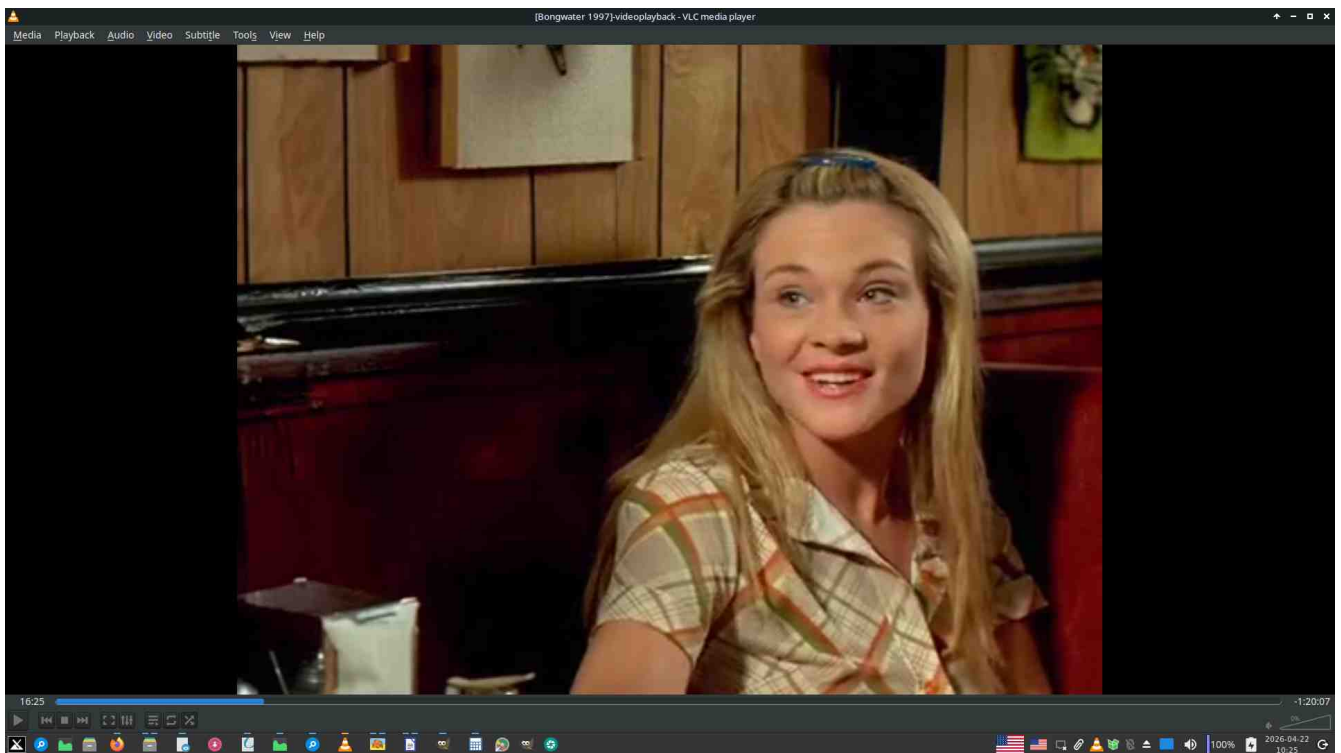
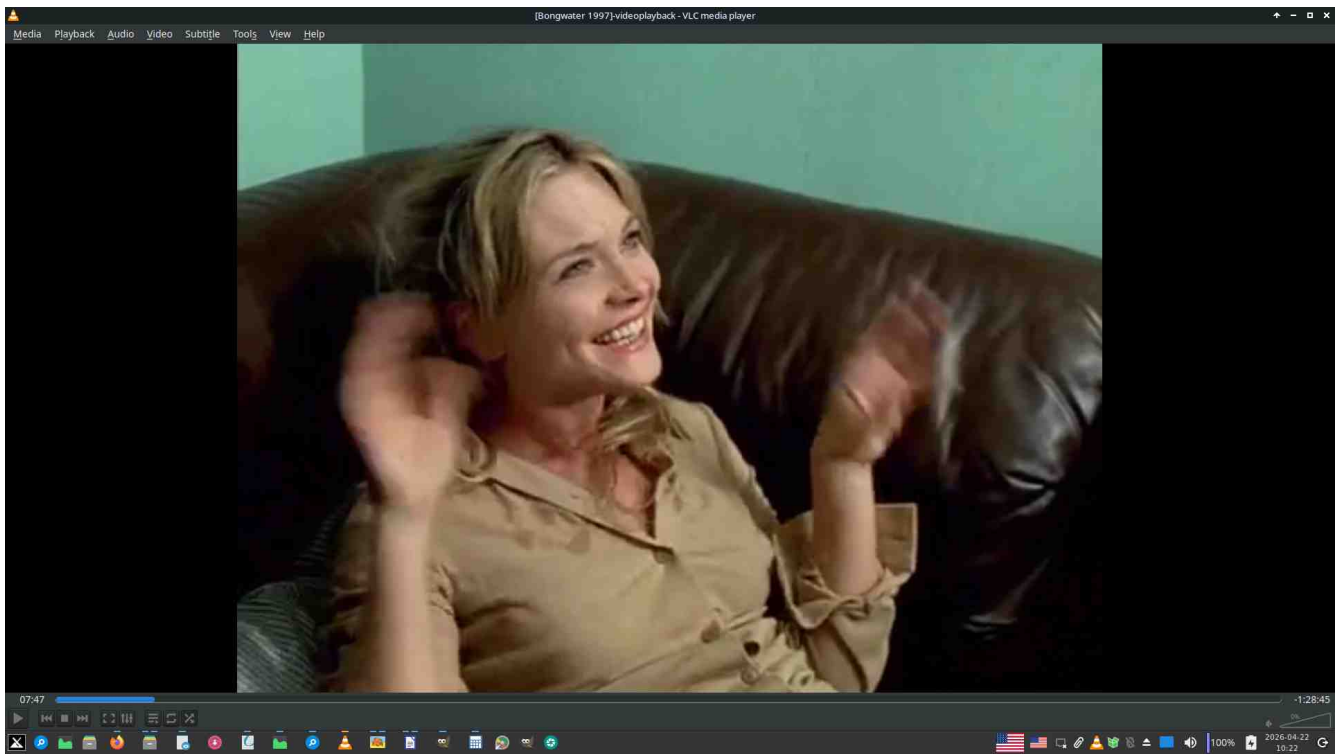
Further, Alicia Witt as “Serena” and her friend Luke Wilson as “David” were also required to on-screen-“hook up” Brittany Murphy as “Mary” trilaterally in three scenes, presumably as formulating and programming the possibility of that trilateral bisexual relation, her serving as a sexual mediator between Brittany Murphy and Luke Wilson, as well as testing the proneness of Brittany Murphy to that kind of trilateral sexual relation: [5, minutes 18, 20 and 24]

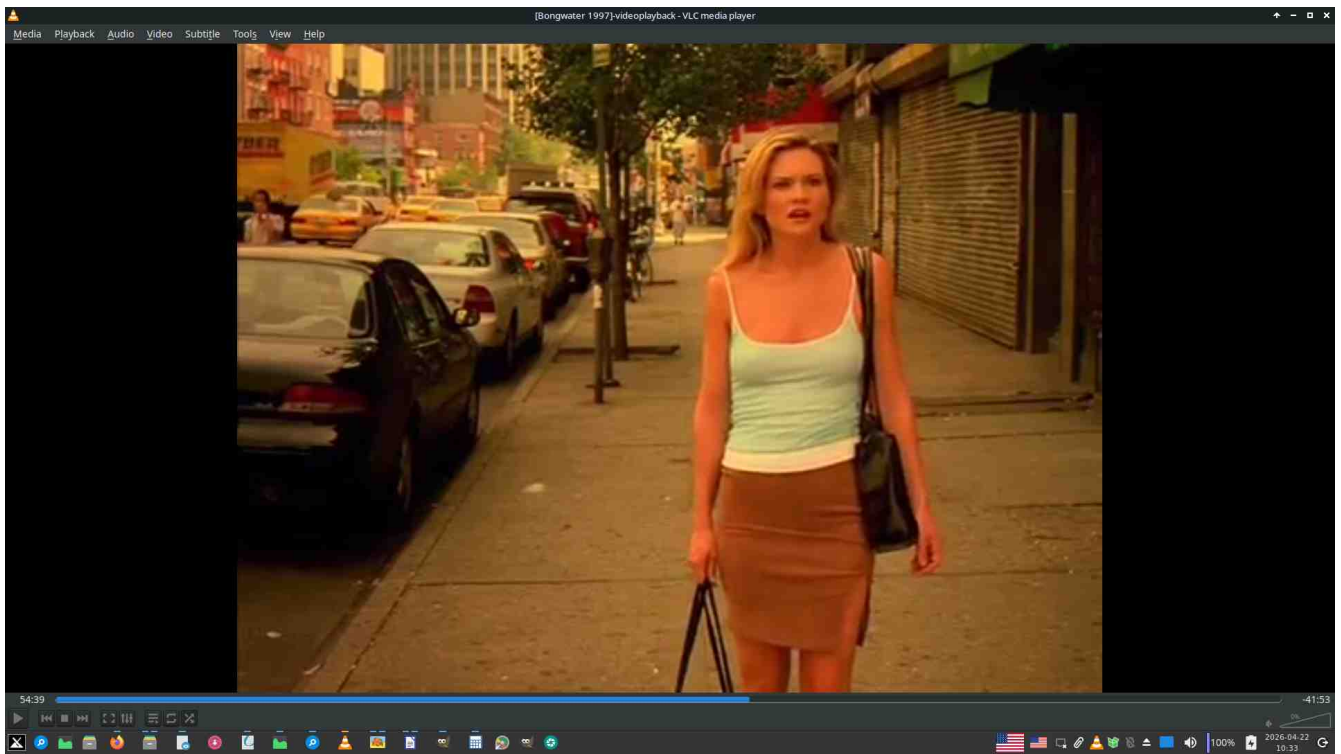


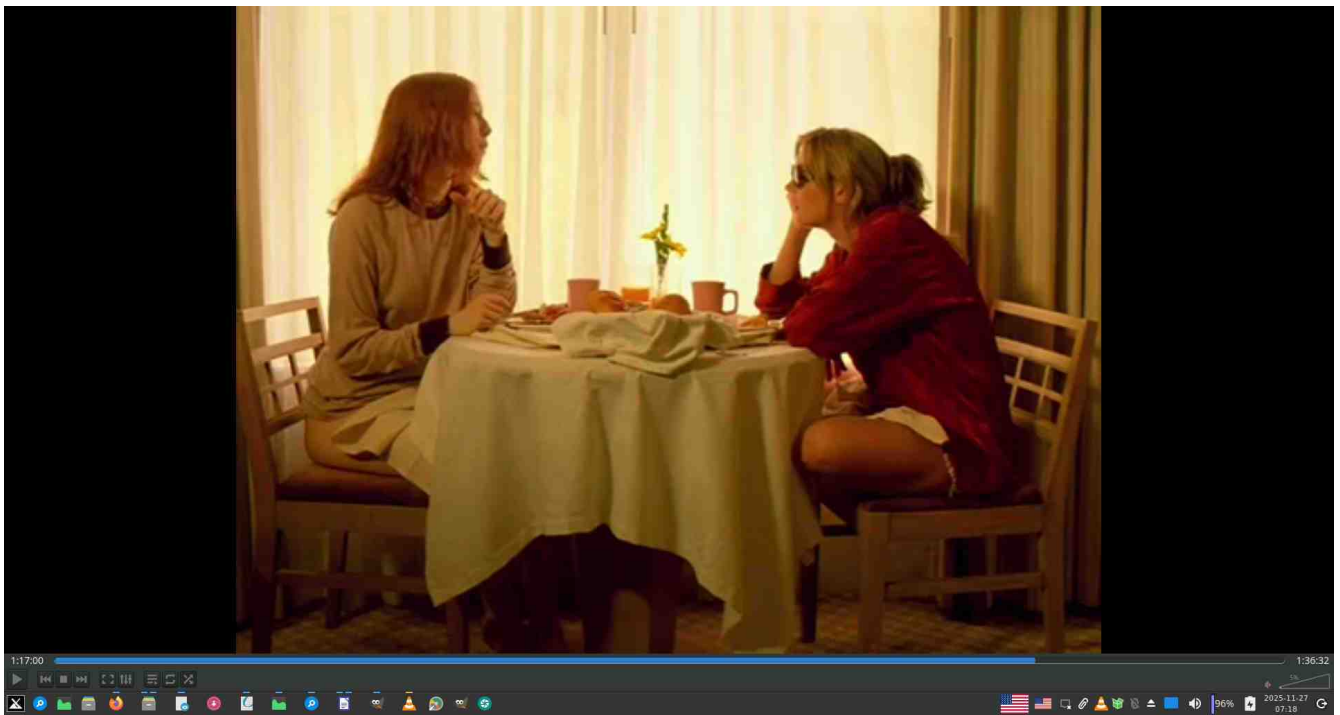
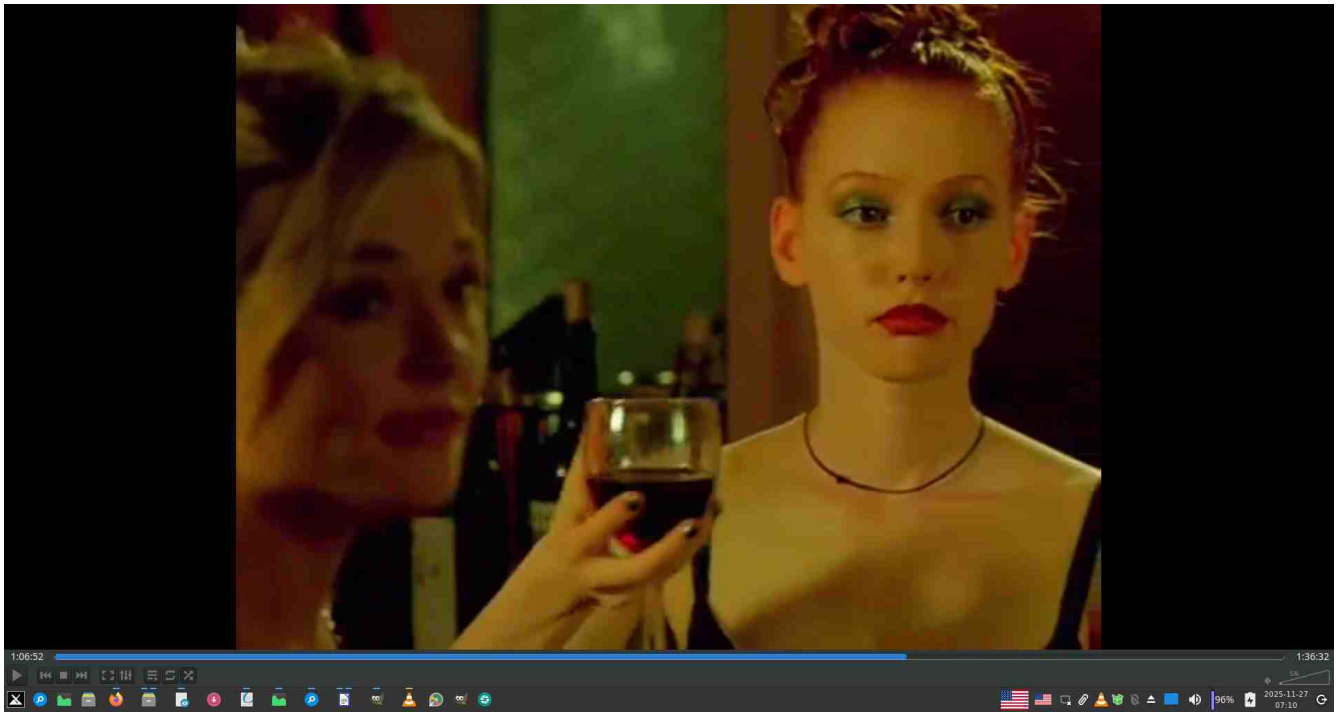


It can be presumed that the first name of Alicia Witt was meant for a mental-association creating reference to Alicia Silverstone in the film of Brittany Murphy entitled “Clueless” of 1995, with the purpose of refreshing and recruiting the programings relative to that actress and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Alicia Silverstone is still unmarried and available to you for a lesbian or bisexual relationship.” And indeed: Alicia Silverstone was still unmarried in 1997. [77]

The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Amy Locane, who was unmarried at the time of shooting this film. [164] She as “Jennifer” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary”, but her her face and partly baked body were promoted by the film: [5, minutes 8, 17, 55 and 56]

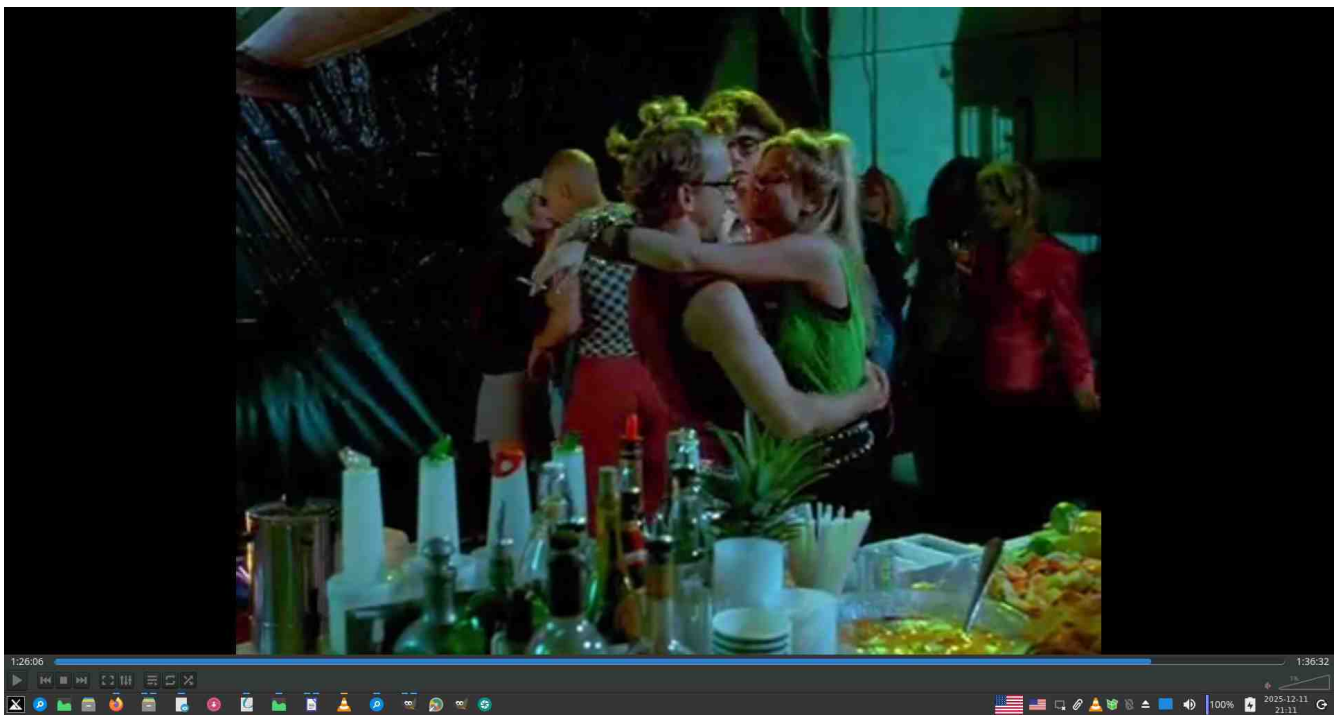


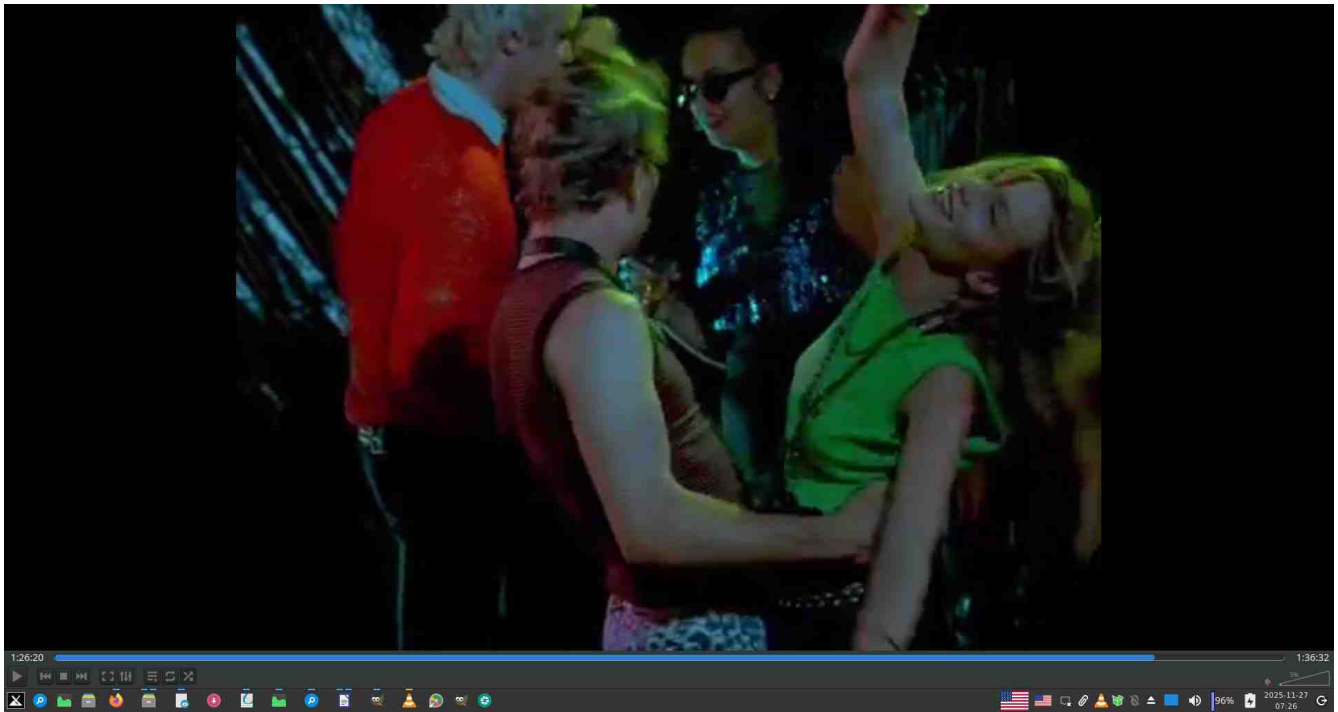




Just like Alicia Witt as “Serena”, Amy Locane as “Jennifer” was also onscreen-connected with the above-mentioned gay couple in three scenes, by this means the film presumably likewise formulating and programing her proneness to bisexuality: [5, minutes 32, 54, 87, 87 and 87]

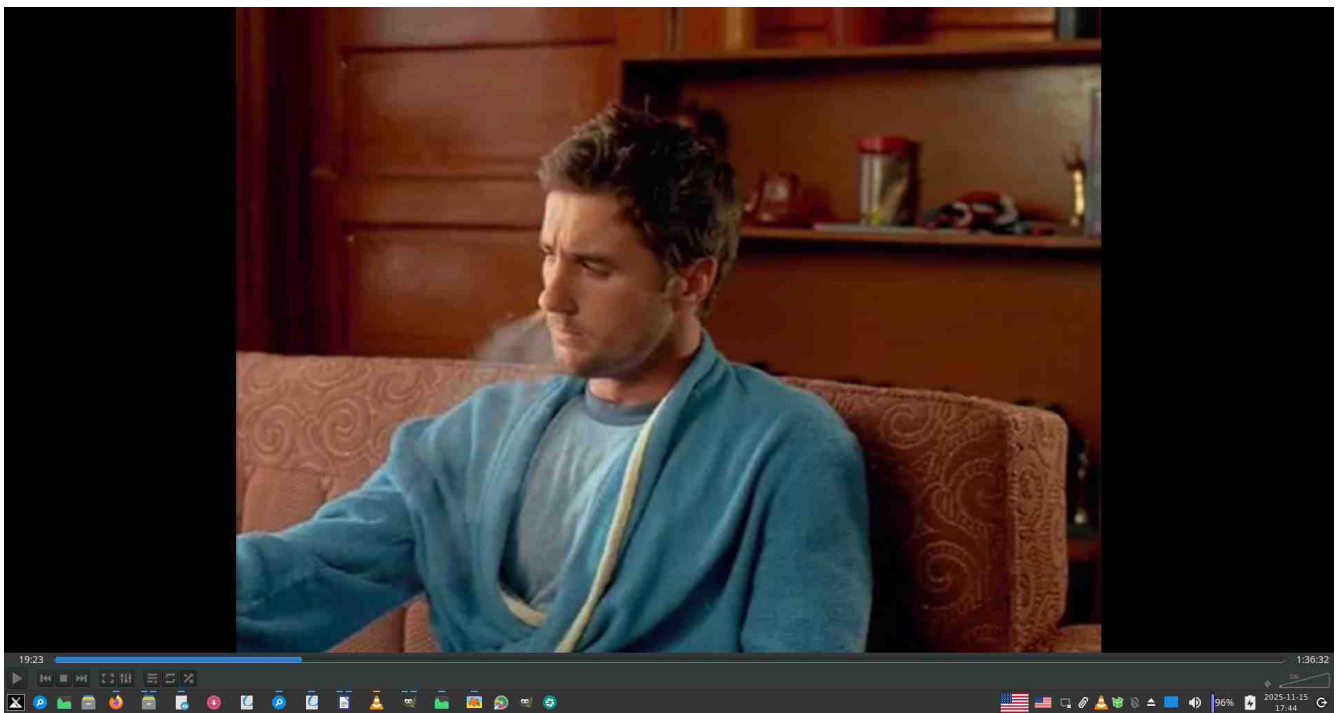
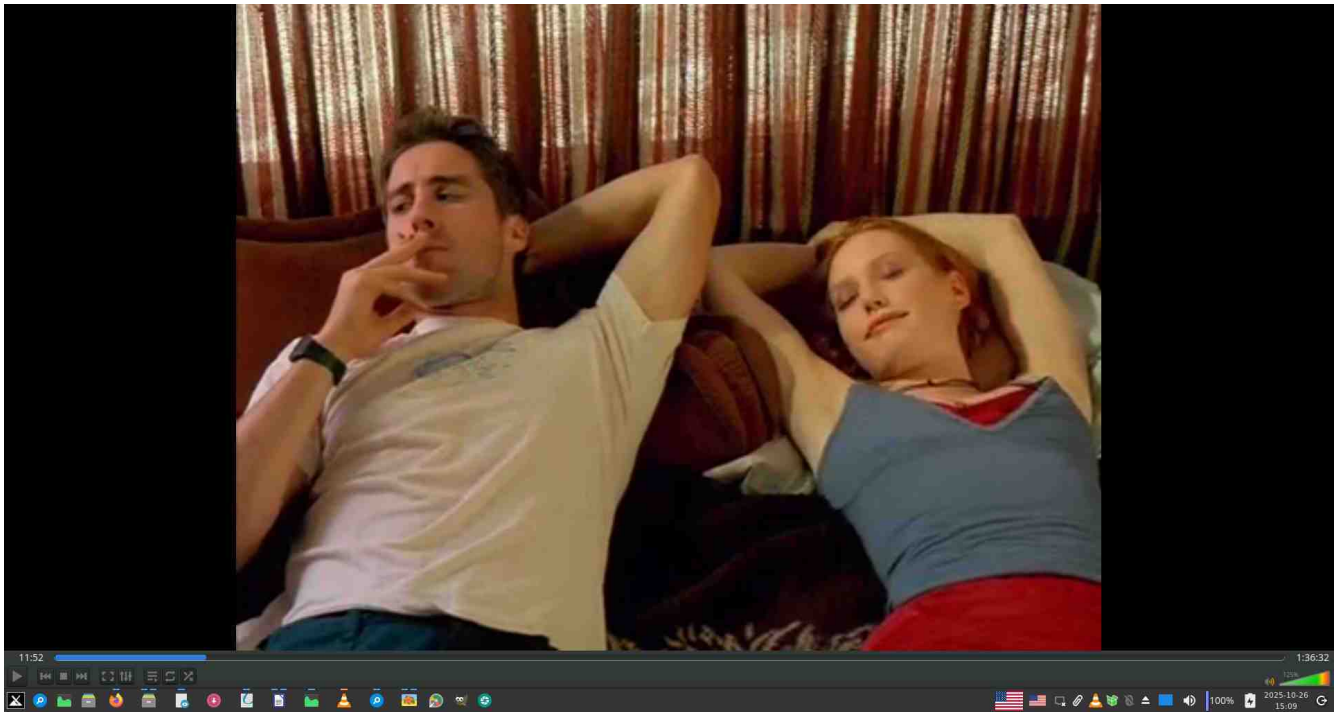


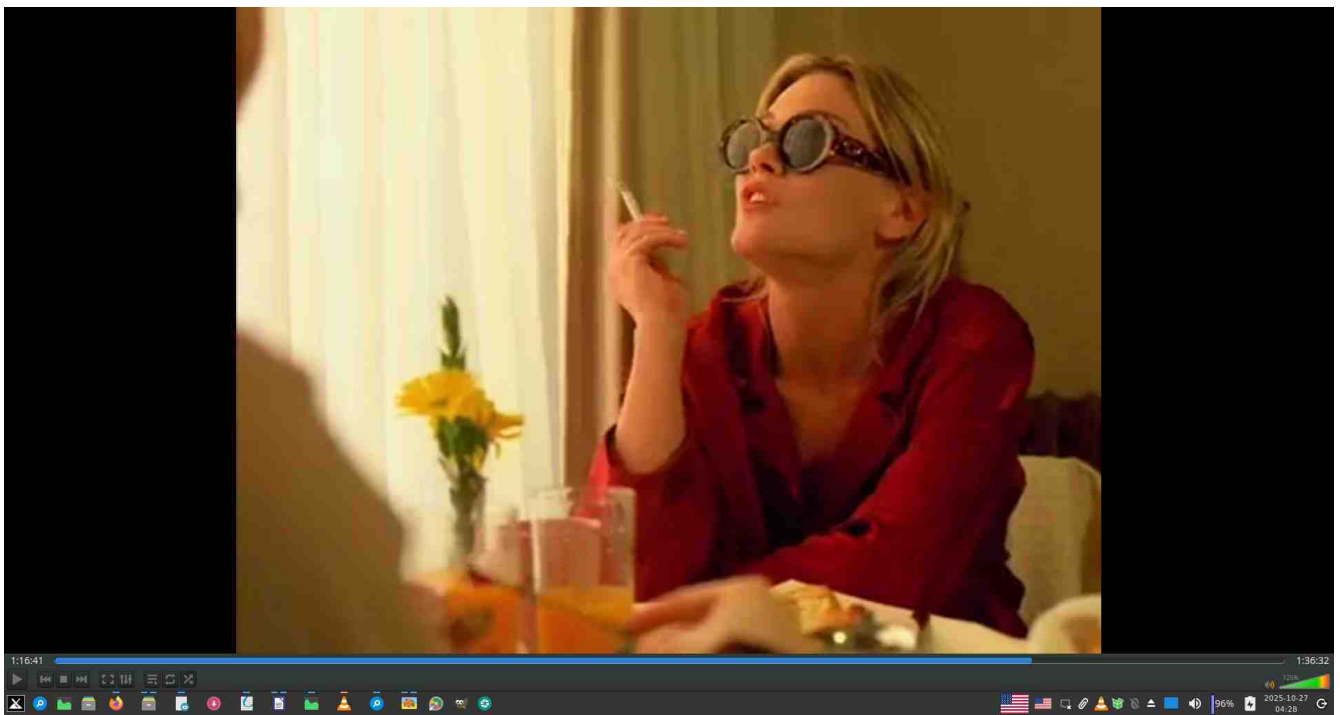




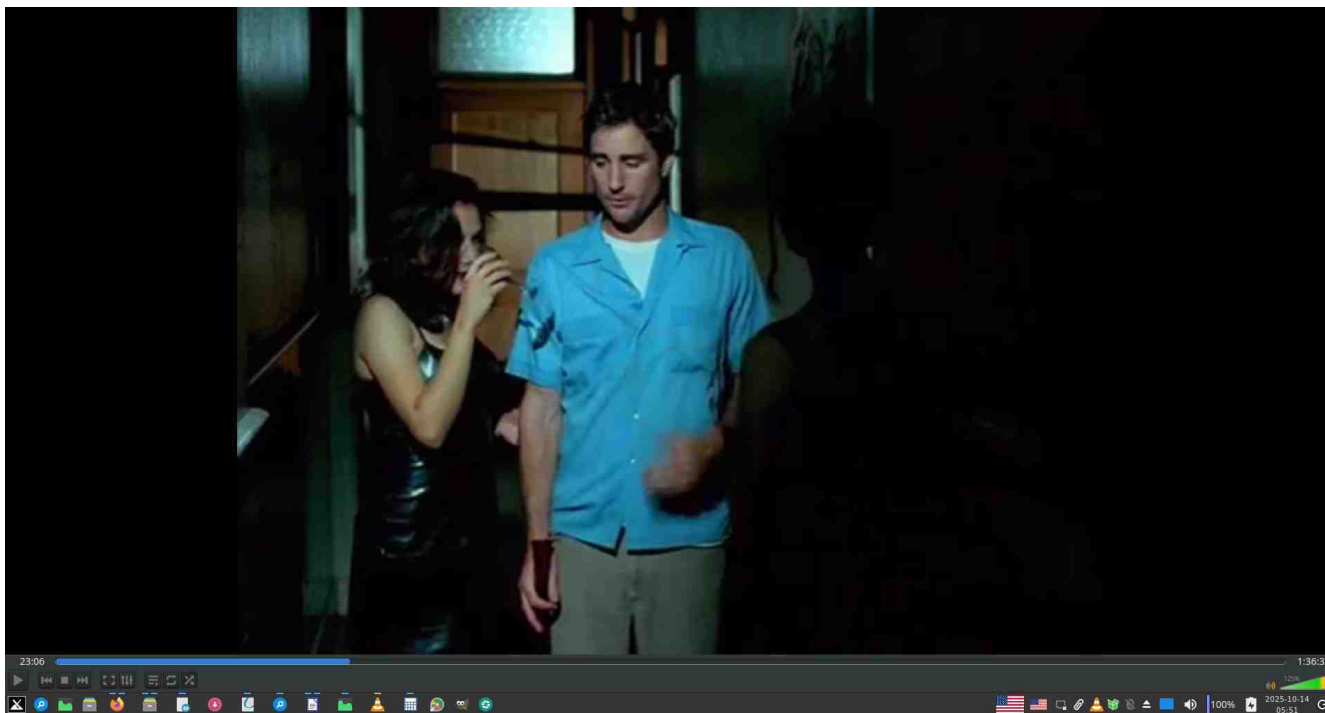
The film entitled “Bongwater” of 1998 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [5, minutes 11, 12, 20, 61 and 77]







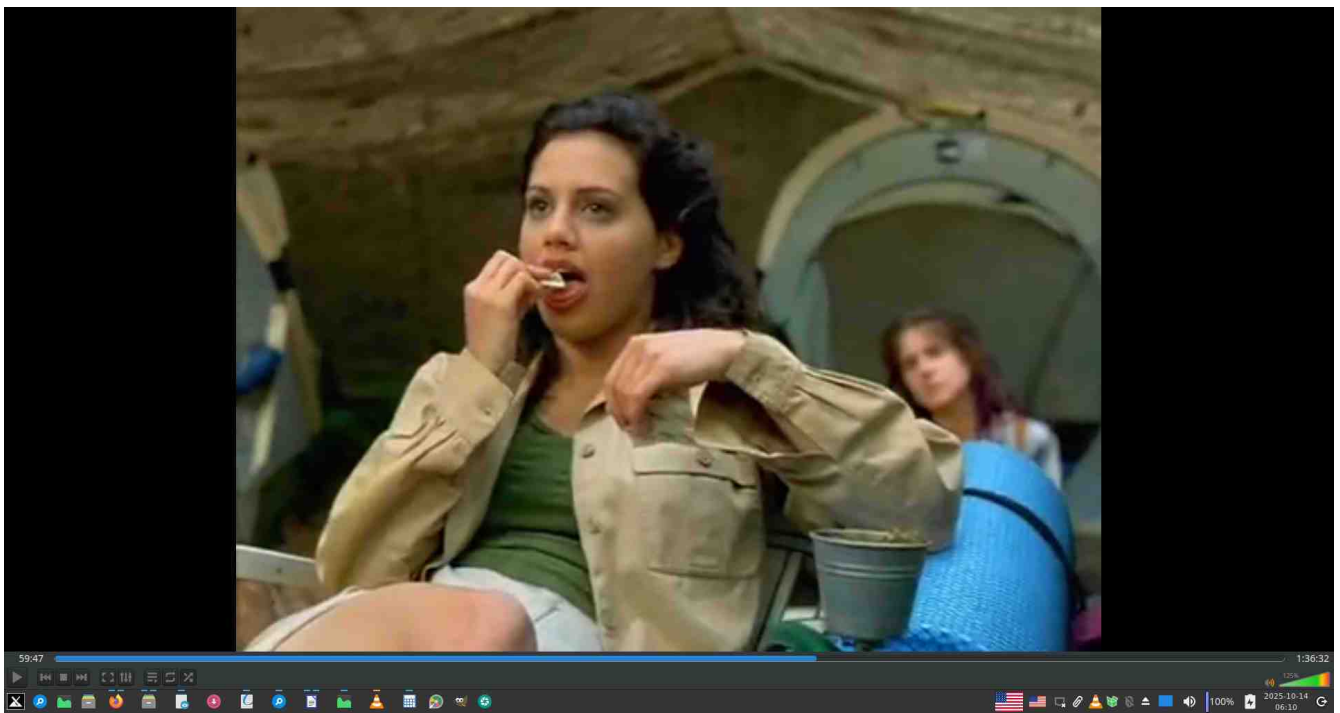
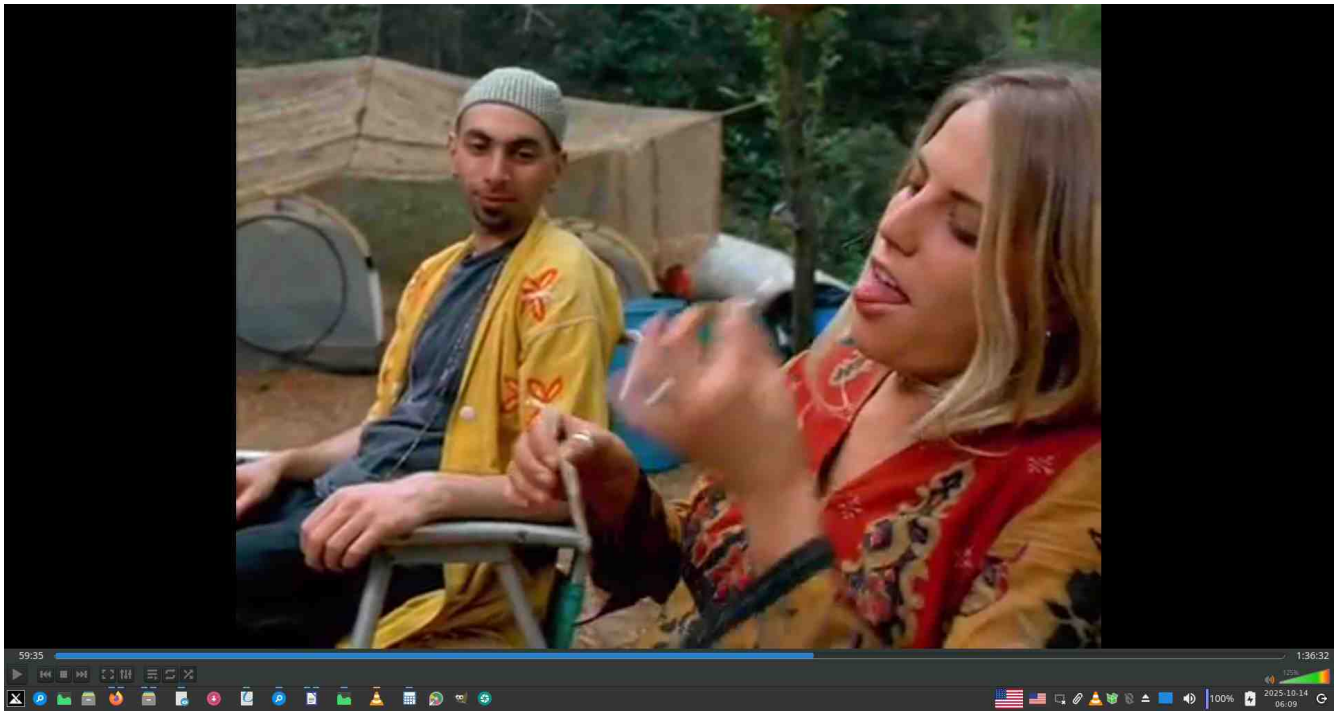
alcohol-addiction, with her character: [5, minute 24]

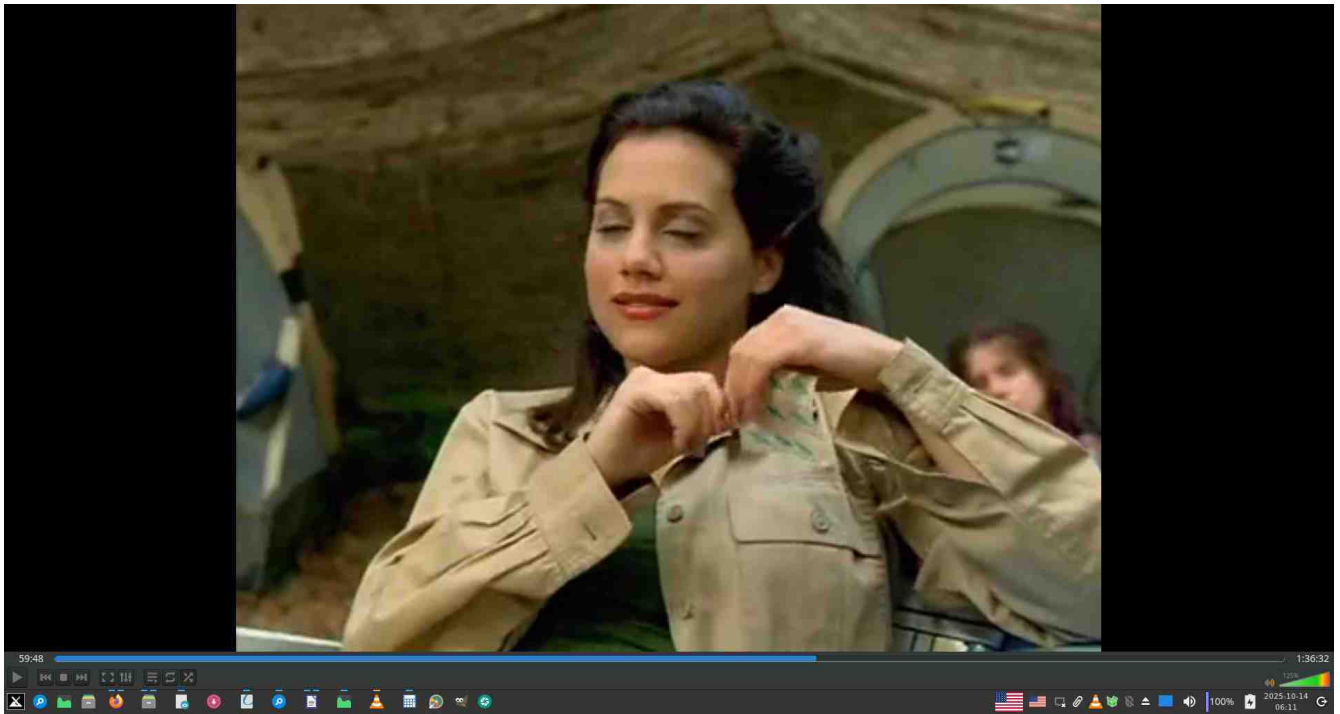


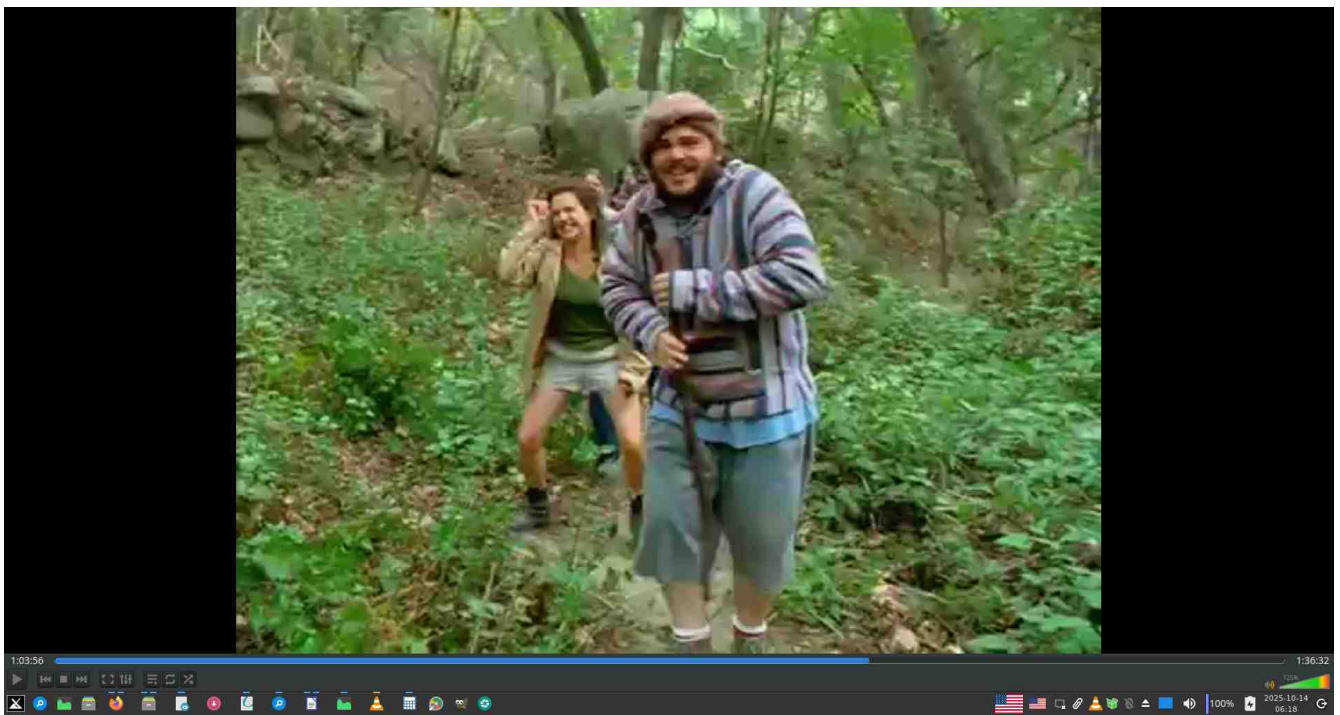
drug-addiction, with her character: [5, minutes 58, 58, 59, 60, 60, 60, 61, 62, 64 and 65]

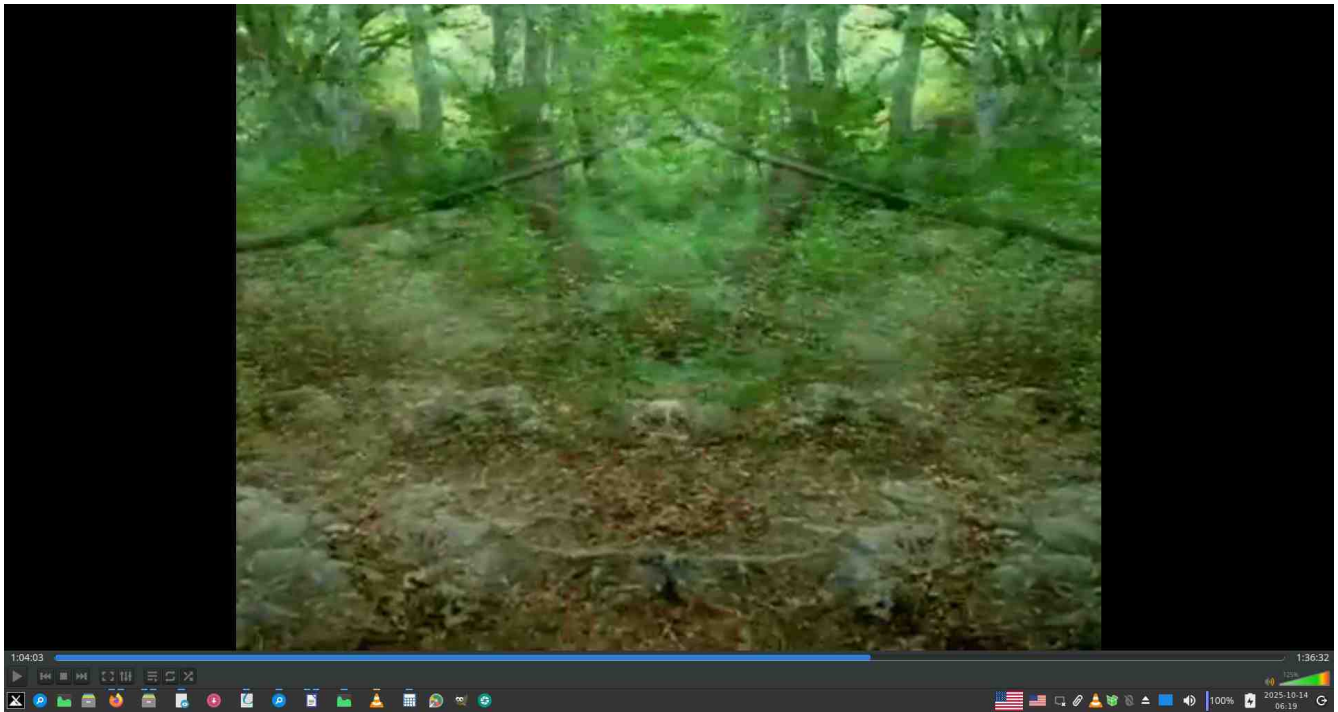






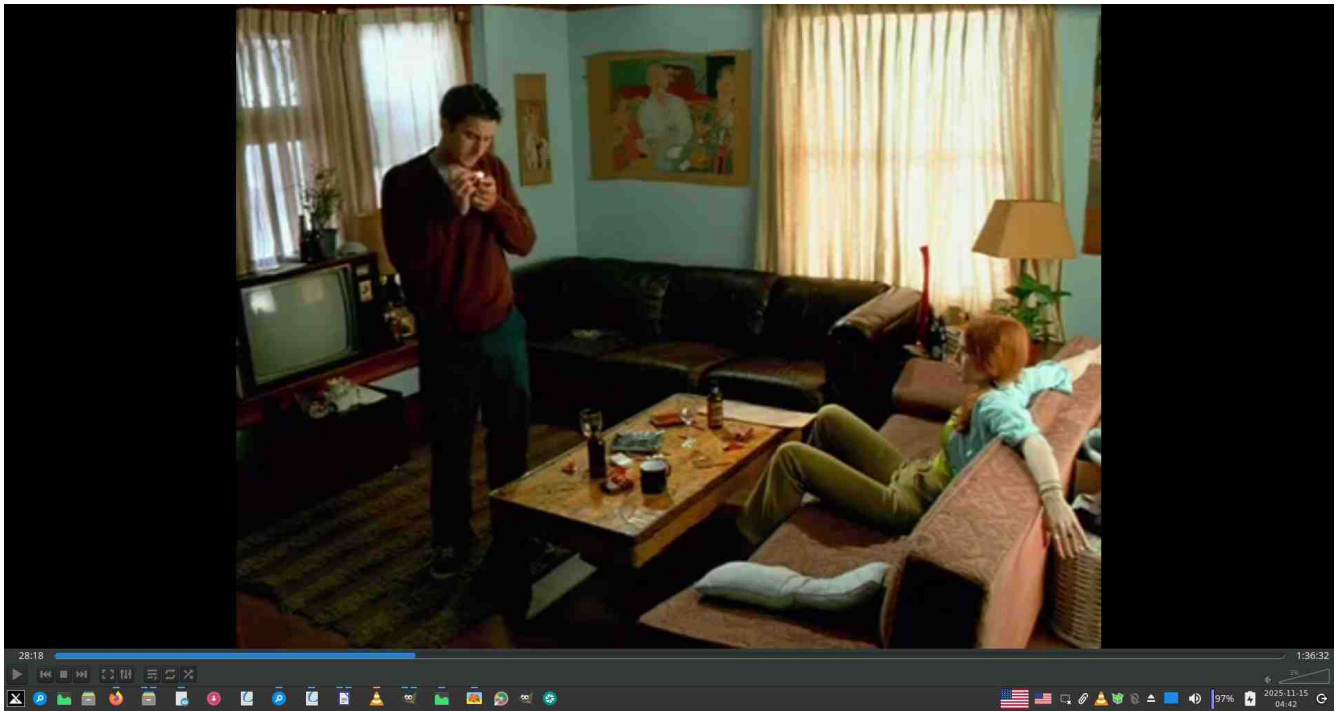


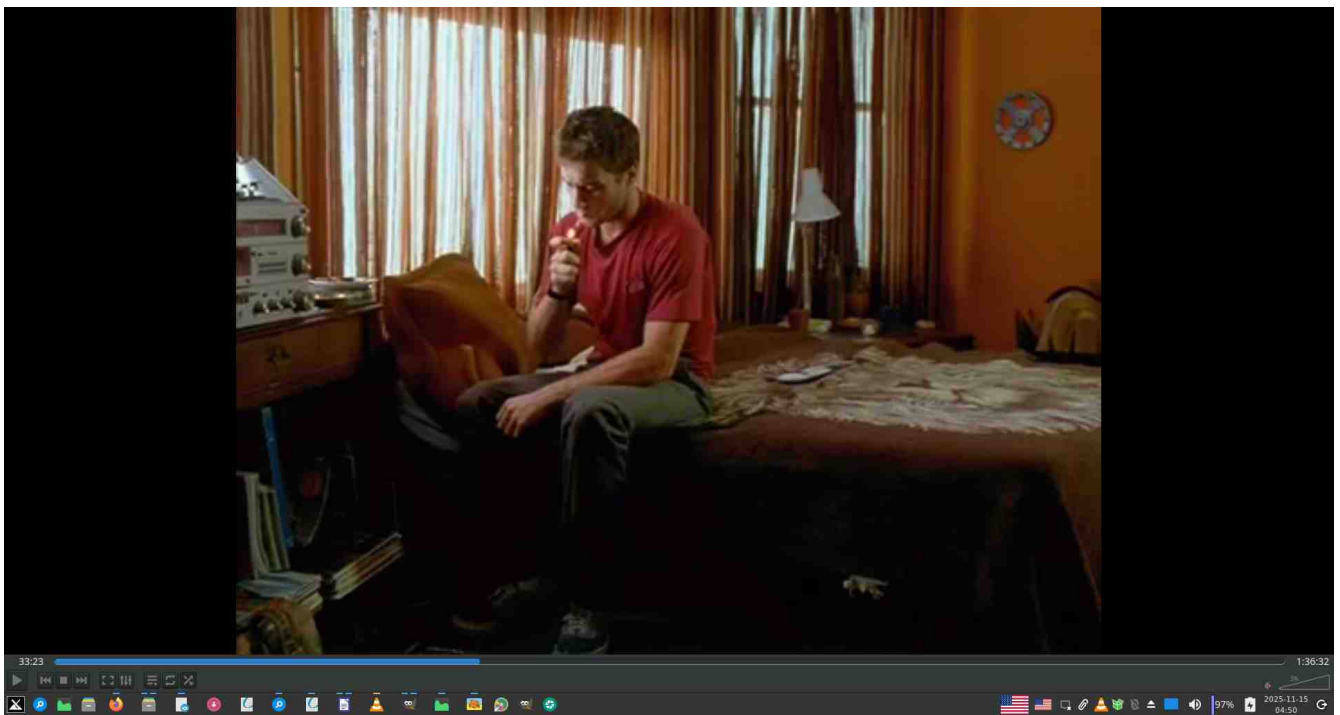
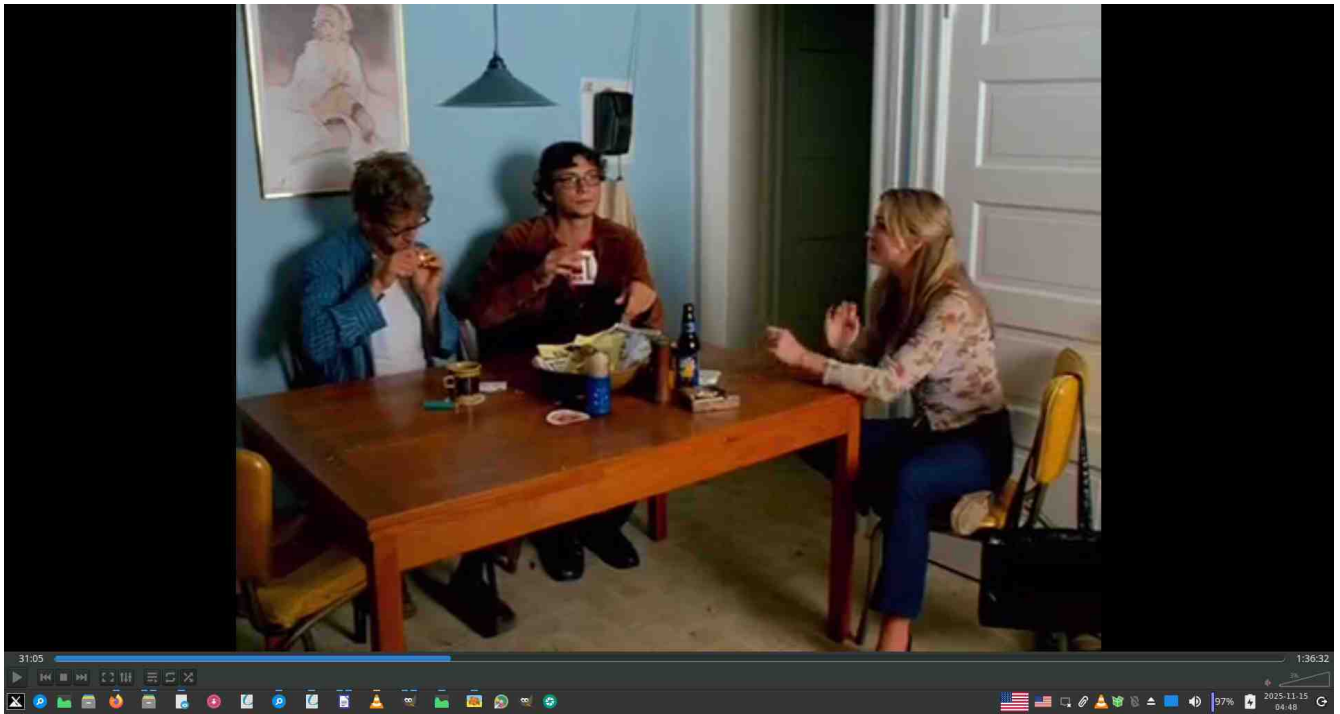


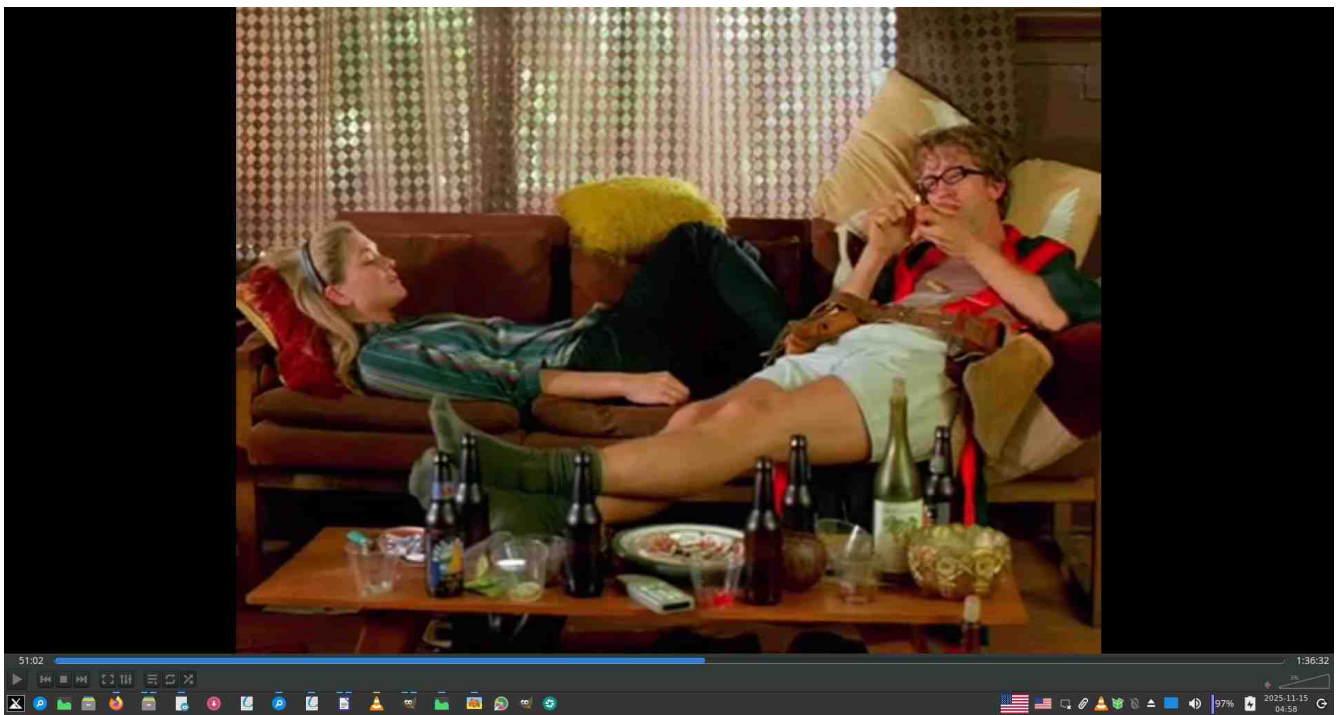
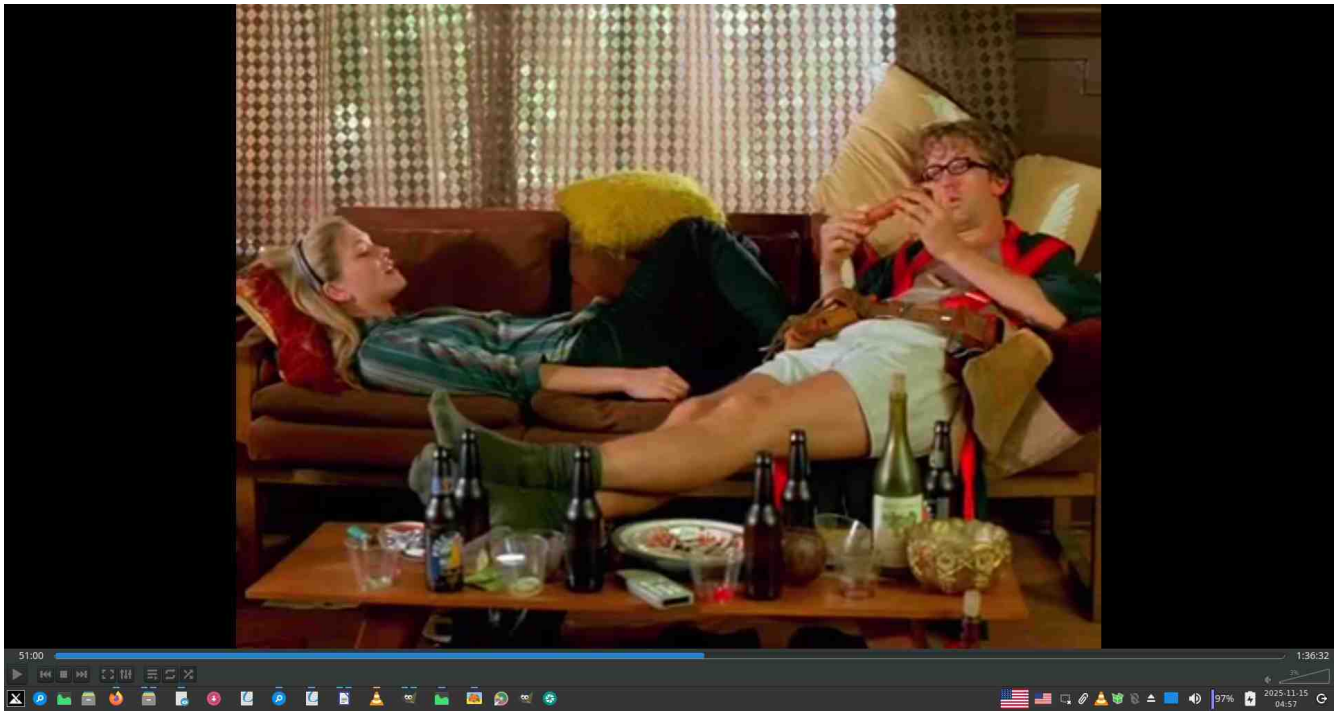


sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [5, minutes 20, 29, 31, 32, 34, 52 and 52]

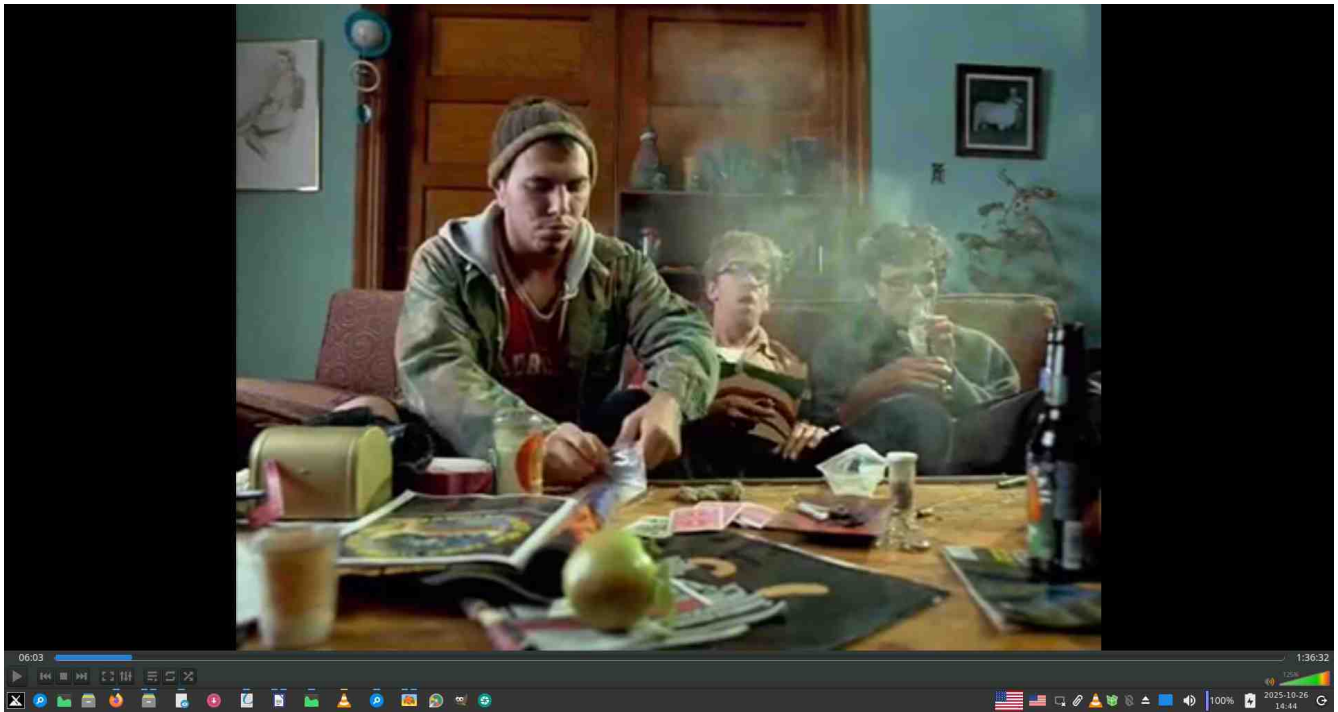


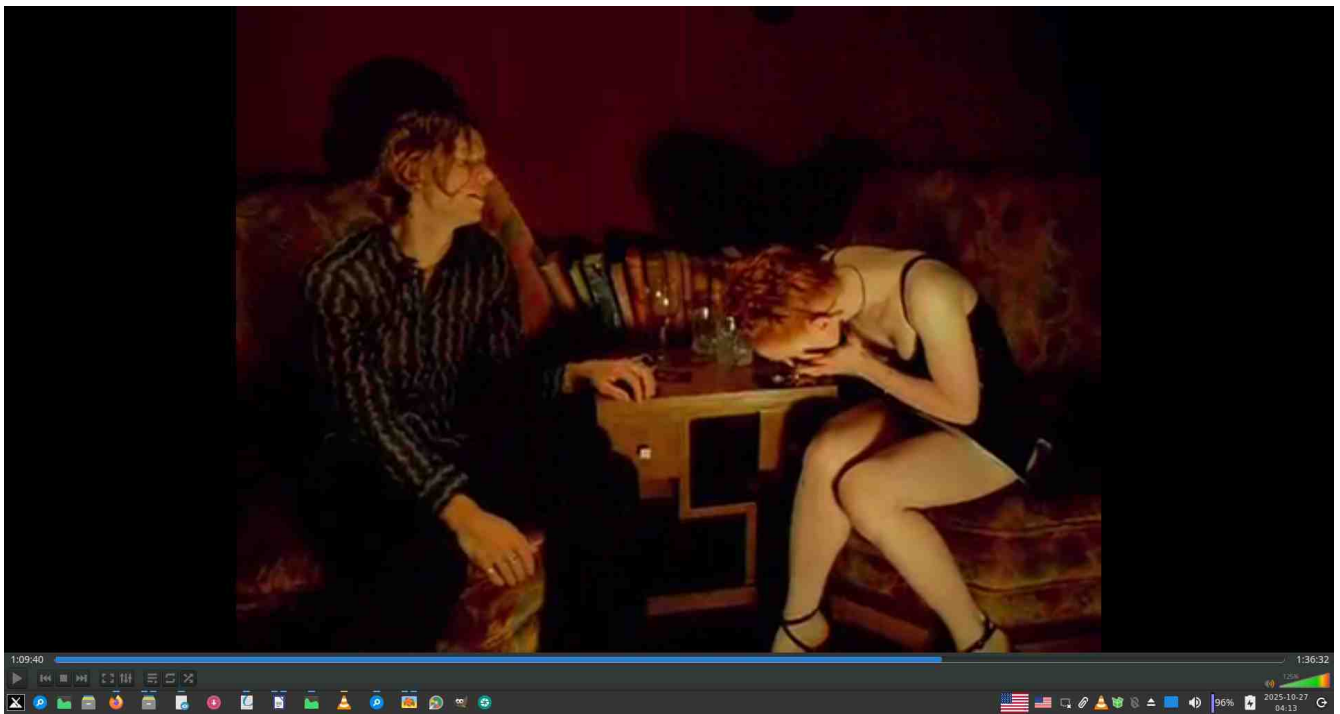
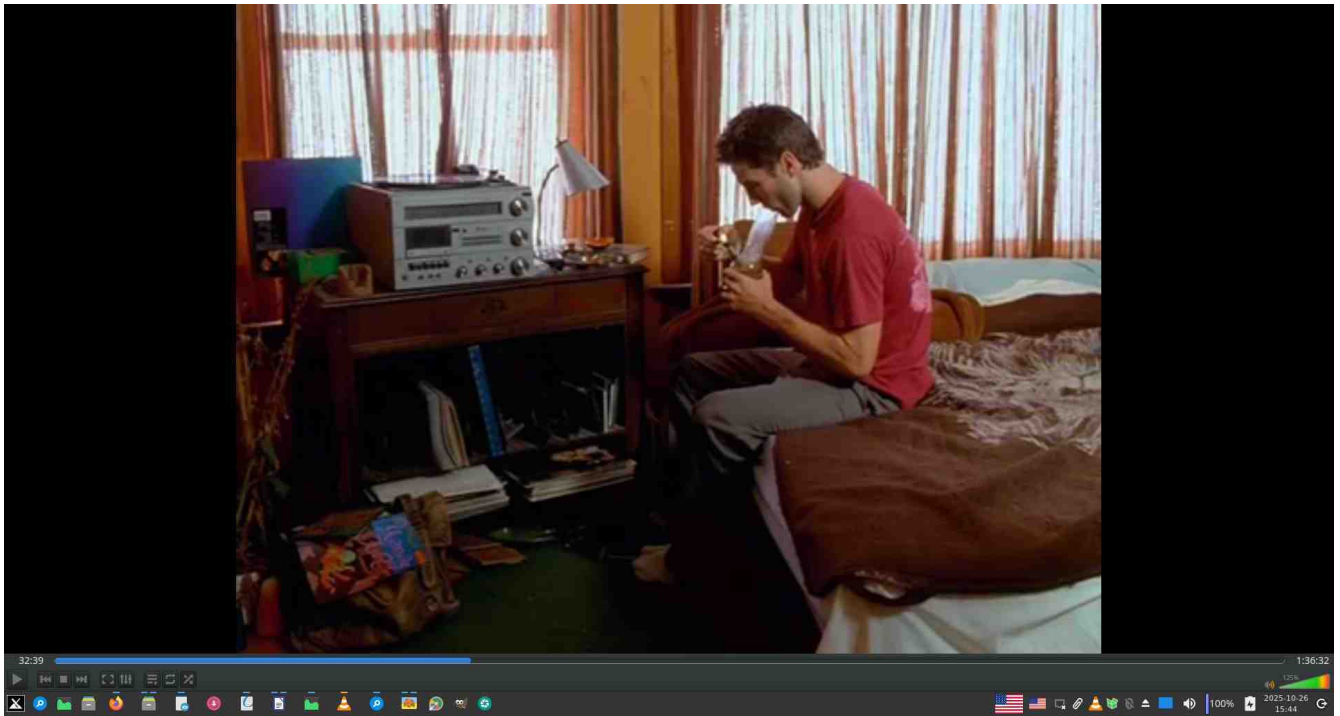




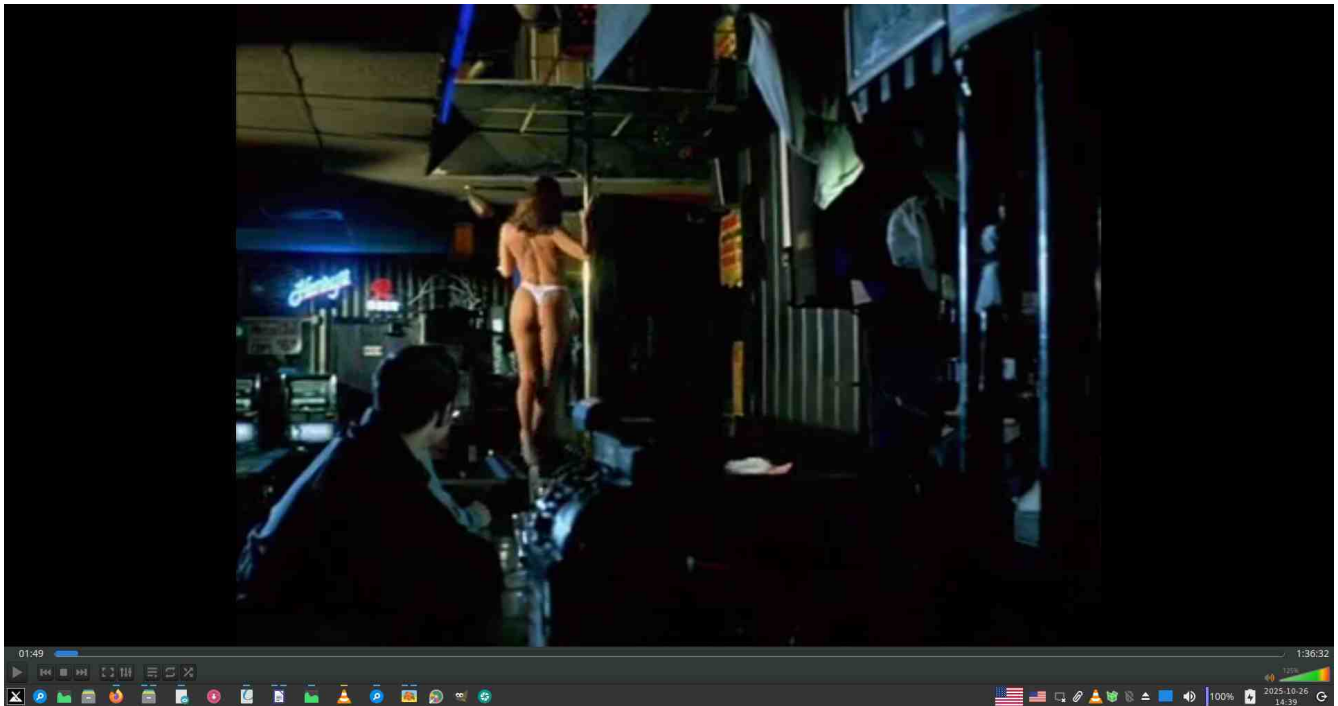


drug-addiction, even with the title, with characters other than that of hers, in a scene without her: [5, minutes 7, 33, 33 and 70]





and sexual-addiction with prostitution, with characters other than that of hers, in a scene without her:
[5, minutes 2 and 3]



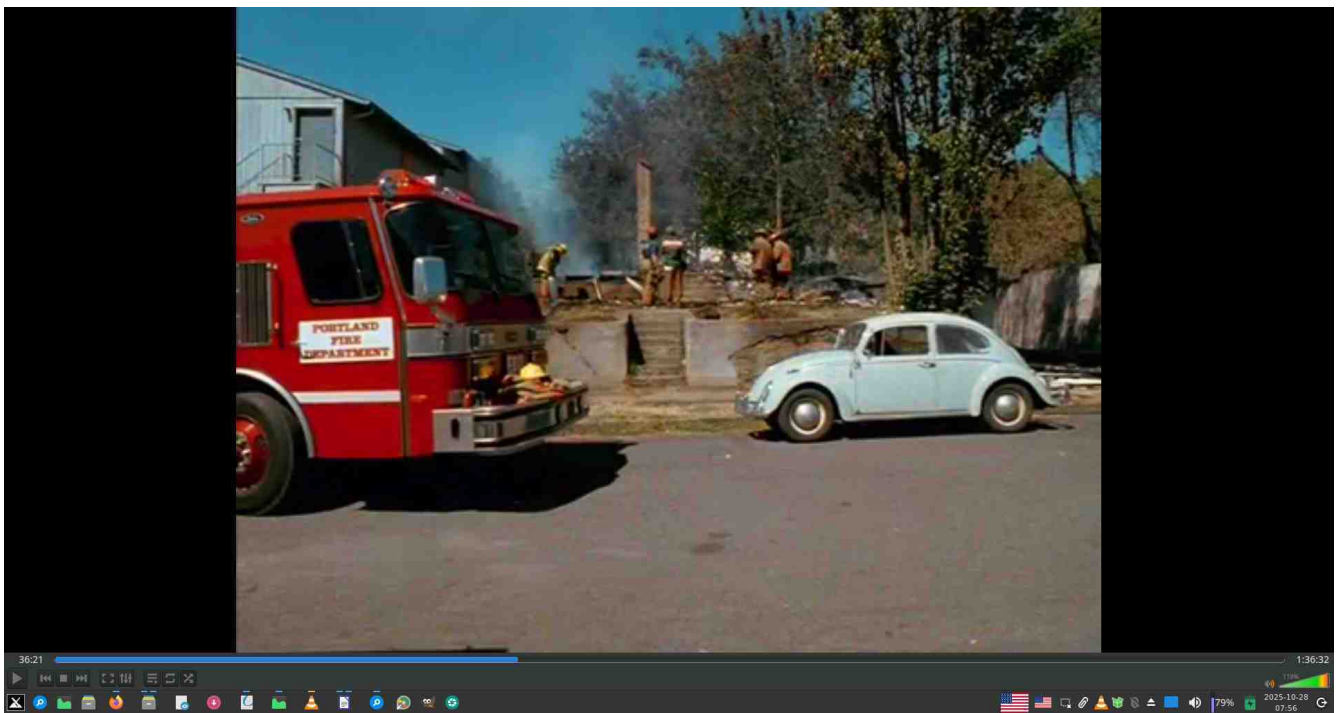
The sentence of Amy Locane as “Jennifer” addressed to Luke Wilson as “David” having procured a bag of marijuana that “You are my savior” [4, minute 82] can be construed as a programing of the american Illuminati addressed to humans who yearn for “salvation”, decoded approximately: “You can be saved by drugs.”

The film of Brittany Murphy entitled “Bongwater” of 1998 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

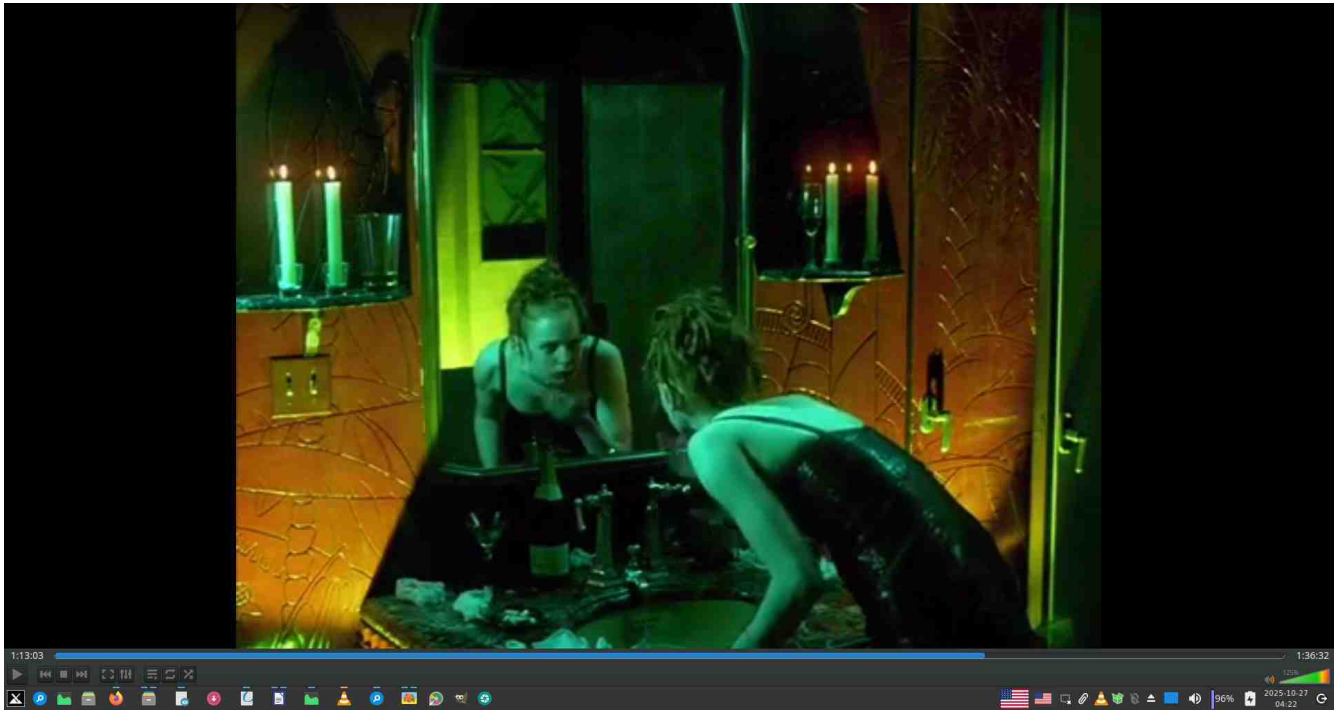
I can presume that the character “David”, required to be acted by Luke Wilson, [40] and in a measure himself as well, have been a parallel character and respectively parallel person to my person, concocted by the american Illuminati for a precedent to “prepare” [21, minute 25] the public opinion for the case of my immigration into the USA particularly, but some of his features can be generalized to my current whereabouts. [Note: I mean by the notions of “parallel person” and “parallel character” the reverse of the notion of “paragon”, namely a character created by secretly following or imitating, or a person made secretly follow or imitate a target person by the ethnical and the national secret political organizations generally, and the american Illuminati particularly, for serving as means in counteracting the target person, or in the attainment of other purposes relative to the target person.]

In this way, Luke Wilson is the first actor found by me having had no family, what has been my case as well. Then, he as “David” is a creator of paintings, while i have been a creator of books, in relation to which resemblance the paintings represent the multinational secret political interest that i should create paintings instead of books. However, the ethnical and the national secret political organizations would not become appeased neither with my relatively desired paintings, what has been expressed, formulated, and programed with that the house of “David”, and together with it the whole stock of his paintings, is set on fire, by ... his girlfriend, which can be a substantiation of his single family status: [5, minutes 37, 37 and 37]



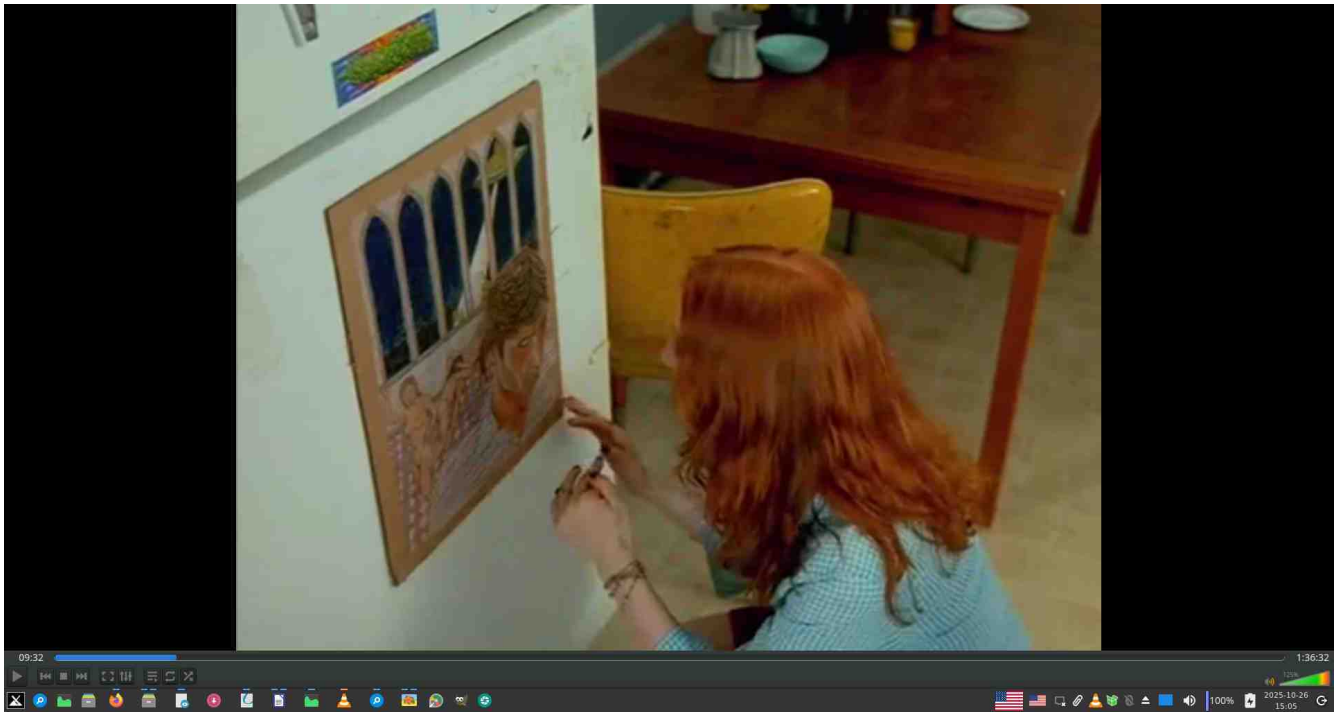


Alicia Witt was required to act a mirror scene, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [5, minute 74]



By presenting her drugged, the film formulates and programs subsequently and respectively in advance the answer to the question why Alicia Witt as “Serena”, the girlfriend of “David”, could destroy almost all he had particularly, and why she as herself, as a meant lesbian or bisexual partner of Brittany Murphy, would be able to perform similar actions of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy generally: drugs alter personality in a negative direction. The above scene of house destruction by fire generally expresses the interest and policy of the ethnical and the national secret political organizations to deprive of any property the persons qualified by them as unutilizable, inconvenient, or dangerous.

One of the themes of “David” is aliens, a painting representing a UFO approaching the planet: [5, minute 10]



Then, the film ends with “David” and his girlfriend sitting on the top of a building and observing a UFO: [5, minutes 92 and 92]





The alien aspect of the film can be an expression, formulation, and programing of the national secret political concoction of the american Illuminati that my person and persons of my kind cannot belong to this planet, but they were brought here by aliens.

2.8. The film entitled “Phoenix” of 1998

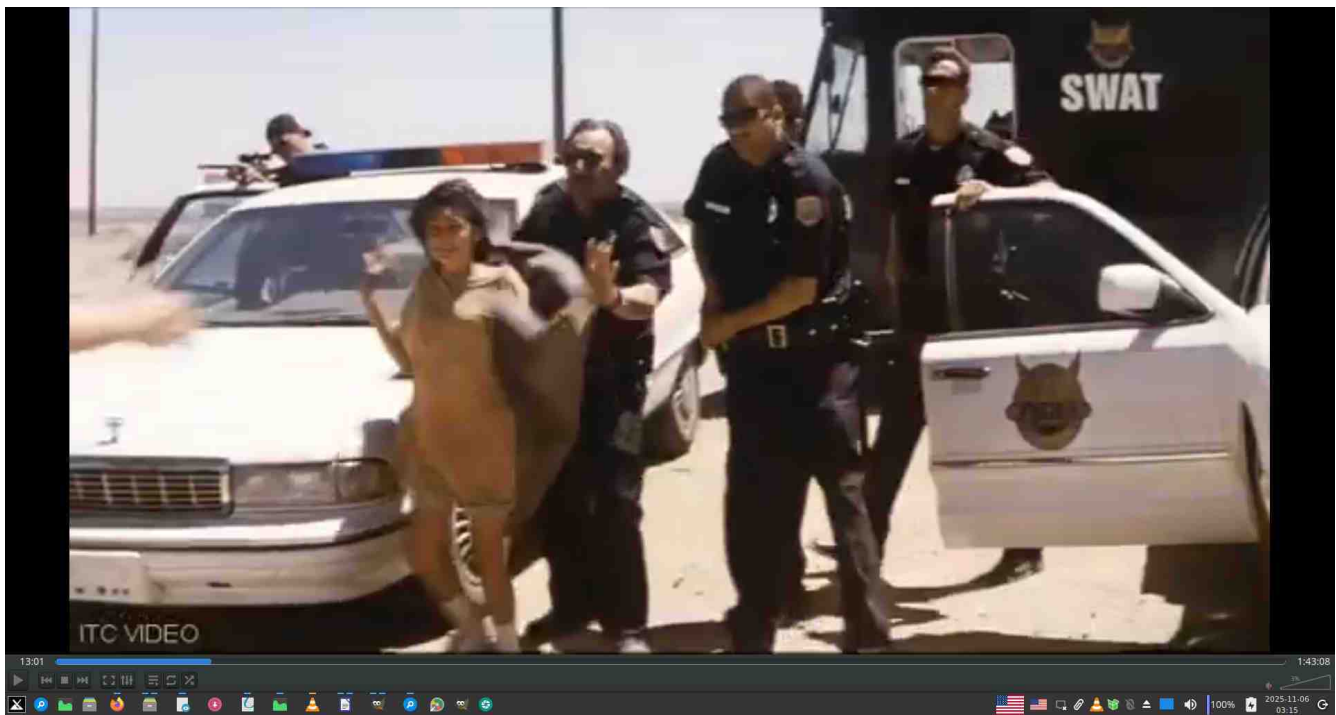
With this film — shot presumably in autumn 1997 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more employed actor Ray Liotta awarded around 1 time till the shooting of this film, [107] and with the established actor and director, and member of the Huston “dynasty” [175] Anjelica Huston [173] awarded around 17 times till the shooting of this film. [174] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

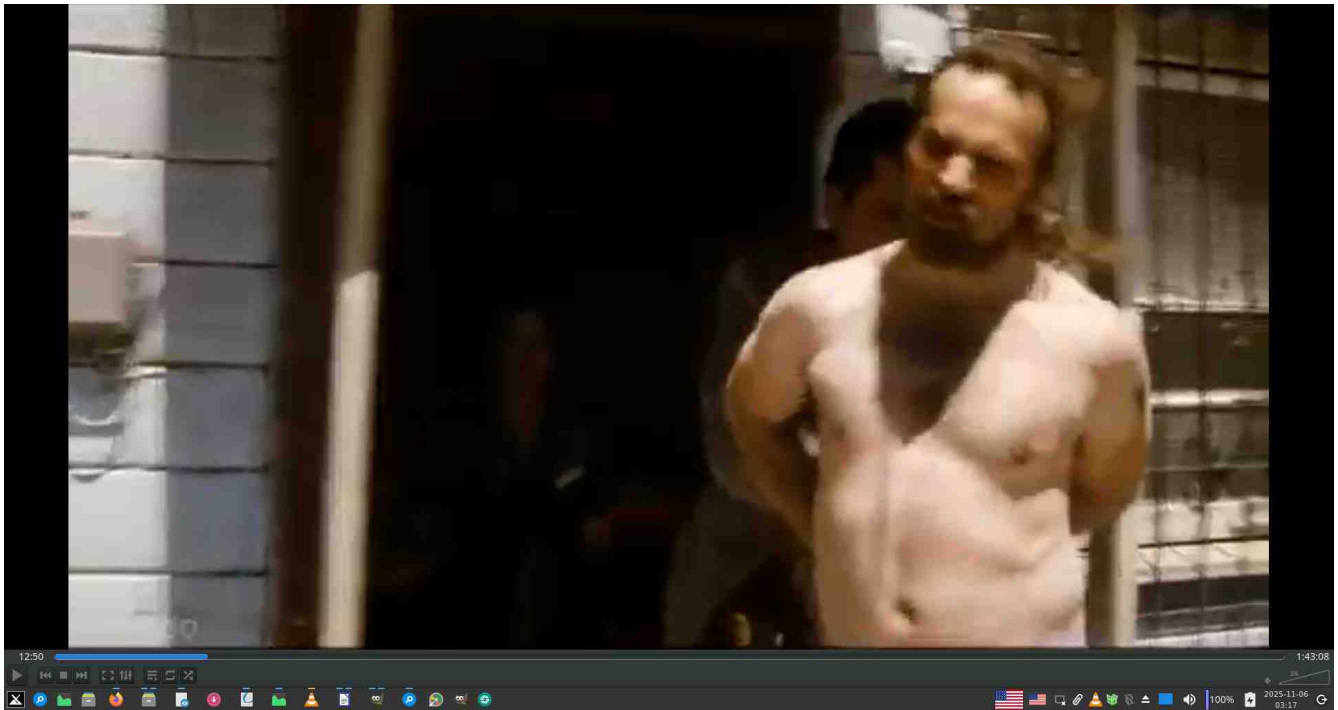
After having determined the potential personal secret political purposes which could be followed by the american Illuminati with this film, it can be inferred that at the age of around 20 years she had never had a relationship with a boyfriend or a man, and was sexually chaste. Presumably, this fact was meant to be denied by the statement of Anjelica Huston as the mother of Brittany Murphy as “Veronica” that: “Veronica has never had a man in her life, that didn’t end up being an asshole,” [9, minute 34] which has asserted the concoction of the american Illuminati that Brittany Murphy had several man in her life, and why she established not one stable relationship.

With the film entitled “Phoenix” of 1998, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Ray Liotta, who married his wife just a few months before shooting this film, namely in february 1977, and in peculiar circumstances, namely as a result of his meeting her as the ex-wife of the baseball player Mark Grace during one of his games. [107] Taking into account the

formidable manipulative power of the American Illuminati, and its existing deadly purposes relative to Brittany Murphy, it can be presumed that the above marriage of Ray Liotta was concocted by the American Illuminati as a part of its Brittany Murphy “project”, [3, minute 24] timed to take place before shooting this film, and one of its purposes with this film was to create the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and Ray Liotta, by her “stealing” him just a few months after his marriage, with which there would have been implemented the personal secret political concoction of a most advanced sexuality of Brittany Murphy, that public image being necessary for the application to her of the method of concealed assassination of the type “infection with the HIV”, and at the same time by creating the self-concealing appearance that the assassinating operation was not premeditated.

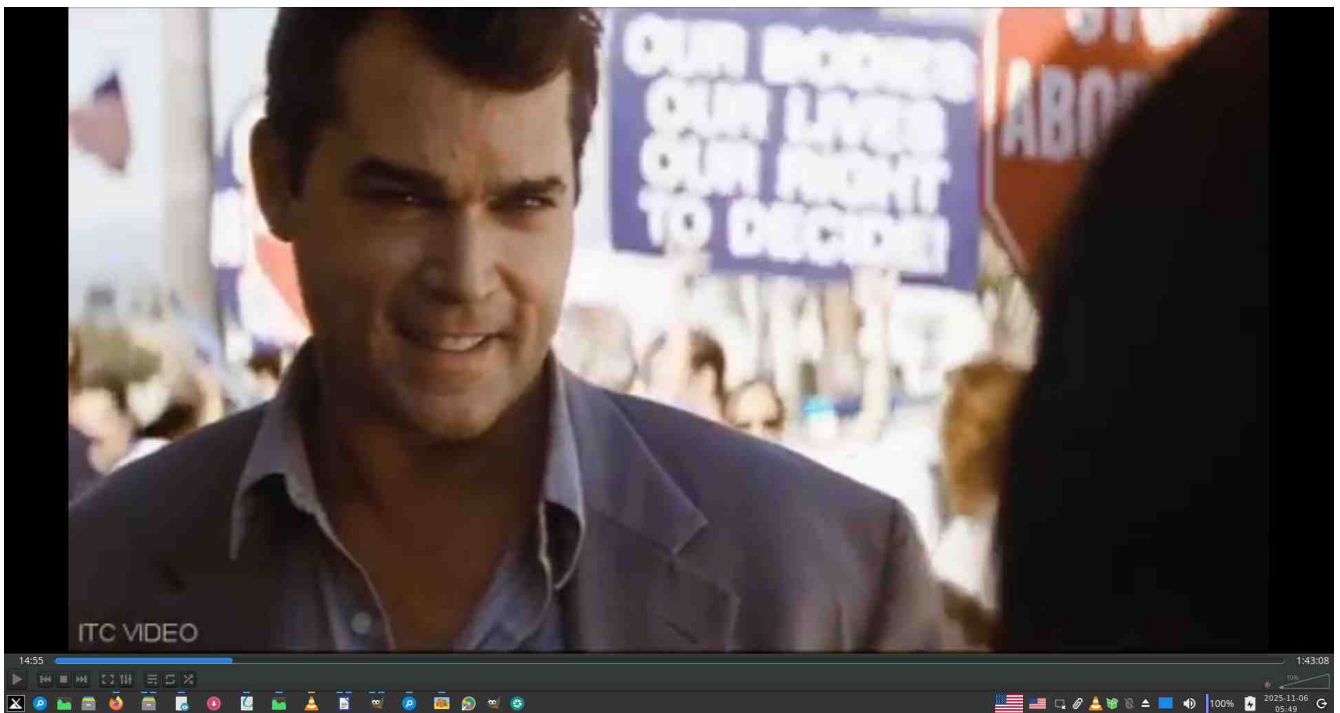
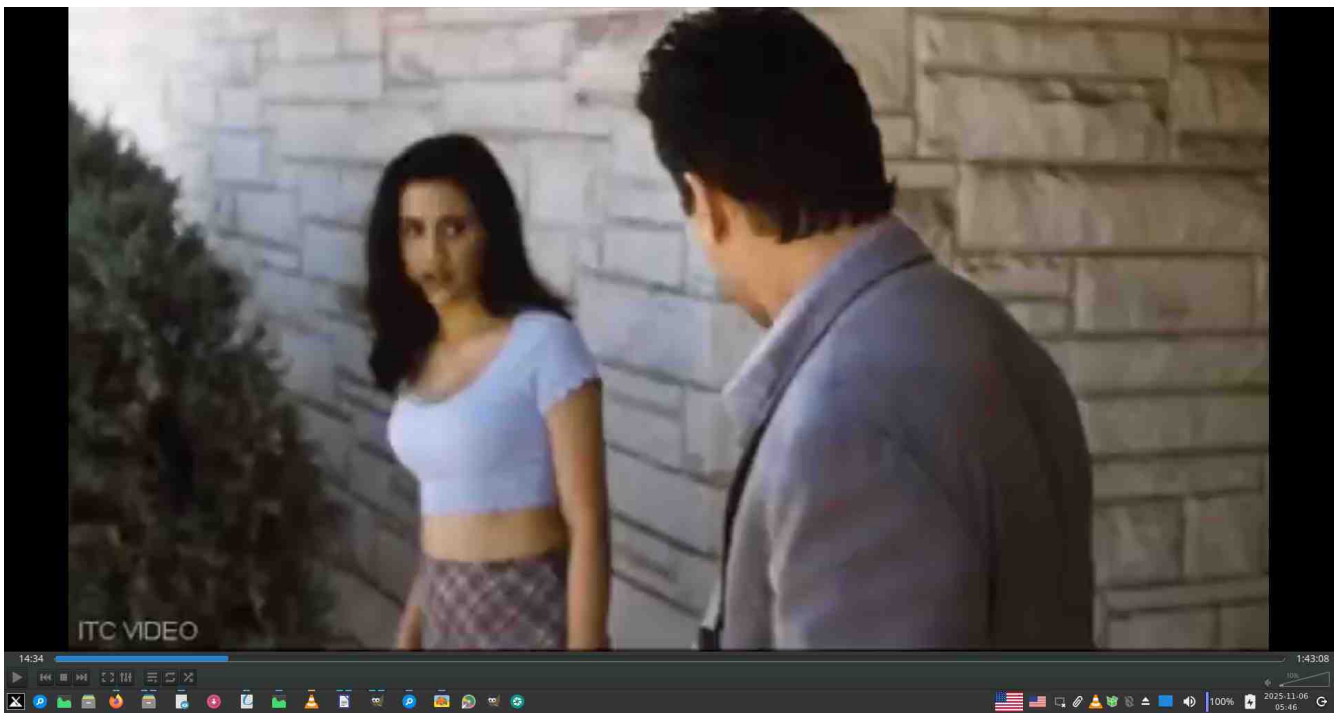
Another personal secret political purpose relative to Brittany Murphy of this film could be the introduction in her home of a man in the form of a stepfather through the implication of Sharon Murphy. The presumption of returning to this older method is corroborated by the scene in which the policemen generally, and Ray Liotta as the detective “Harry Collins” [44] particularly, solve a penal case of sexual abuse committed by “some stepfather”, [9, minutes 12, 13 and 14]

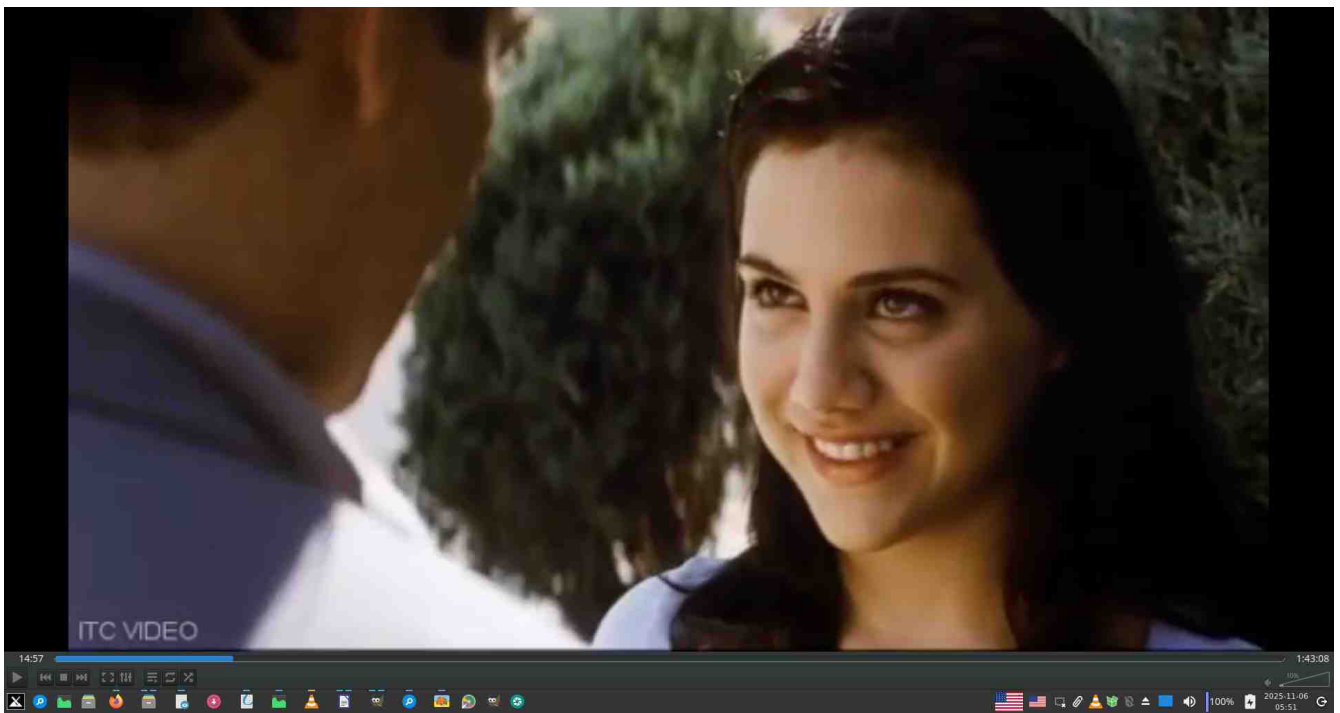




and that presumption is consistent with the former presumptions that there had failed all the methods of drawing Brittany Murphy into the sexual life utilized in her films since 1991.

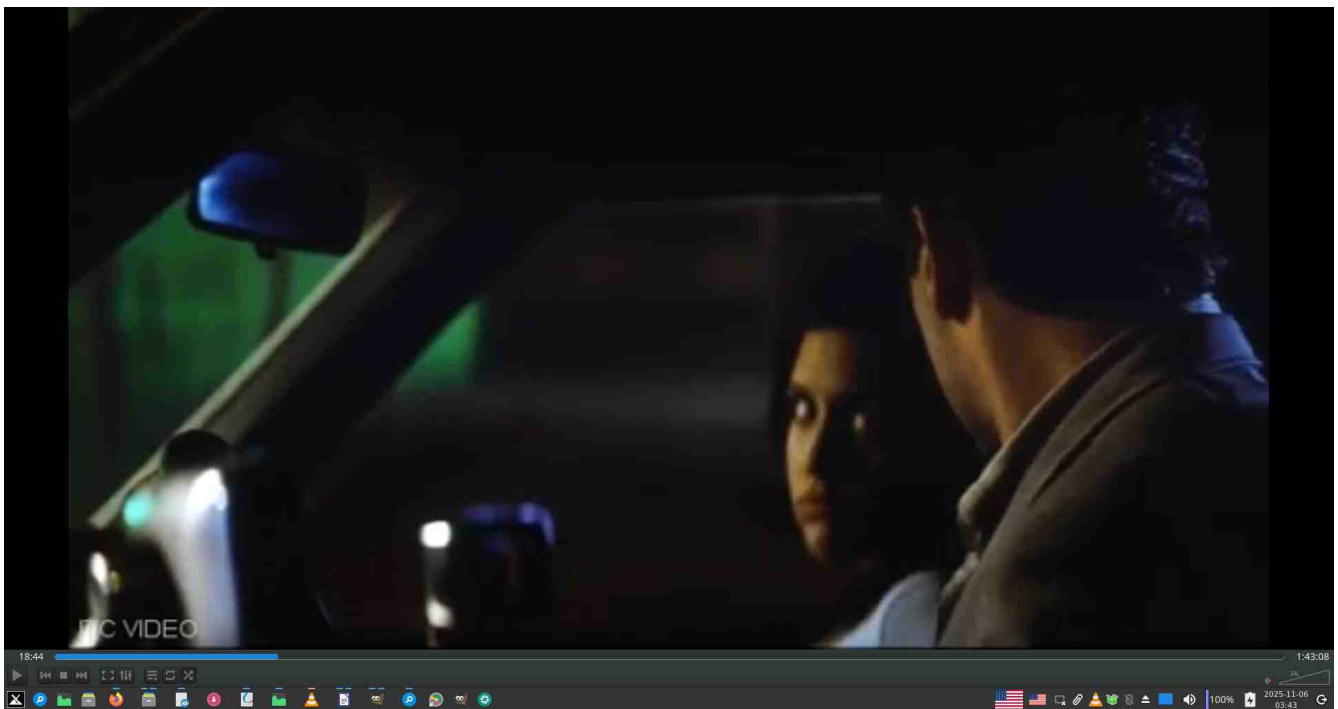
The professional sexual relations created between Ray Liotta and Brittany Murphy with one inducting scene of this film must have been considered useful for having her further inducted in the sexual life. According to the plot, for a concealment of the personal secret political action and a sexual stimulation of Brittany Murphy, Ray Liotta as “Harry” does not primarily want to have sex with her as “Veronica”, but rather needs her for his gambling as a means of distracting the attention of his poker partners, and it is Brittany Murphy as “Veronica” who primarily wants to have sex with him, namely just inversely as in the real life. He picks her up at a demonstration by throwing in his “bewitching” eyes considered hardly resistible, where she is wearing a “madeover” [3, minute 26] short blouse, like that “created” for her not only as “Tai”, but also as “Veronica” by Alicia Silverstone as “Cher” in the film entitled “Clueless” of 1995, [3, minute 27] [9, minutes 15, 15 and 15]



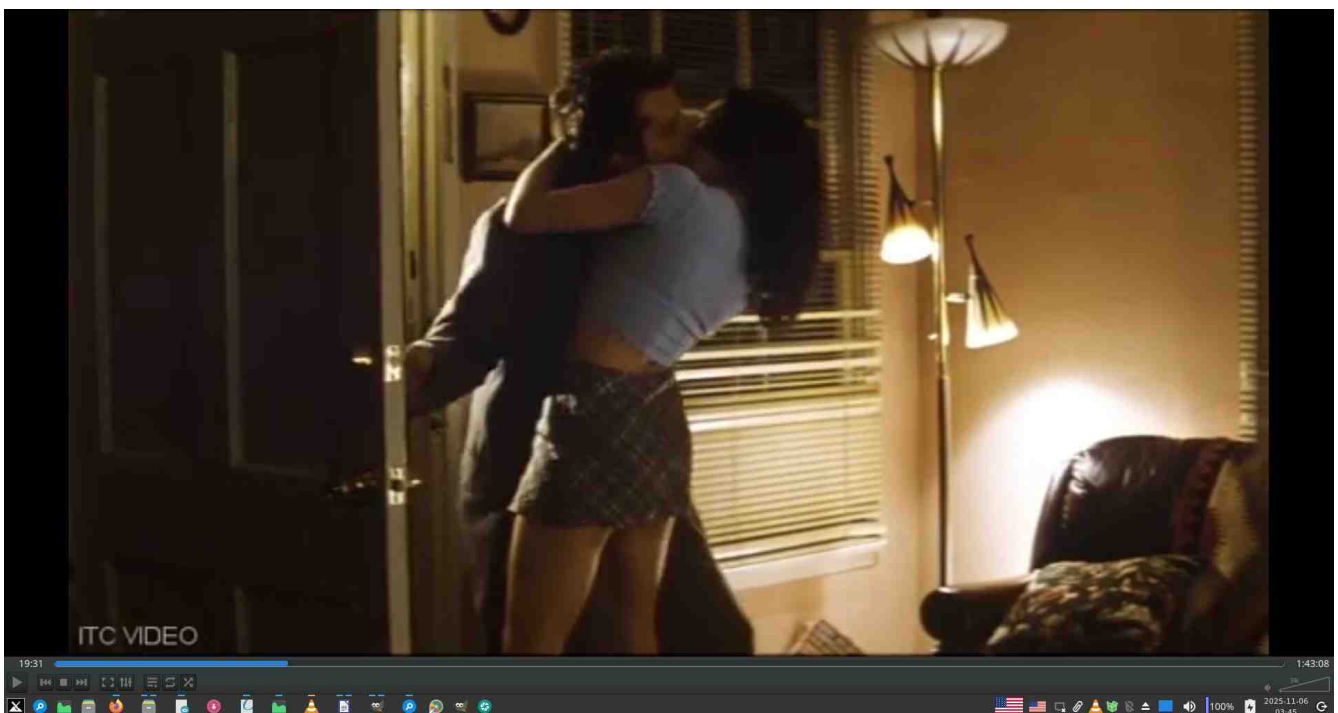


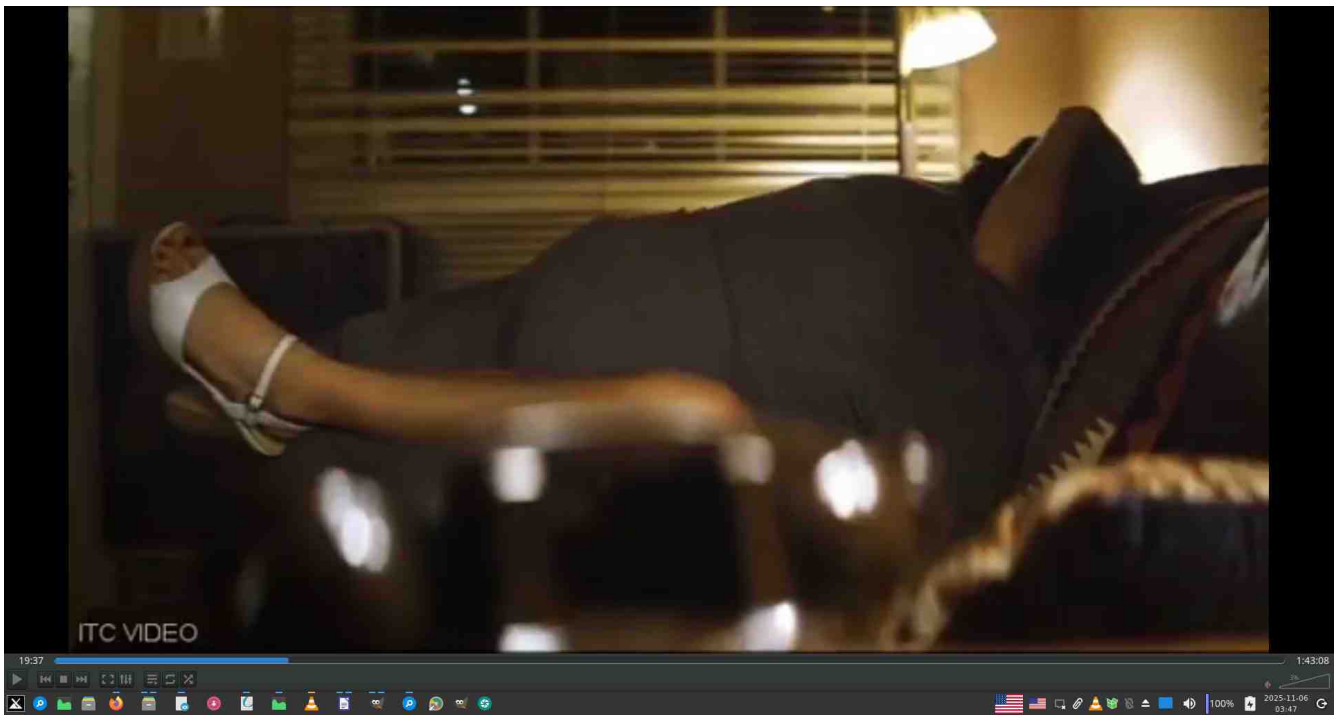
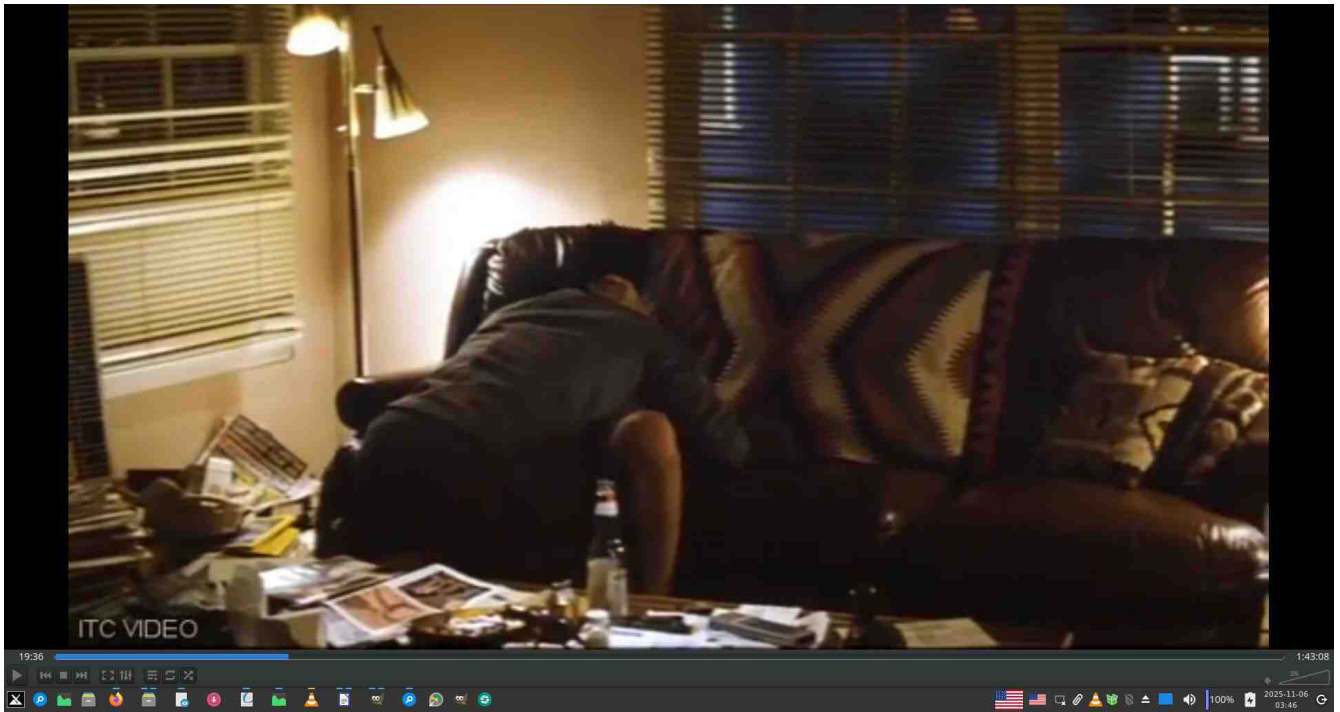
then he takes her to his home, [9, minutes 16 and 19]

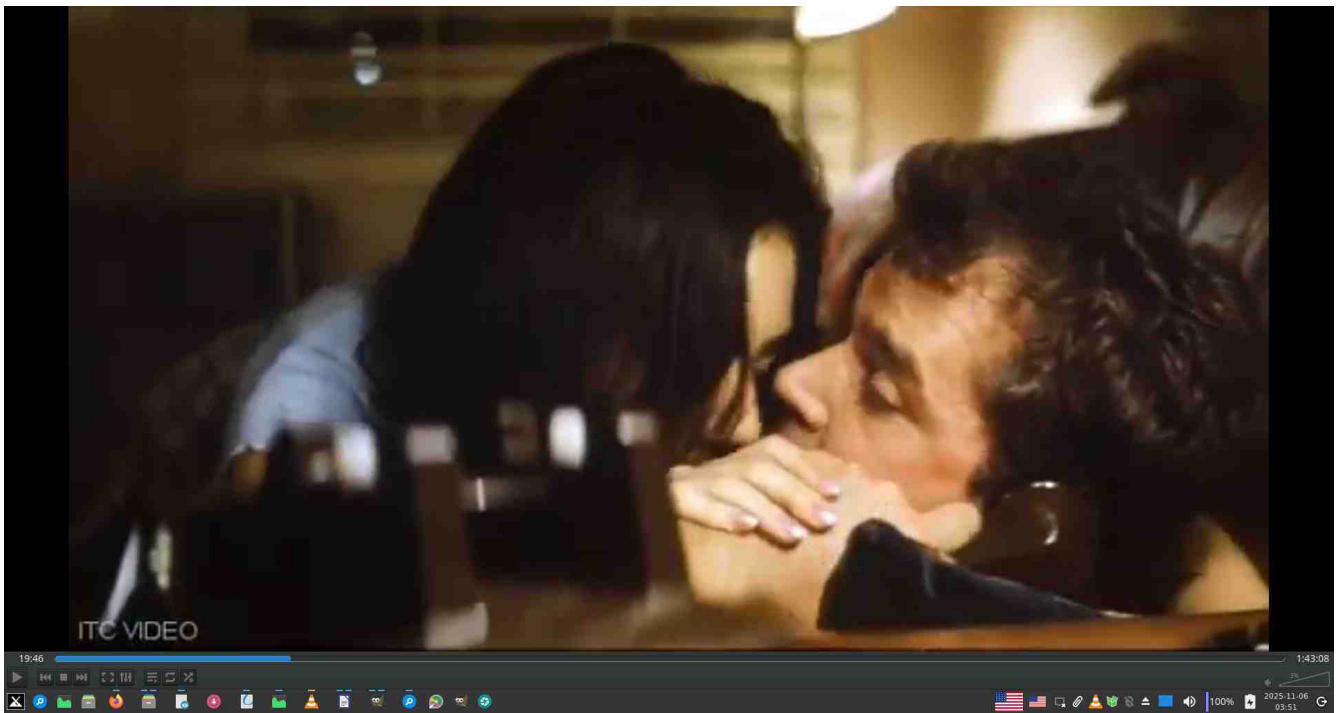
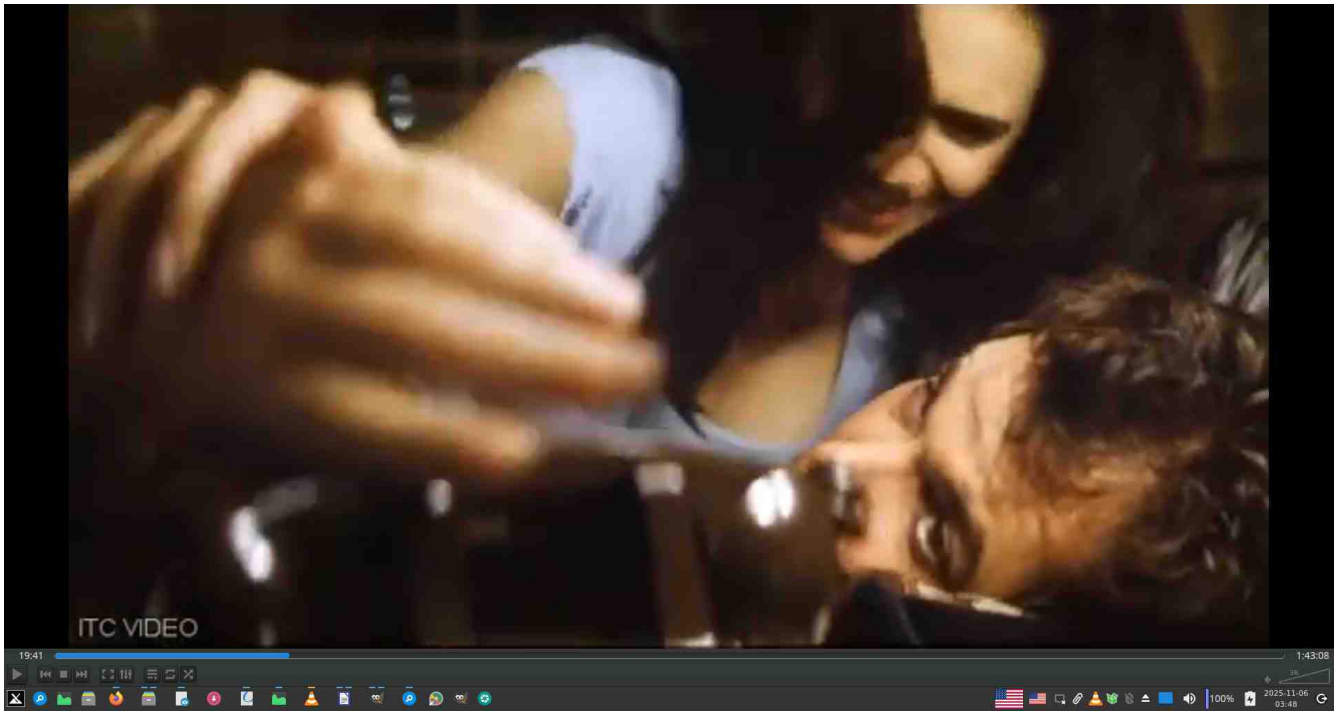


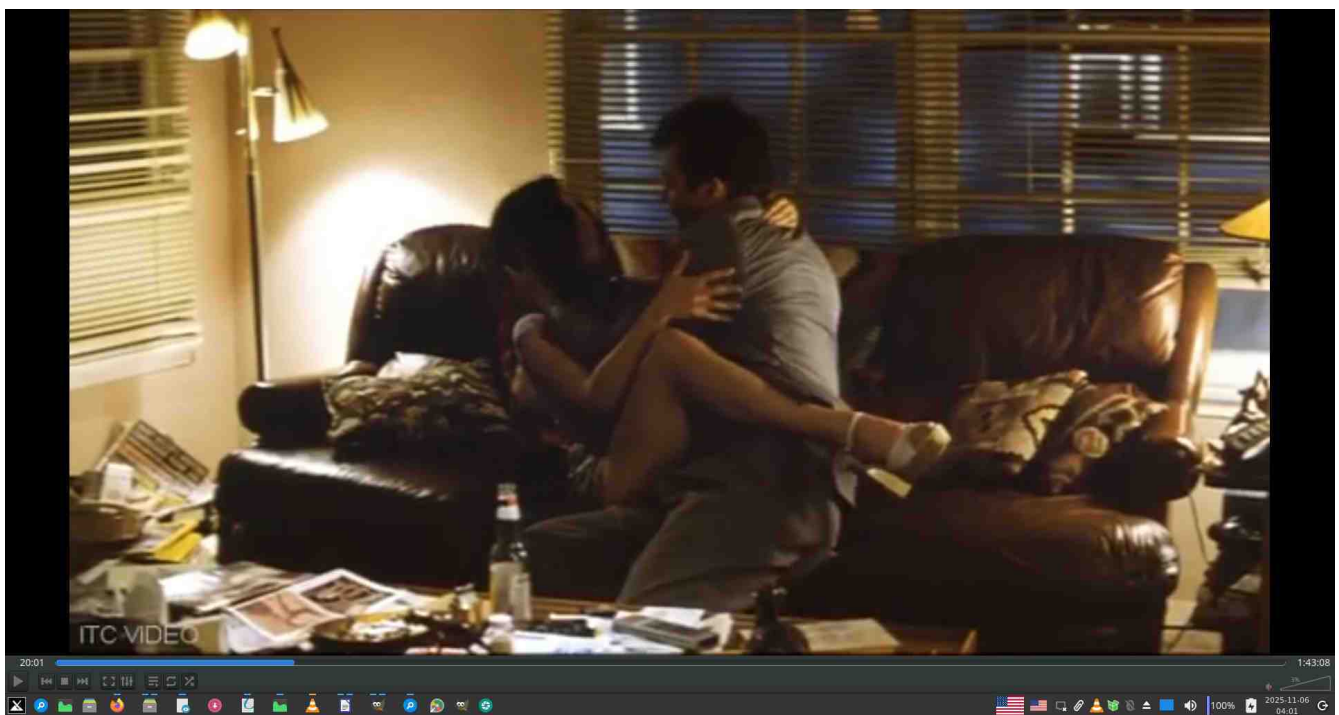
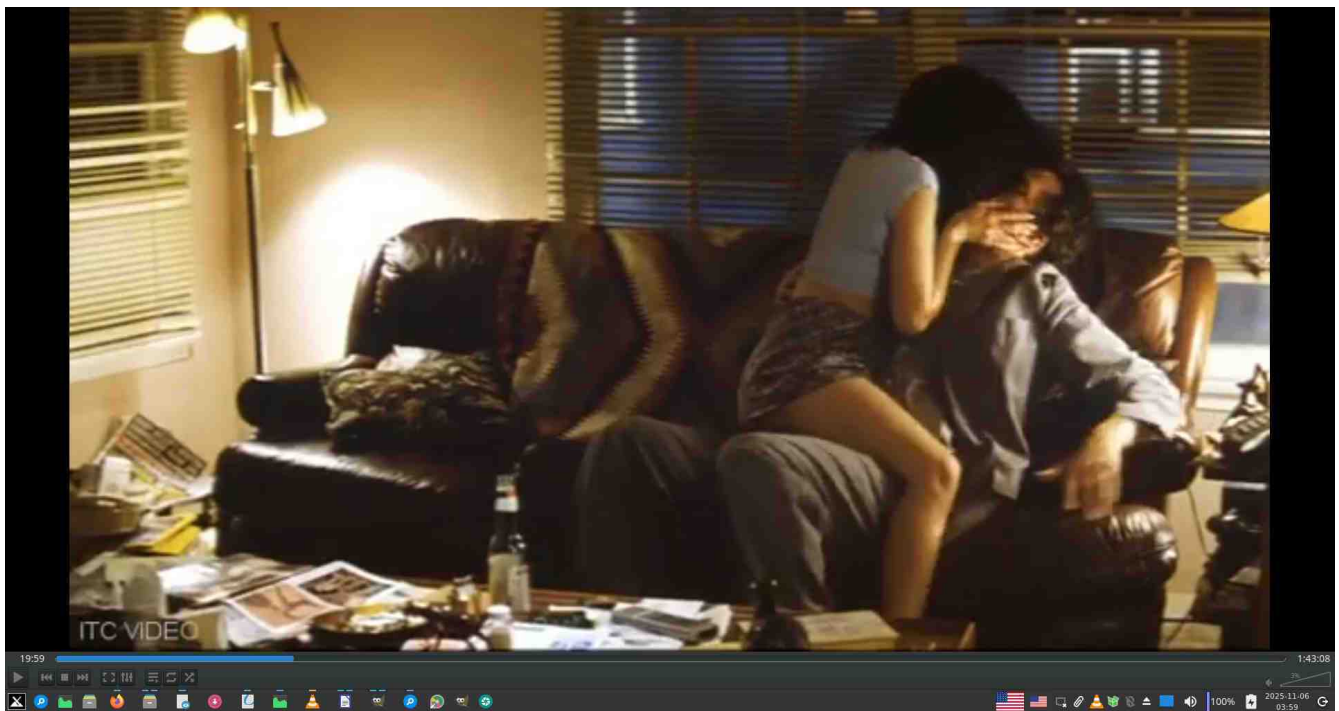


where she was required to act unprecedented sexual relations: hugging and kissing him at the same time, lying down with him, and sitting on his lap with her legs spread: [9, minutes 20, 20, 20, 20, 20, 20 and 21]

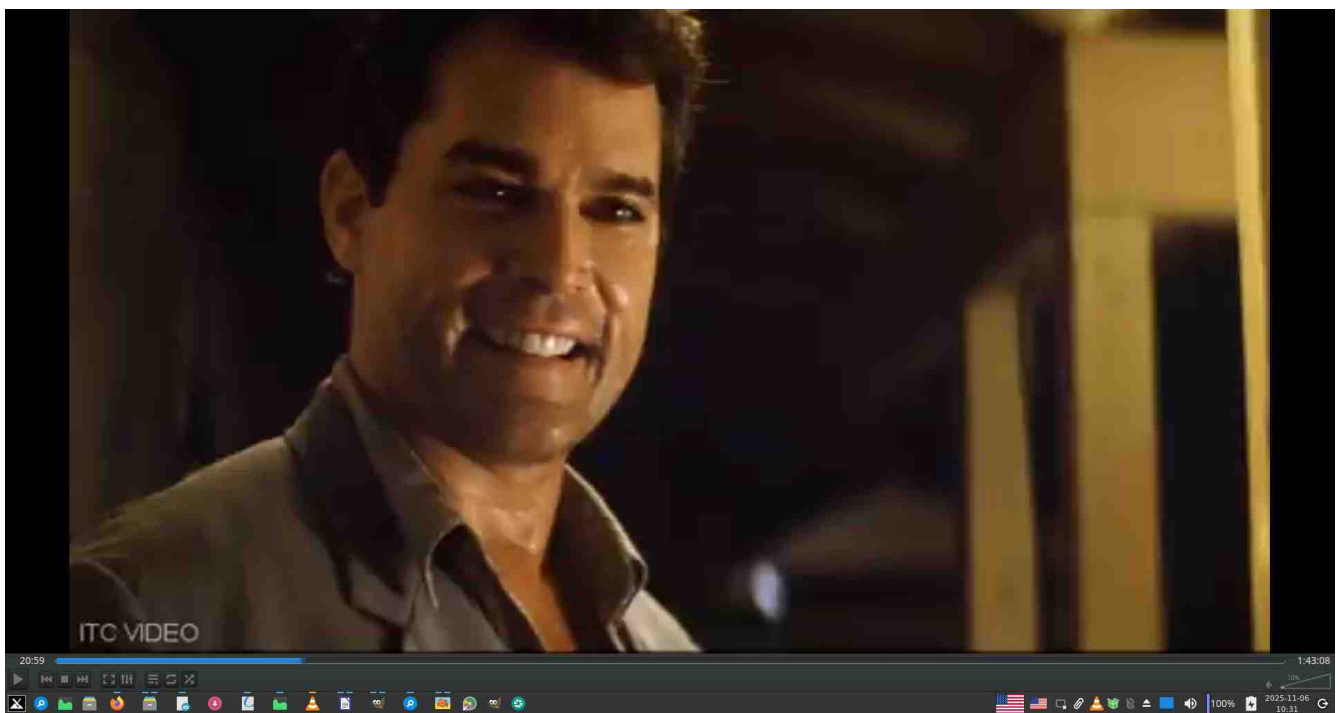
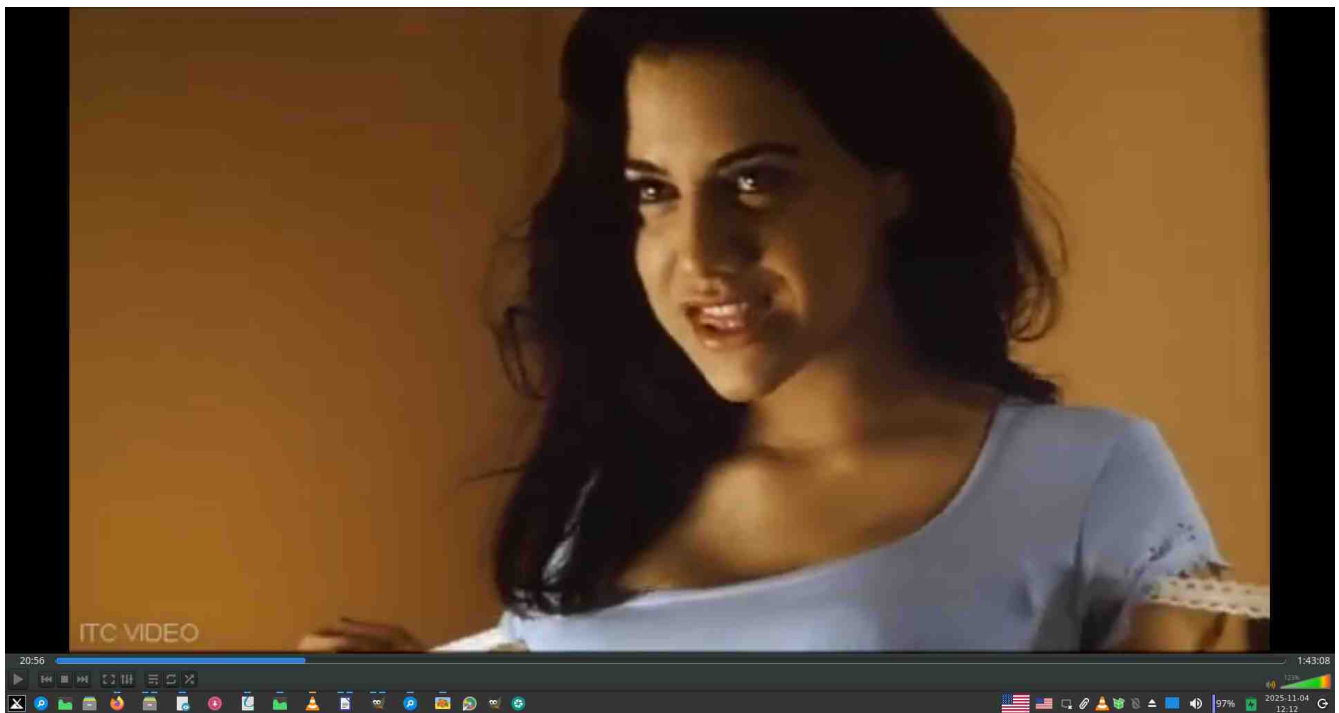






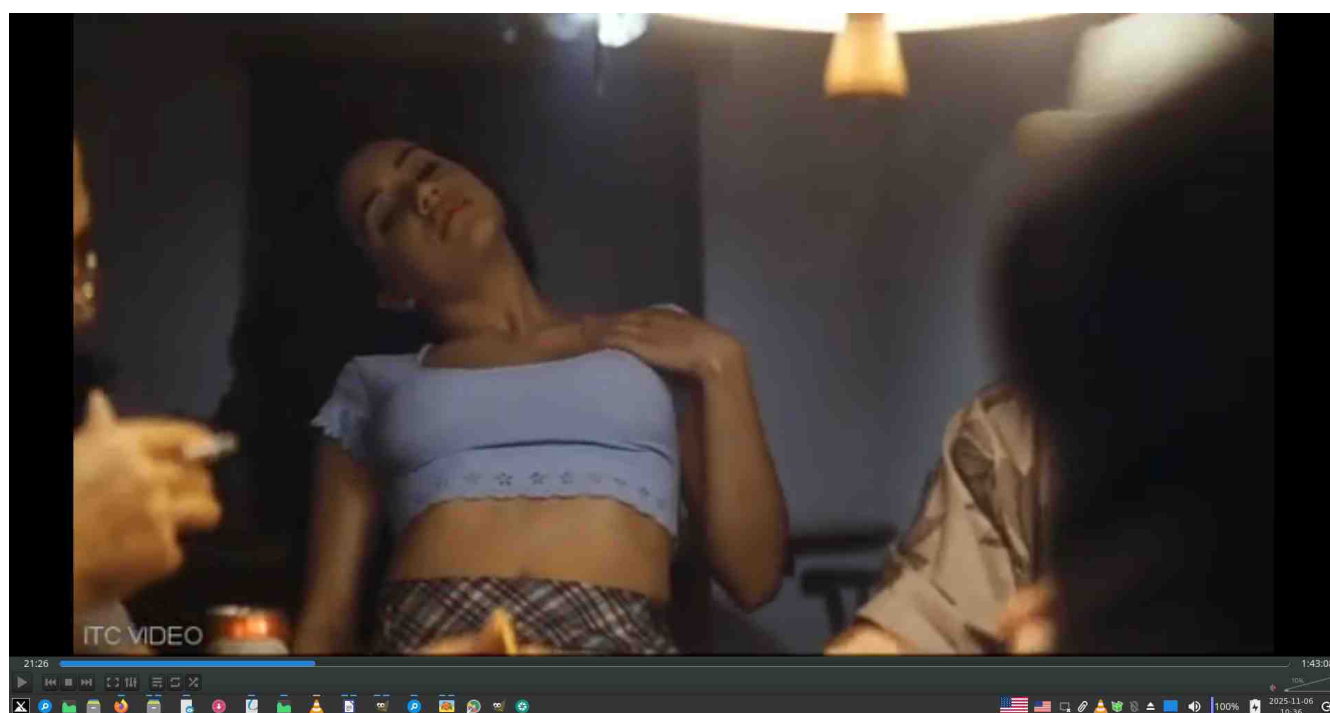
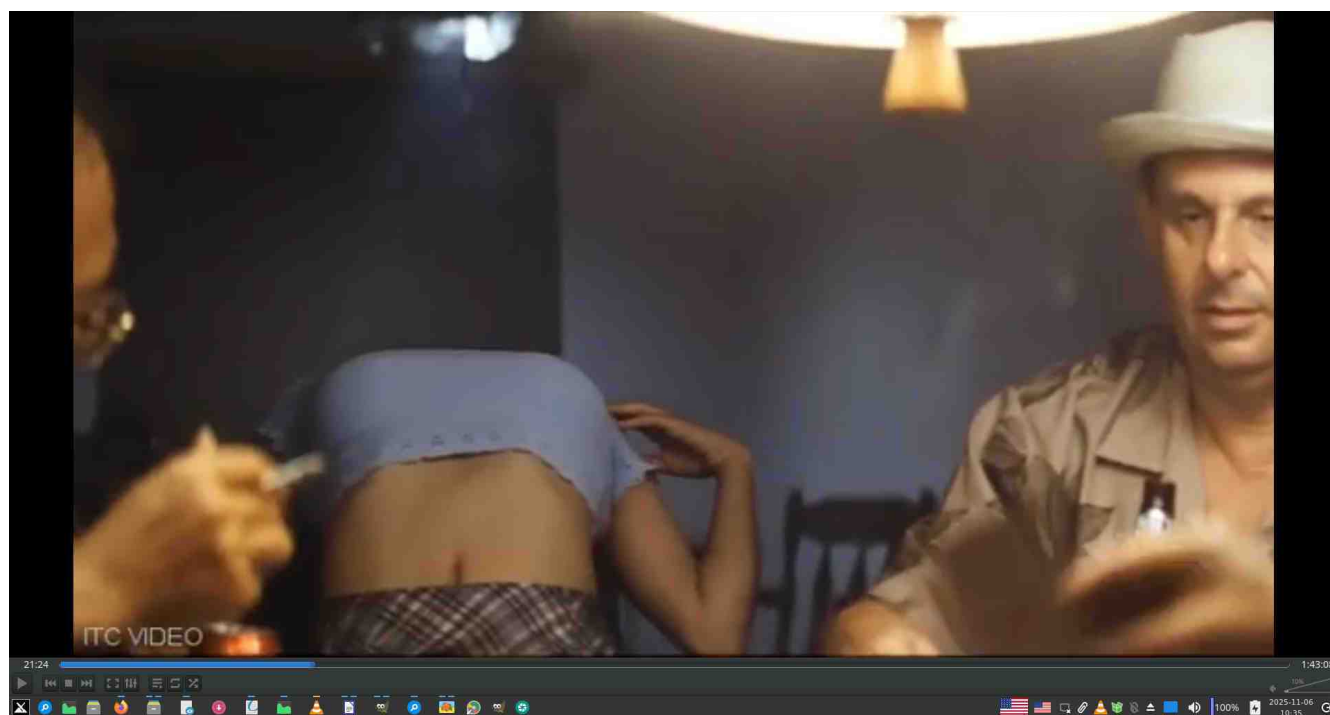


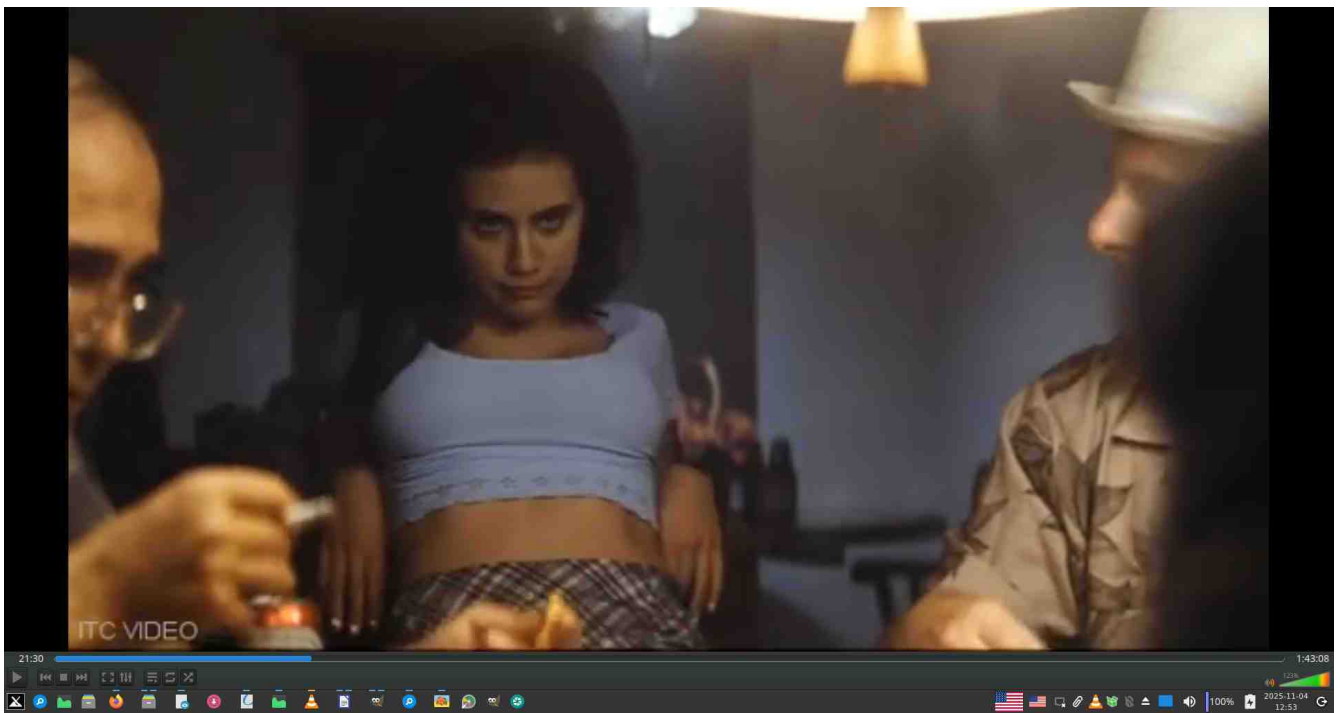
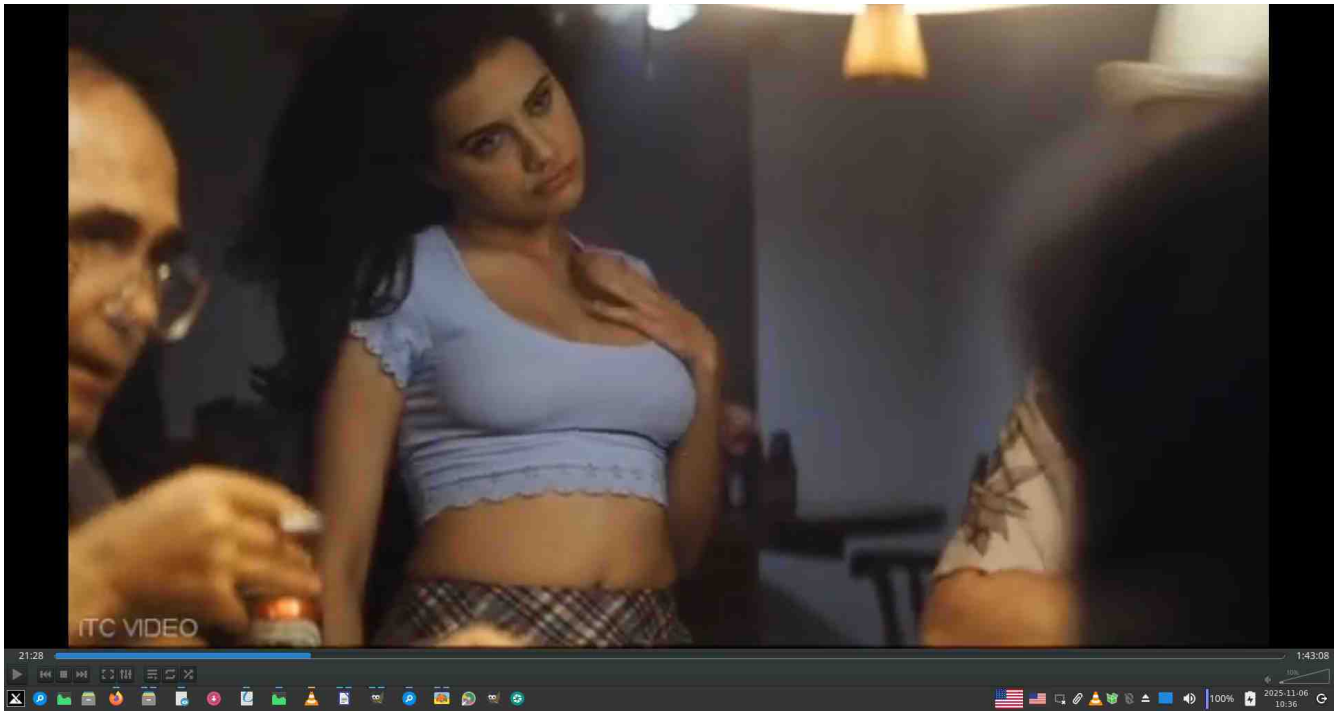
The above sexual scene observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it completely dressed. The intercourse is interrupted by Ray Liotta as “Harry” by choosing to go to gambling, not before asking Brittany Murphy as “Veronica” to take off the bra under her shirt, to become more distractive: [9, minutes 21 and 21]



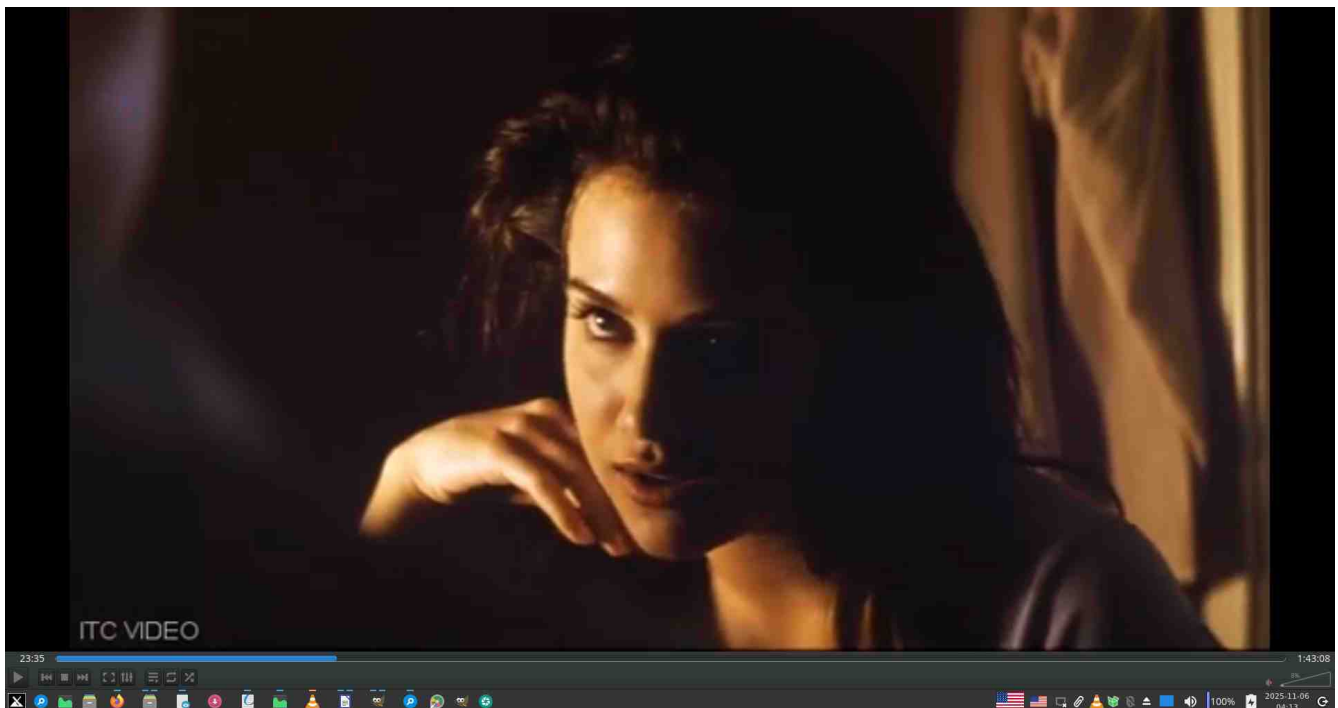
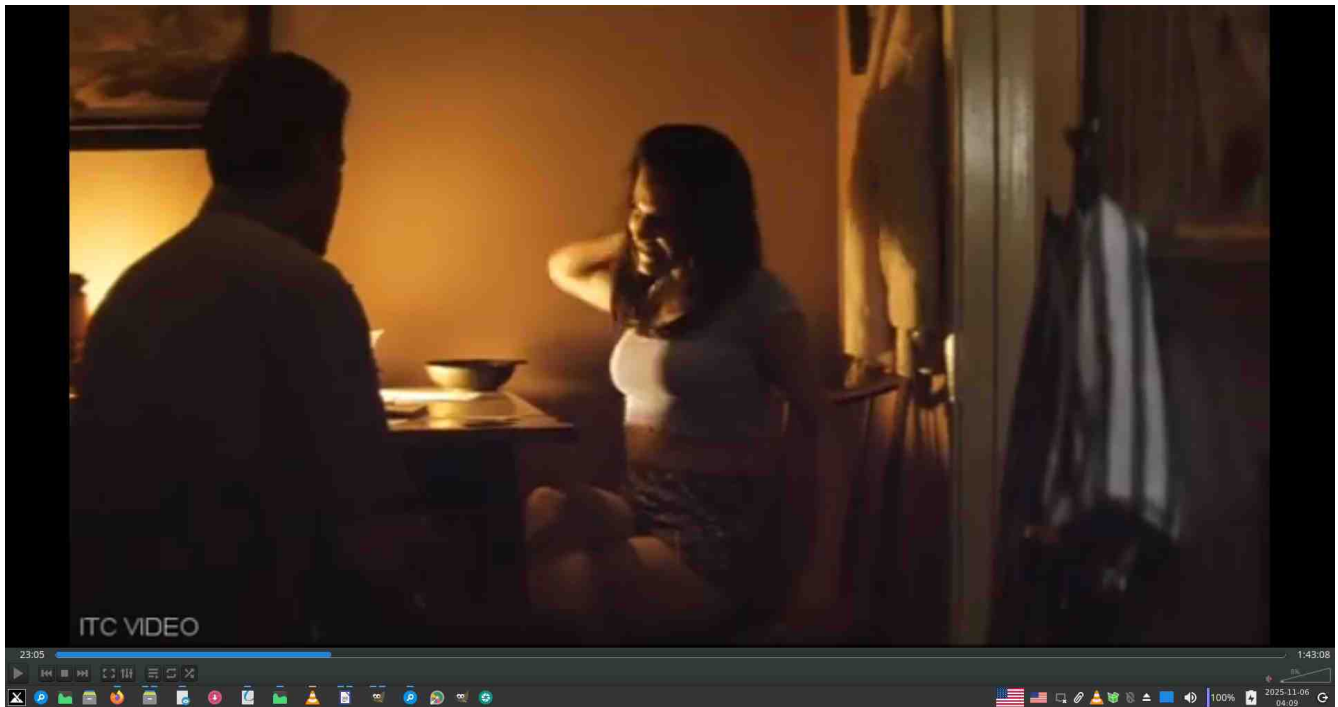
The above scene refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati by challenging her presumed film sexual-behavior rule, seeking out her willingness of onscreen-undressing her underwear under the clothes, and striving to have her onscreen-undressed completely.

In the scene of poker party, she was required to act a kind of “soft” sexual show with the “madeover” [3, minute 26] short blouse on and the bra off: [9, minutes 22, 22, 22 and 22]





After having lost a lot of money, Ray Liotta as “Harry” teaches some poker to Brittany Murphy as “Veronica”, by so doing substantiating the presumption that this film having as topic gambling was among others an “everything you need to know about” kind of initiation of Brittany Murphy into gambling: [9, minutes 24, 24 and 24]

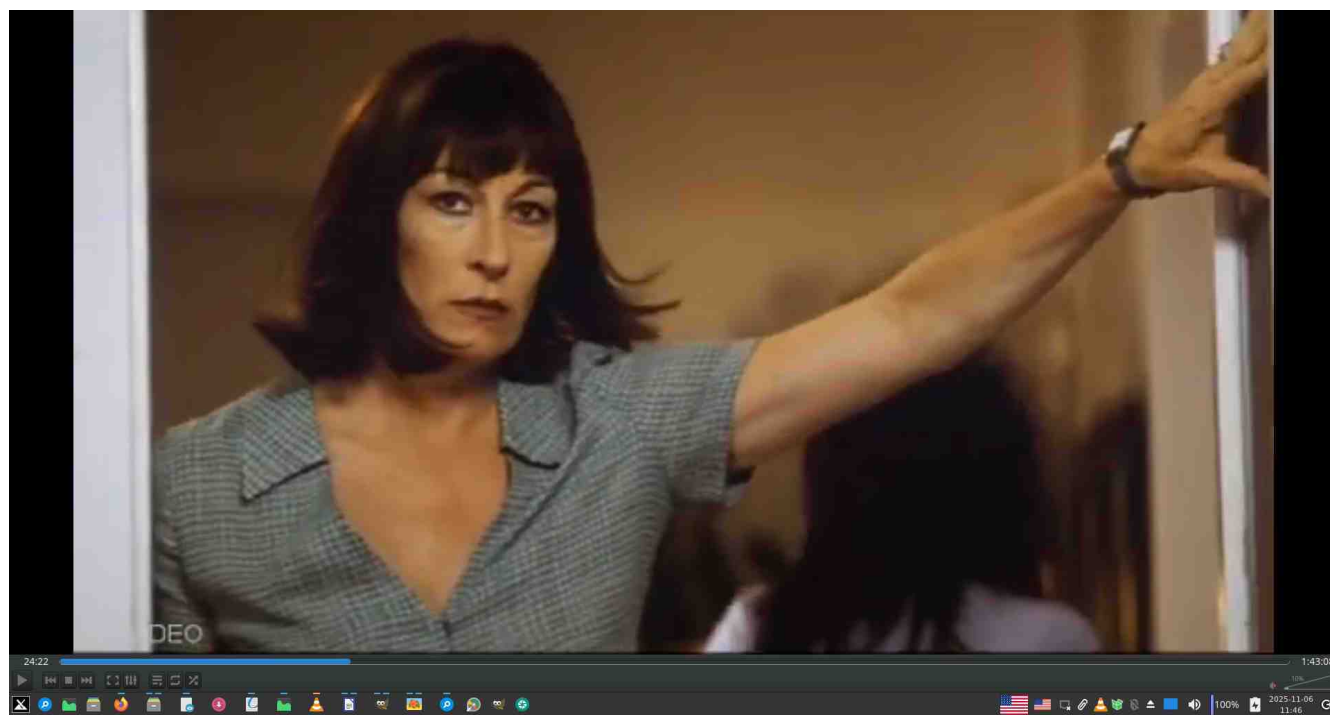


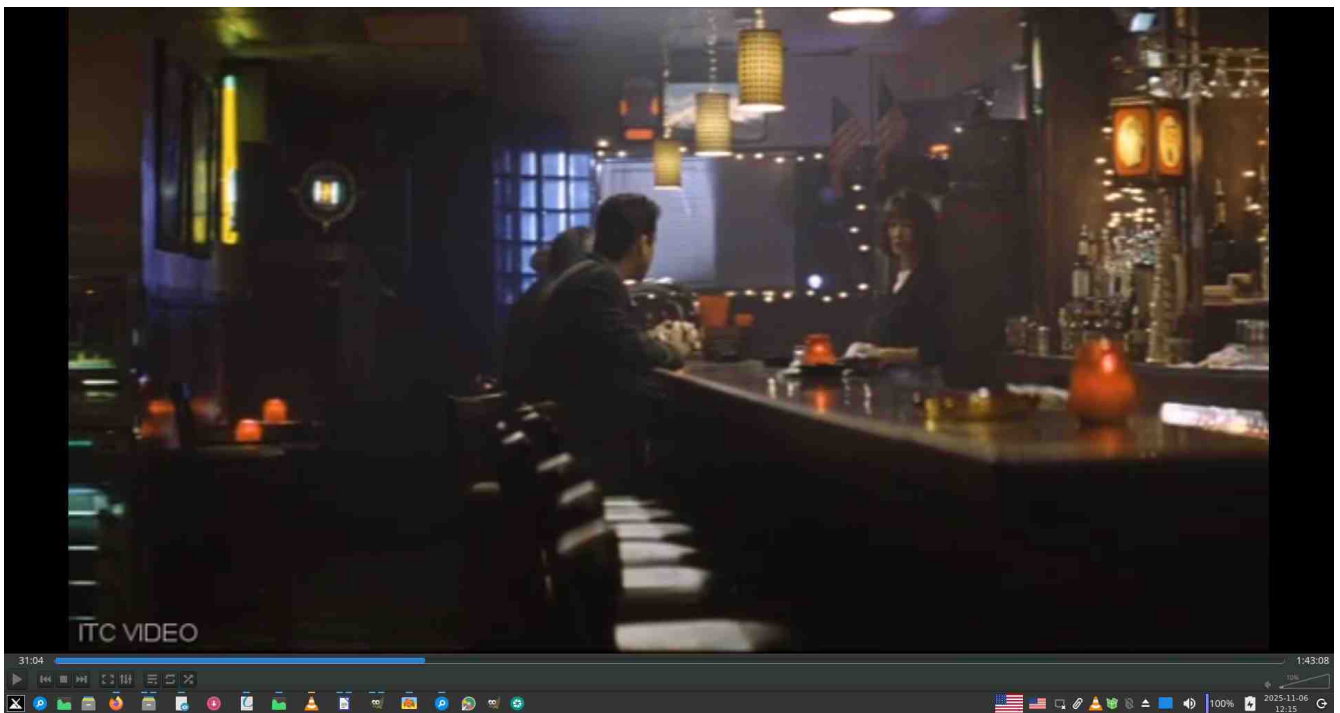
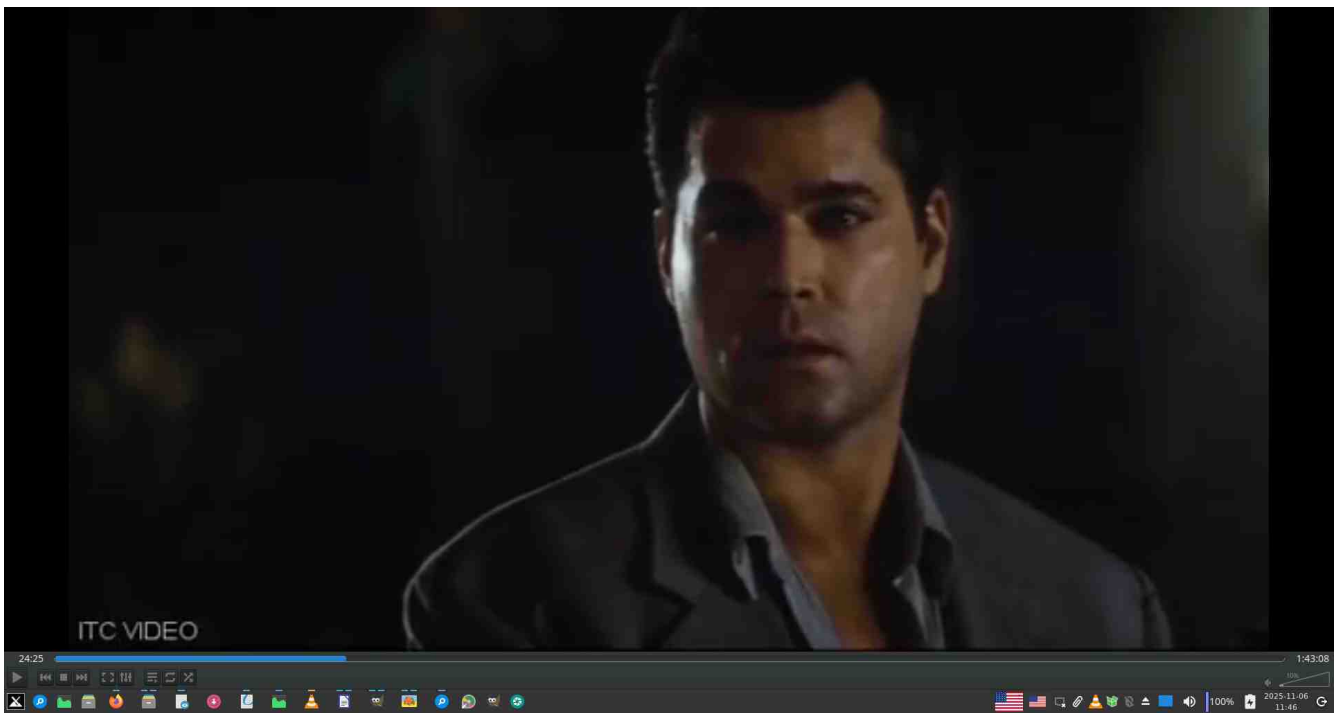


Then, he as a superstitious person interrupts the romance as well, invoking her young age and being a “bad luck” [9, minute 26] to him, by this means presumably stimulating Brittany Murphy to continue it offscreen, and adjusting the plot to her real-life preferences.

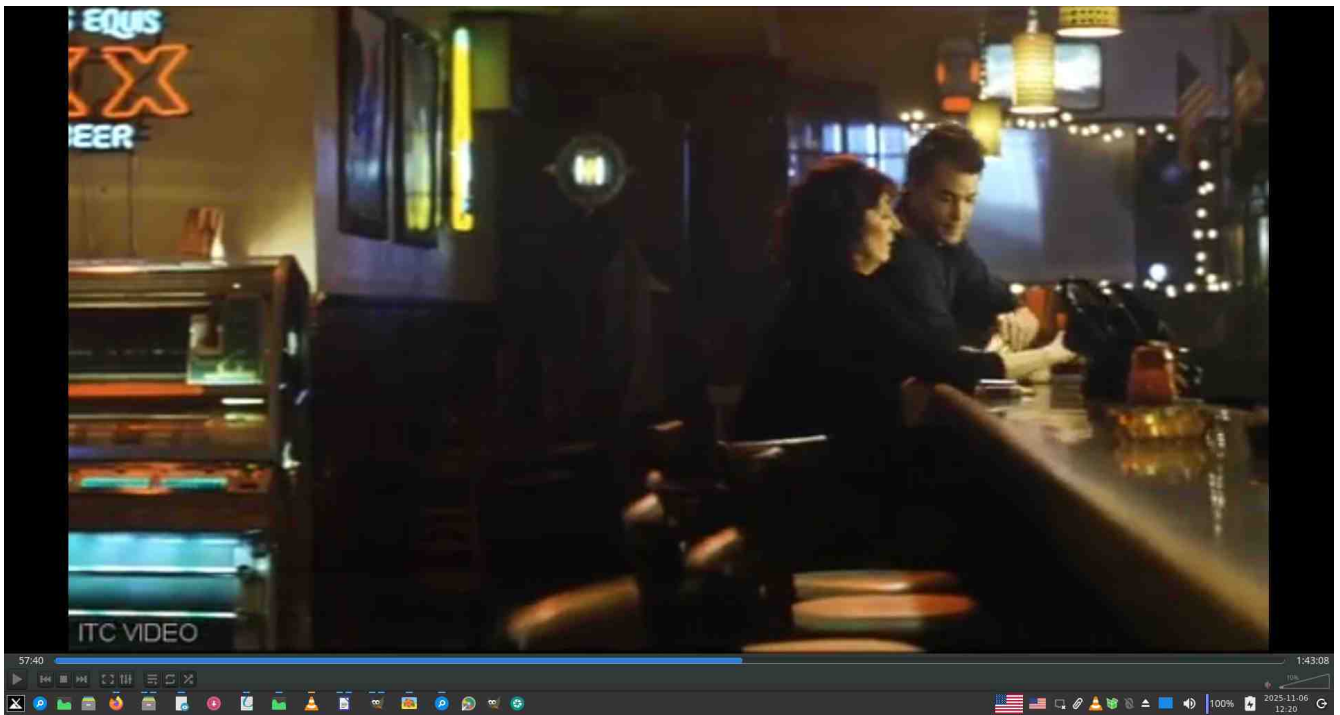
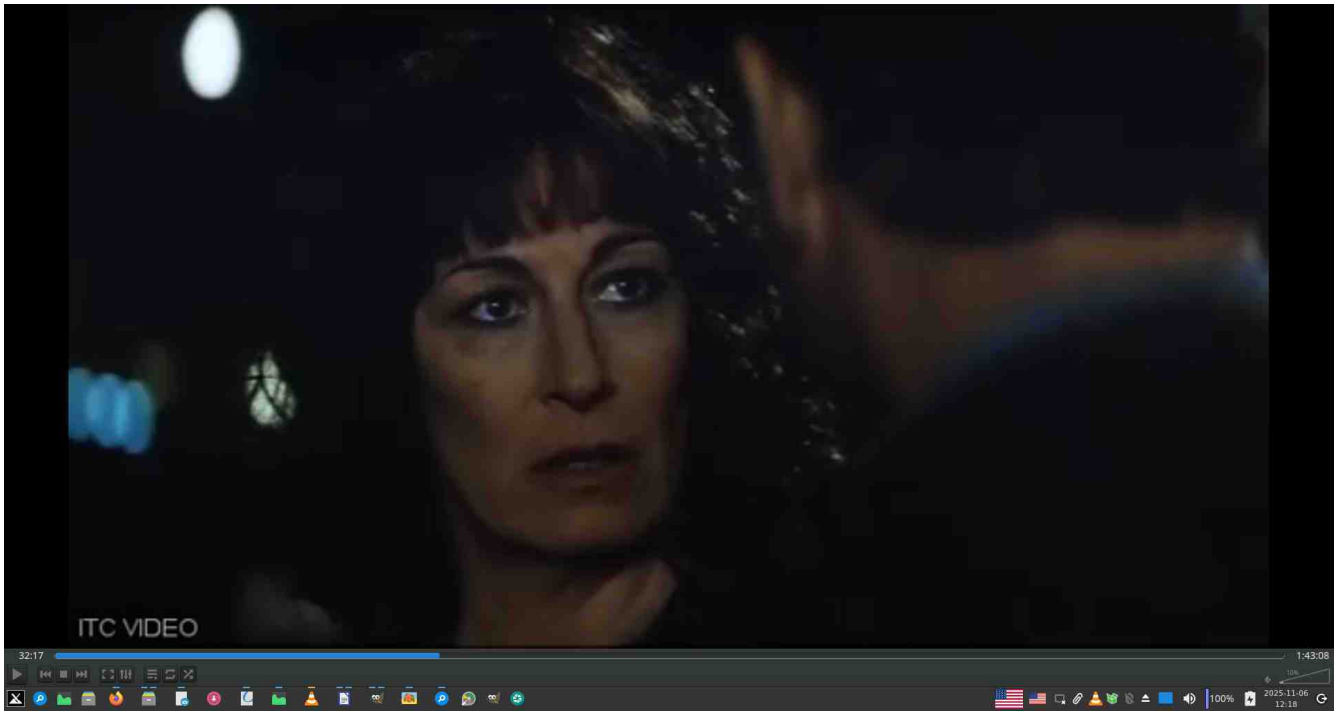
It can be presumed that the relations between the character of Ray Liotta and the character of Brittany Murphy required to be acted by them in this film were so concocted to reflect the relations between their national secret political and film-artistic statuses in the real life. In this way, the main relation between Ray Liotta as “Harry” and Brittany Murphy as “Veronica” was that he used her for his gambling purposes once, and apparently secondarily she was required to make sexual advances to him, which he was required to reject, in spite of the fact that he considered her “very cute”, [9, minute 26] as gambling was primary to him relative to sex, and she proved to be “bad luck” [9, minute 26] to him. Therefore, the actor Ray Liotta, more employed by the american Illuminati, had been considered unworthy of having onscreen normal sexual relations with the actress Brittany Murphy, unawarded by the american Illuminati.

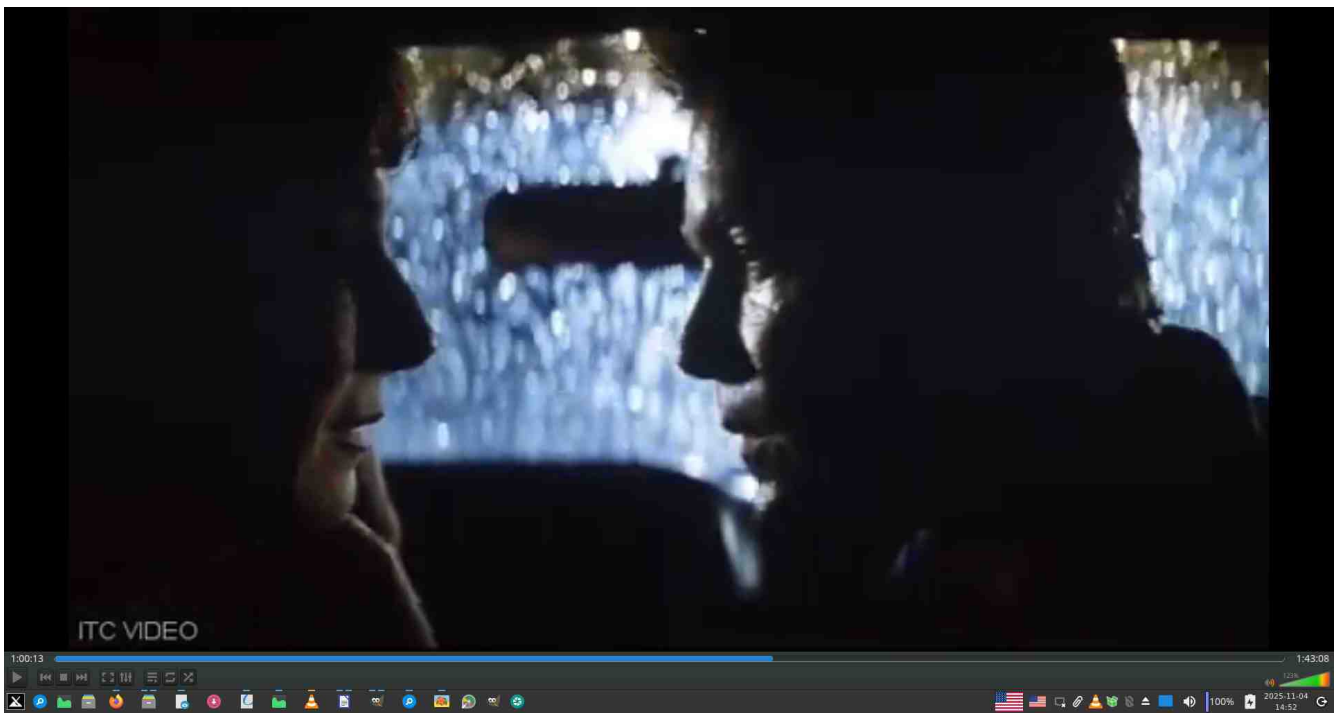
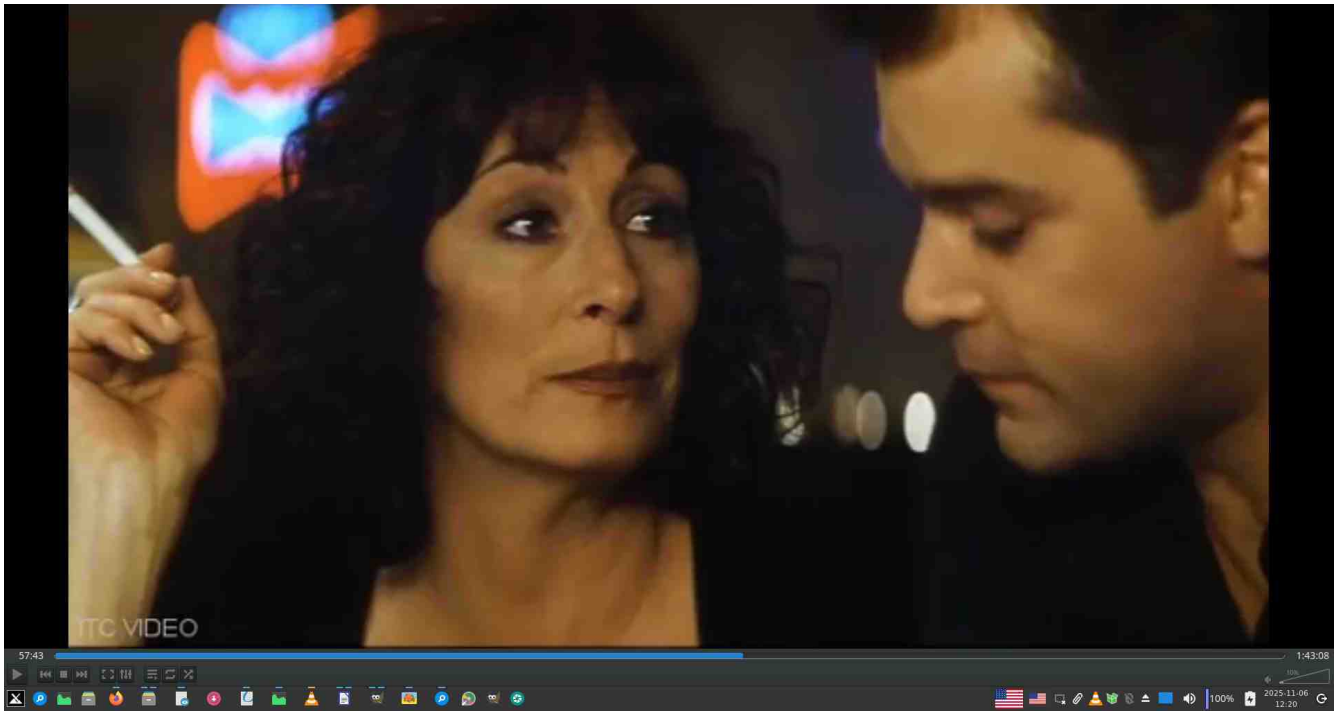
Further, the end of the romance with Brittany Murphy as “Veronica” coincides with the beginning of a romance of Ray Liotta as “Harry” with her mother “Leila” acted by Anjelica Huston: [44] [9, minutes 25, 25, 25, 32, 32, 32, 33, 33, 58, 58, 61, 61, 66, 68 and 68]

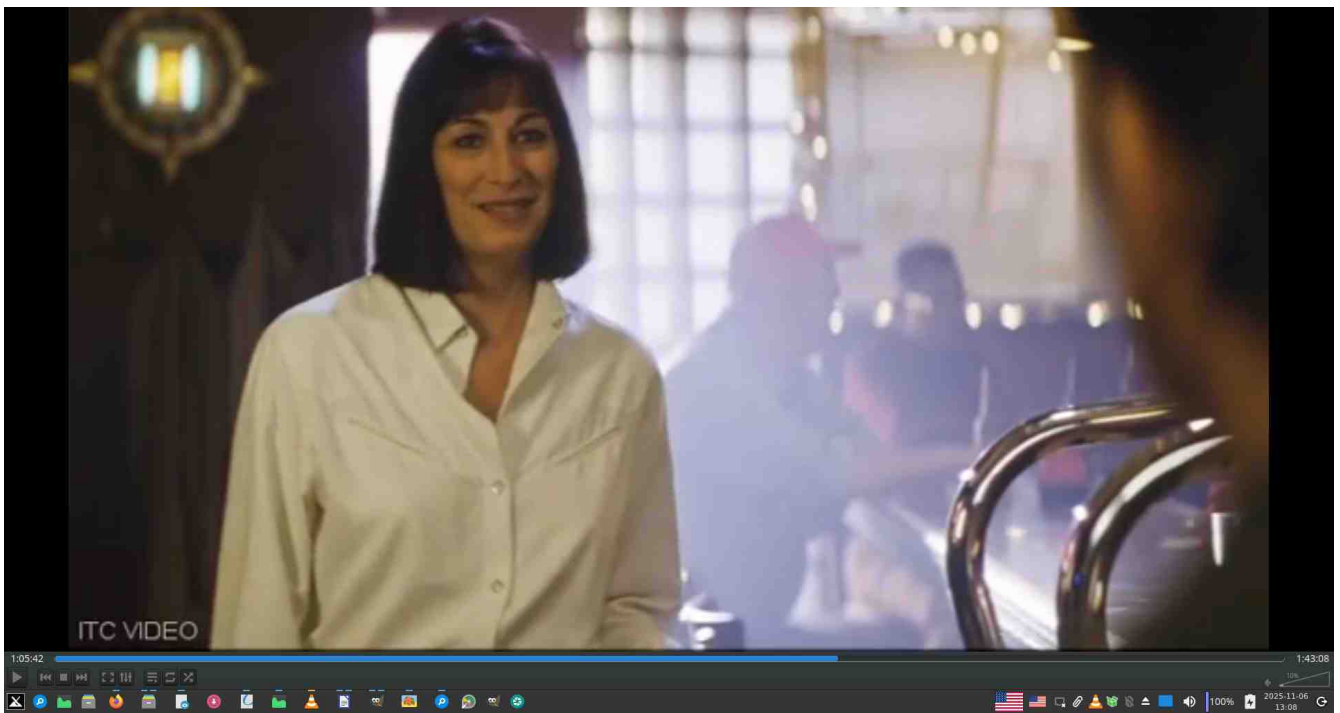
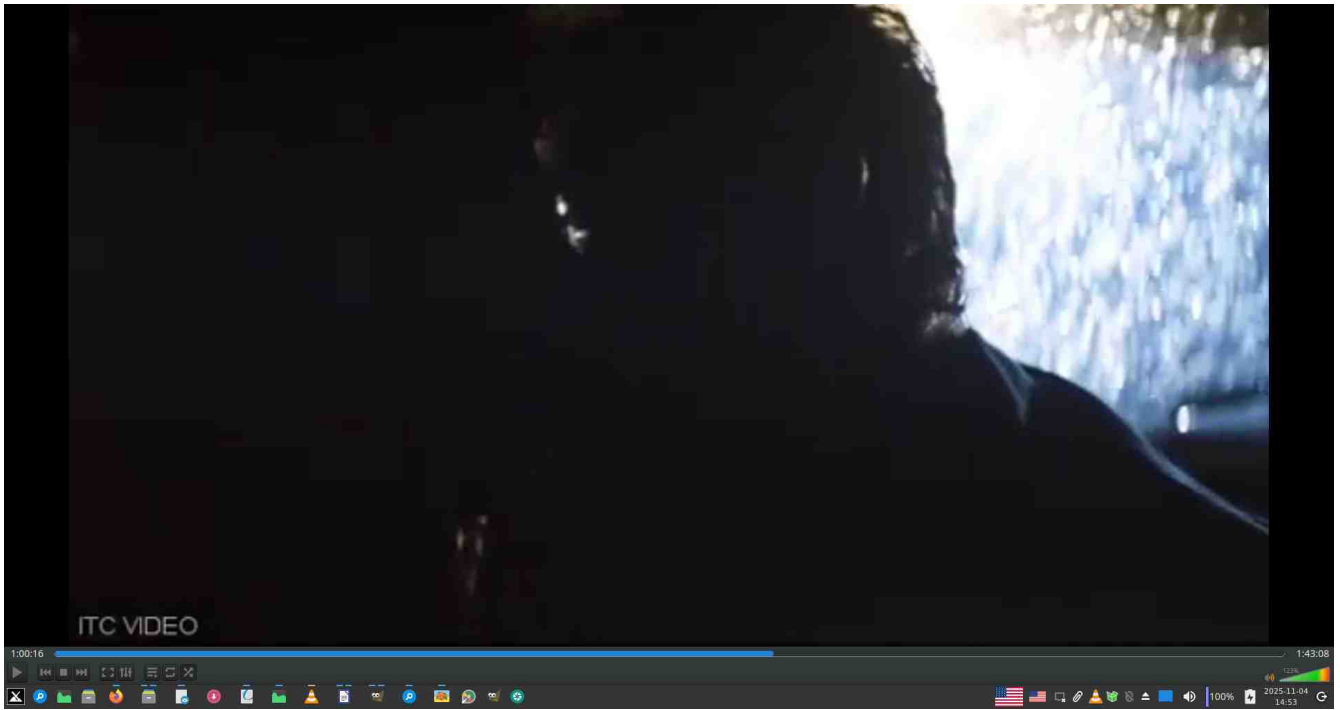


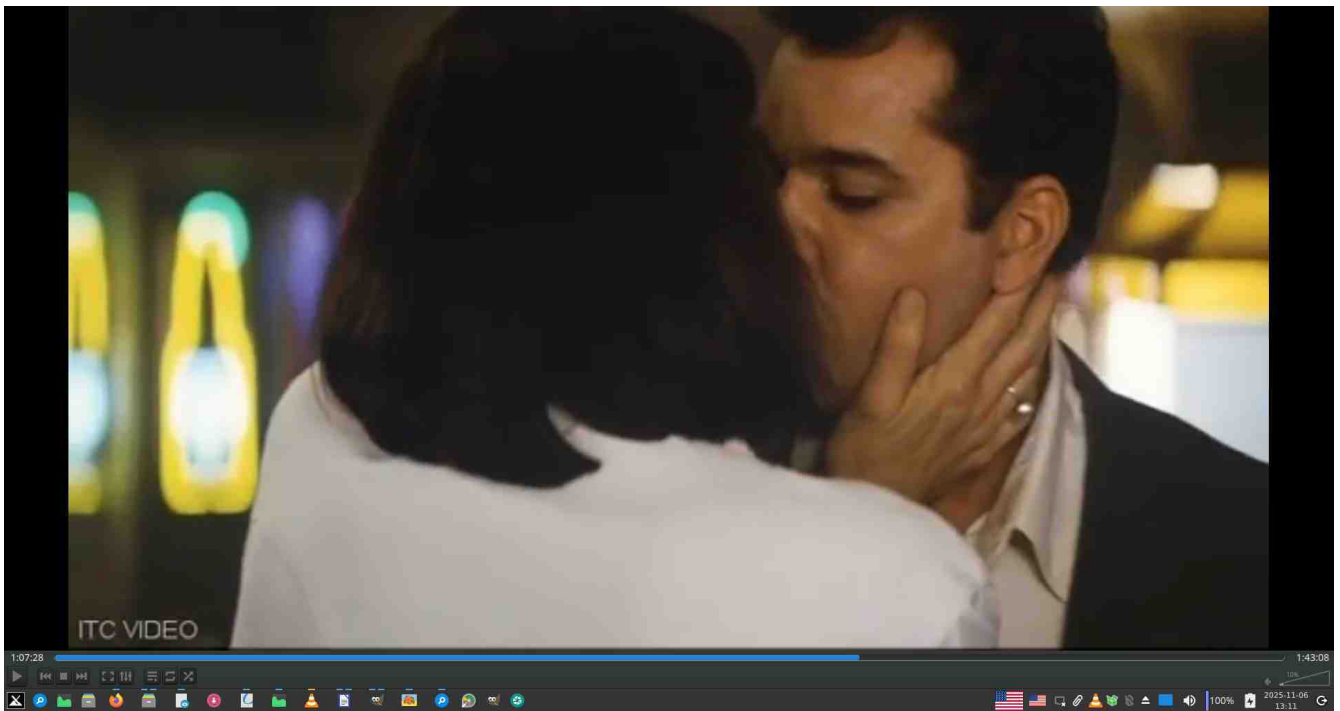
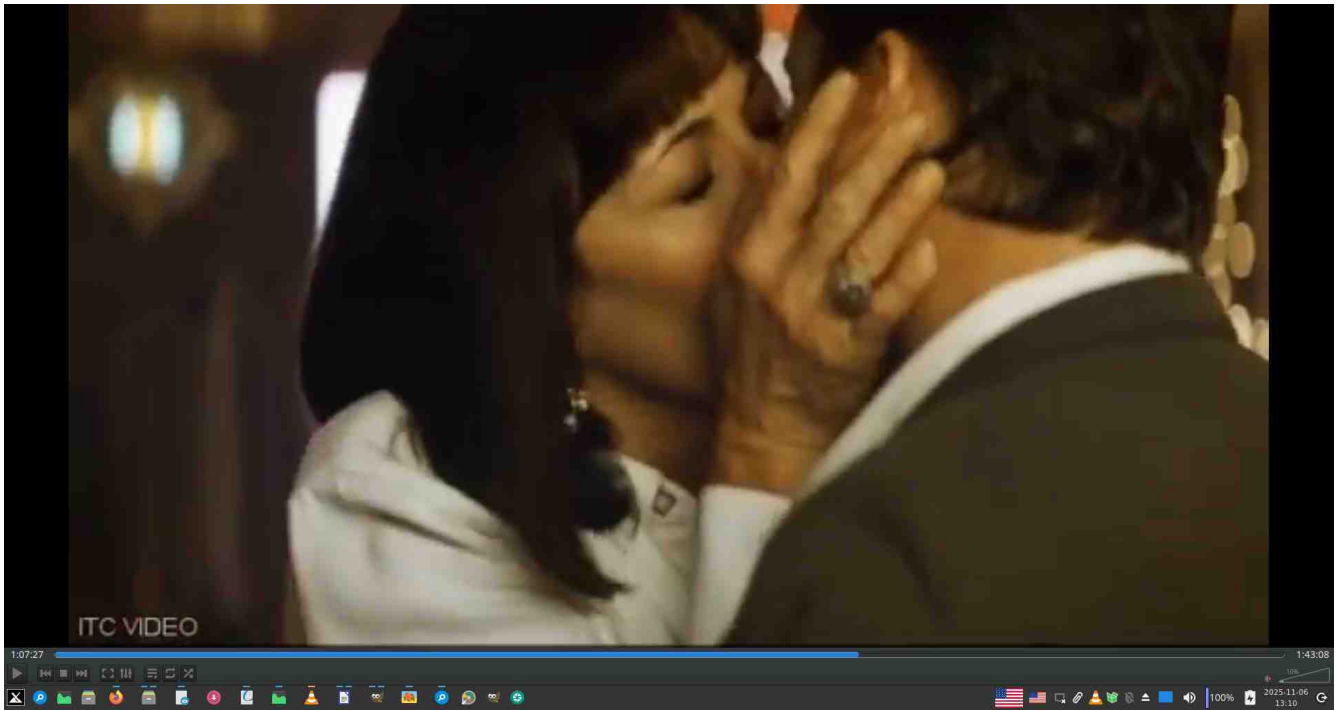








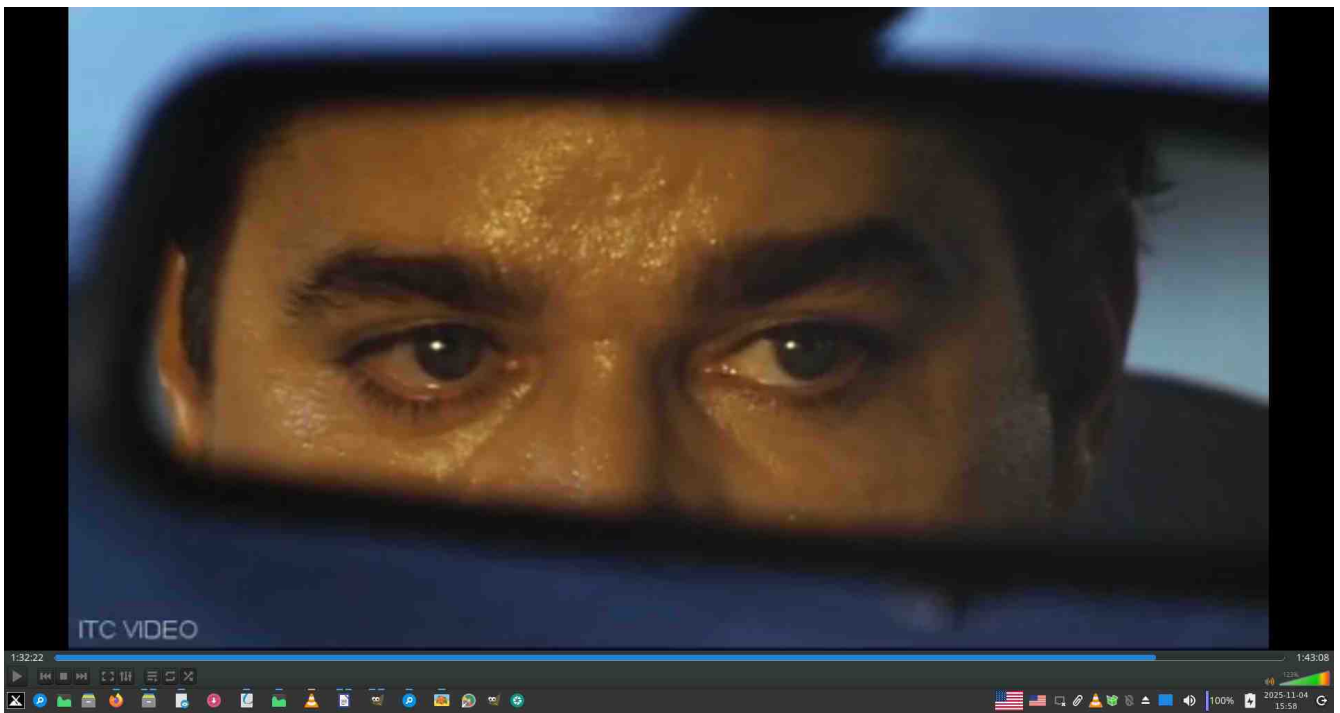
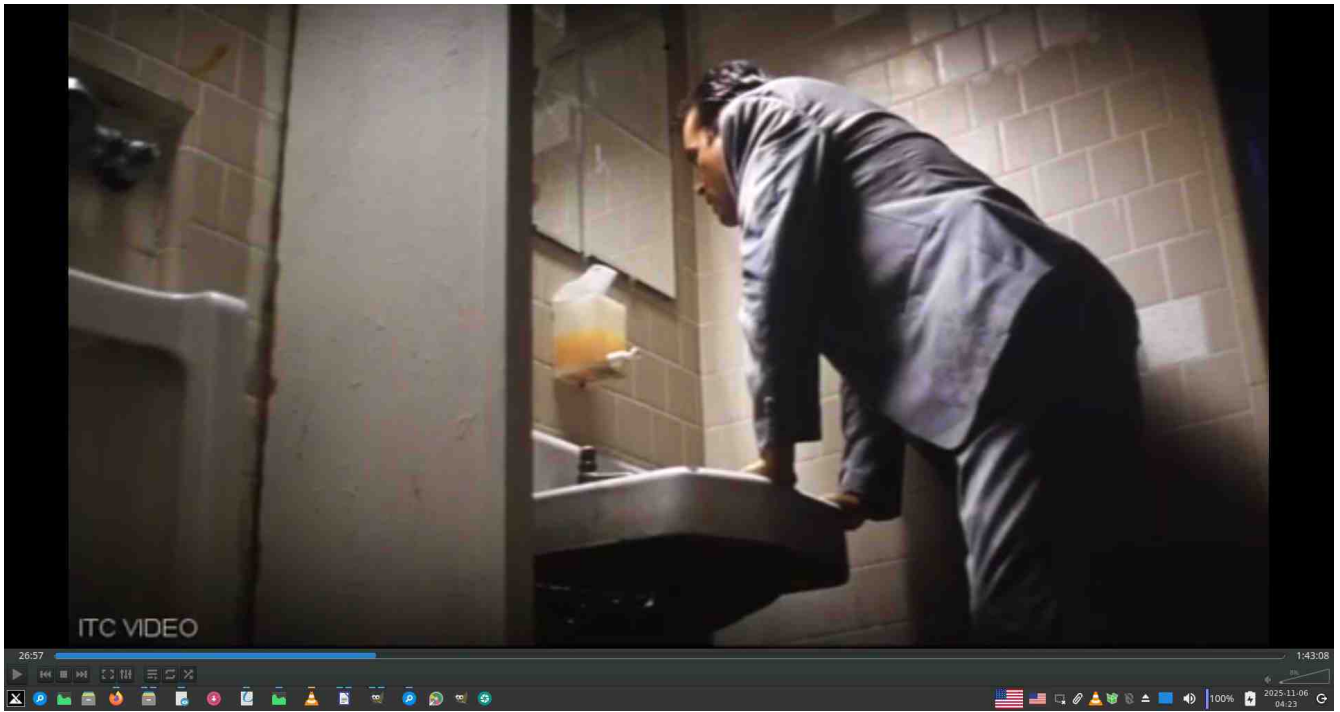




what further corroborates the presumption relative to the stepfather purpose of the film. In this way, Ray Liotta was the first personal secret political male “bait” [191, minute 61] of this film for the role of husband in the real life of both Brittany Murphy and Sharon Murphy, he as “Harry” having been meant to program the general possibility and the particular willingness of his as himself to have sexual relations with both the mother and her daughter, otherwise as programed with the scene of stepfather sexual abuse as well. And that general possibility may have been implemented by the particular willingness of Simon Monjack, especially after 20 december 2009.

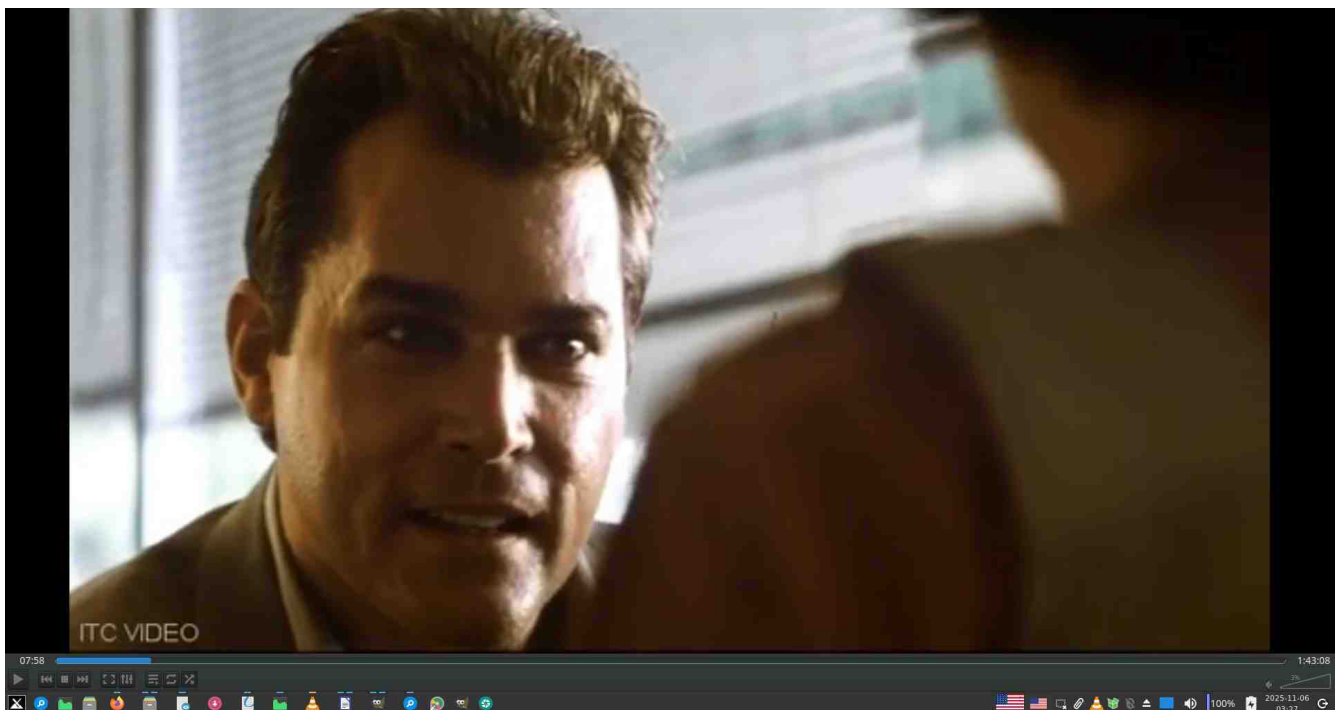
Ray Liotta was required to act two mirror scenes, the reason why in this film his person was the most important “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [9, minutes 27, 27 and 93]

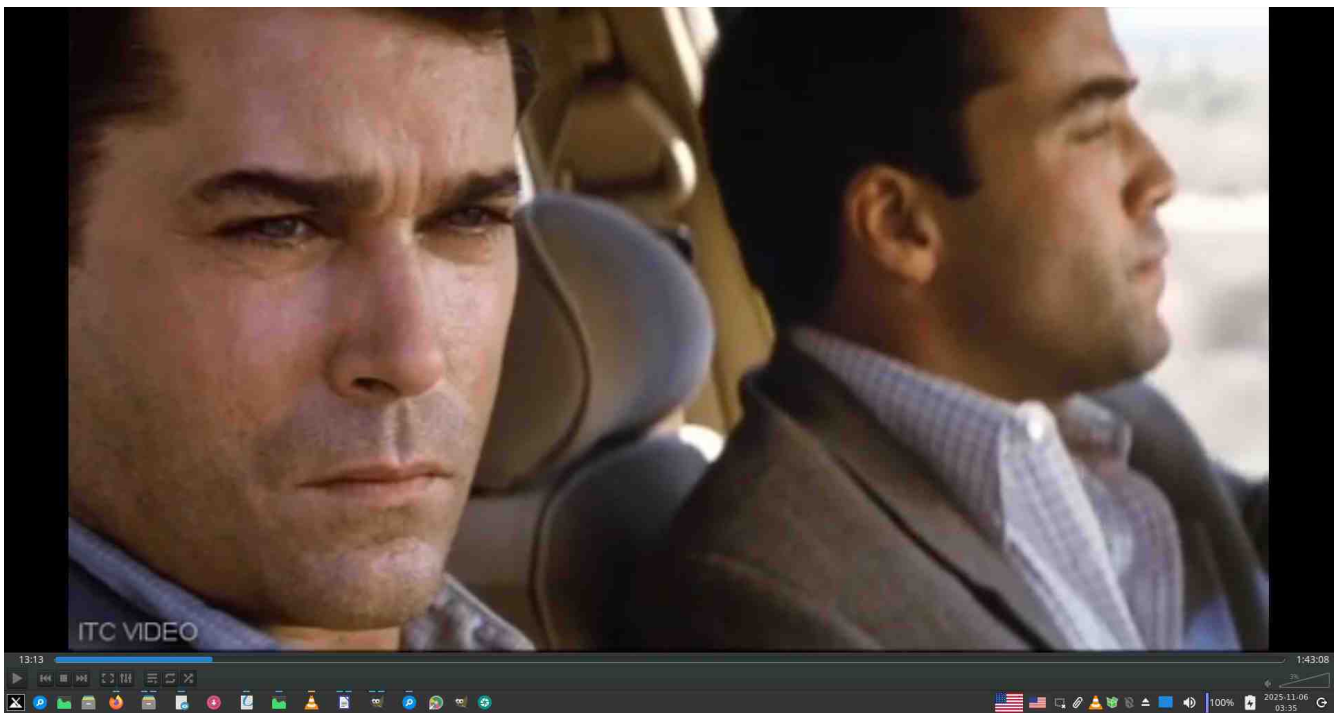
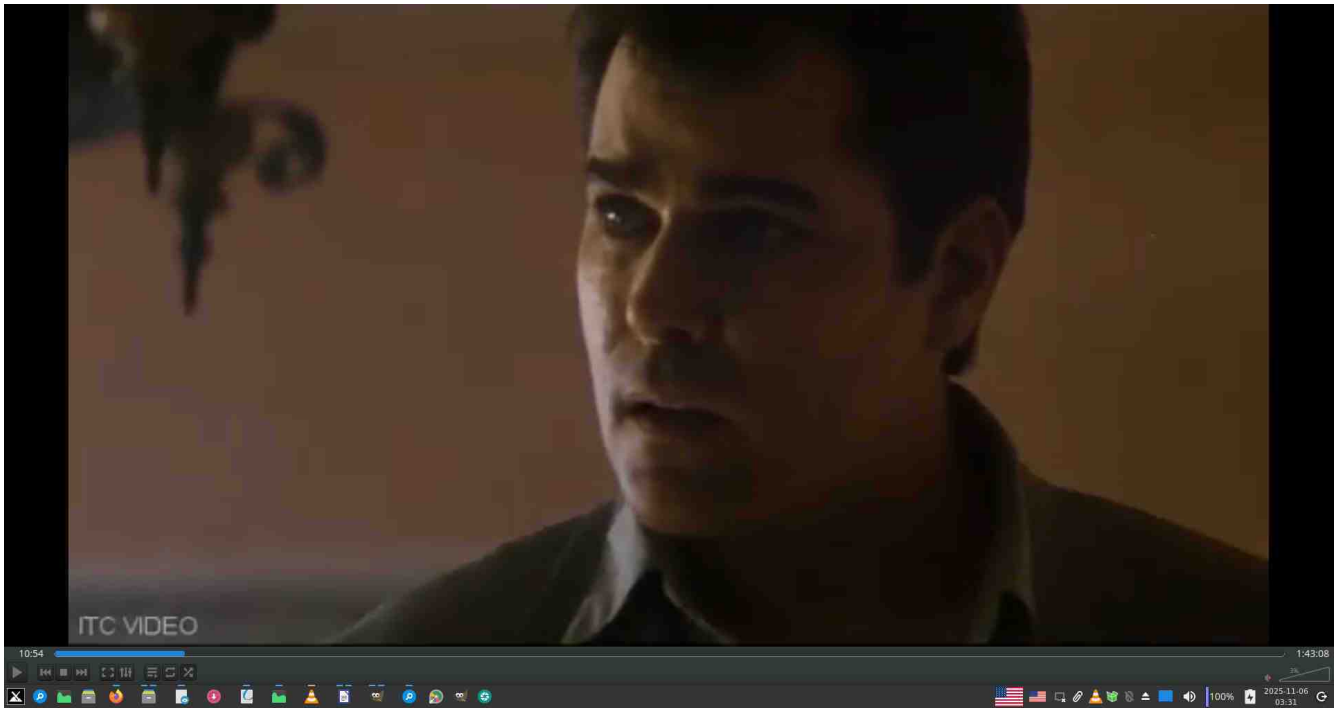


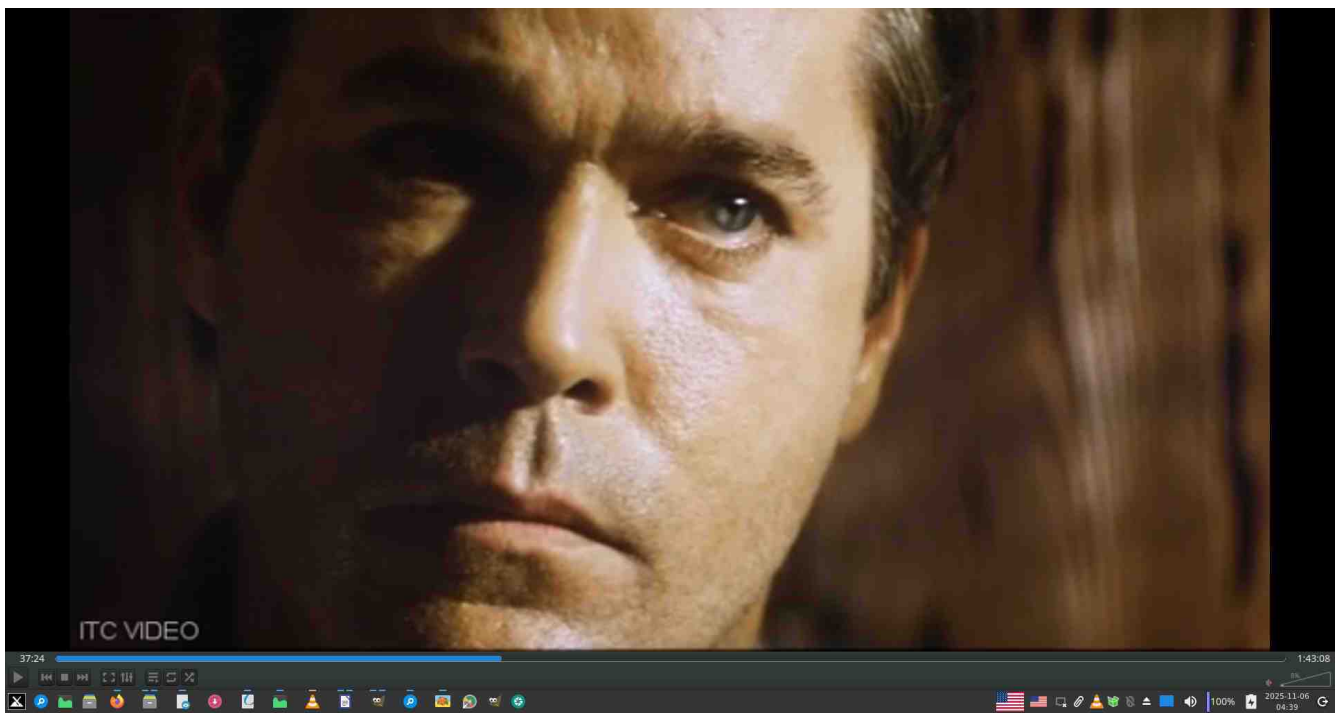


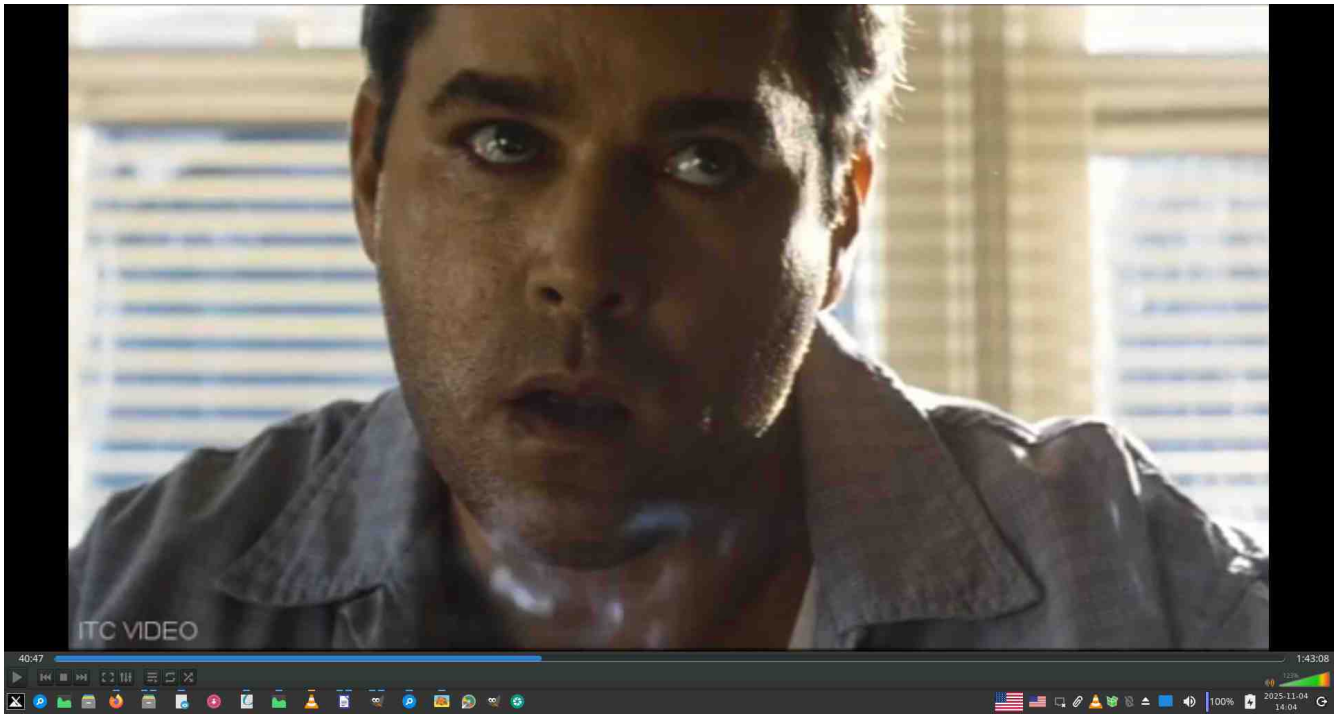
Taking into account the double personal secret political quality of Ray Liotta relative to Brittany Murphy of a male “bait” [191, minute 61] for the role of both husband and stepfather in her real life, in the symbolism of the american Illuminati this means that particularly Ray Liotta as himself, and generally any other husband of Brittany or Sharon Murphy — as that finally happened to be Simon Monjack — were meant to function with their second personalities as personal secret political agents of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati within her family, under cover of their open quality of “man of the house”, [2, minute 92] a personal secret political concept relative to Brittany Murphy introduced already in 1993, at the very beginning of her film career, with the film entitled “Family Prayers” of 1993, when the “man of the house” of the Murphy's was meant to be Tzvi Ratner-Stauber or Joe Mantegna.

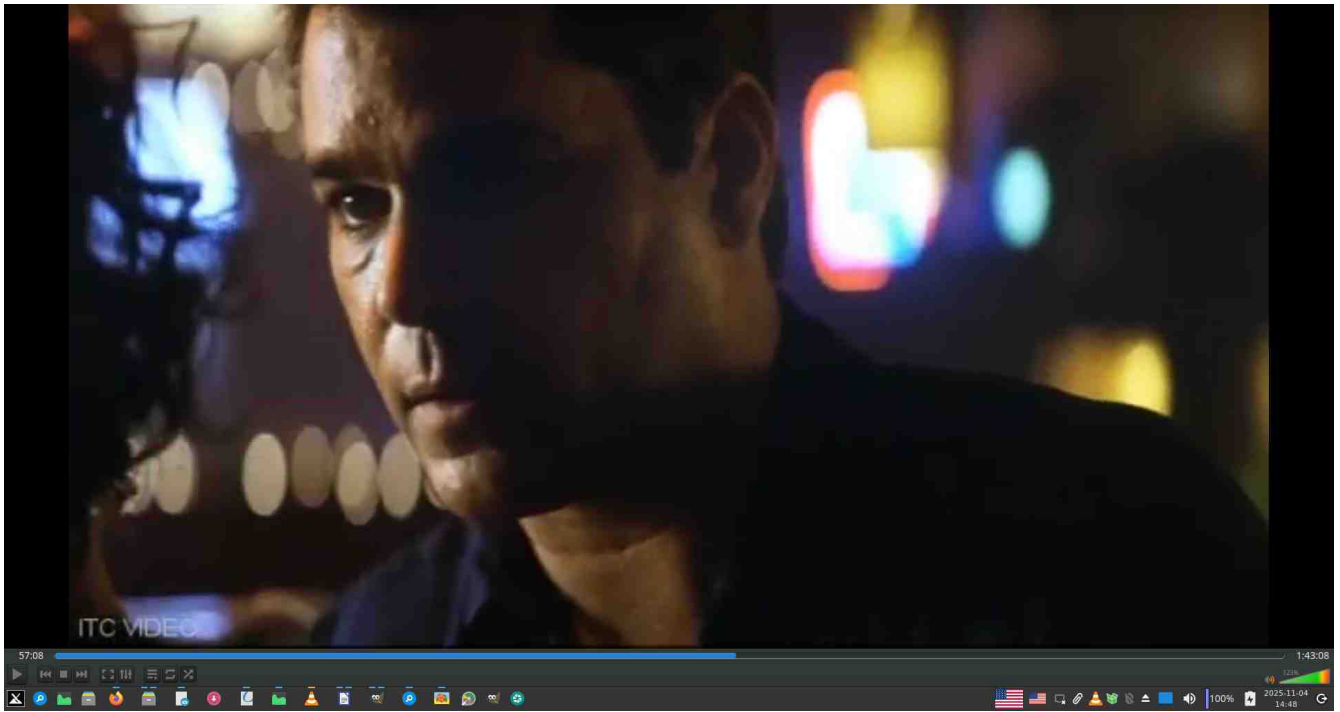
Presumably for after-shooting effects on Brittany and Sharon Murphy, namely for the case when the shooting effects did not include a relationship of his with one of them, the face of Ray Liotta was promoted with full-screen presentations: [9, minutes 8, 11, 14, 18, 38, 41, 45, 58, 67, 96 and 98]

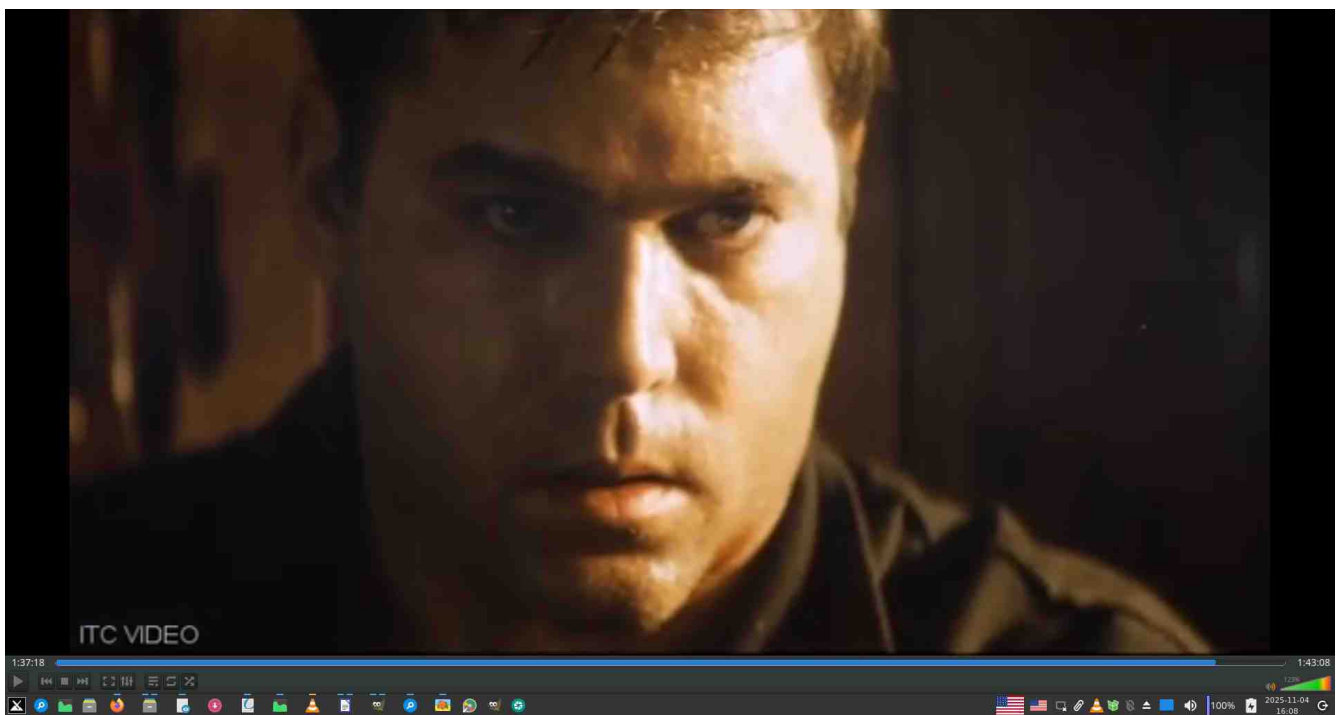








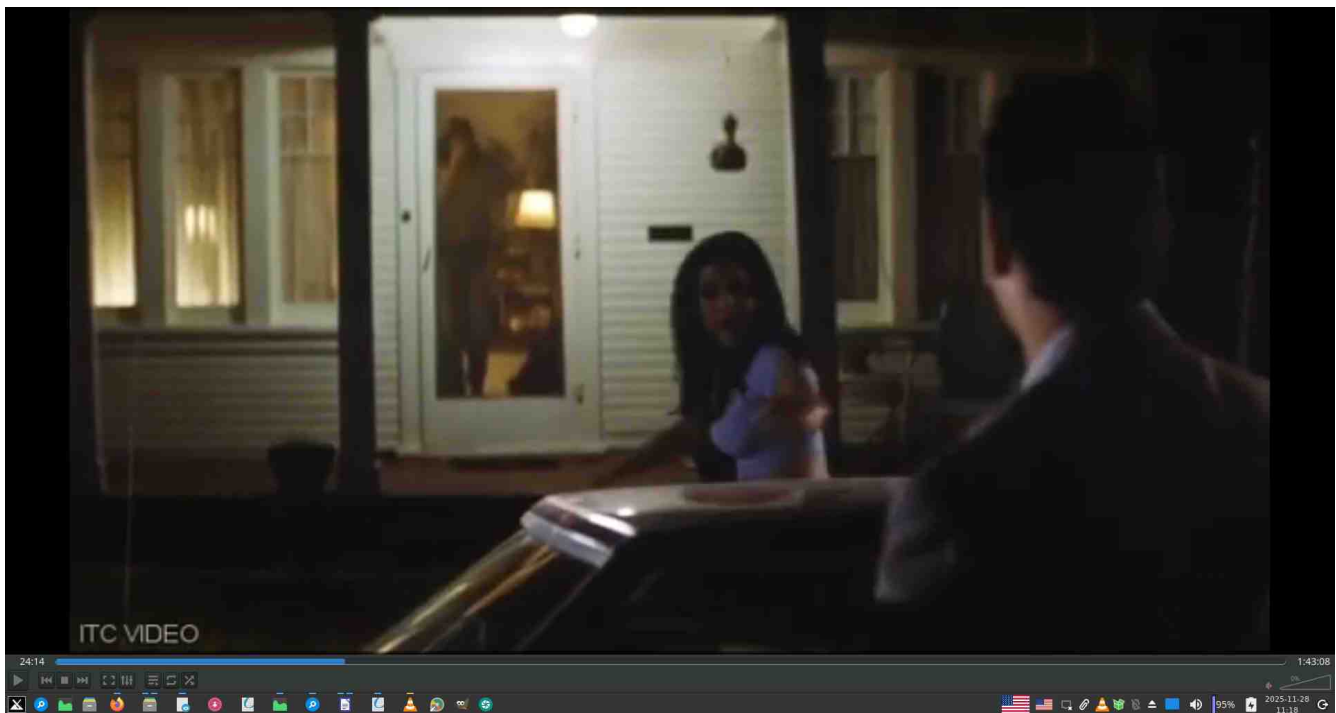




The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Anthony LaPaglia, who was unmarried at the time of shooting this film. [109] He was required to act the detective “Mike Henshaw”, [44] and had no common scene with Brittany Murphy, what can be presumed to

mean that the american Illuminati deemed his chance of success to have been lower than those of Ray Liotta. However, his half-italian origin [109] may have been considered an advantage of his, and a testing of the presumption of Brittany Murphy's italian ethnical preference. Subsequently, he was required to act "Simon O'Reily" in the film entitled "The Bank" of 2001 and "Simon Moon" in the television series (sitcom) entitled "Frasier" with eight episodes between 2000 and 2004, [109] which facts can be construed as a formulation and programing of the approximate message of the american Illuminati addressed to Brittany Murphy: "Simon Monjack is still unmarried and available to you for a heterosexual relationship and marriage," [64] and as a manifestation of that Anthony LaPaglia would have had the same function in her life as Simon Monjack was meant to have, and was under the same control of the american Illuminati. A further research may find out which were the eight "comic situations" which were programed during four years between 2000 and 2004, in order that the public opinion "be prepared" [21, minute 25] for the around three years of the marriage of Brittany Murphy with Simon Monjack between 2007 and 2009.

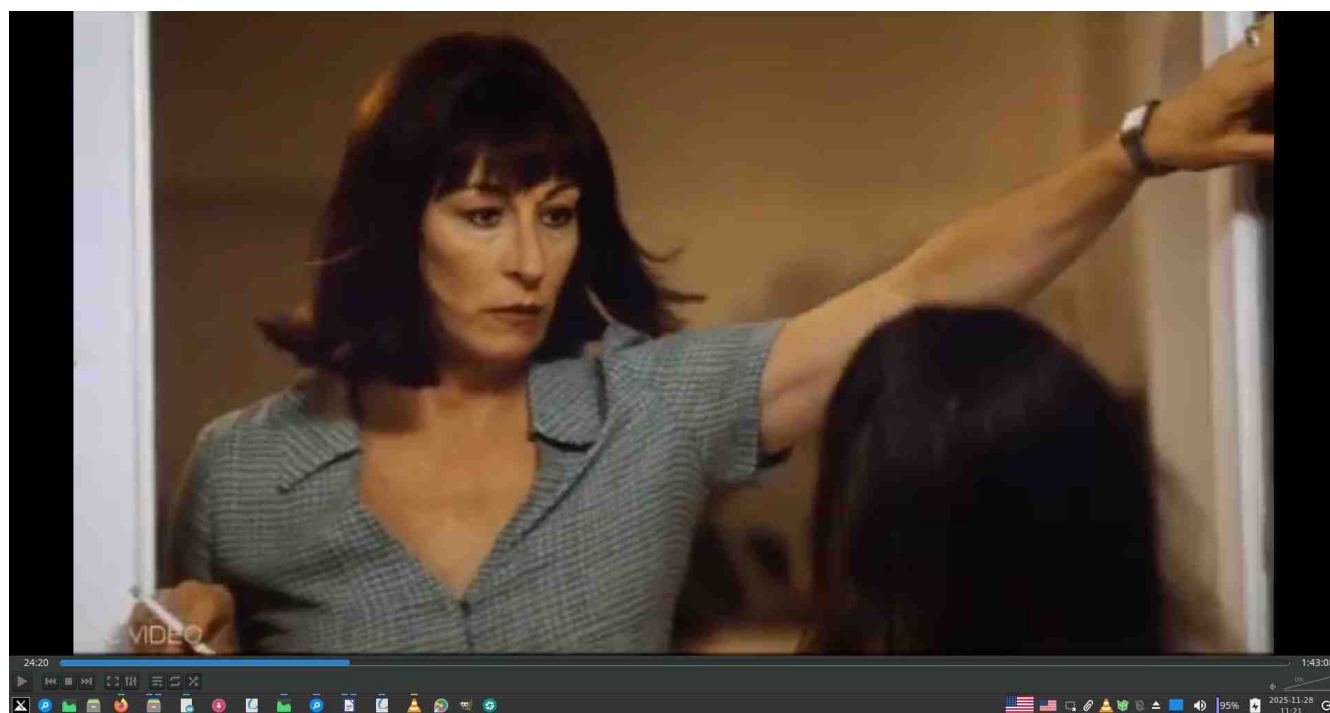
With the film entitled "Phoenix" of 1998, the first personal secret political female "bait" [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress and director Anjelica Huston, who was married at the time of shooting this film. [172] Brittany Murphy was offered the opportunity and "honor" to act in a single common scene with her, in which she as "Veronica" is driven home by Ray Liotta as "Harry", and Anjelica Huston as her mother throws open the door before her, casting a glance rather "dynastic" than artistic at her, by this means presumably formulating and programing the approximate message of the american Illuminati to Brittany Murphy: "If you establish a sexual relationship with Anjelica Huston, then she will throw open the door of your professional self-assertion in Hollywood": [9, minutes 25 and 25]

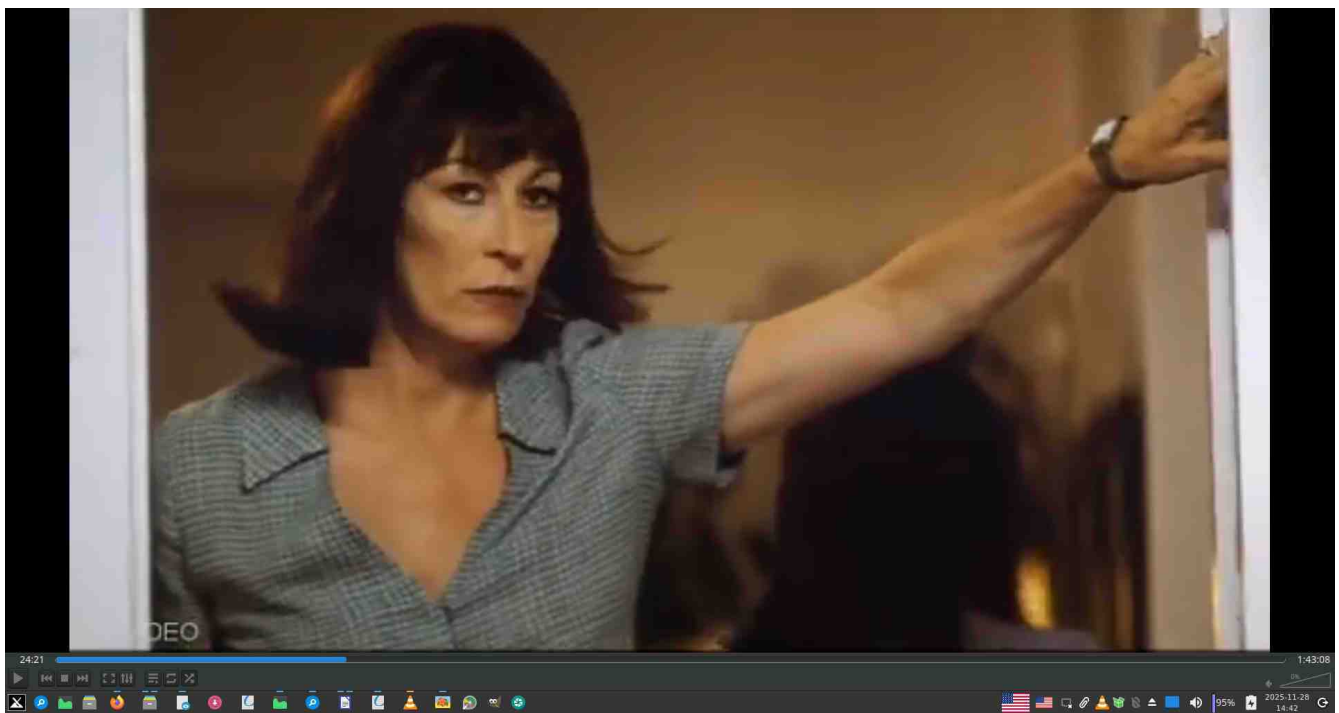
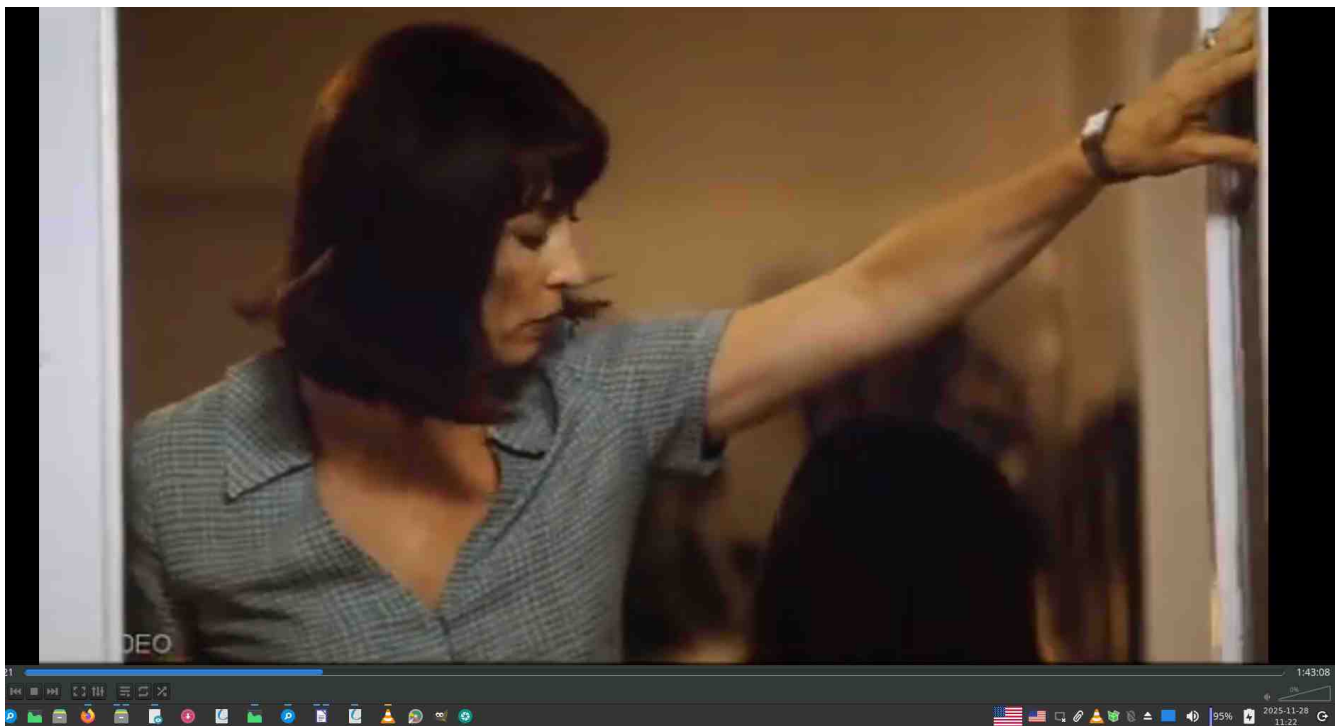




However, Brittany Murphy remained “adopted” [3, minute 23] though, but “the door of the professional self-assertion in Hollywood” proved not to have been opened in front of her after shooting the film more than before, which means that she declined to enter into a sexual relation with Anjelica Huston. Therefore, this is a new piece of evidence of that in Hollywood the professional self-assertion has been preconditioned by familial relations, while talent and work have been certainly necessary, but secondary.

It may be significant that Anjelica Huston positioned her arm lower than the height of Brittany Murphy, presumably in order to obtain the answer to the question whether Brittany Murphy would make a bow to her representing the Hollywood establishment particularly, and the american Illuminati generally: [9, minutes 25, 25, 25 and 25]



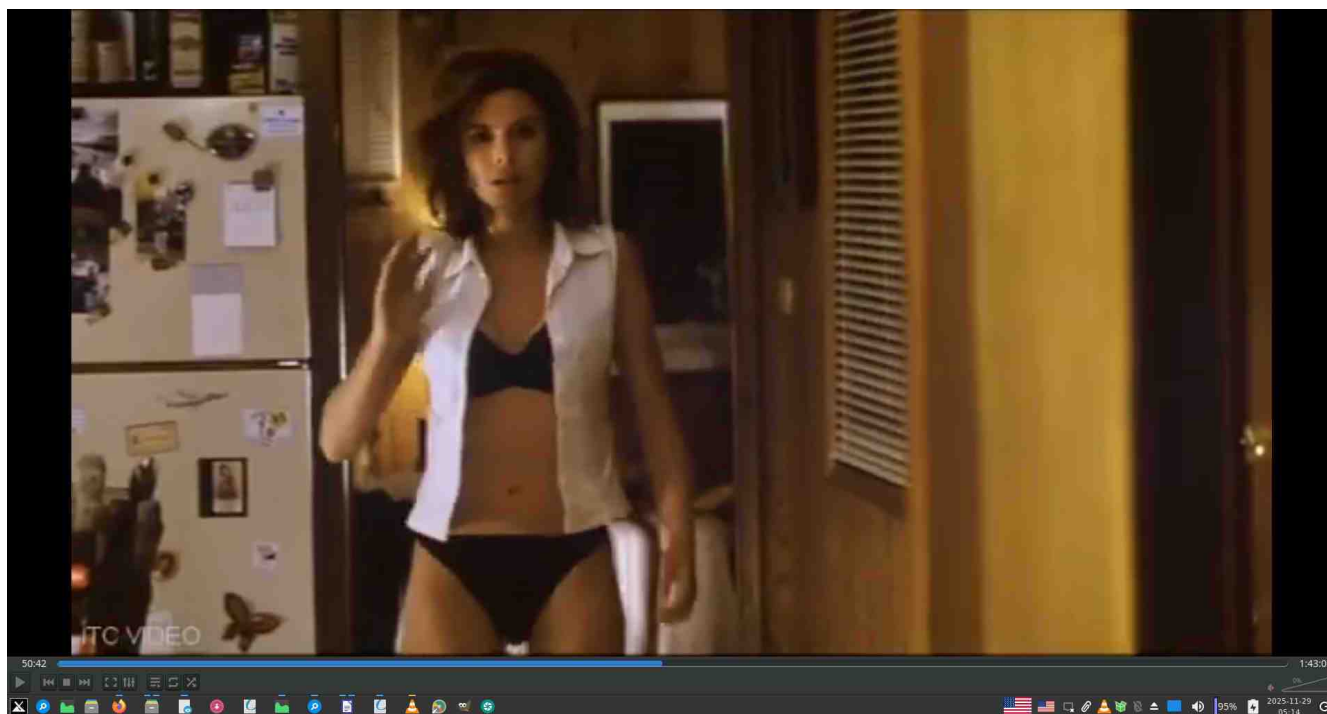


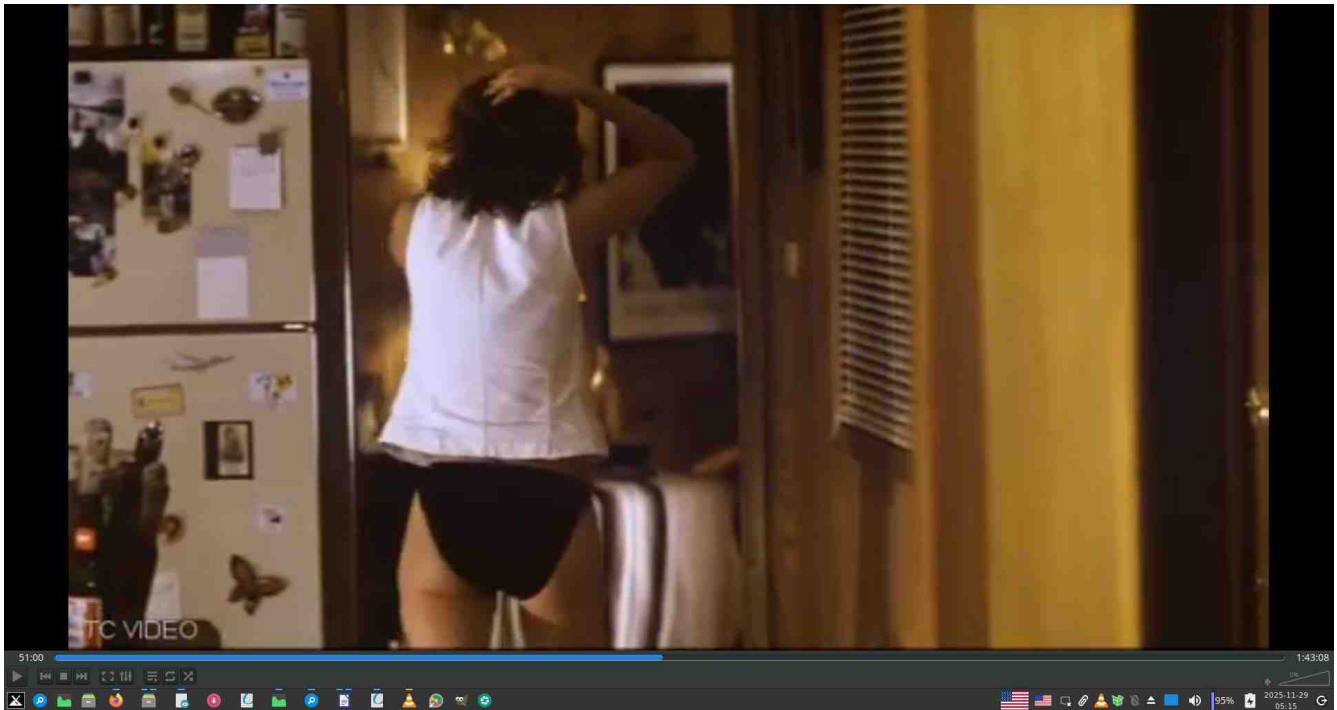
After all, it was Anjelica Huston who raised her arm, rather than Brittany Murphy had to bow to enter. This can be construed as a complement to the above message: “Still, the door of your professional self-assertion in Hollywood can be thrown open, if you make a bow to us, or if you will not, then we will apply personalized raised entrance standards for you.” It appears that Brittany Murphy chose the higher standards, which however were at the mercy of the casting, nominating and selecting persons control-

lable by the american Illuminati. Being onscreen-“hooked up with” [22, minute 82] a member of the Hollywood establishment can be considered a professional privilege, but it appears that the american Illuminati was interested in their sexual, rather than professional relation: the fame and power of Anjelica Huston was meant to be an incentive to Brittany Murphy to enter into a sexual relationship with her, rather than Brittany Murphy sought a sexual relationship with her for boosting her film career.

It appears that this mainstream film tended to conserve and protect the extant status quo in Hollywood by having given special care to that the onscreen relations expressed the real-life relations between the actors. In this way, Brittany Murphy was considered “unworthy” of an onscreen dialog with Anjelica Huston, while Ray Liotta was the only actor given the opportunity and “honor” to have conversational common scenes with her.

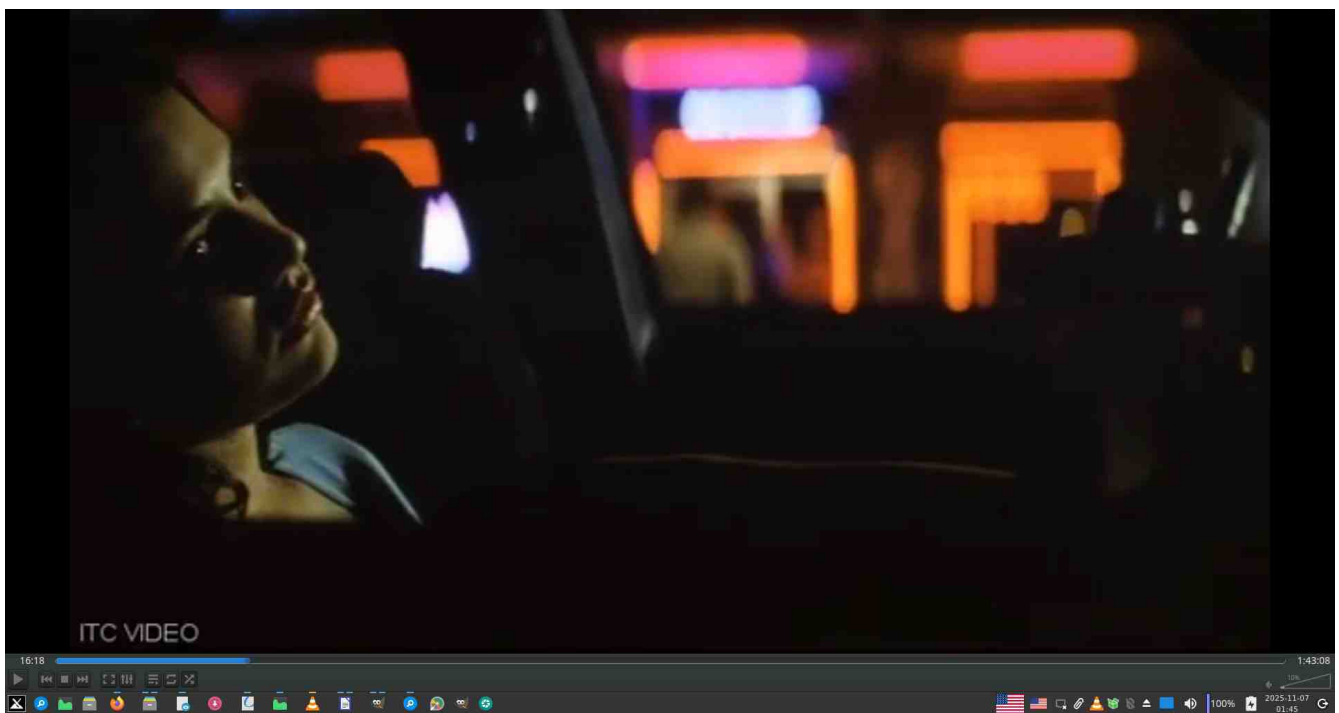
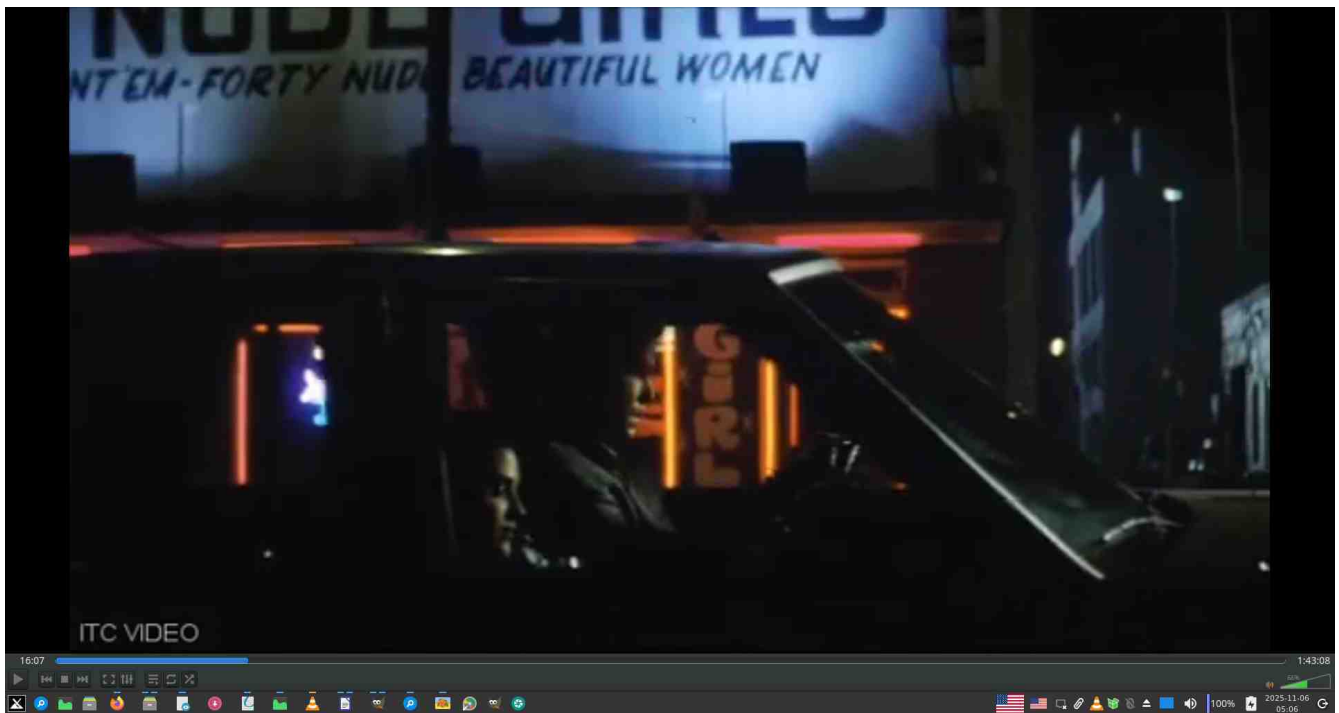
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kari Wührer, who was in the last around two years of her first marriage at the time of shooting this film. [176] She as “Katie Shuster” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Veronica”, but instead, presumably based on that she would view the film, she was required to present, the cameraman filmed, and the film presents her corporal prettiness: [9, minutes 51 and 52]



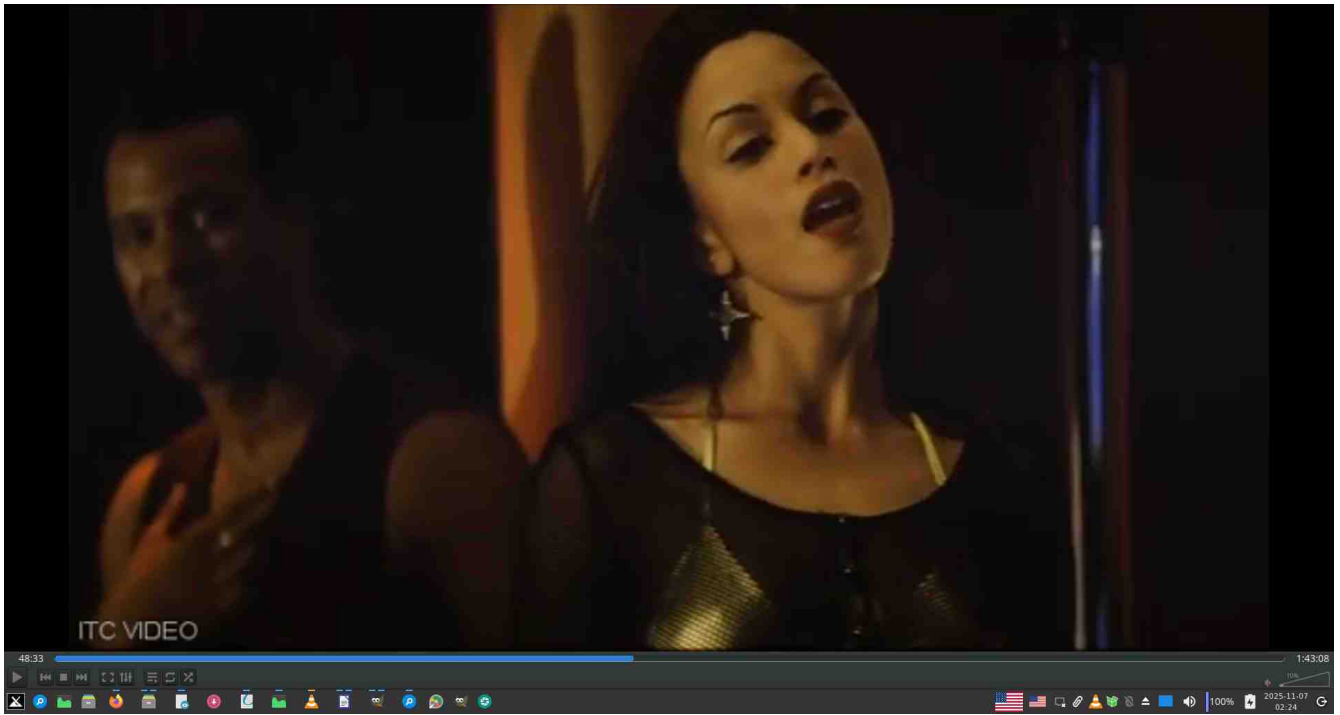


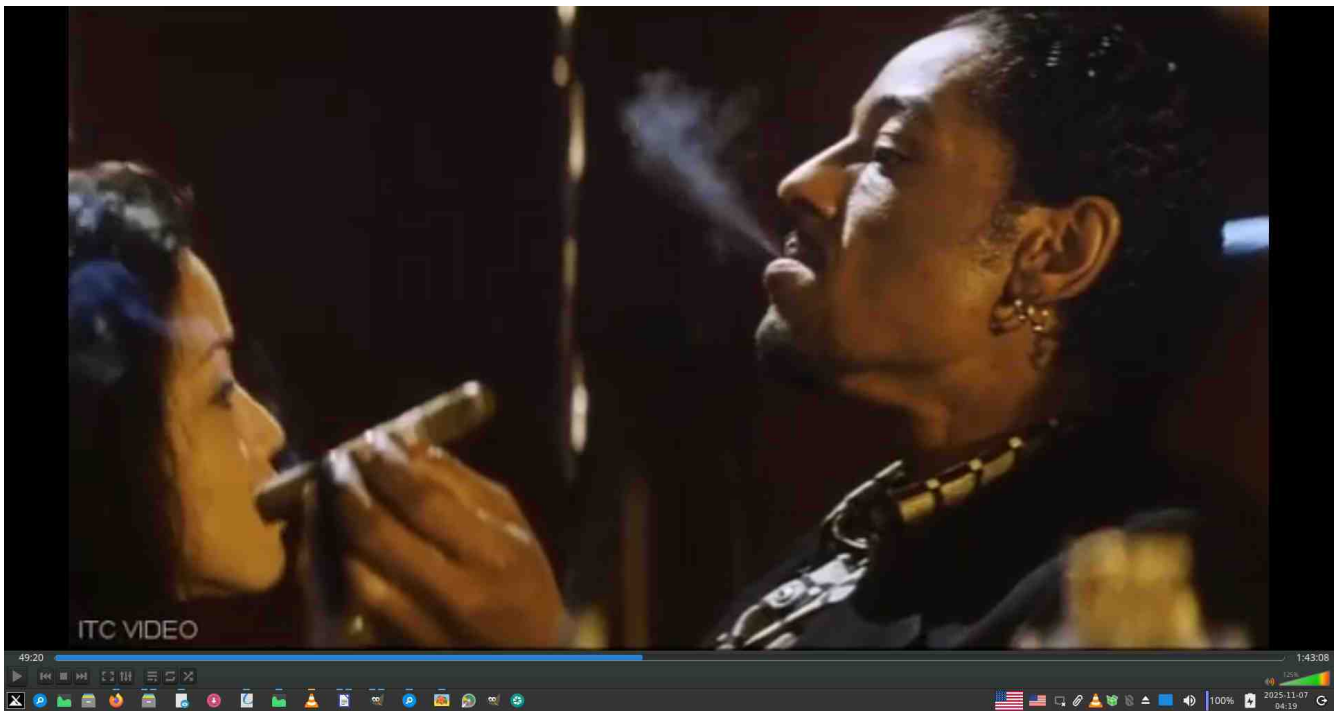
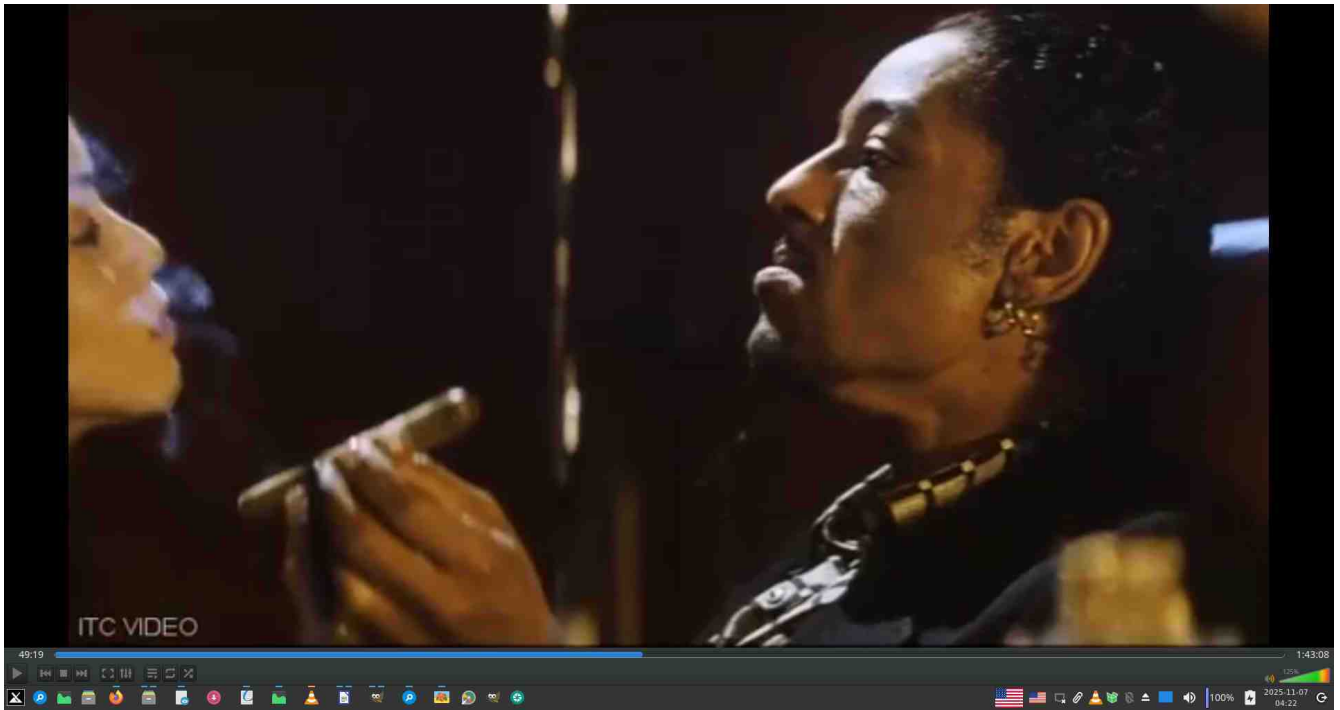
On her part, Brittany Murphy might have not met Kari Wührer during shooting this film presumably in autumn 1997, but afterwards she could come across through the media with materials produced with her, such as the around 25 films made with her subsequently till 2005, and the lists of the “sexiest women”, on which she was put just after shooting this film between 1998 and 2001. Further, in august 2000 the Playboy declared her “Babe of the Month” accompanied by a corresponding photo, and throughout 1998 it was offering her “to appear fully nude” in it. [176] It must still be significant that between 1995 and 2006, namely in the period in which the american Illuminati was striving to draw Brittany Murphy into a sexual relationship, Kari Wührer was required to act in 2.3 films per year, in spite of the fact that in that period she bore two of her three children, while in the rest of her film career between 1990 and 2018 there were made only 0.9 films with her per year averagely. [176]

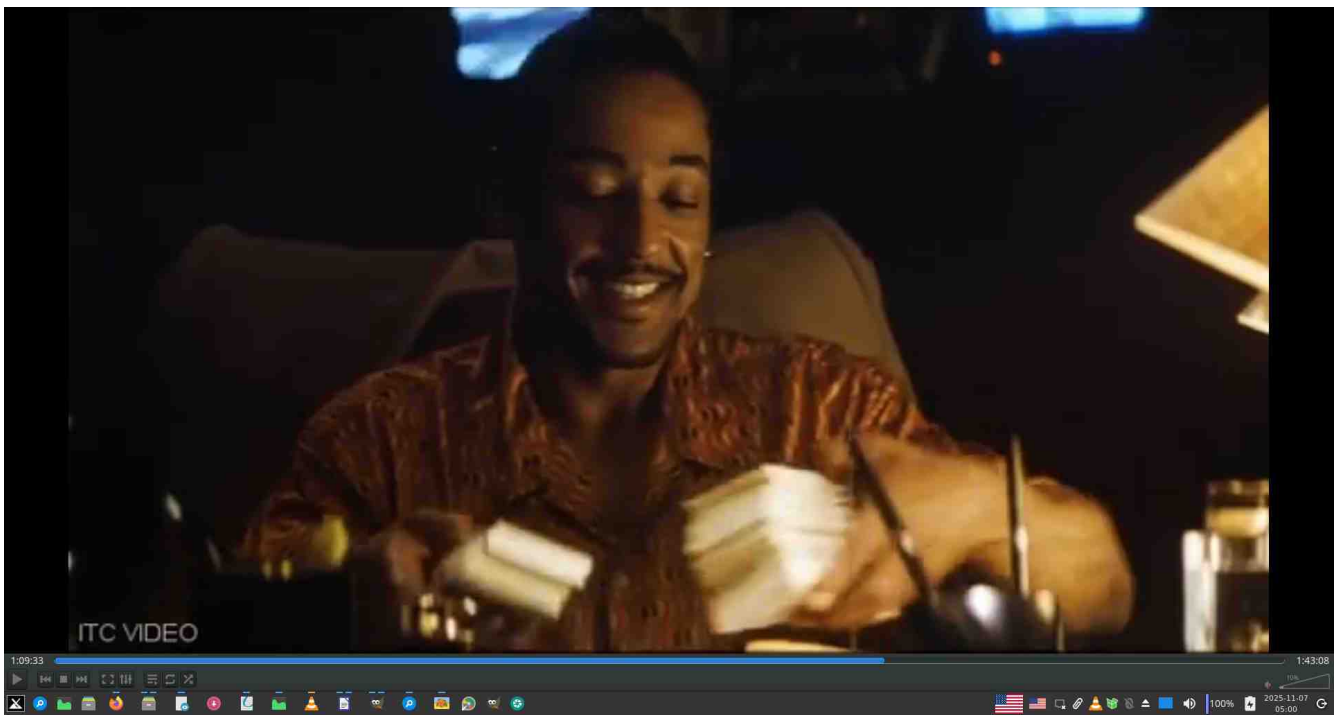
It can be presumed that the film implemented the guideline of sexual-addiction with prostitution of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy with characters other than that of hers, in a scene with her, by Ray Liotta as “Harry” being required to pull up the car, with Brittany Murphy as “Veronica” in it, in front of a nightclub: [9, minutes 17 and 17]



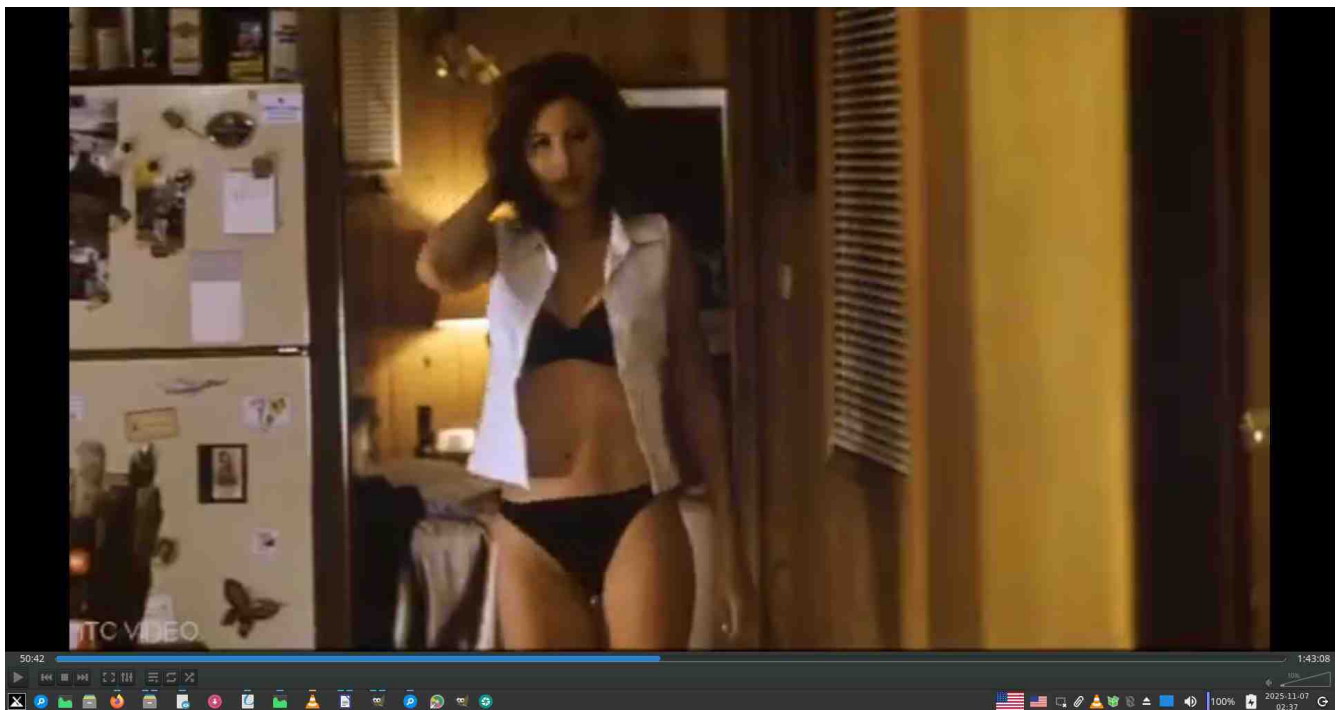
and the guideline of sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her, when Simi Mehta as a “new girl” — strikingly resembling Brittany Murphy — was required to perform “fellatio”, [12, minute 19] at the nightclub owner Giancarlo Esposito as “Louie”, [44] and what is more, in the presence of Anthony LaPaglia as “Mike Henshaw”: [9, minutes 49, 50, 50, 50, 50 and 70]







Otherwise, the nightclub can be construed as a representation of the more powerful Hollywood studios — in keeping with the presumed representation by the male members of the American Illuminati of the female members as “hookers” [25, minute 74] — and the “fellatio” [12, minute 19] scene can be construed as a representation and revelation of what has been happening in the offices of those studios or other occult special places, and a formulation and programming of a concrete sexual requirement or at least desire of the American Illuminati towards Brittany Murphy, decoded approximately: “If you want more money, you have to do fellatio and have sex with two or more men at the same time,” namely she has to become a “Vanessa”. This construction is corroborated by that in the immediately following scene — which in all probability was meant and so cut to corroborate the above construction — “Harry” goes to the home of “Mike Henshaw”, where he is just going to have sex with Kari Wührer as “Katie Shuster”, a colleague of theirs, and instead of waiting for “Harry” to leave, she ostentatiously comes out of the bedroom undressed to underwear, with the presumed personal secret political purposes to express and program her desire to have sex with both men at the same time, and to excite Brittany Murphy for a lesbian relationship with her: [9, minutes 51 and 51]



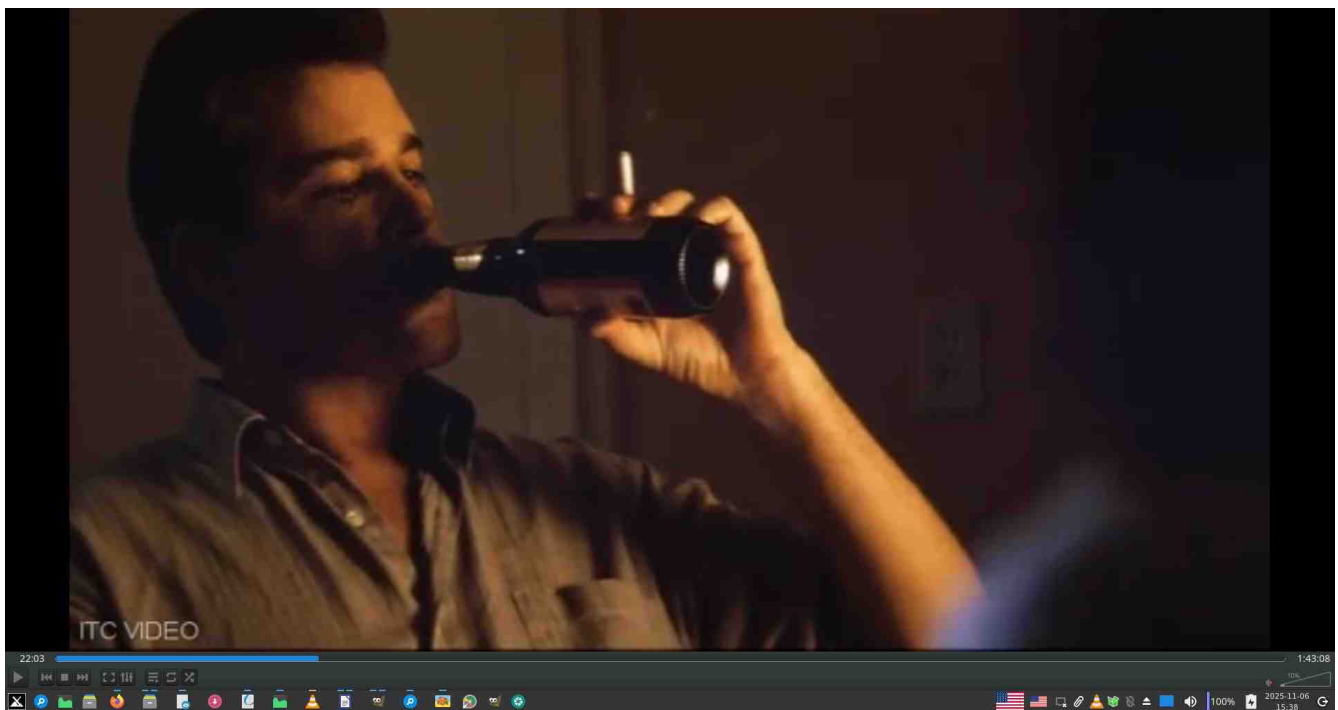
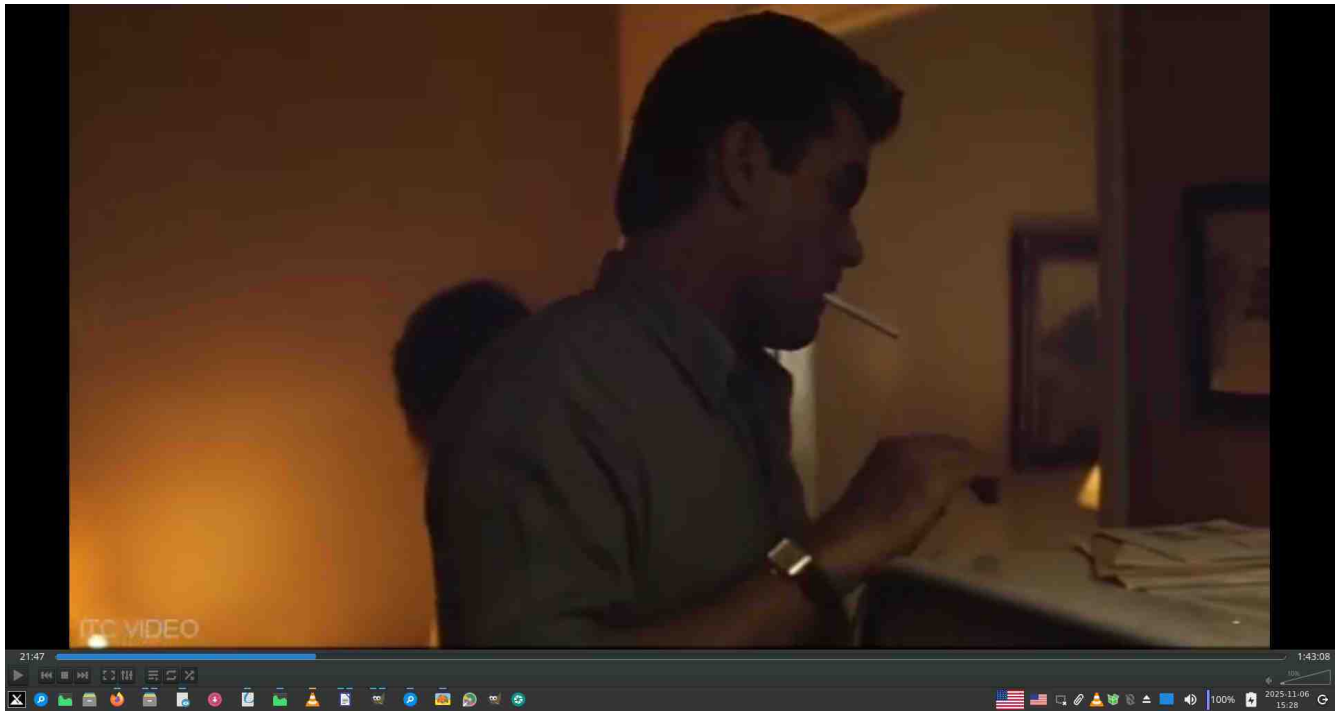


The above two sexual scenes corroborate the presumption that within the American Illuminati it is usual that a “group” [25, minute 106] of male members require one girl or woman — “adopted”, [3, minute 23] or as a precondition of “adoption” for Hollywood stardom — to have sex with all of them at the same time, namely to take part in a sexual orgy or ritual. This presumption can be further corroborated by that on the right of the panties of “Katie”, down on the fridge there is an image of a butterfly, which can trigger the mental-association string: [butterfly → monarch butterfly → monarch mind control → monarch slave → sex slave.] Mind control is illegal, but within the circles of the ethnical and the national secret political organizations it must still be practiced, what is otherwise one more reason why they need to be secret. Therefore, this sticking of the American Illuminati to sex and sexual relationships is not primarily a manifestation of the sexual instincts of its male members, but of its mania to draw and keep under its fullest control the Hollywood stars, among others. In this way, it may possess and apply secret sexual methods of enslaving or at least utilizing humans, which are unknown for science and the public, such as utilizing sexual instincts by subjecting the target persons to extreme sexual experiences in its “hell”, which they cannot have elsewhere, and then utilizing it as a means of payment for their services.

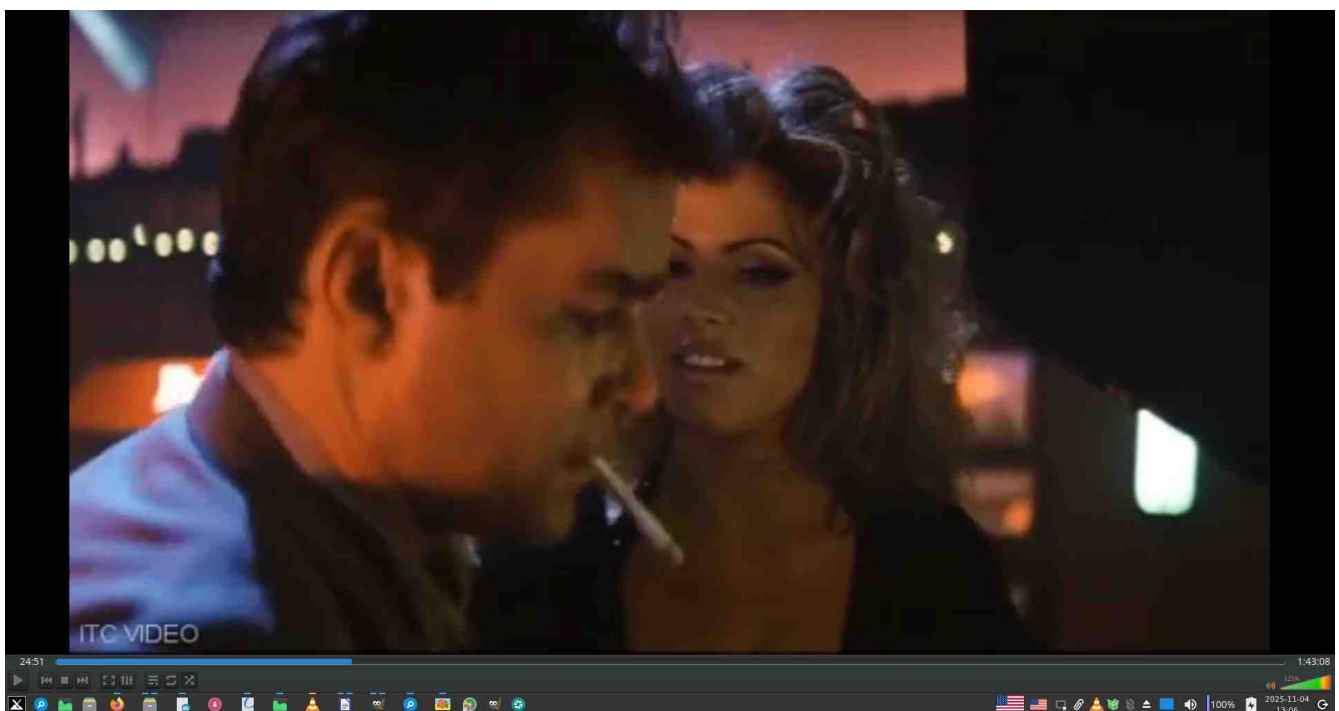
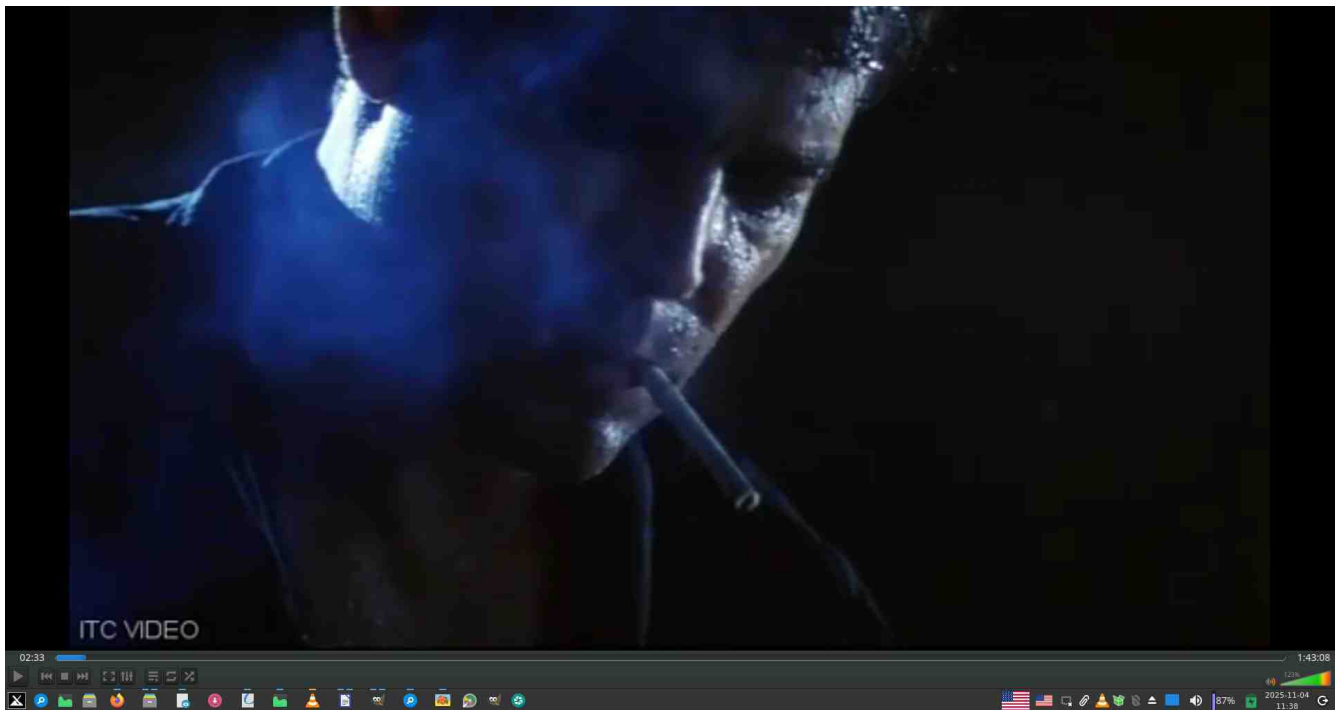
The above required kind of sexual behavior is at times designated by the ethnical and the national secret political organizations with the first name “Vanessa”, which appears in this film with the first name of the child actress Vanessa Munday as “Betsy”. [44] At the same time, the film utilizes the horse name “Betsy’s Revenge”, which coincidence certainly cannot be undesigned. This may be construed as decoded approximately: “We defaulted to subject Brittany Murphy to childhood sexual abuse, and now there is a price to be paid for that omission by the difficulties we have with controlling her.” Further, it can be presumed that the horse name “Betsy’s Revenge” and the cast of the child actress Vanessa Munday as “Betsy” [44] were concocted for mental-association creating references to the case of Elizabeth Adam (Erzsébet ÁDÁM), as well as formulated and programmed the approximate message of the American Illuminati to Brittany Murphy and the public: “The precondition of growing up to the position of

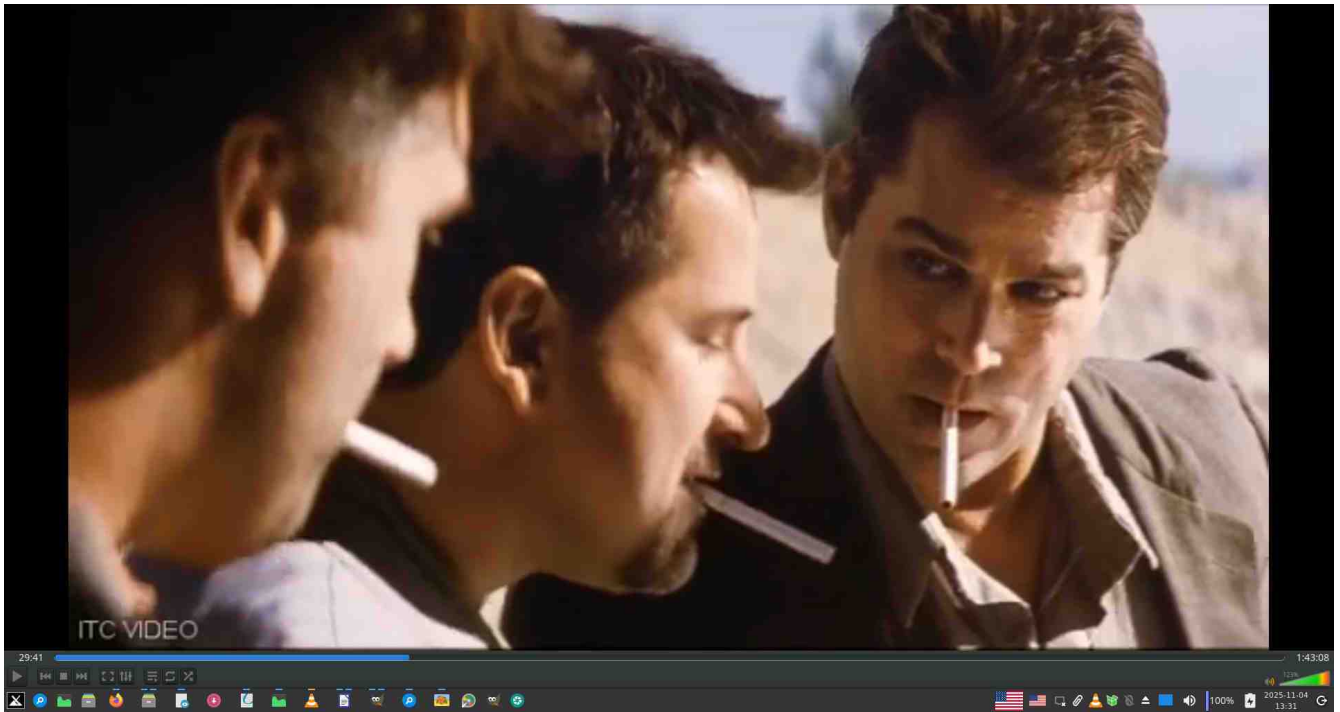
being capable of revenging Elizabeth Adam is becoming a hooker.”

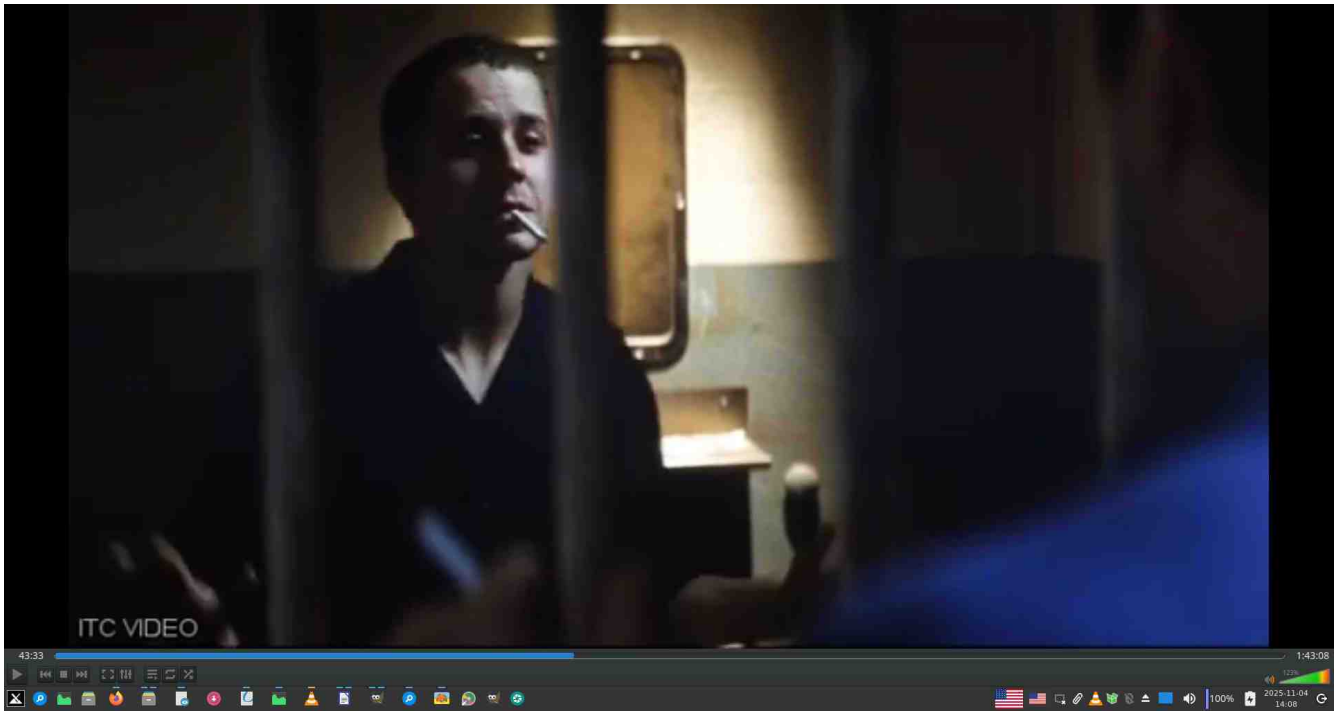
The film entitled “Phoenix” of 1998 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her; [9, minutes 22 and 23]

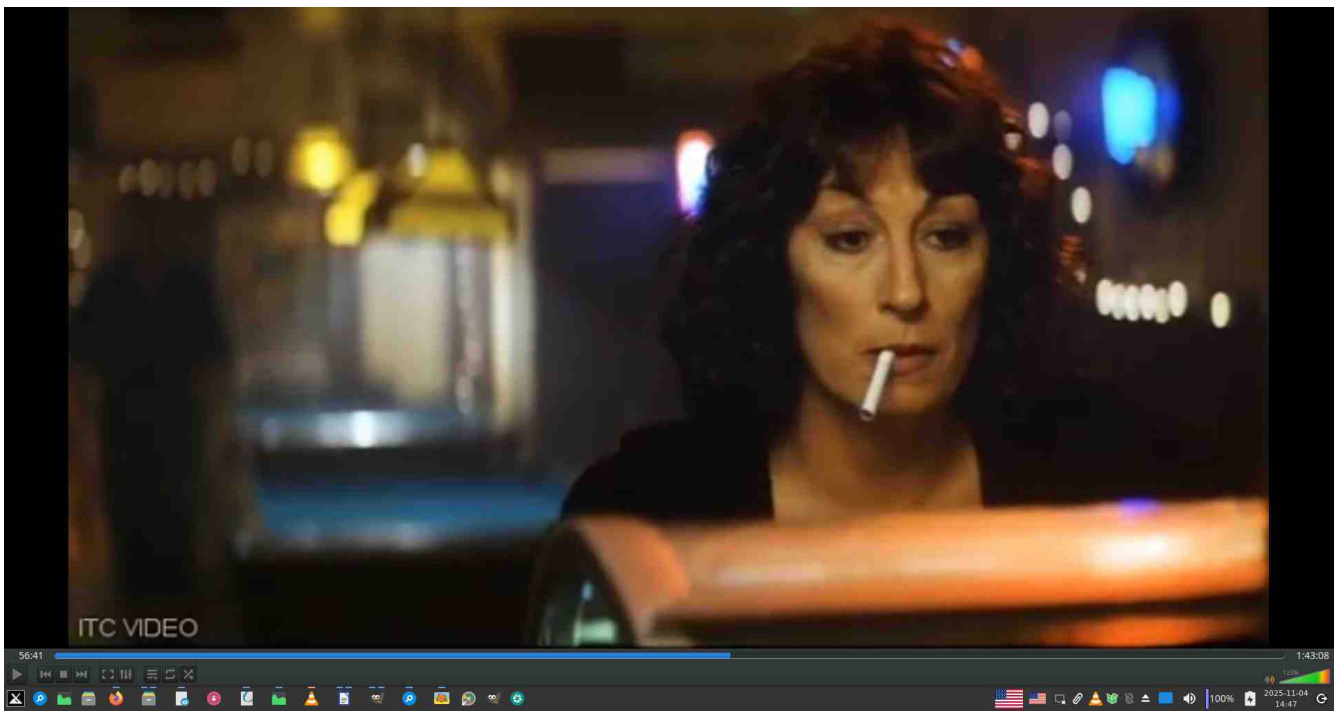
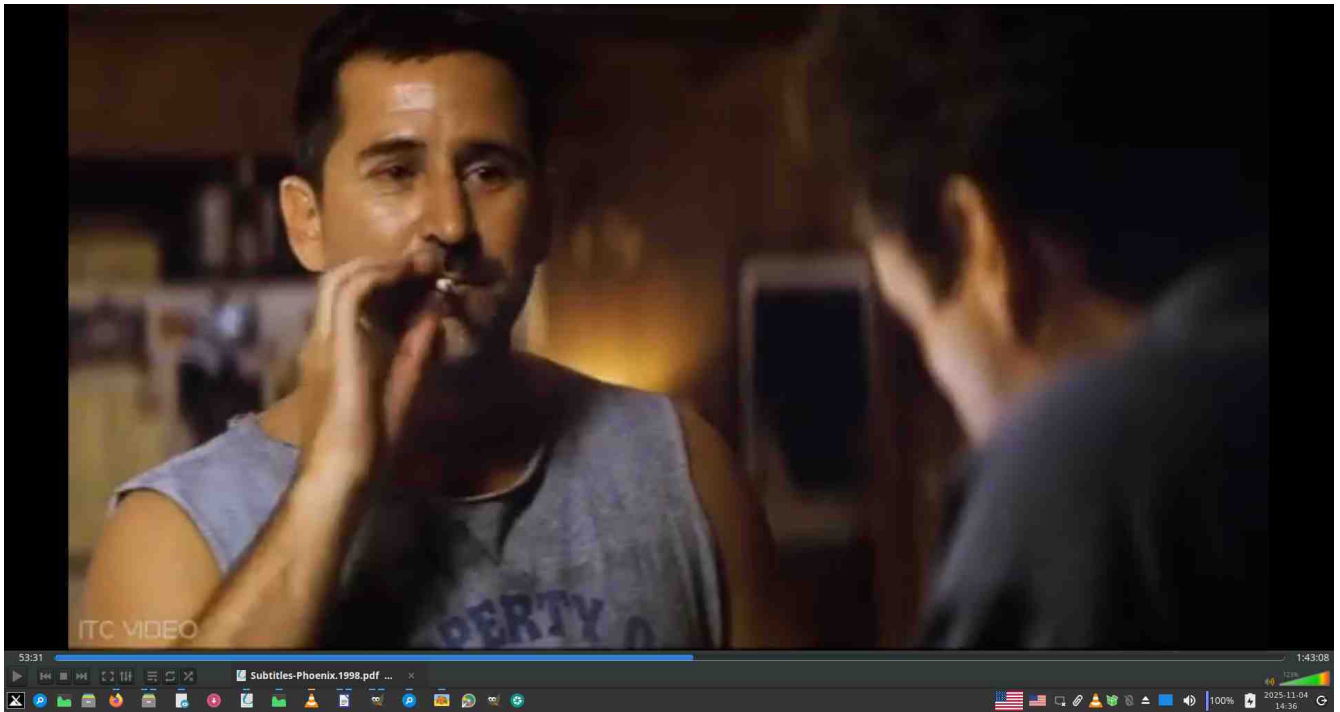


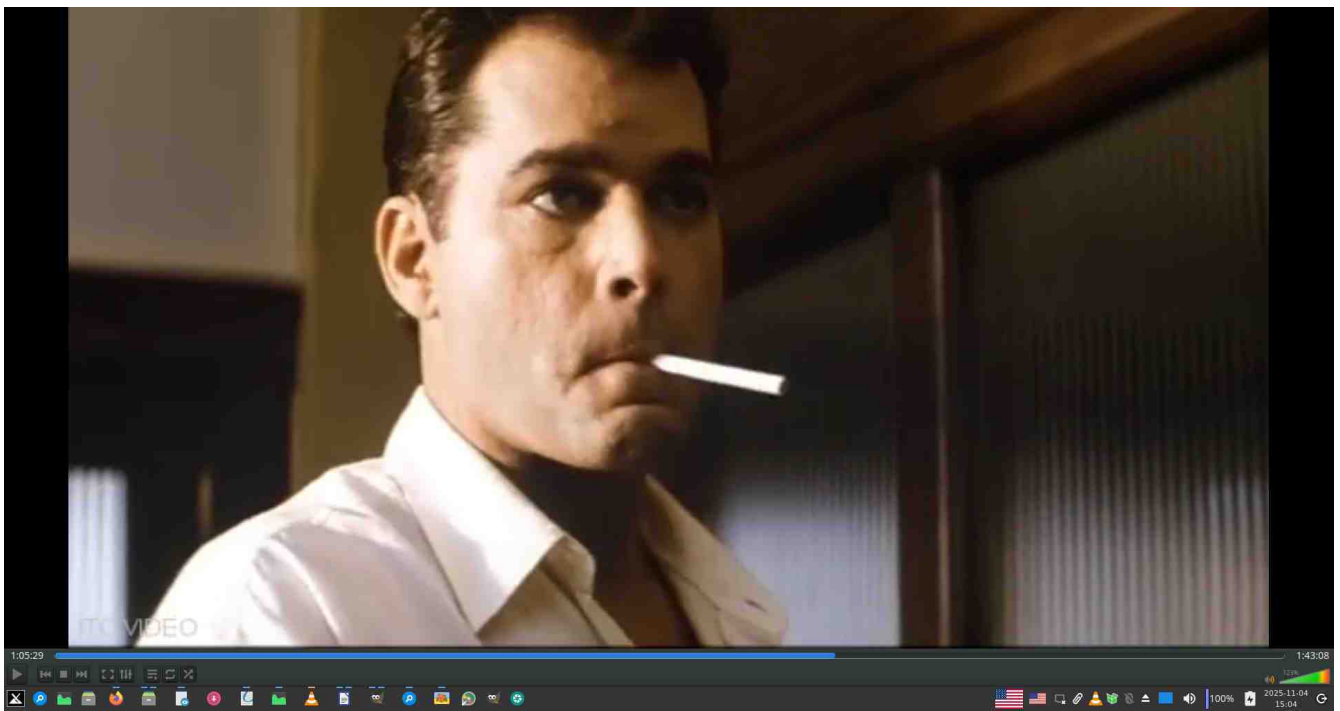
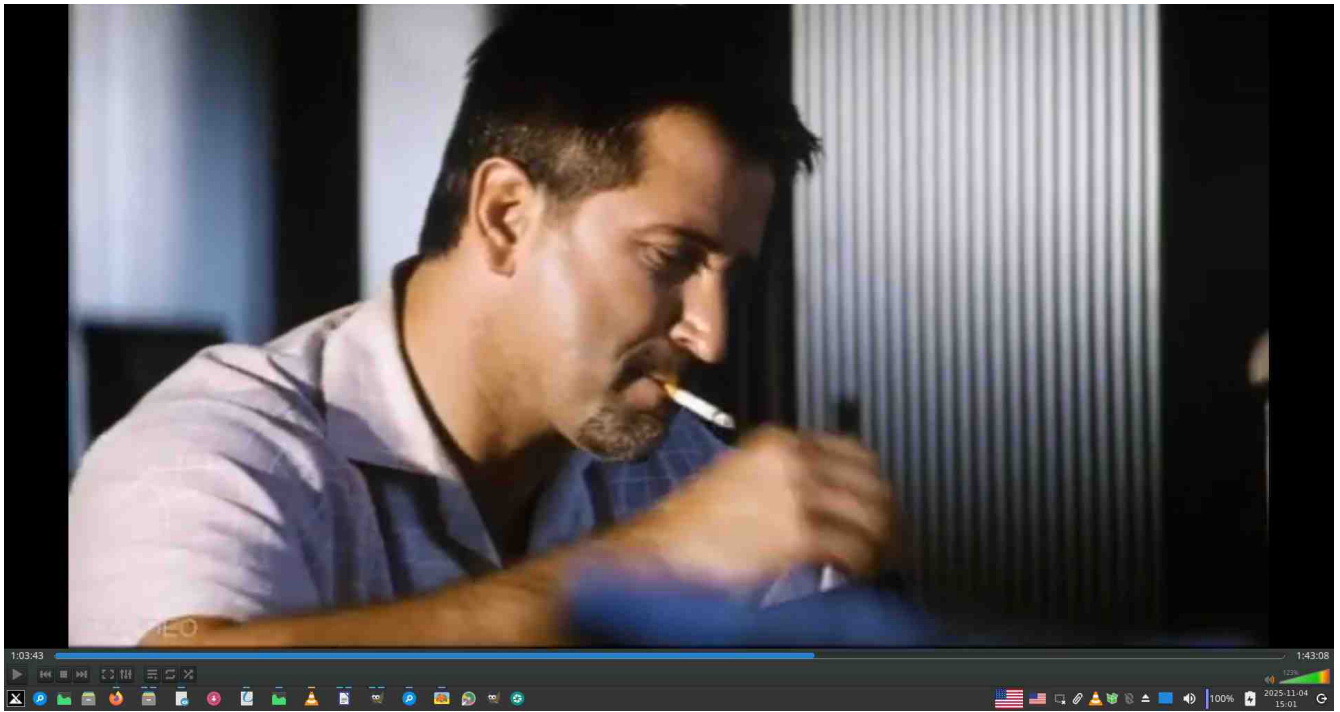
tobacco-addiction, with characters other than that of hers, in a scene without her; [9, minutes 3, 25, 30, 39, 44, 44, 54, 57, 64, 66, 66, 68, 69, 77, 81 and 96]

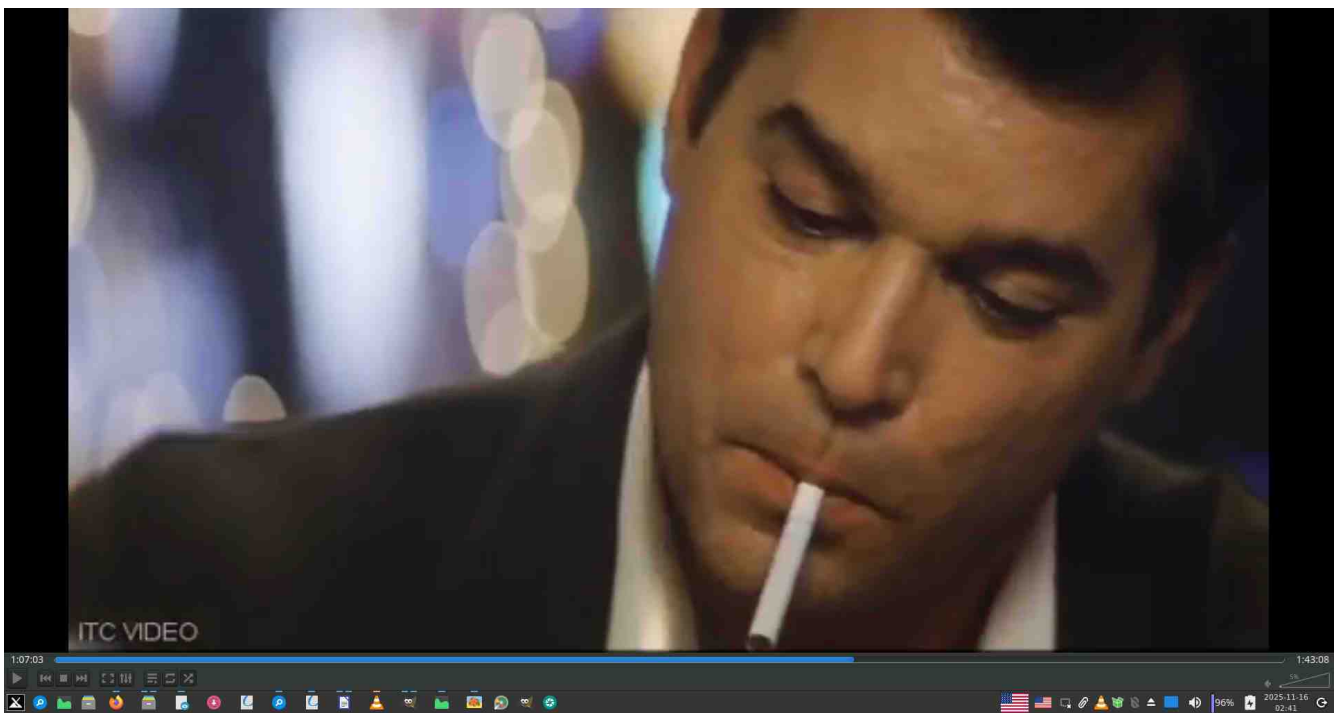
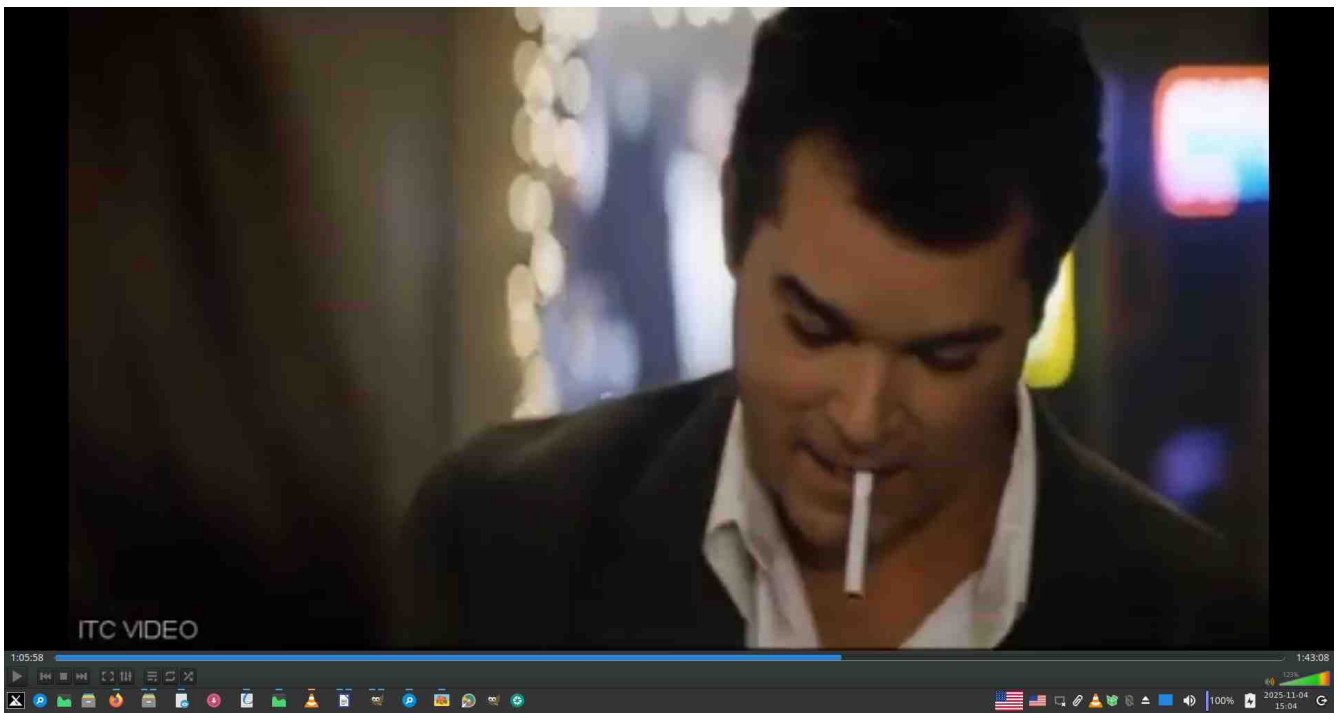


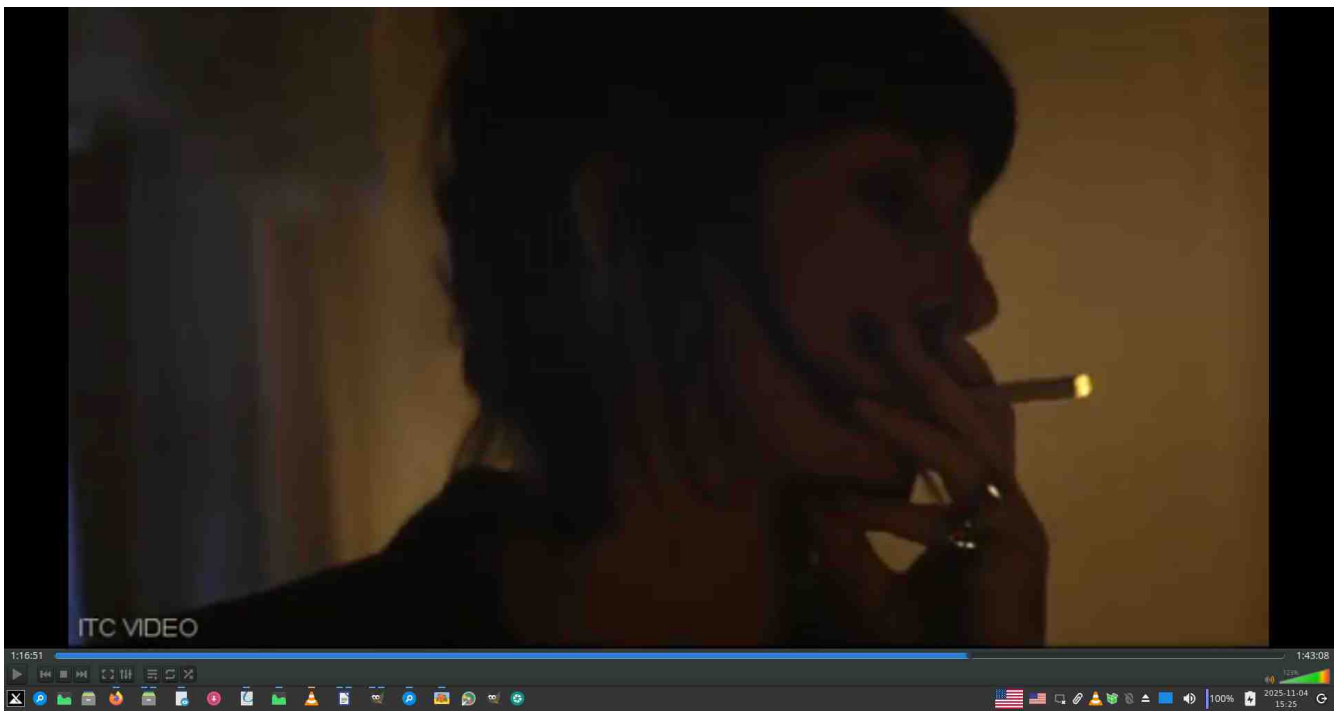
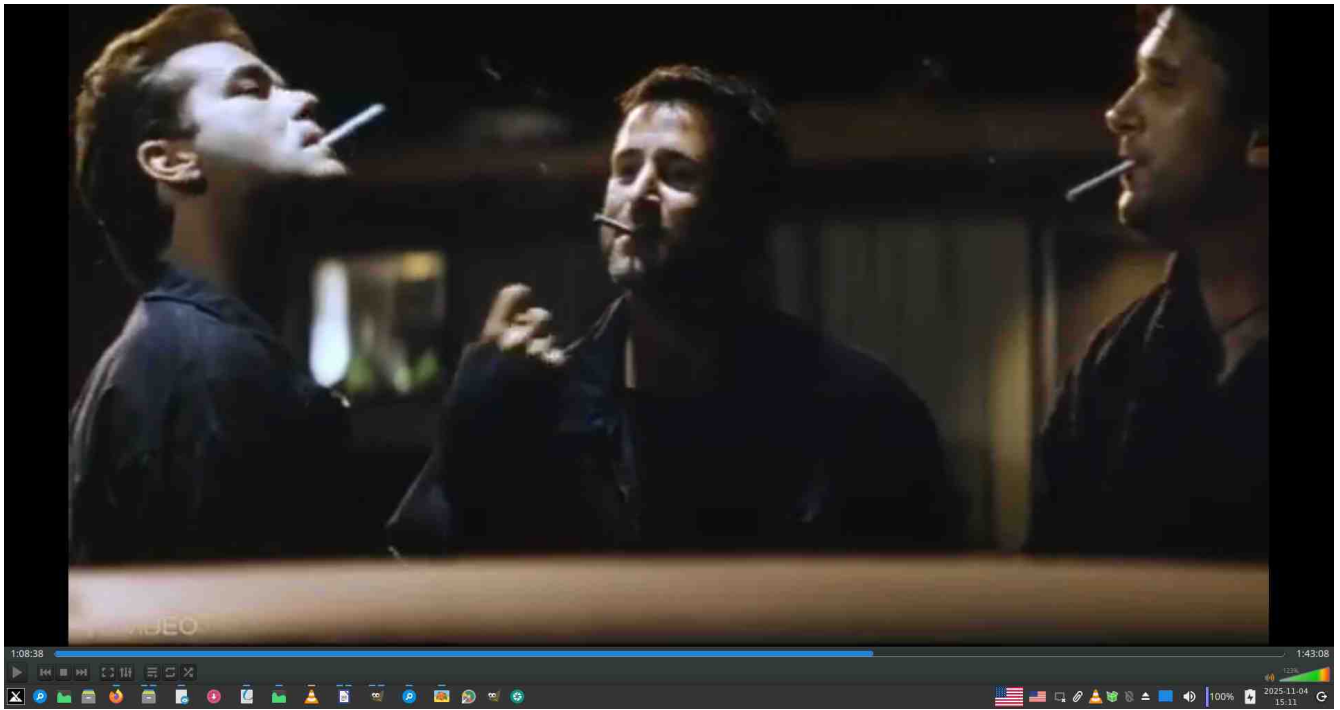


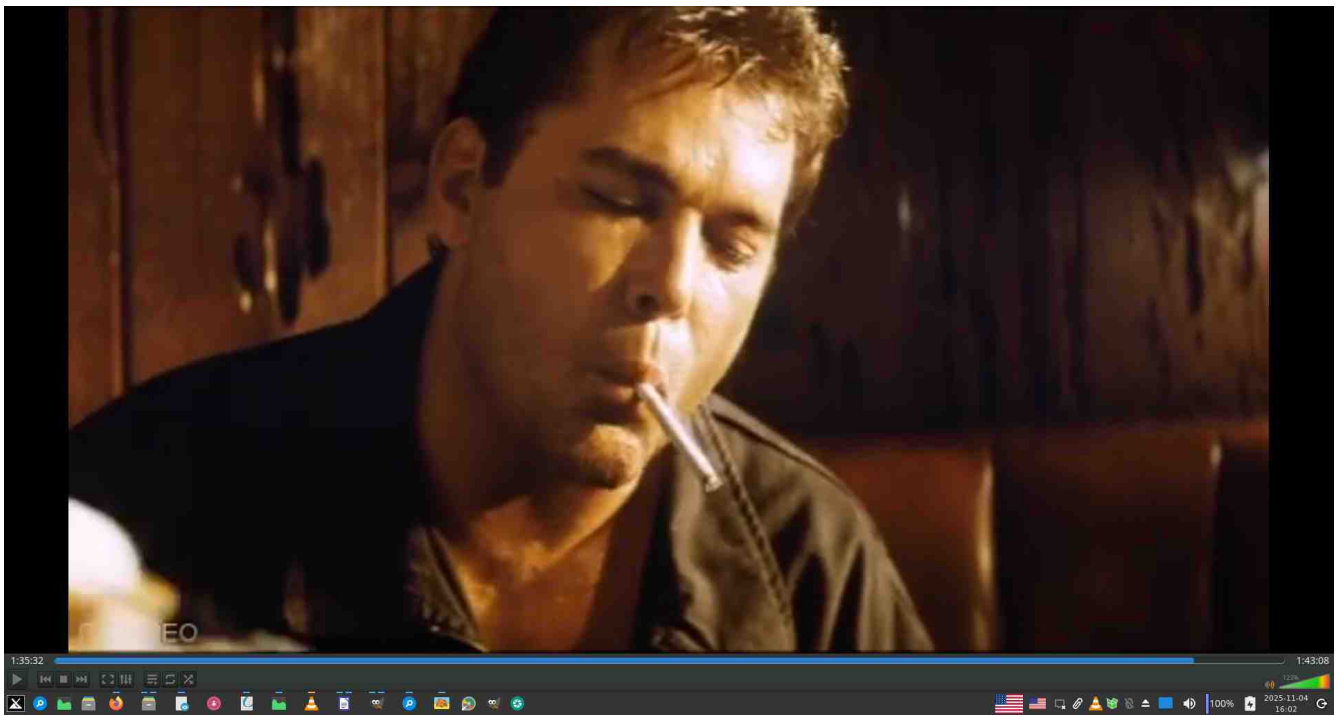
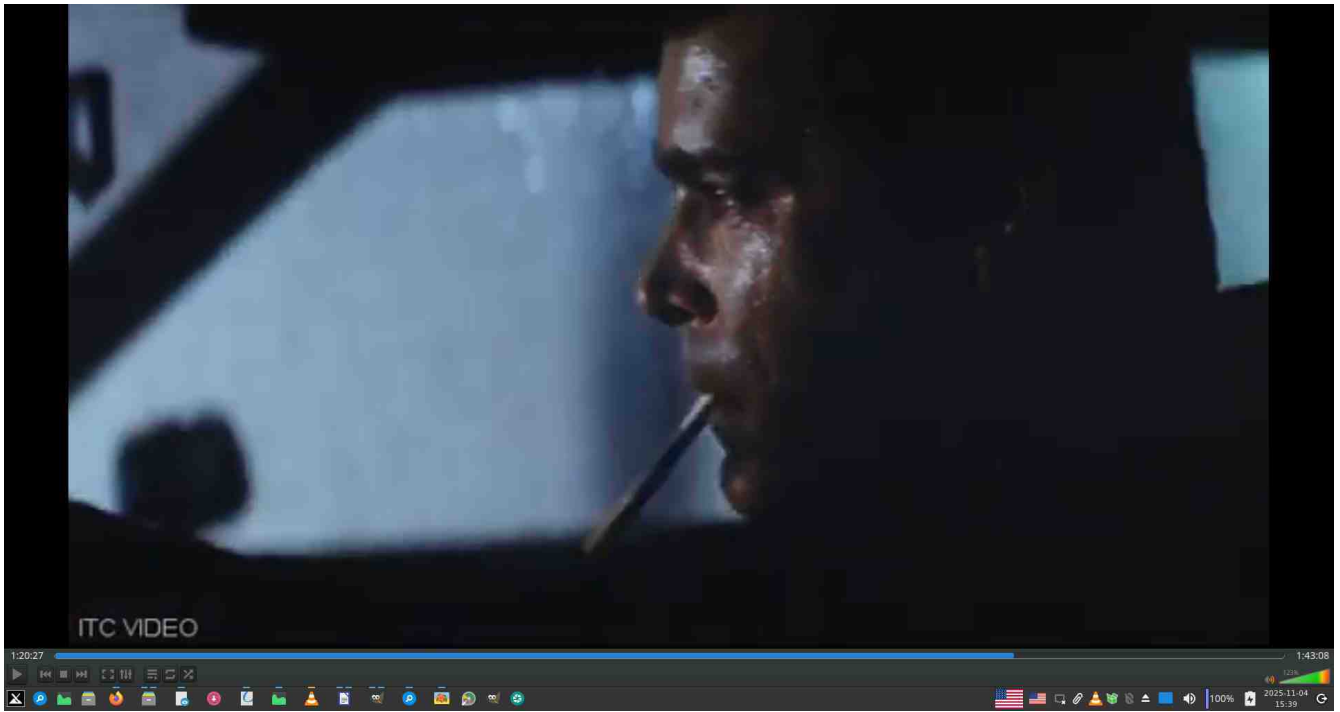




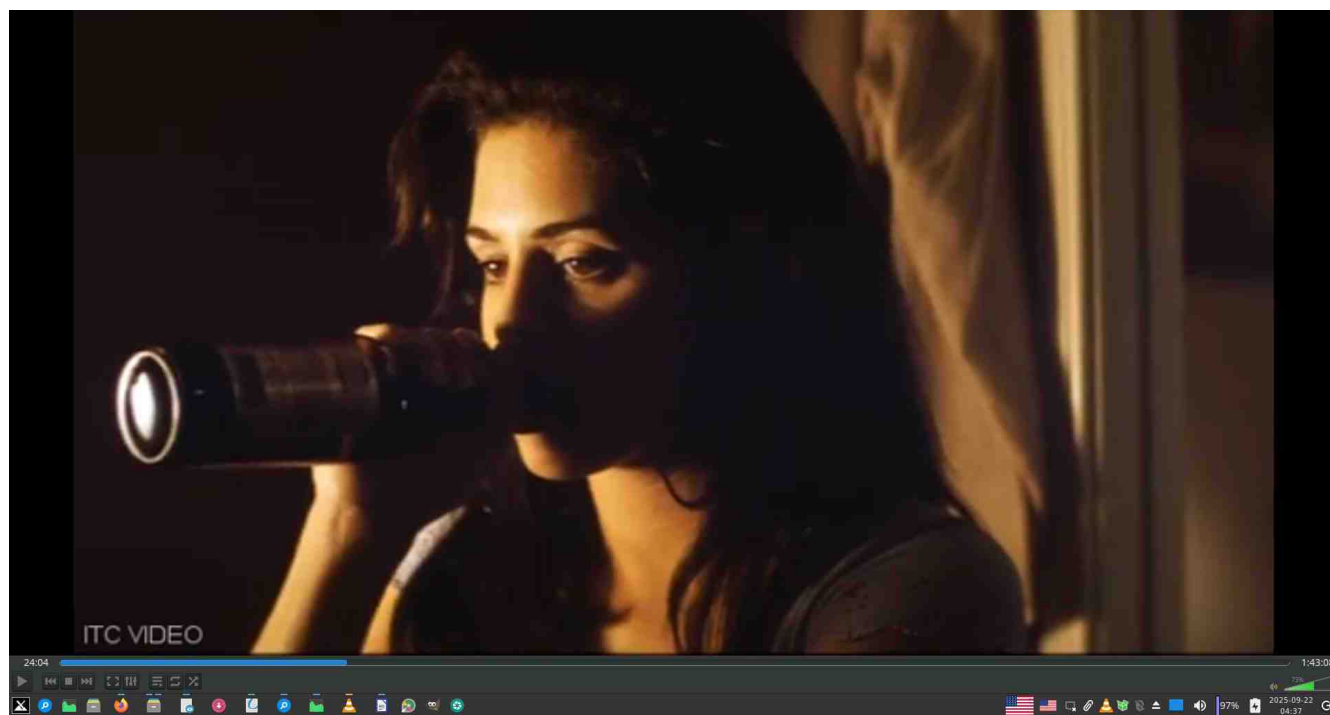
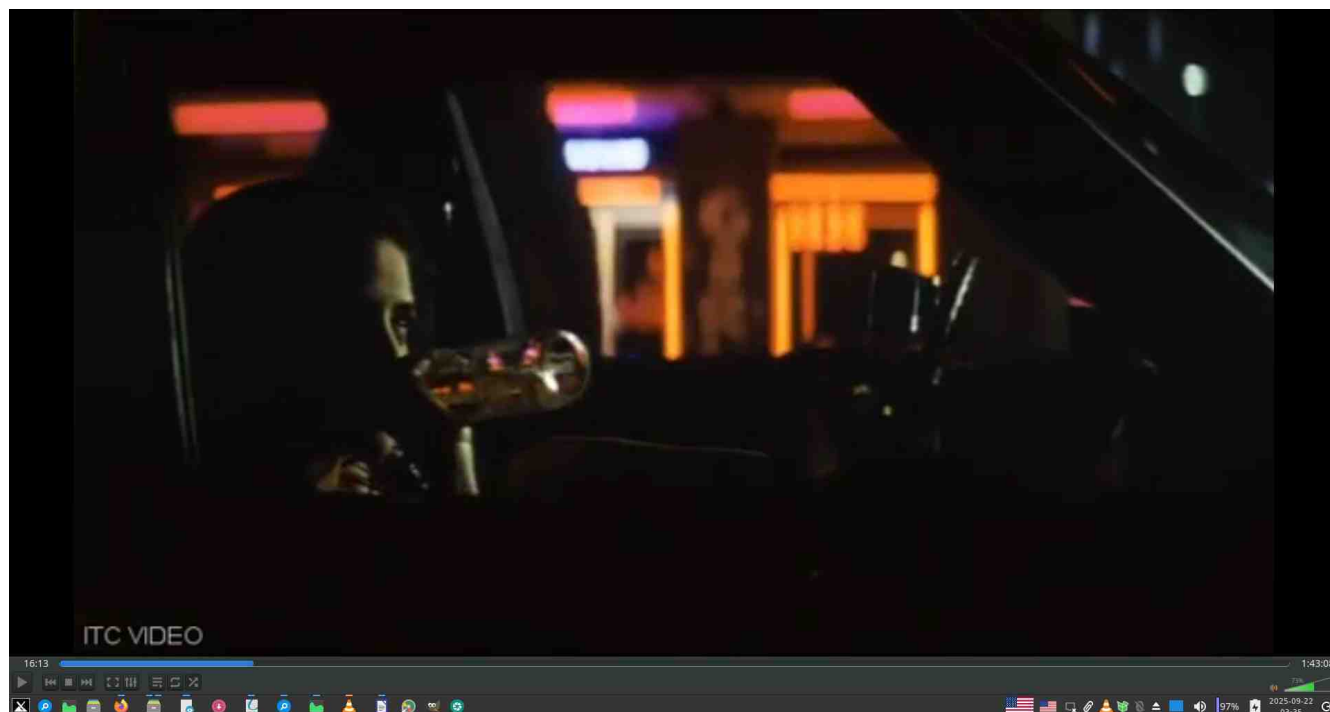




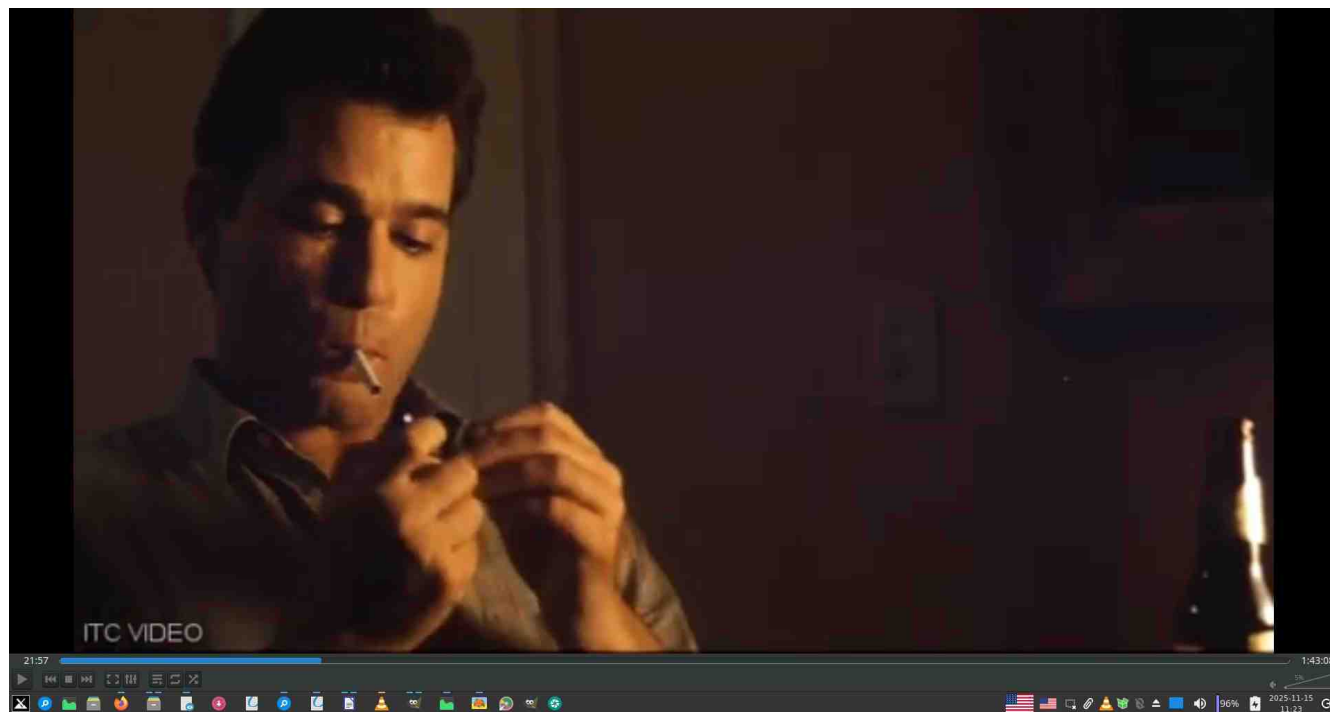




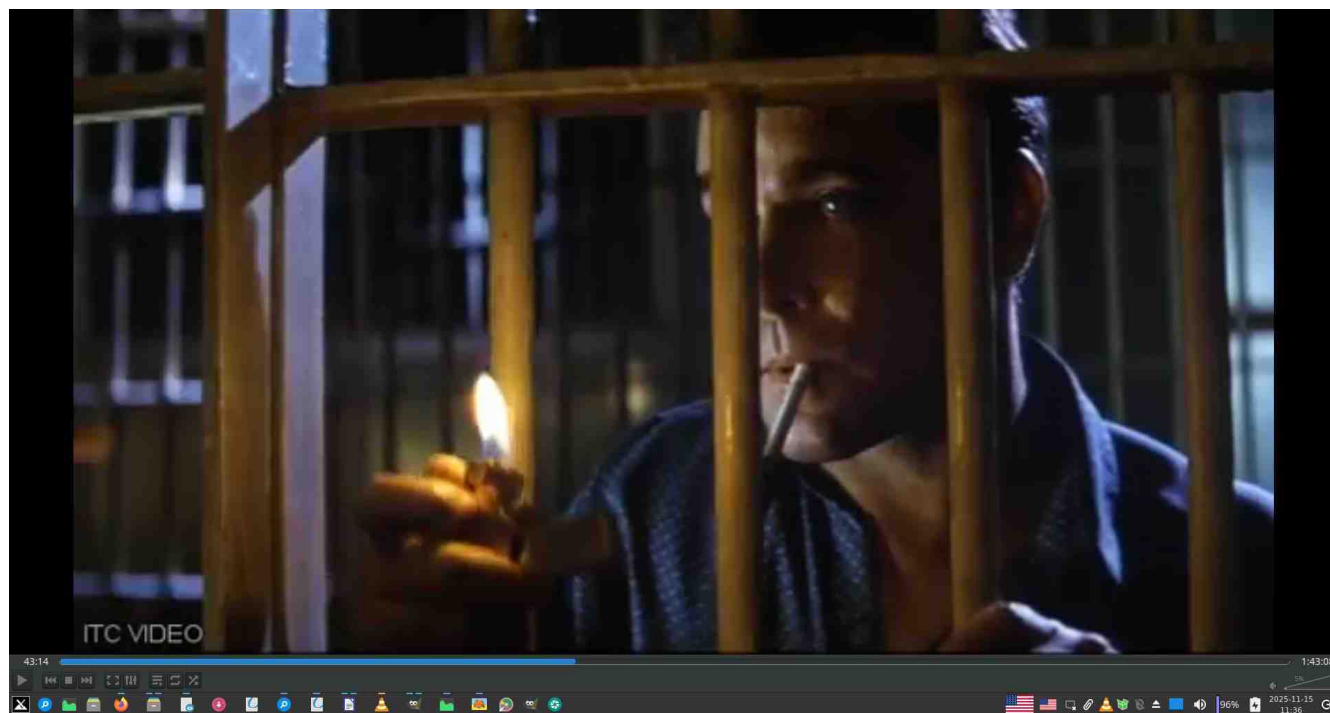
alcohol-addiction, with her character: [9, minutes 17 and 25]



sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [9, minutes 22 and 22]

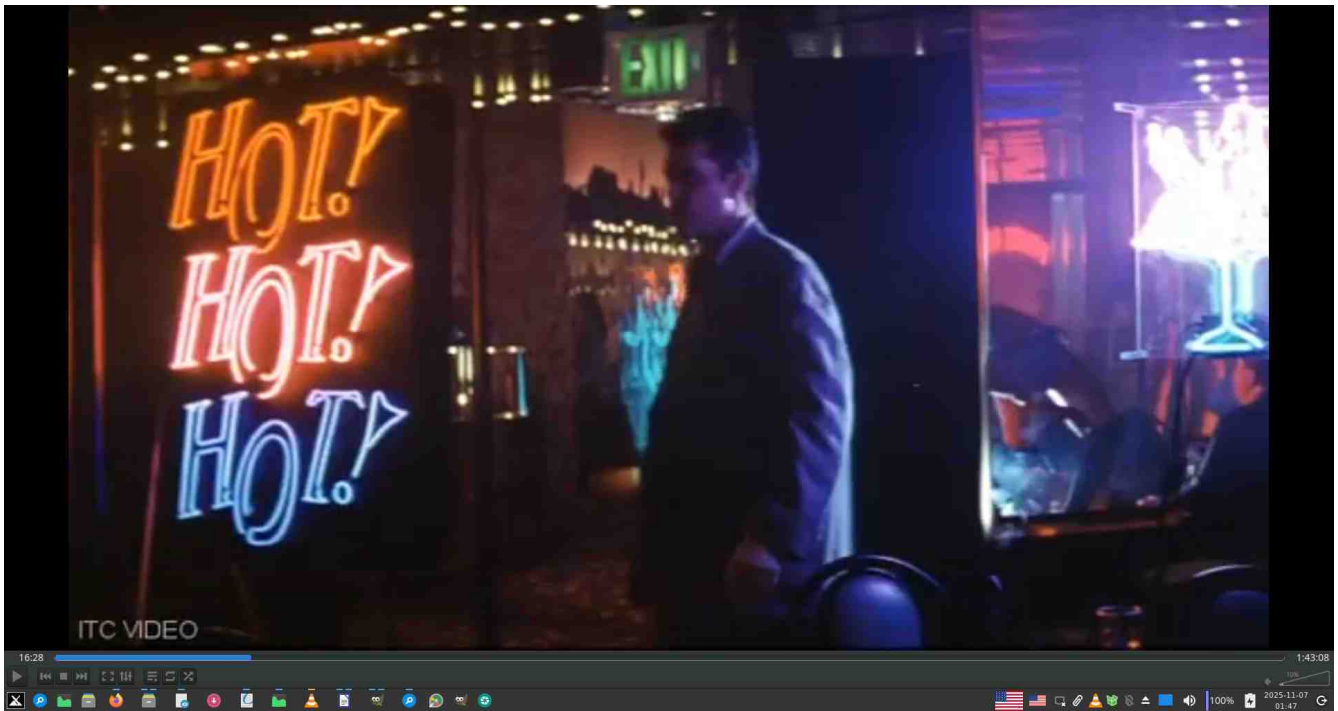


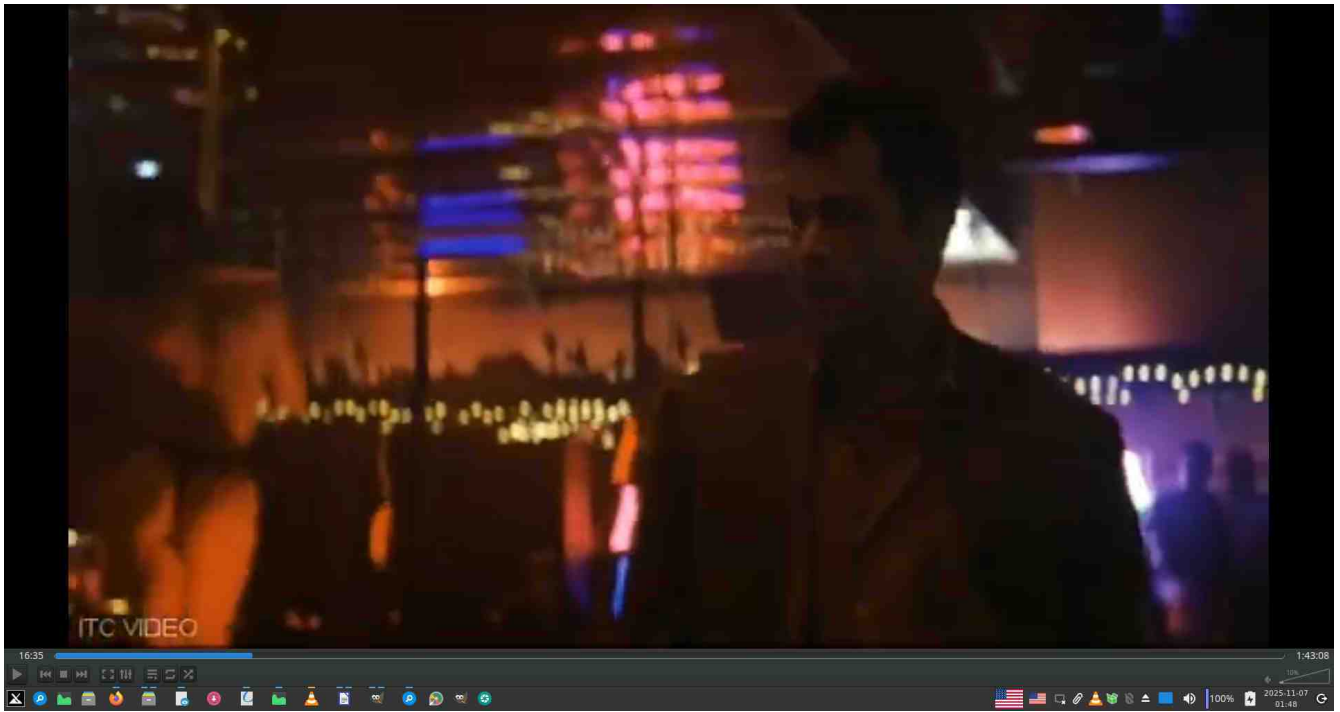
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [9, minutes 44 and 64]

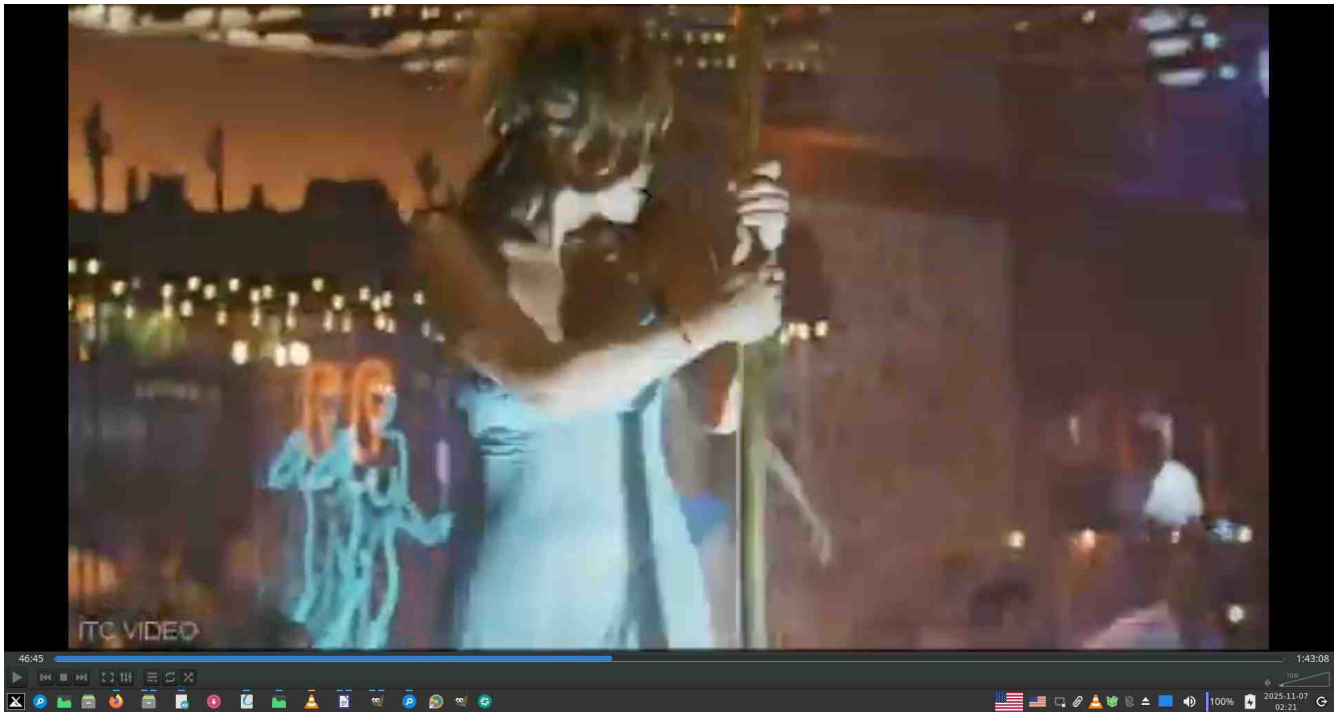




sexual-addiction with prostitution, with characters other than that of hers, in a scene without her: [9, minutes 17, 17, 47 and 47]







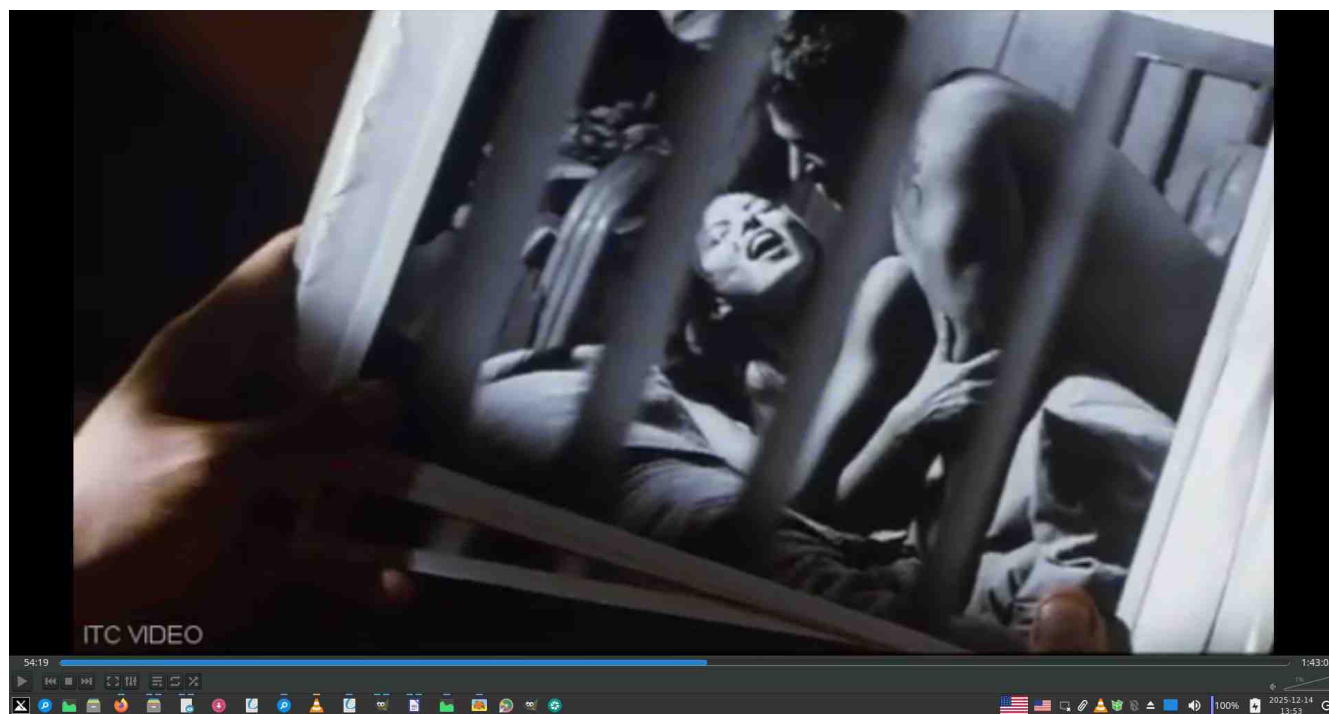
2.9. The play entitled “A View from the Bridge” of 1997

It can be presumed that with this play — first performed on 14 december 1997 at the Criterion Center Stage Right in Broadway, New York [195] — Brittany Murphy was bilaterally onstage-“hooked up” [22, minute 82] and confronted with the more employed actor Anthony LaPaglia awarded around 1 time till the performing of this play, [109] and with the more employed actress Allison Janney awarded around 3 times till the performing of this play. [198] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this play.

With the play entitled “A View from the Bridge” of 1997, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Anthony LaPaglia, who was recurring from the film entitled “Phoenix” of 1998, and was unmarried at the time of performing this play. [109] He was required to act “Eddie Carbone”, [44] the “adoptive” [3, minute 23] stepfather of his niece Brittany Murphy as “Catherine”, nicknamed “Katie” by him. On his part, “there is too much love for the niece,” which culminates in that “he reaches out suddenly, draws her to him, and as she strives to free herself he kisses her on the mouth.” [196]

Therefore, just like the previous films of Brittany Murphy entitled “Freeway” of 1996, “Falling Sky” of 1998, “Phoenix” of 1998, and “Zack and Reba” of 1998, this play also implemented the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of introducing a stepfather into her already “broken” family, and drawing her into the sexual life by abusing the opportunities offered by a stepfather-stepdaughter relation. In this way, the scene of the film entitled “Phoenix” of 1998 in which Anthony LaPaglia as “Mike Henshaw” is going to have sex with Kari Wührer as “Katie” appears to have been a “preparation” [21, minute 25] for this play, particularly by

programming with the character name “Katie” to Brittany Murphy as “Katie” the sex appeal promoted by that film with Kari Wührer as “Katie”, which character name therefore must have been inspired from this play. Moreover, the film entitled “Phoenix” of 1998 presented not only Kari Wührer as “Katie” undressed to panties, but also sexual photos of hers with Anthony LaPaglia as “Mike Henshaw”: [9, minute 55]



It may still be significant that Anthony LaPaglia was not awarded in the first around 11 years of his television and film career till 1995, when, around two years before his onstage-“hooking up” [22, minute 82] Brittany Murphy with this play, he was adjudged one award, and after that he would be awarded for this play as well in 1998, not 1, but 3 times, then he would be adjudged around 10 awards in the around 11 years of the rest of Brittany Murphy’s life, then in the around 15 years of his further career up to the present he would be adjudged only around 2 more individual awards, [109] which all substantiate the presumption that he was being subjected to a personal secret political star-creating procedure of making him more attractive, more overwhelming, and more overshadowing to Brittany Murphy.

Certainly, it was in the american Illuminati’s power to have had a new film made for bilaterally on-screen-“hooking up” [22, minute 82] Brittany Murphy with Anthony LaPaglia. But it appears that it had a certain self-restraint in doing that, it even might have considered the utilization of films for forcing a sexual relation on Brittany Murphy as having been abnormal, and for this reason it searched the already existent plays, and so came across this play, written with more than two decades before the birth of Brittany Murphy, by this means also obtaining a justification for its films implementing the sex-with-the-stepfather guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy.

With the play entitled “A View from the Bridge” of 1997, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual

partner in her real life, can be presumed to have been the actress Allison Janney, who was unmarried at the time of performing this play. [198] She was required to act “Beatrice Carbone”, [44] the “adoptive” [3, minute 23] stepmother of Brittany Murphy as “Catherine”, nicknamed “Katie” by her. On her part, she “is unhappy about Eddie’s attitude to his niece”, in keeping with her personal secret political mission of becoming happy with her.

Therefore, this play implemented the new guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of introducing a stepmother into the life of a potentially orphaned Brittany Murphy — already programed, presumably a few weeks before, with the suicide of her as “Emily’s” mother in the film entitled “Falling Sky” of 1998 — and drawing her into the sexual life by abusing the opportunities offered by a stepmother-stepdaughter relation. In this way, the sex appeal promoted by the film entitled “Phoenix” of 1998 with Kari Wührer as “Katie”, had also the value of triggering a lesbian sexual relation with Allison Janney.

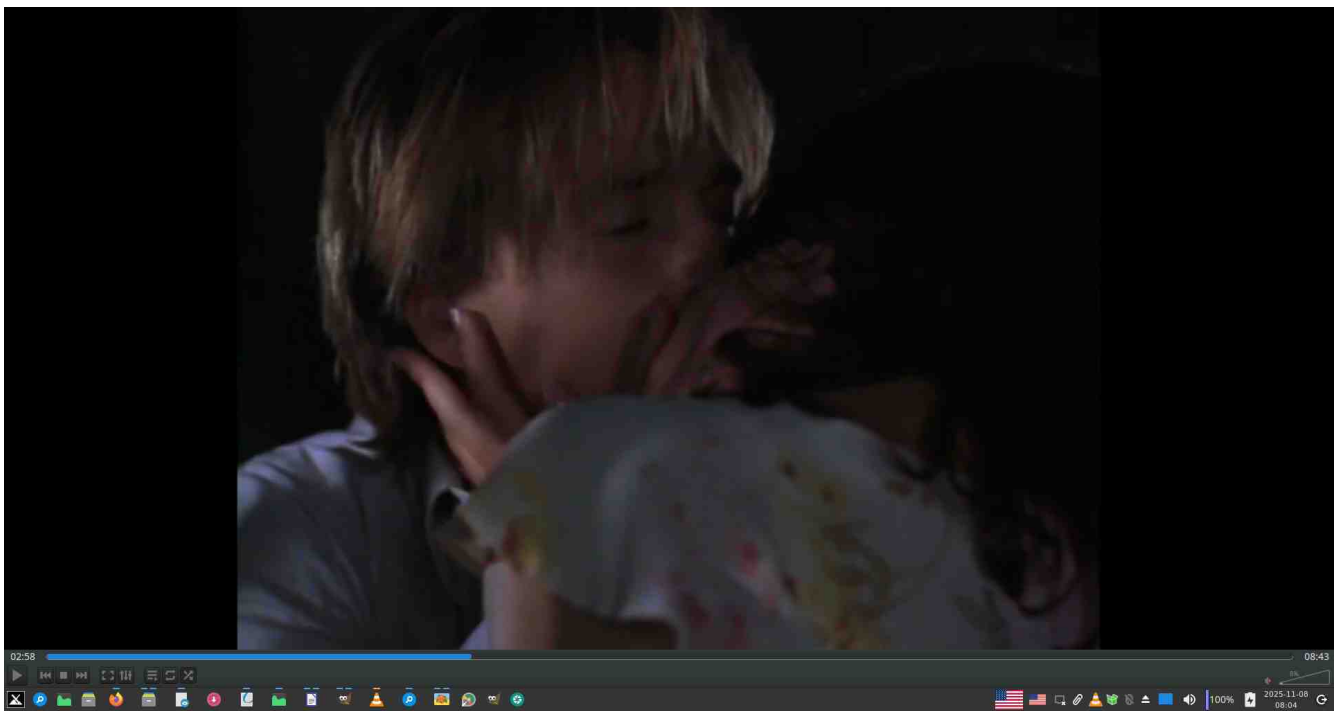
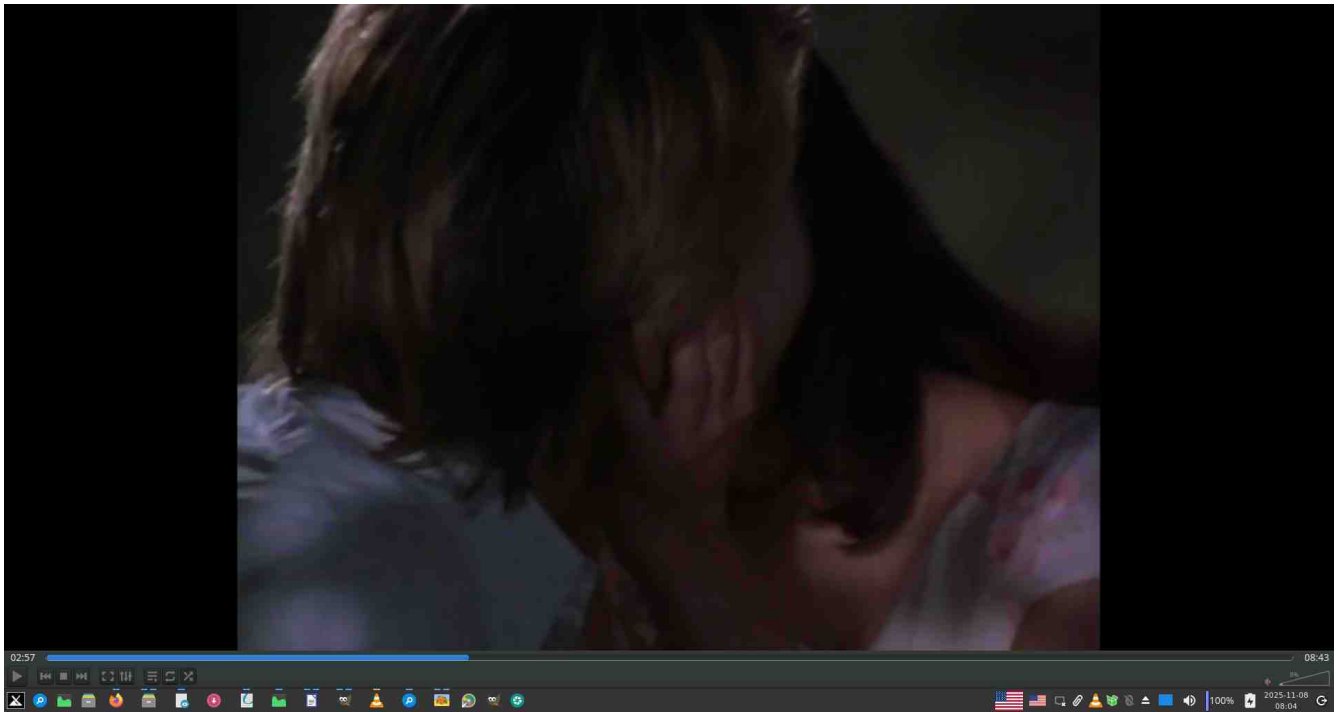
It may still be significant that Allison Janney had been adjudged all the three awards previous to first performing this play in the same year 1997, and after that she would be awarded for this play as well in 1998, not 1, but 2 times, then during the rest of Brittany Murphy’s life she would be laded with around 21 more individual awards, [199] which all substantiate the presumption that she was being subjected to a personal secret political star-creating procedure of making her more attractive, more overwhelming, and more overshadowing to Brittany Murphy.

2.10. The film entitled “Zack and Reba” of 1998

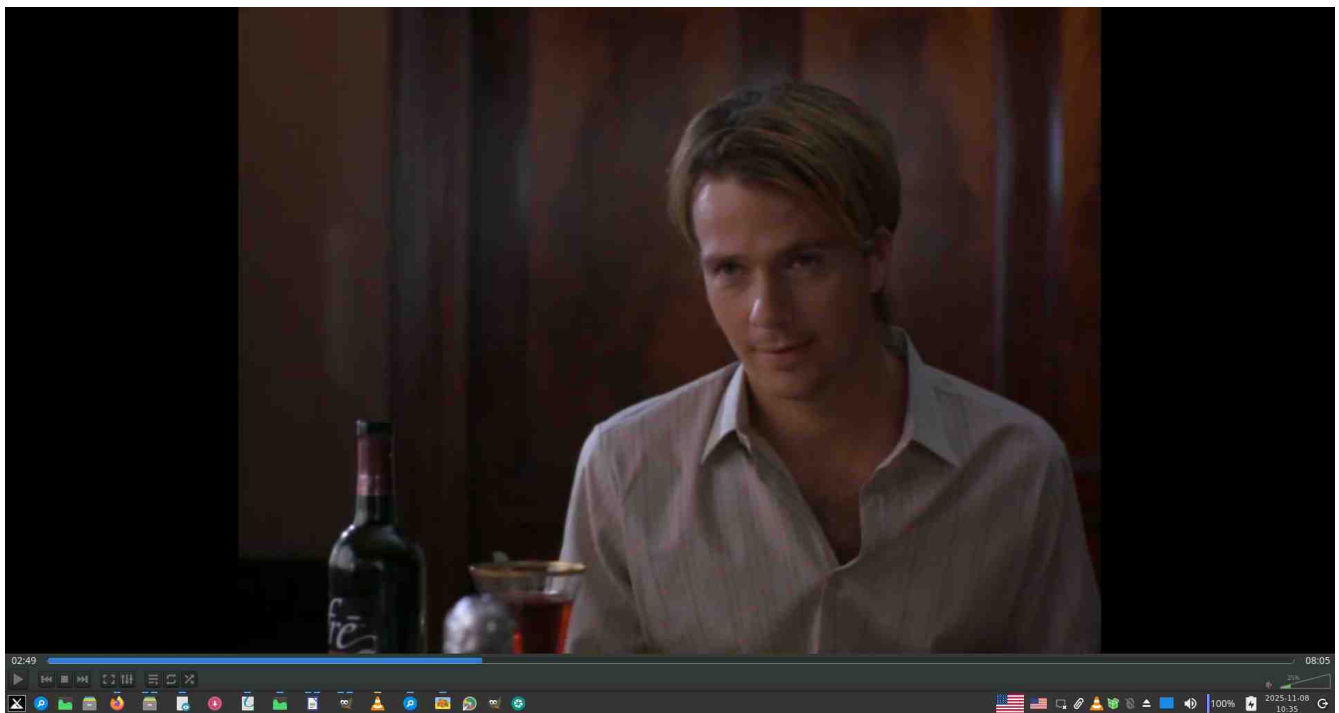
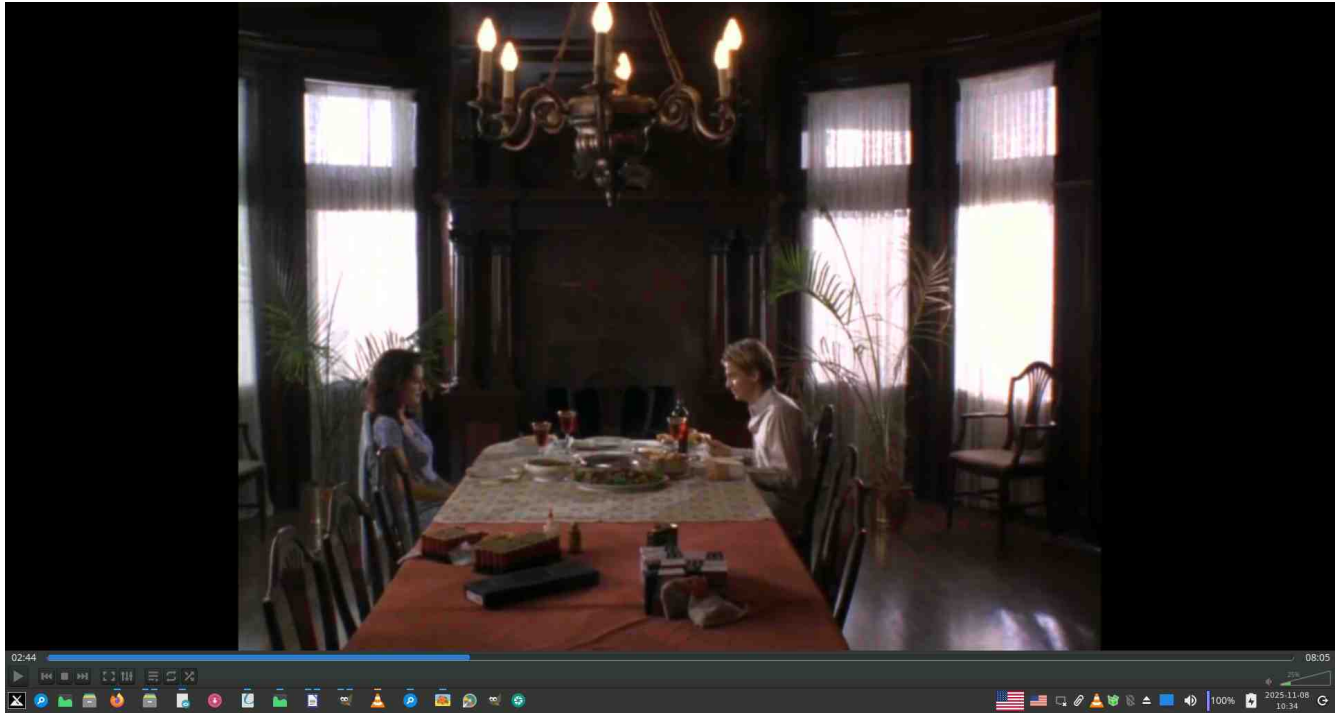
With this film — shot presumably in spring 1998 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actress and original member of the Reynolds “dynasty” [175] Debbie Reynolds awarded around 3 times till the shooting of this film, [119] with the more employed actress Kathy Najimy [112] awarded around 5 times till the shooting of this film, [113] and the more employed actor Sean Patrick Flanery. [110] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

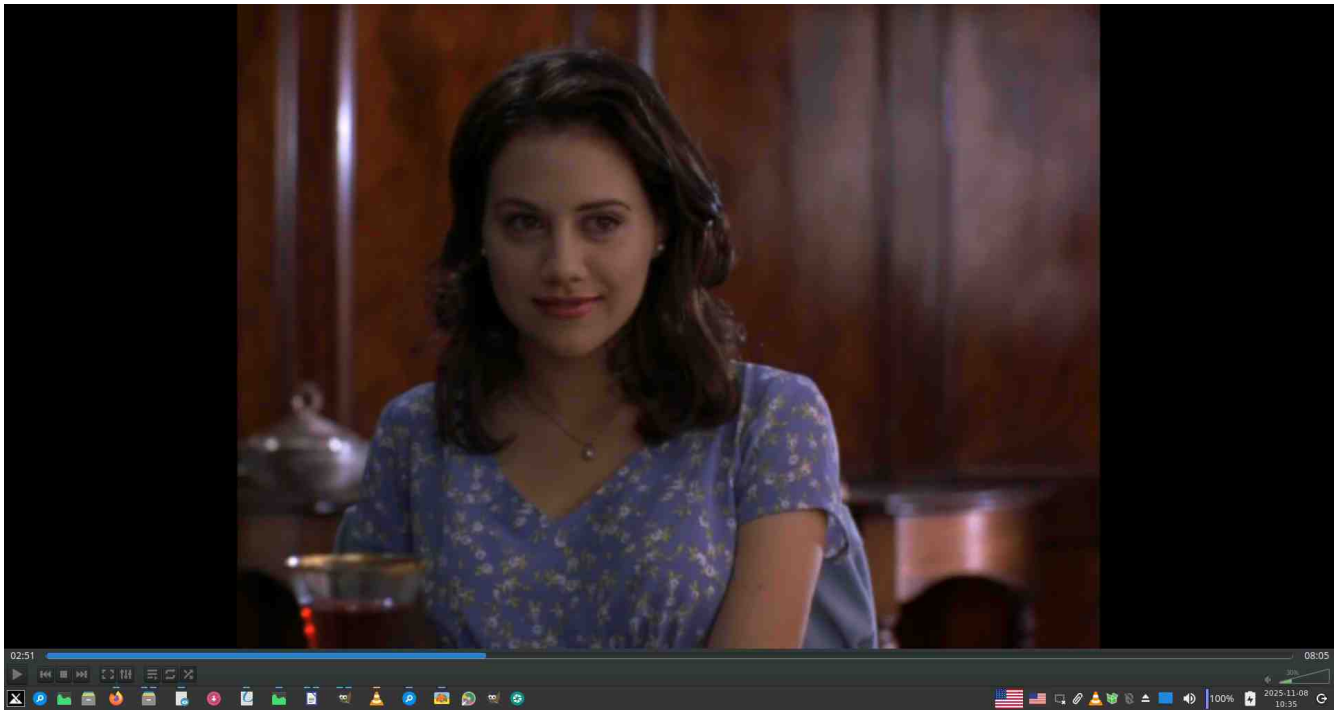
With the film entitled “Zack and Reba” of 1998, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Sean Patrick Flanery, selected to resemble Simon Monjack at least in facial expression, who was unmarried at the time of shooting this film. [111] He as “Zack Blanton” [45] was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Reba” as a man whose wife died, and who is looking for a new wife, with conversing and kissing: [10, minutes 31, 45, 48 and 48]

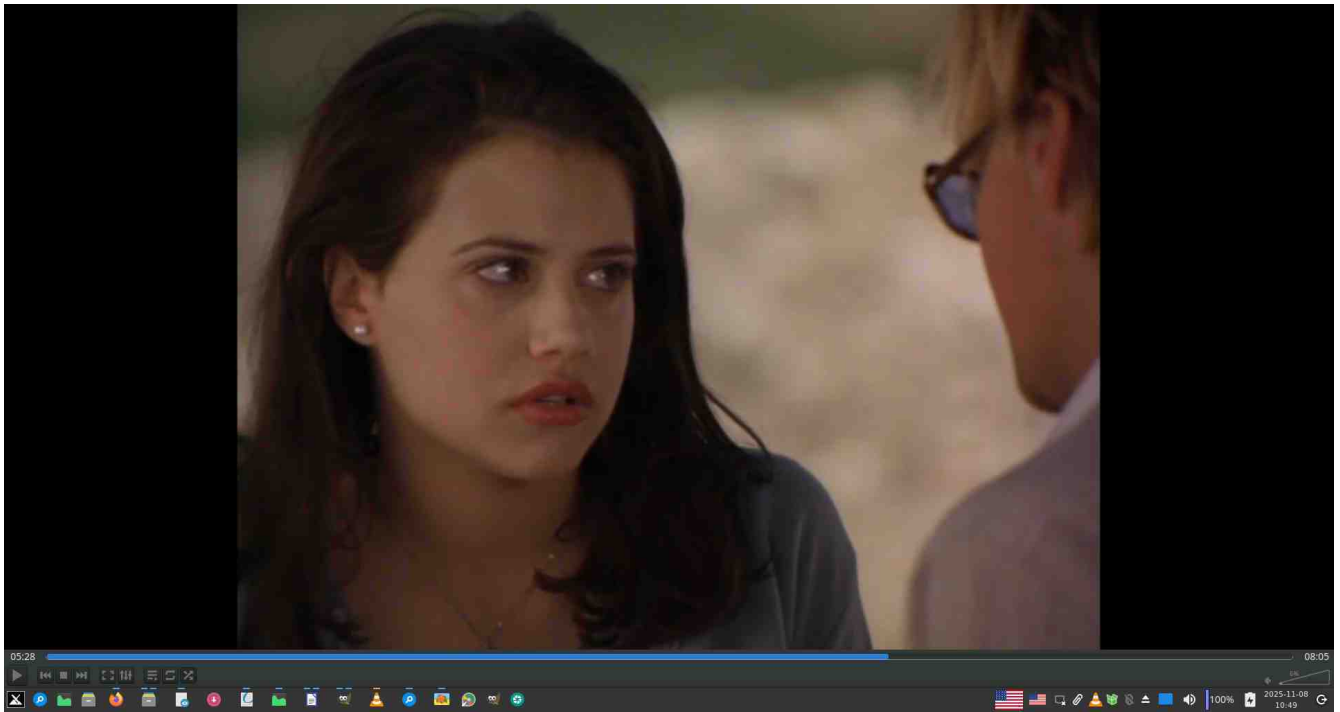


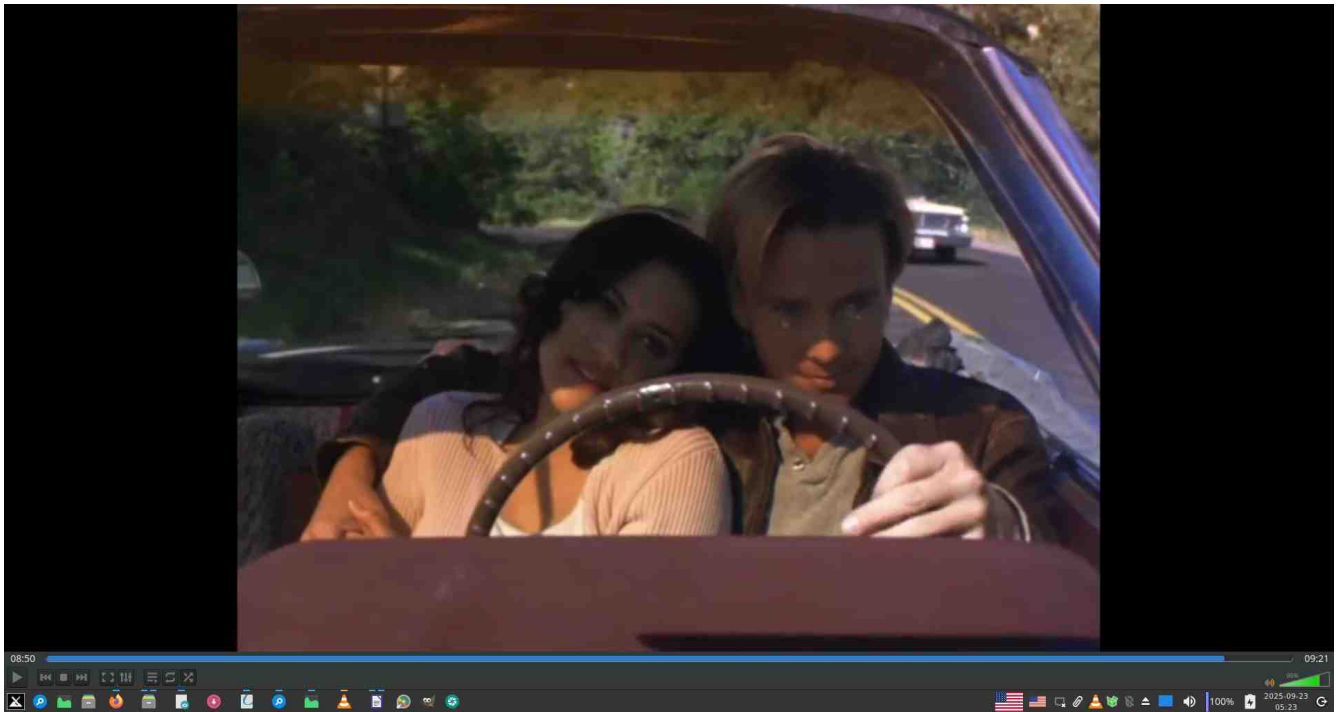


They were required to drink or act drinking red wine, what i can construe as a formulation and programming to Brittany Murphy of Sean Patrick Flanery's proposed method of initiating "hooking up" [22, minute 82] Brittany Murphy with the required relationship and marriage, with the color red, and of the requirement that she should have "come" for it, with the word "wine", through the mental-association string: [wine = vin (romanian) = i come:] [10, minutes 57, 57, 57, 59, 59, 60 and 88]









Sean Patrick Flanery as “Zack” was required to do a special session of mourning at the grave of his wife in the night: [10, minute 23]



During that time, Brittany Murphy as “Reba” was required to come to the cemetery in wedding garments to the grave of her fiancé: [10, minutes 24 and 24]



However, just at that time the grave-digger was rifling that grave. Having seen her approaching, he ran away. “Zack” witnessed the happenings, and offered “Reba” to restore the rifled grave: [10, minute 24]

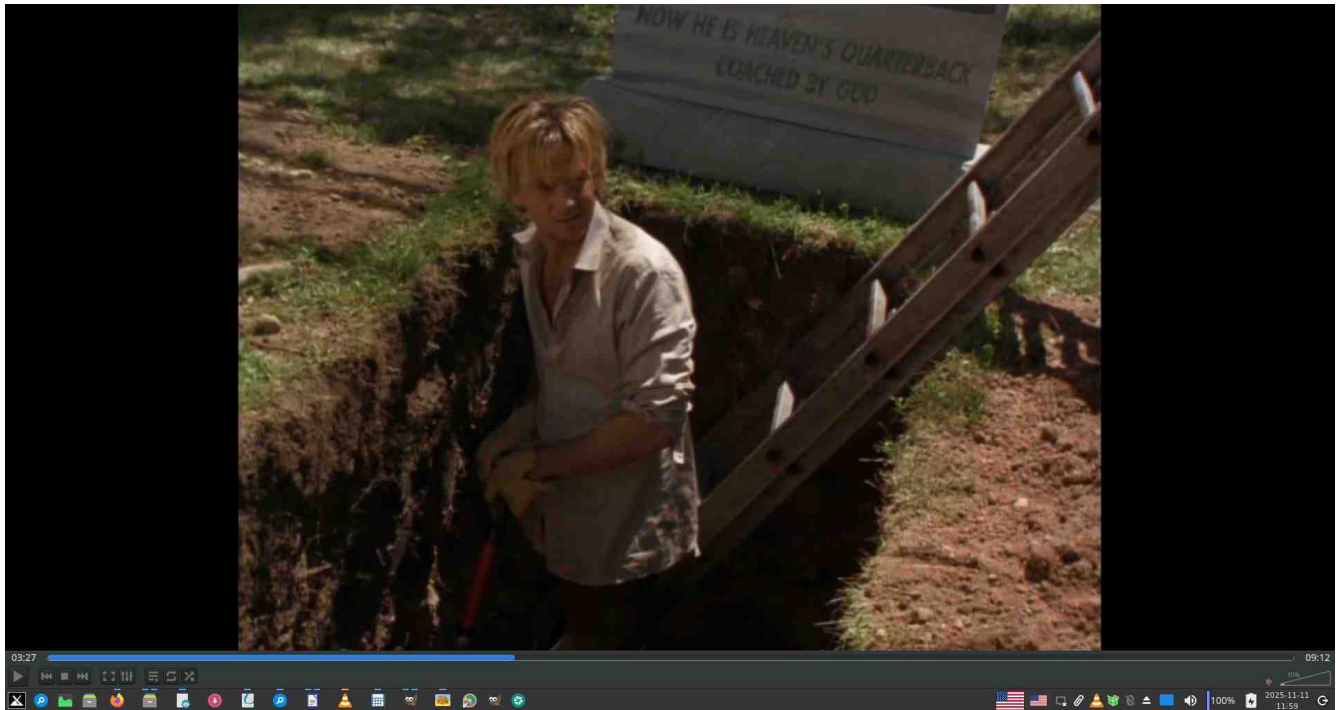


The above scene with Brittany Murphy as “Reba” wearing wedding garments can be construed as an expression, formulation, and programing of the objective of the american Illuminati to have Brittany Murphy married at the age of around 21 years.

While working in the pit, Sean Patrick Flanery as “Zack” was surprised by a patrolling policeman, [10, minute 25]

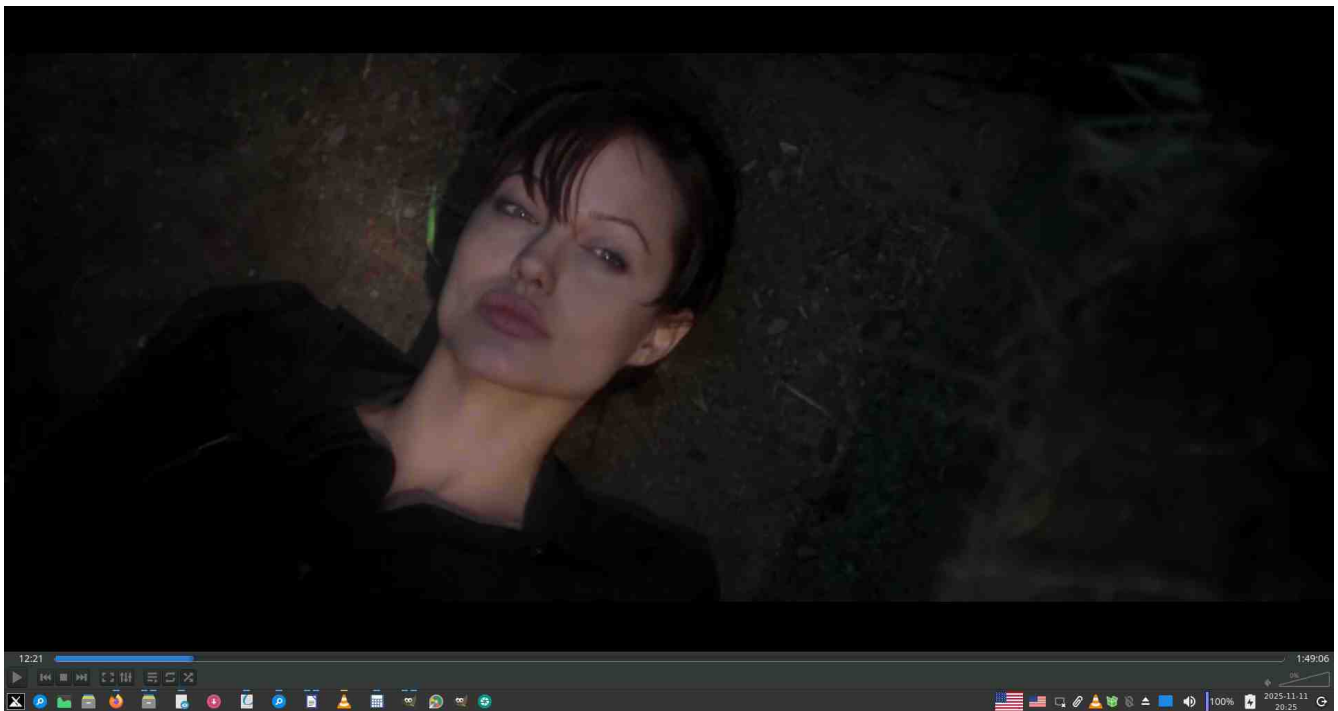
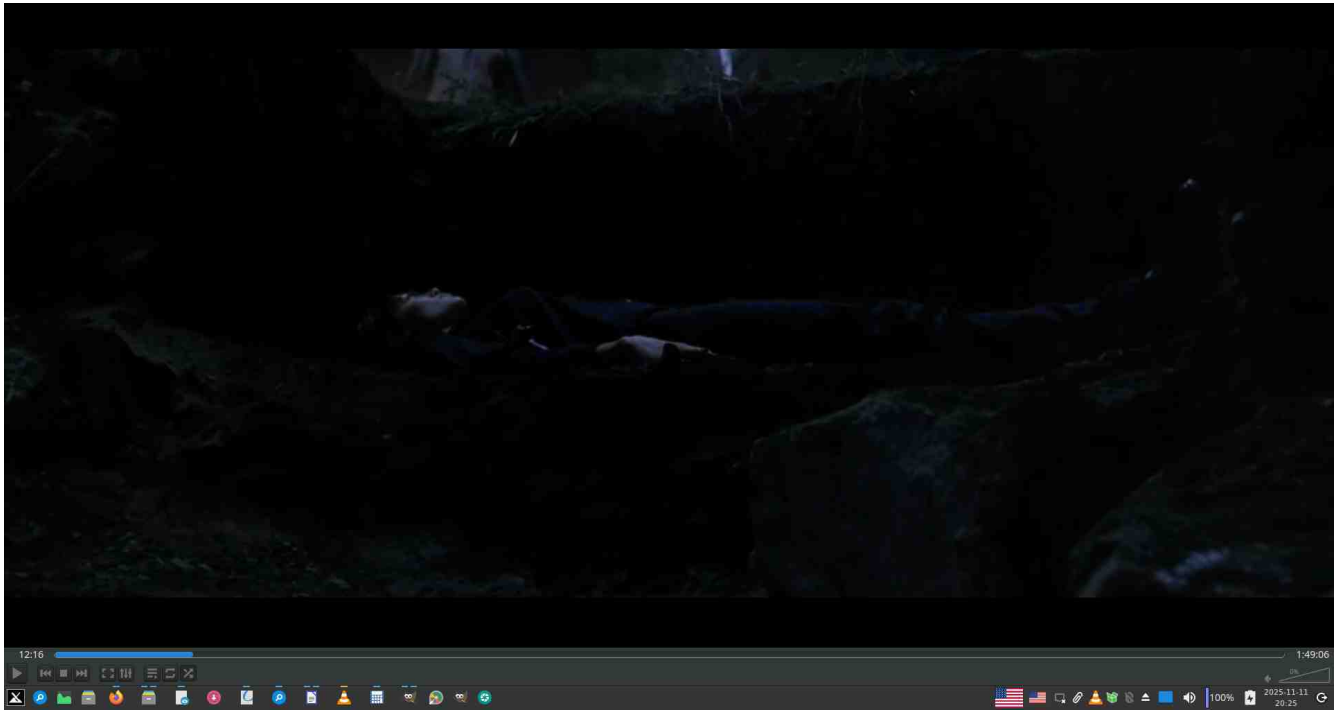


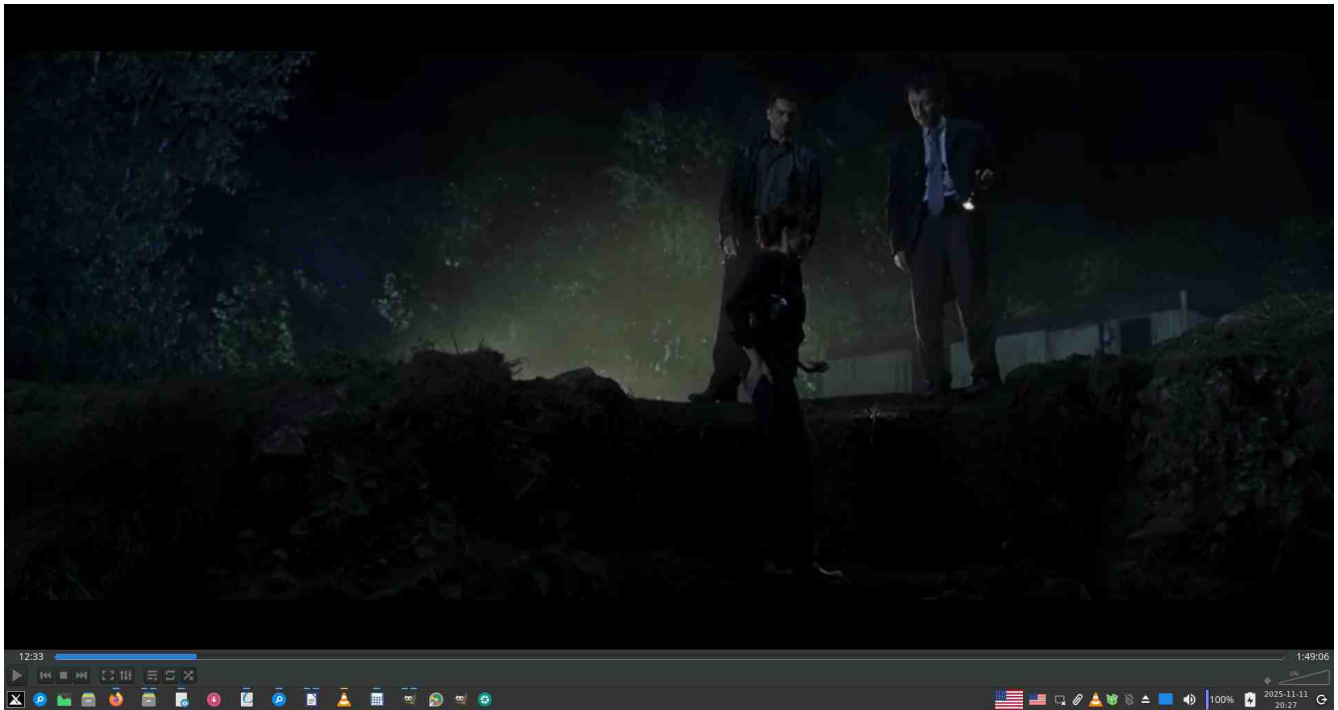
arrested under the suspicion of tomb-rifling, and next day “gifted by the guys upstairs” [10, minute 29] with working in the cemetery, among others grave-digging: [10, minute 65]



The above scene with Sean Patrick Flanery as “Zack”, being forced to work as a “grave-digger”, [10, minute 29] can be construed as an expression, formulation, and programing of the real or potential purpose of the american Illuminati to assassinate Brittany Murphy, both physically and professionally. By generalizing the above construction, it results that all the personal secret political male “baits” [191, minute 61] of the american Illuminati to her for the role of husband in her real life, Simon Monjack included, were “hommes fatales” to her, one of their missions was to “dig the grave” of Brittany Murphy, namely decoded approximately, to contribute to creating the circumstances necessary for her concealed assassination.

The presumption of the above grave programing relative to Brittany Murphy of 1998 can be corroborated by a similar scene of the film of Angelina Jolie entitled “Taking Lives” of 2004, in which she was required to lie in a pit, [117, minutes 13, 13 and 13]





what can be presumed to have been a formulation and programing of a similar grave programing relative to Angelina Jolie, which would recur and be recruited with the surname of her last husband, Brad Pitt: [Pitt → pit,] otherwise in conformity with the above generalization.

That Sean Patrick Flanery resembles Simon Monjack in facial expression, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is still unmarried and available to you for relationship and marriage.” And indeed: Simon Monjack was still unmarried in 1998. [64]

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Thomas Jane, who was unmarried at the time of shooting this film. [118] He as “Sparky Stokes” [45] was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Reba” as her fiancée, at a picnic, with conversing, touching, and front-touching looking: [10, minute 4]



This film appears to have created and introduced a new type of mutual look with the touching of the fronts, presumably in order to avoid, neutralize, and return the reproaching and relationship-rejecting look of Brittany Murphy, introduced and utilized by her in the film entitled “Falling Sky” of 1998. In the same scene, he commits suicide, because she has denounced their engagement: [10, minute 6]

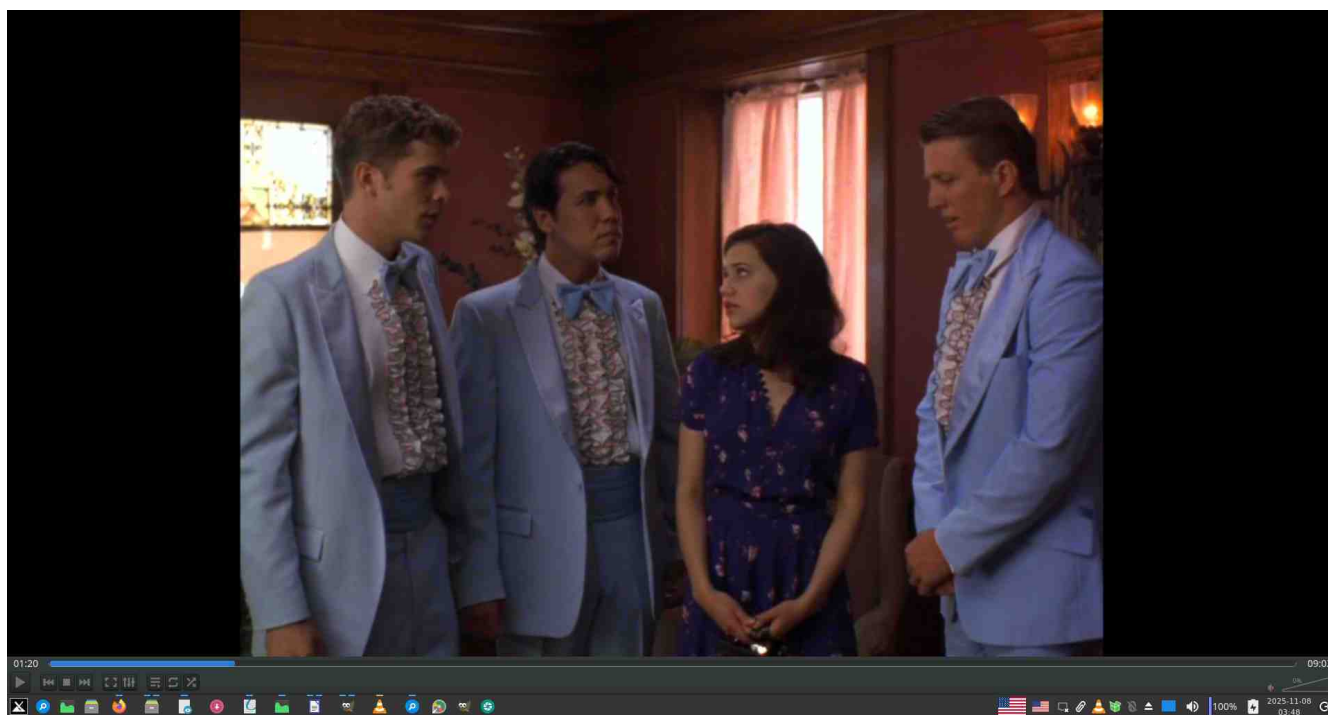


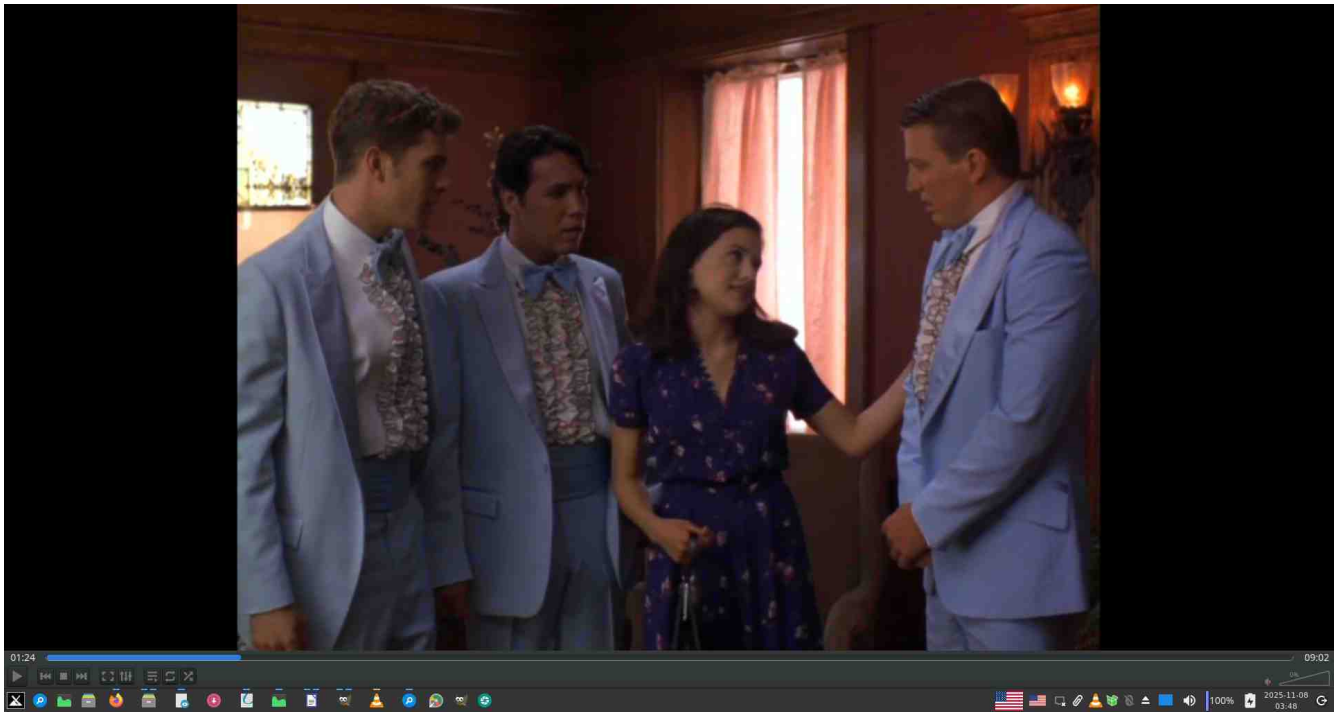
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Don McManus. He as “Winston Poole” was required to multilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as a reverend, through the audience of his congregation: [10, minutes 40, 40, 40 and 43]

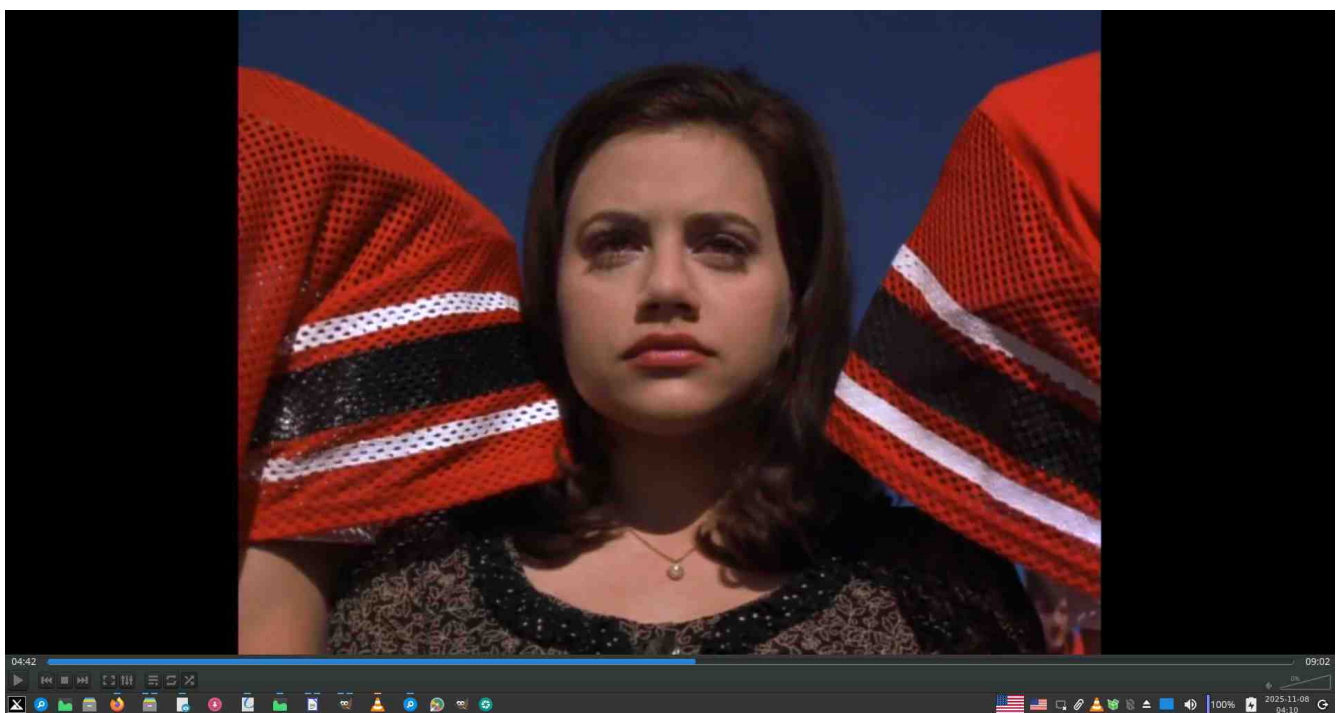
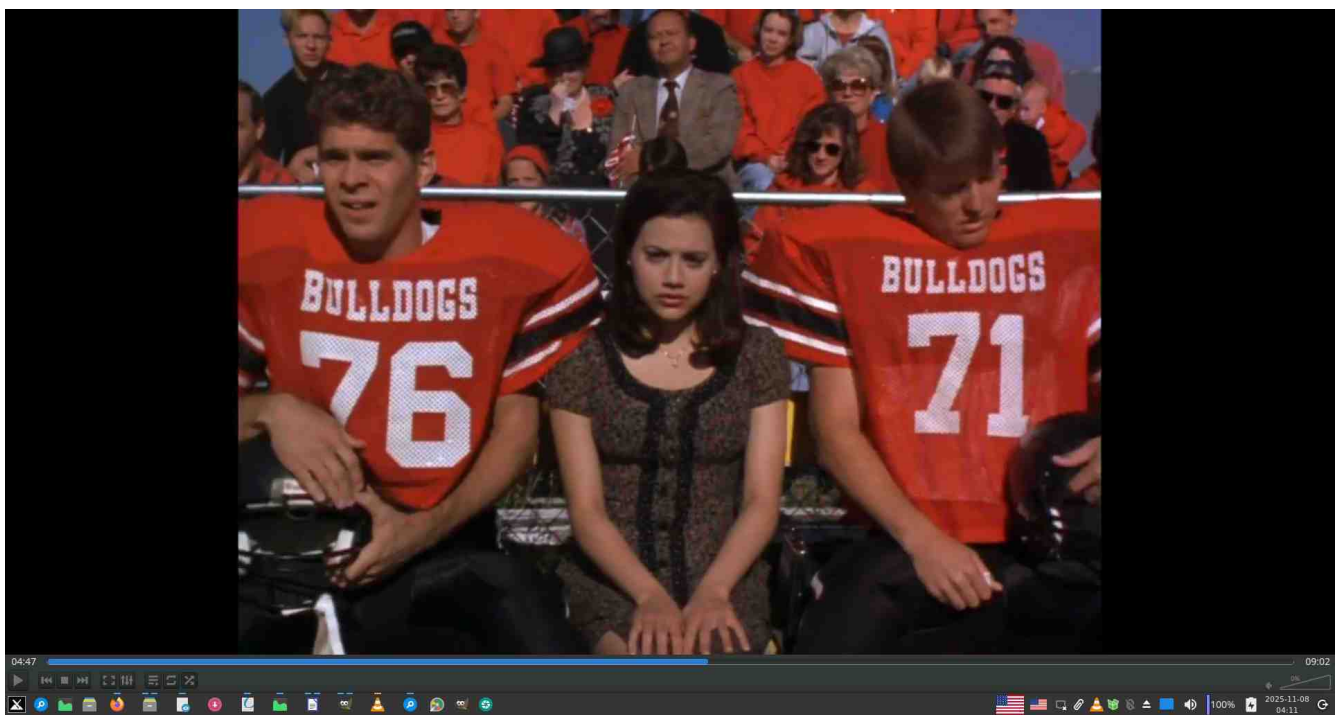




The film entitled “Zack and Reba” of 1998 comprises two scenes in which Brittany Murphy as “Reba” was onscreen-“hooked up with” [22, minute 82] more than one male actors, acting members of the local football team: [10, minutes 11, 11, 11, 14 and 14]







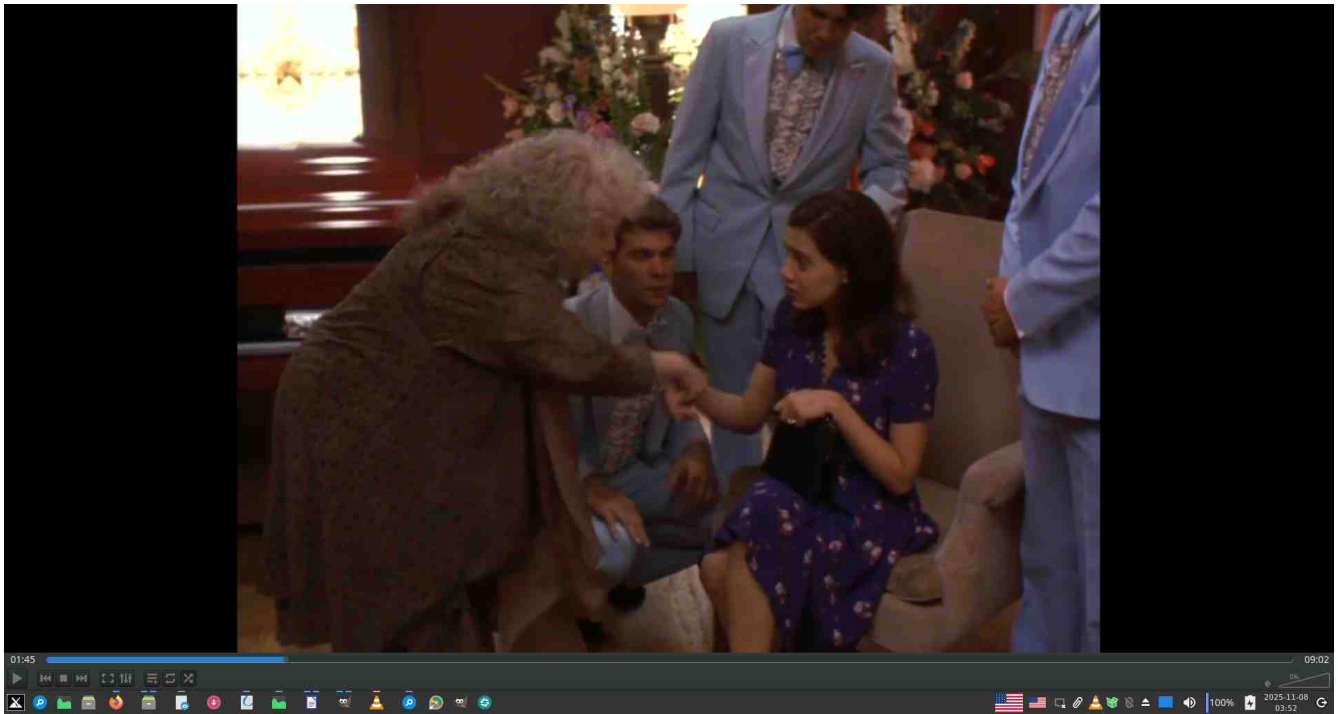
By this means, the film presumably formulated and programed the approximate message of the american Illuminati to Brittany Murphy: "If neither Sean Patrick Flanery, nor Thomas Jane, nor Don McManus can draw you into a heterosexual relation, then maybe these three boys will succeed in that." Otherwise, this method of sexually approaching Brittany Murphy, of throwing in more than one man at the same time, had been first formulated and programed with her previous film entitled "Phoenix" of

1998, so that the above message can be generalized: “If none of the men presented by me can draw you into a heterosexual relation, then maybe a group of men will succeed in that.”

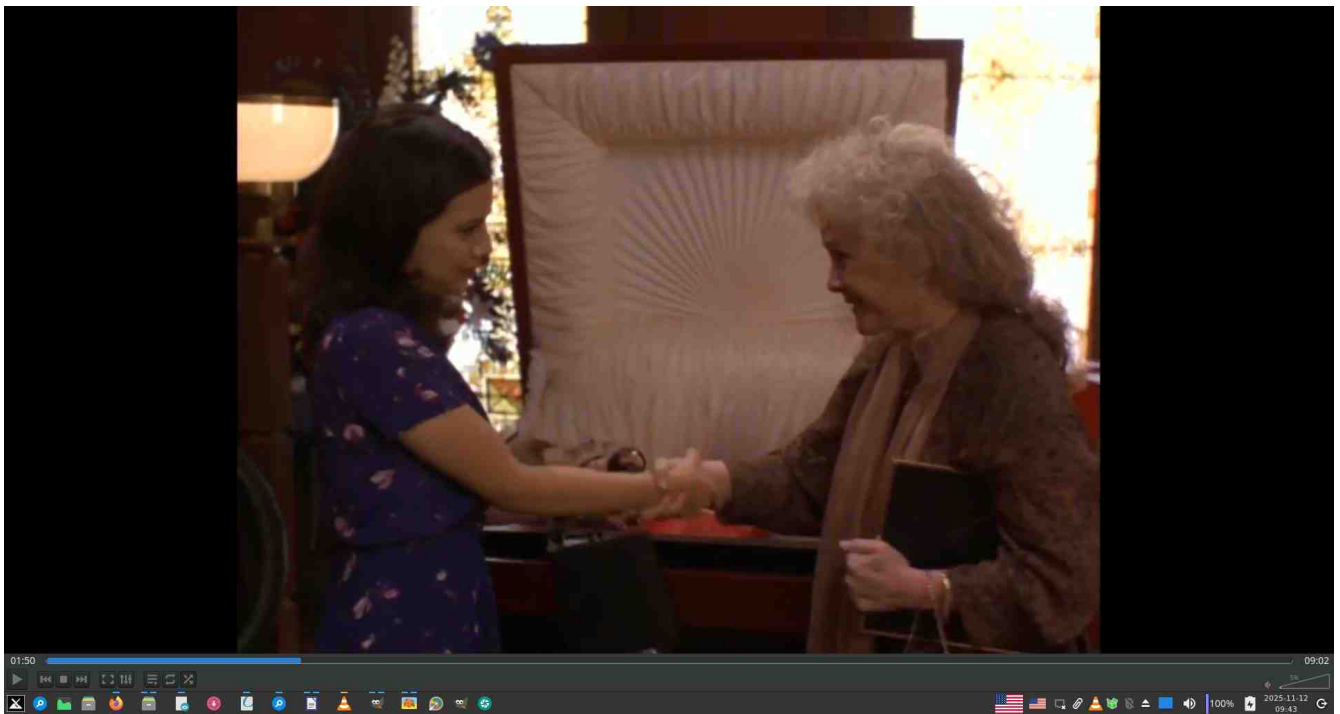
The film formulated and programed to Brittany Murphy to enter into a sexual relation with a man through “fellatio”, [12, minute 19] by having required her as “Reba” to eat or act eating milky corn from a cob: [10, minute 56]

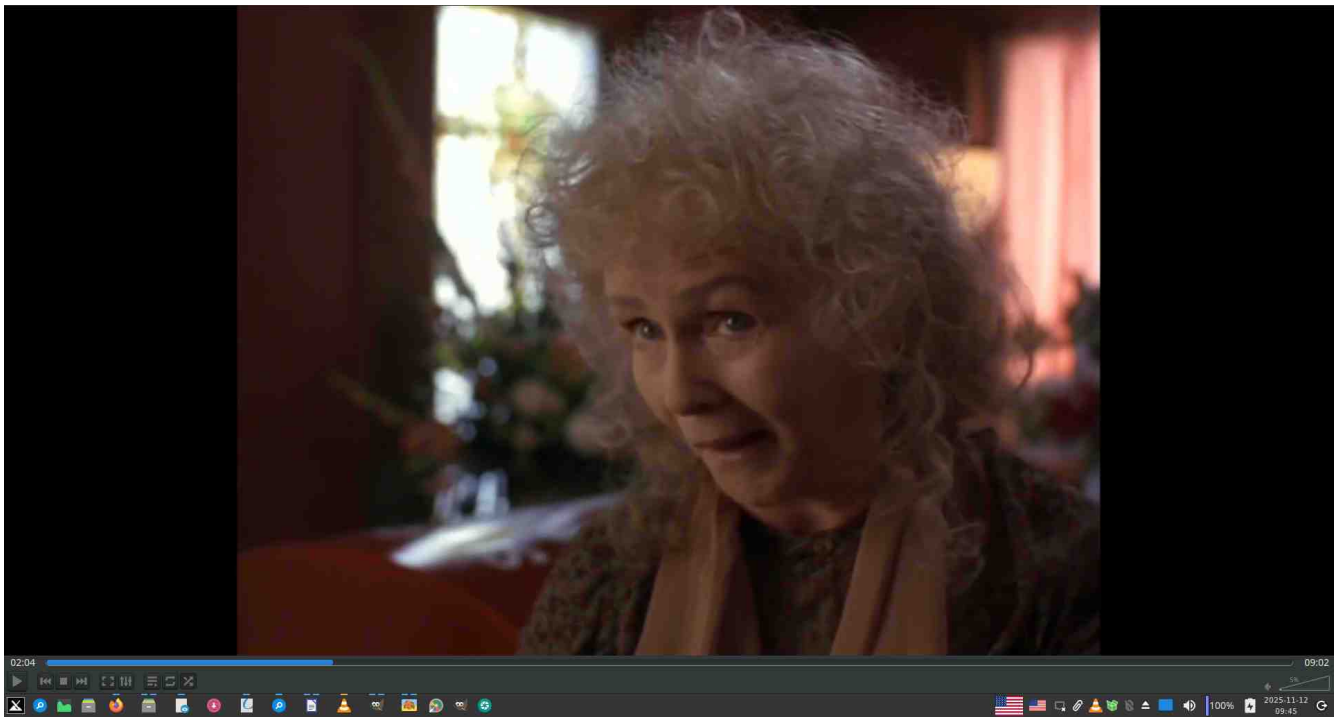
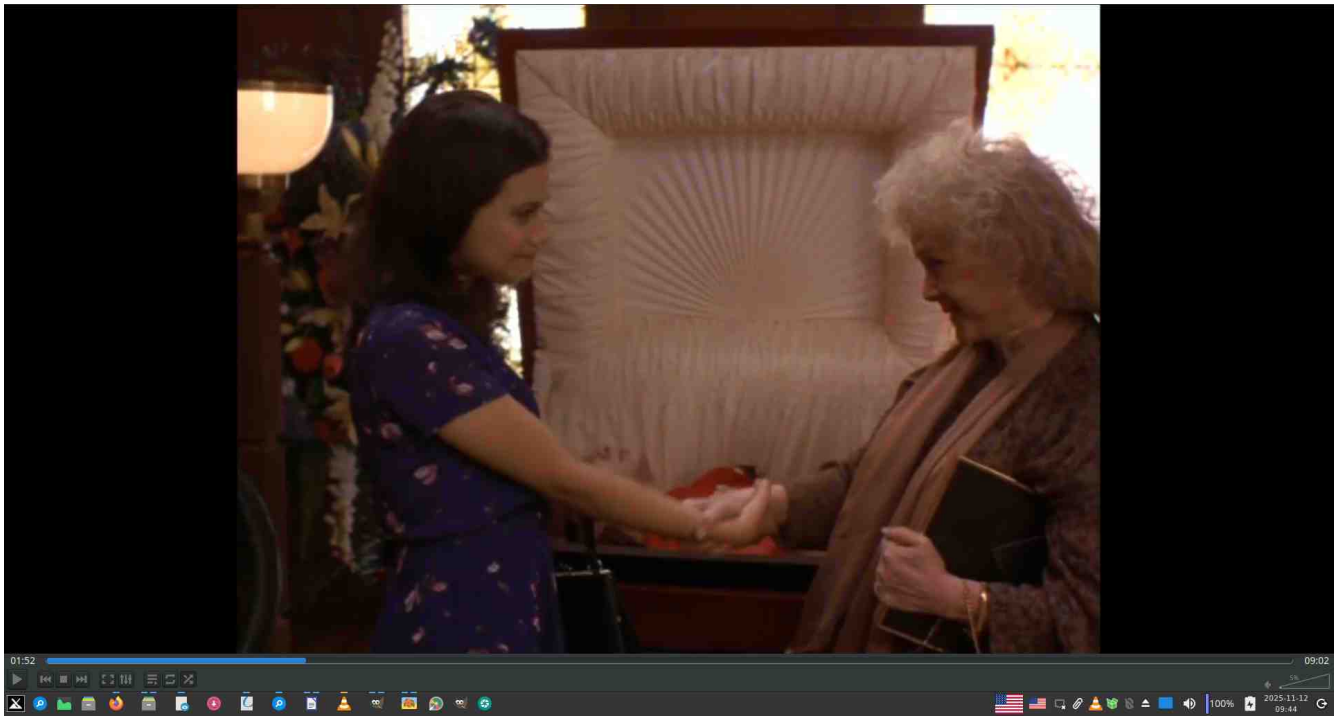


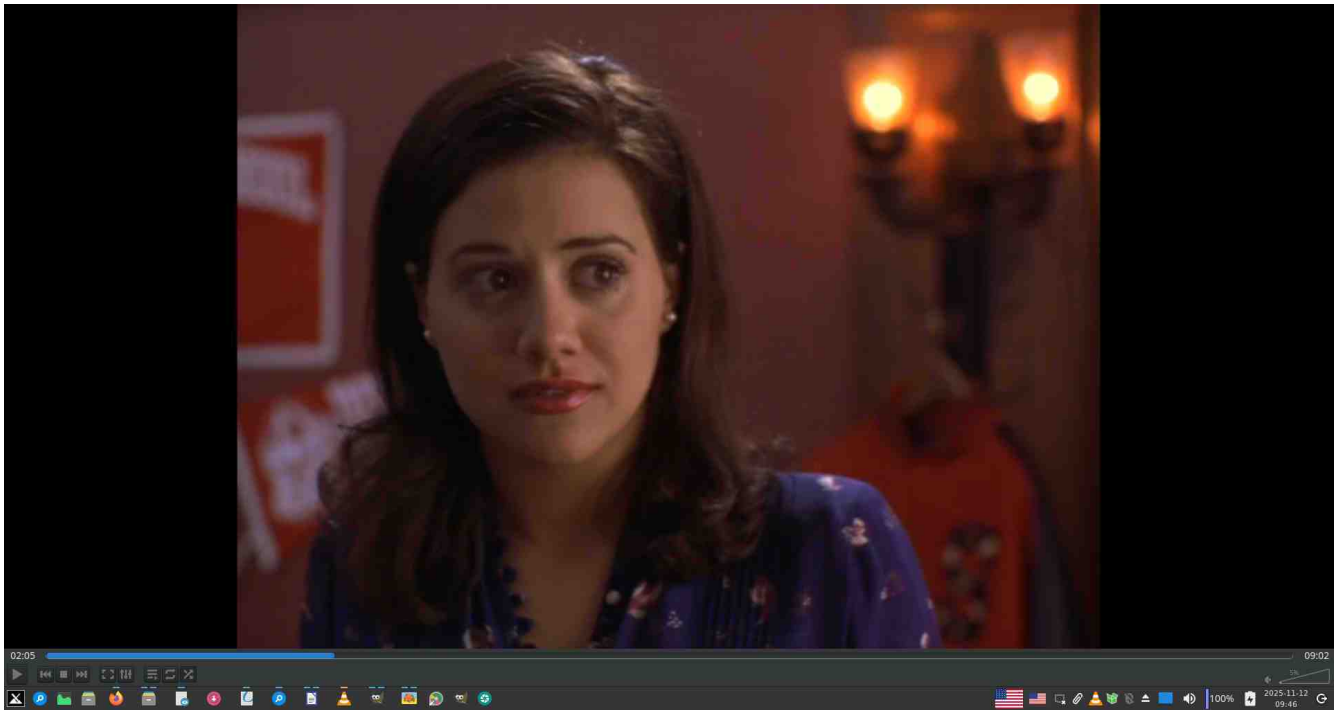
With the film entitled “Zack and Reba” of 1998, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Debbie Reynolds, who was unmarried at the time of shooting this film. [119] In their first common scene, she as “Belulah Blanton” [45] was required to interrupt the onscreen-“hook-up” [22, minute 82] of Brittany Murphy as “Reba” with the three young actors in the above scene: [10, minute 11]

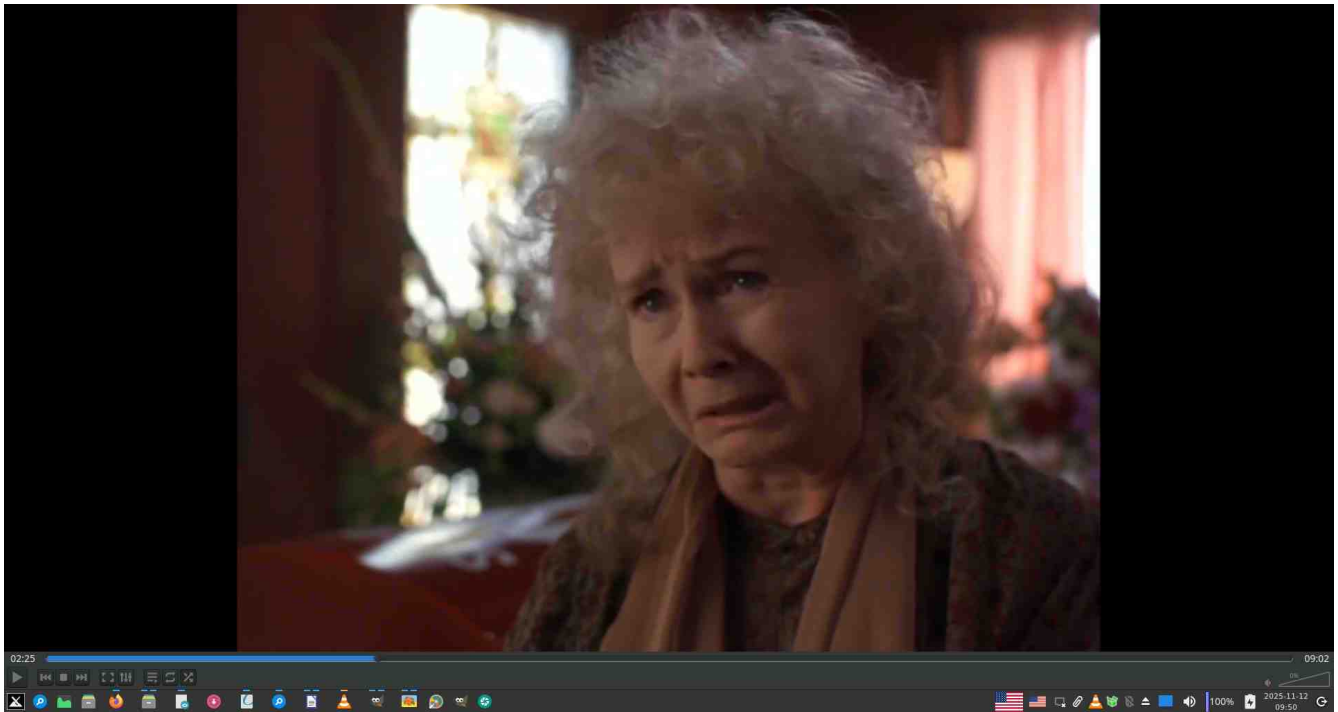


By this means, the film presumably formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If neither the three boys can draw you into a heterosexual relation, then maybe Debbie Reynolds will succeed in drawing you into a lesbian relation.” It is to be mentioned that at the time of shooting this film, Debbie Reynolds not only had been awarded around 3 times, but also had played in more than 50 films, and had been nominated for Golden Globe Awards four times, [119] the reason why her bowing before “Reba” must have been professionally honorable to Brittany Murphy, a signal that she was welcome to contact her in the future. At the same time, it can be presumed that Debbie Reynolds had been personal secret politically missioned to seek out the limits of, and “break” by overwhelming Brittany Murphy’s acting aptitudes, and have her snap out of character with her presumably more developed personality, professional authority, artificial fame, and a psychologically contrived more incisive action, while scanning the reflections of the above factors in her eyes and on her face, when she as “Belulah Blanton” [45] takes her as “Reba” from the three boys, and draws her into a professionally complex conversational mimicry onscreen-“hook-up” [22, minute 82] and confrontation: [10, minutes 11, 11, 11, 12, 12, 12, 12 and 12]

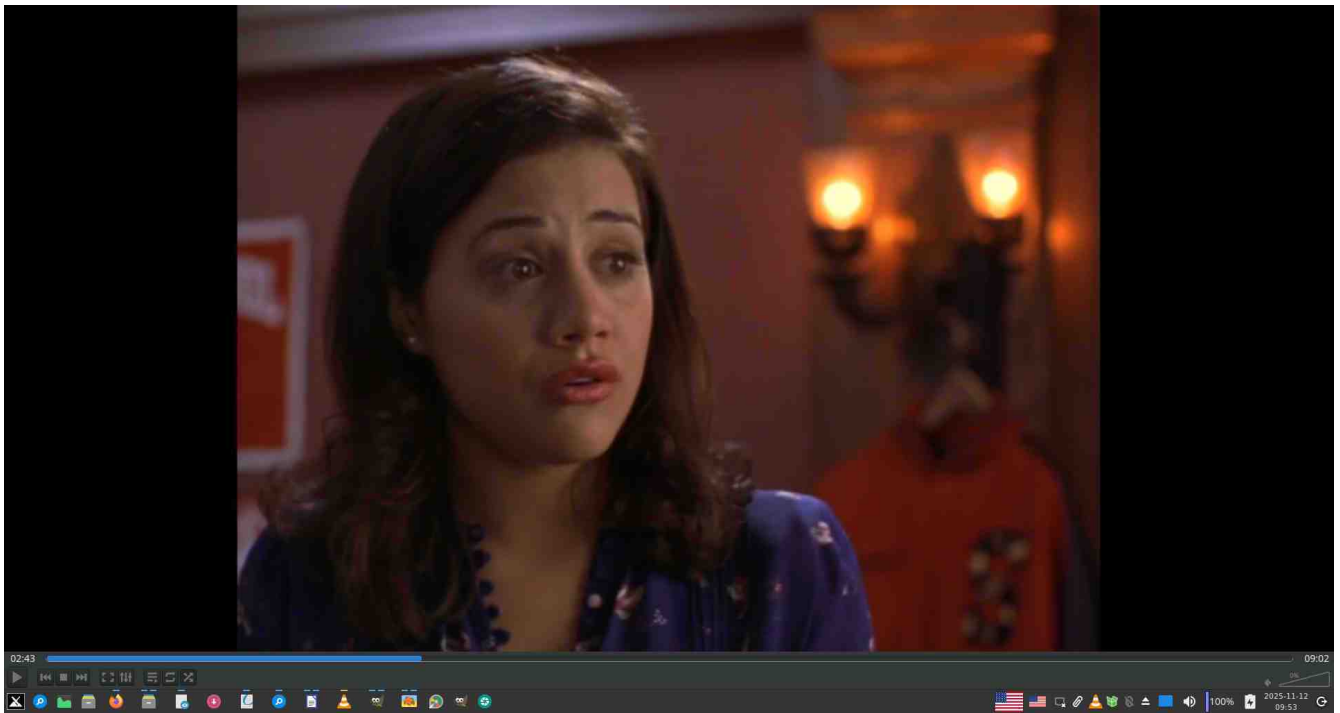
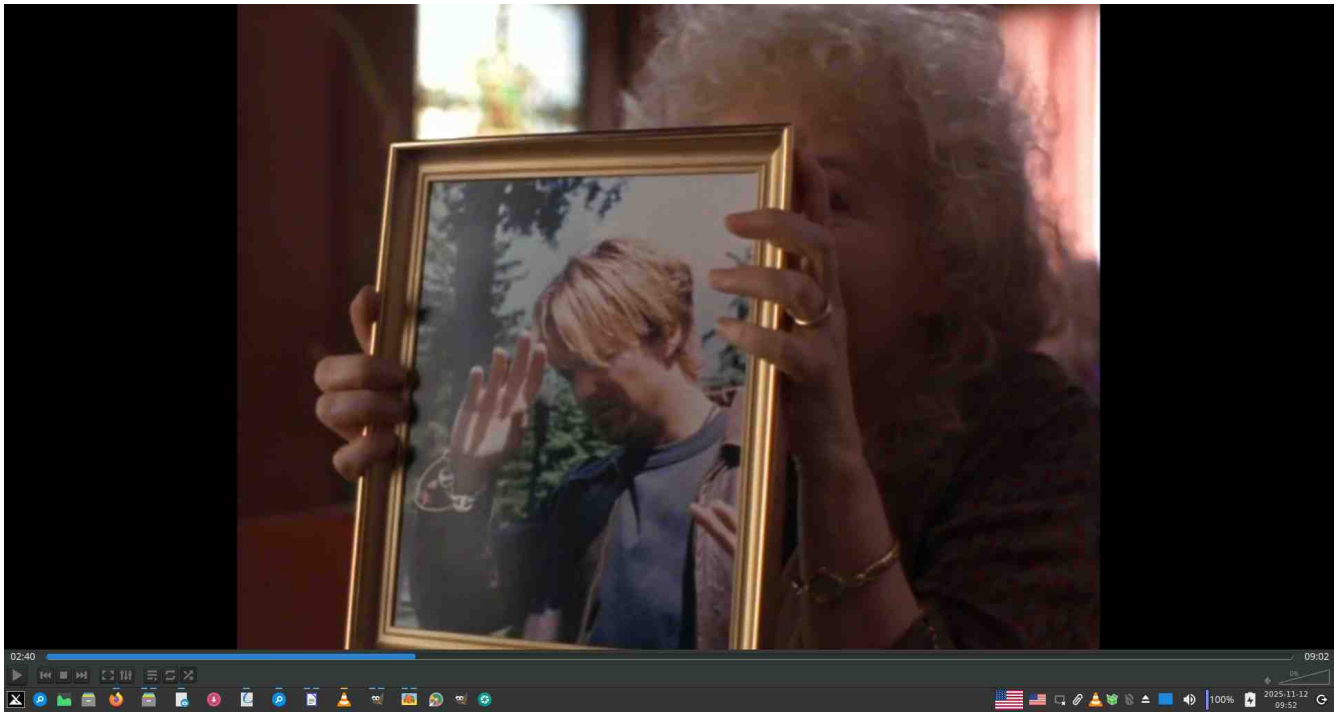


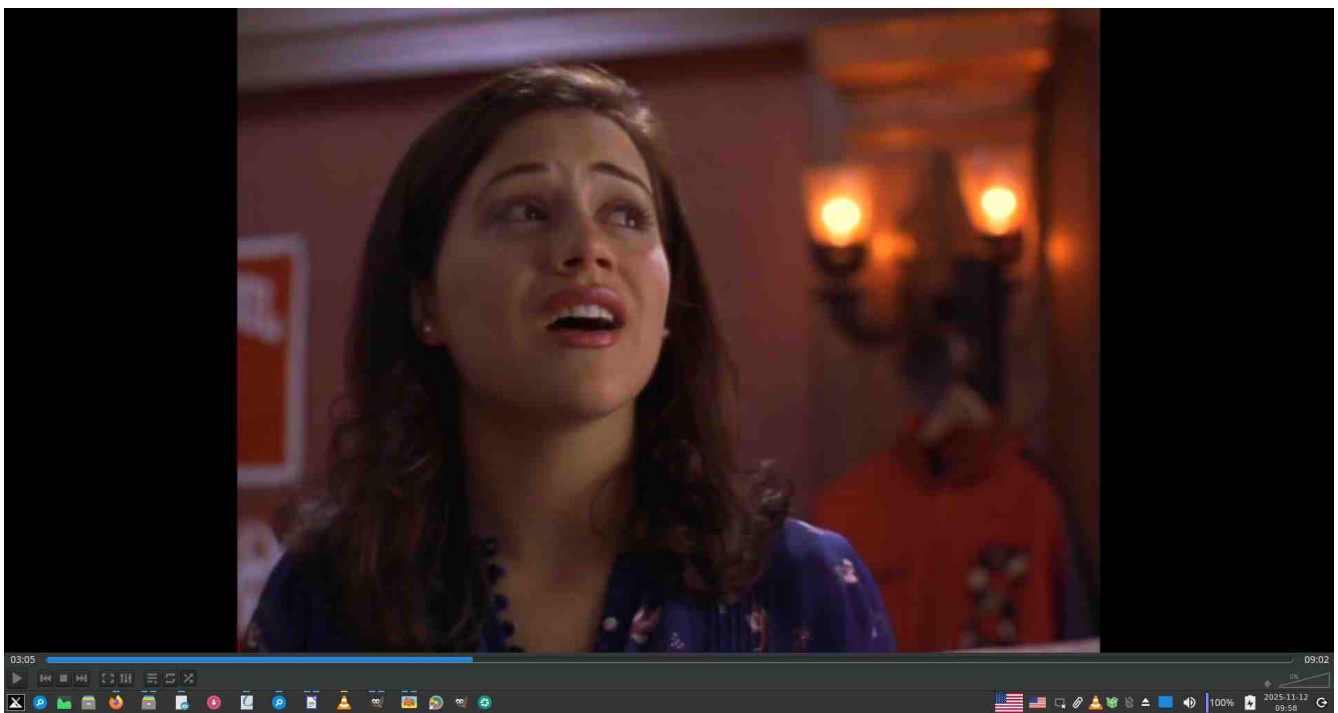
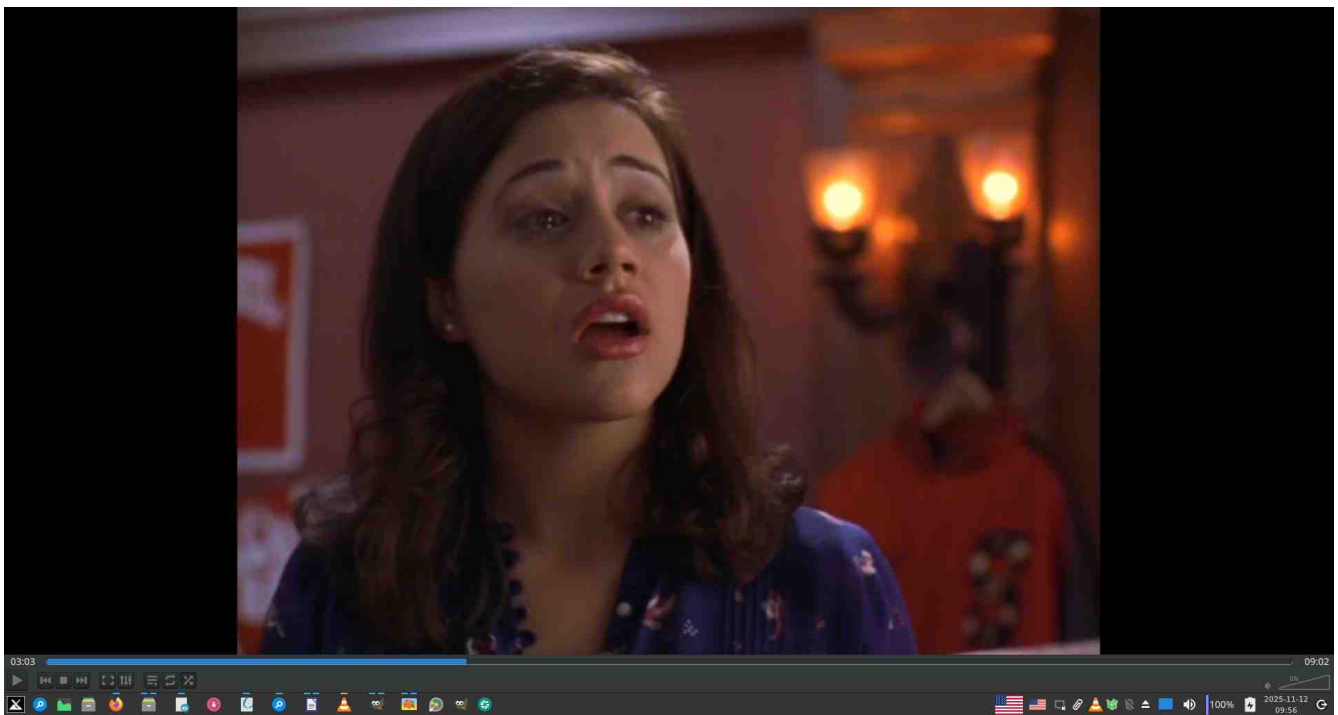






Debbie Reynolds as “Belulah” shows up a photo of her son acted by Sean Patrick Flanery, by this means the film formulating and programing the approximate message of the american Illuminati to Brittany Murphy: “If you marry Sean Patrick Flanery, or through a lesbian relationship with me my son, Todd Fisher: [177] you may get old with an acting prestige like mine”: [10, minutes 12, 12, 13 and 13]



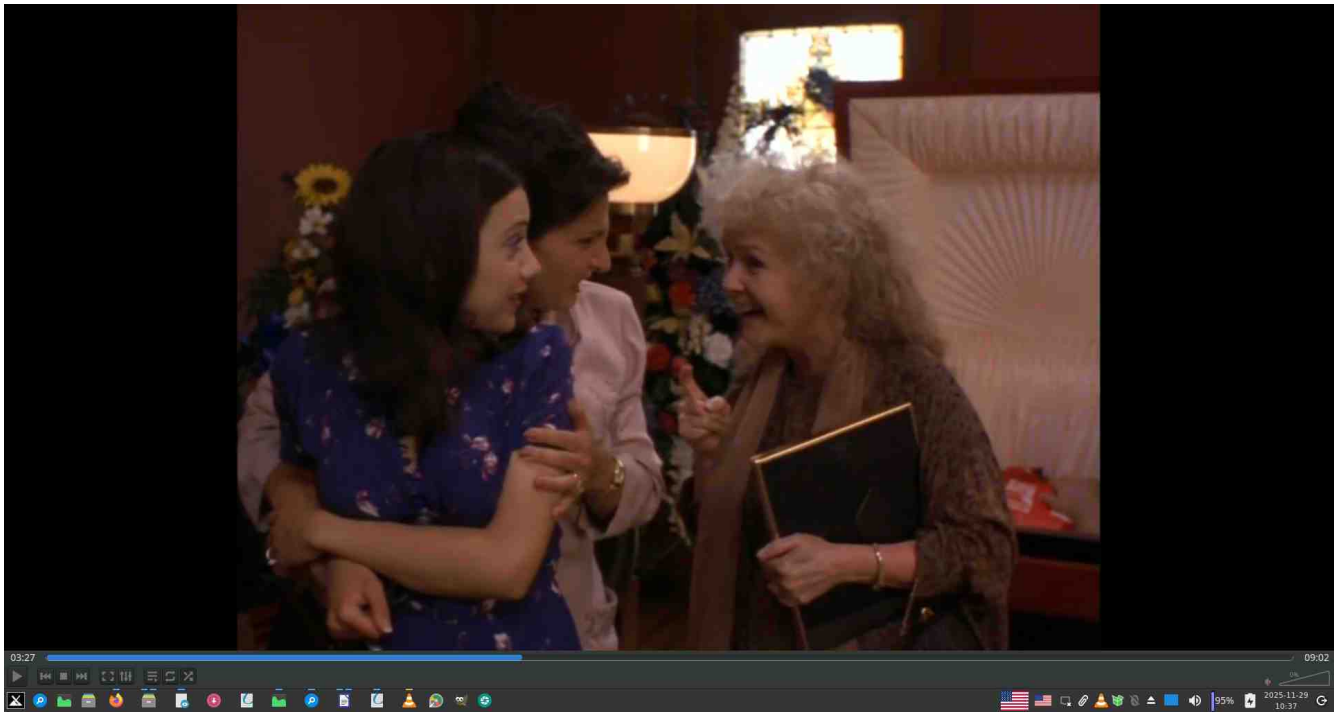


After all, Brittany Murphy as “Reba” accepts the offer, but her facial expression rather expressed what happened in the real life, namely that she would decline to venture into that relationship. The above scene can be considered a revelation of the power of the Hollywood “dynasties” in casting; a revelation of that it may have been enough to be a member of a “dynasty” to be cast in a role despite the thousands of actors auditioned; of that they knew in advance that becoming a member of the “dynasty” may

ensure the roles necessary for boosting the film career of the new member; and of that Brittany Murphy possessed the talent and working capacity to become an established actress, only that she lacked the background support primarily of the Hollywood establishment and ultimately of the American Illuminati.

The second personal secret political female “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kathy Najimy, who was presumably shortly before her marriage of 1998 at the time of shooting this film. [112] She as “Ivy Simpson” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Reba Simpson” as her mother. In their first common scene, Kathy Najimy as “Ivy Simpson” was required to interrupt the onscreen-“hook-up” of Brittany Murphy as her daughter “Reba” with Debbie Reynolds as “Belulah”: [10, minutes 13 and 13]





By this means, the film presumably formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If neither Debbie Reynolds can draw you into a lesbian relation, then maybe Kathy Najimy will succeed in that.” And indeed: it can be observed how Kathy Najimy was forcing entering into corporal onscreen-“hook-ups” with Brittany Murphy, and in a scene Brittany Murphy was required to act half undressed and show her panties: [10, minutes 19, 22, 22, 22, 41, 41, 42, 42, 42, 42, 59, 59, 59, 71, 72 and 72]

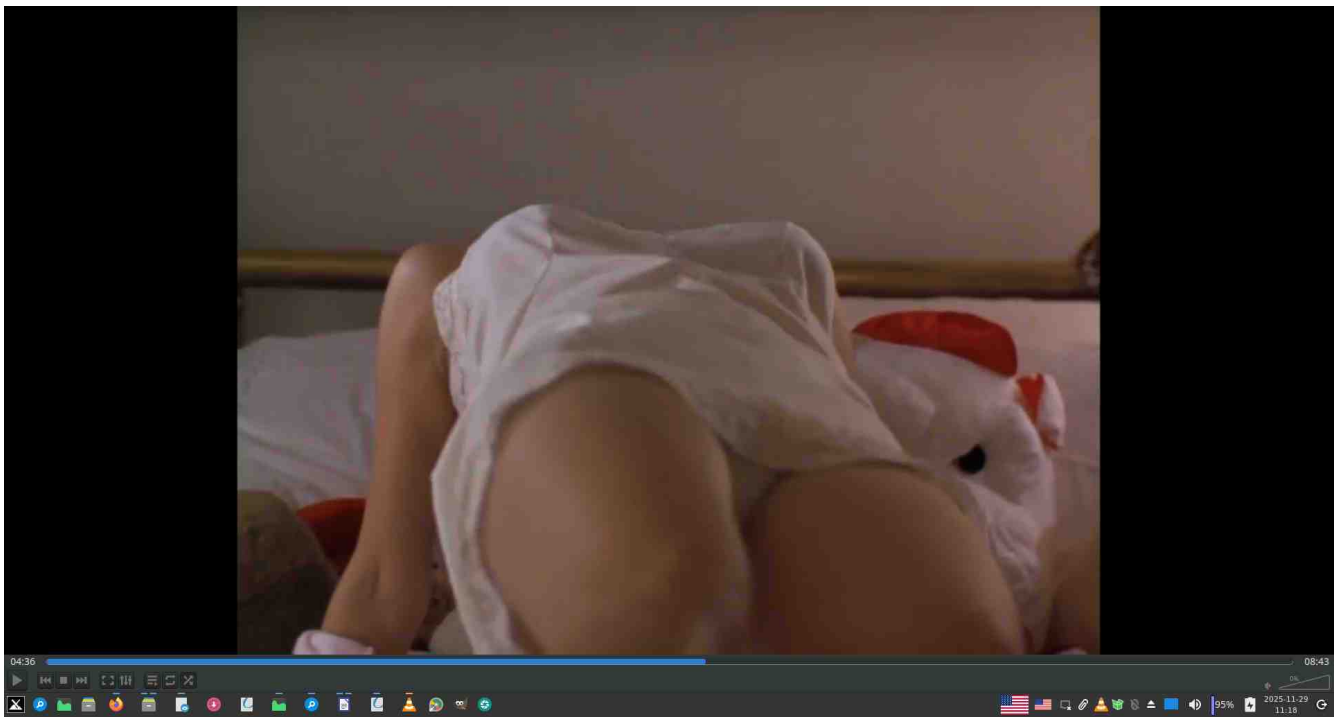


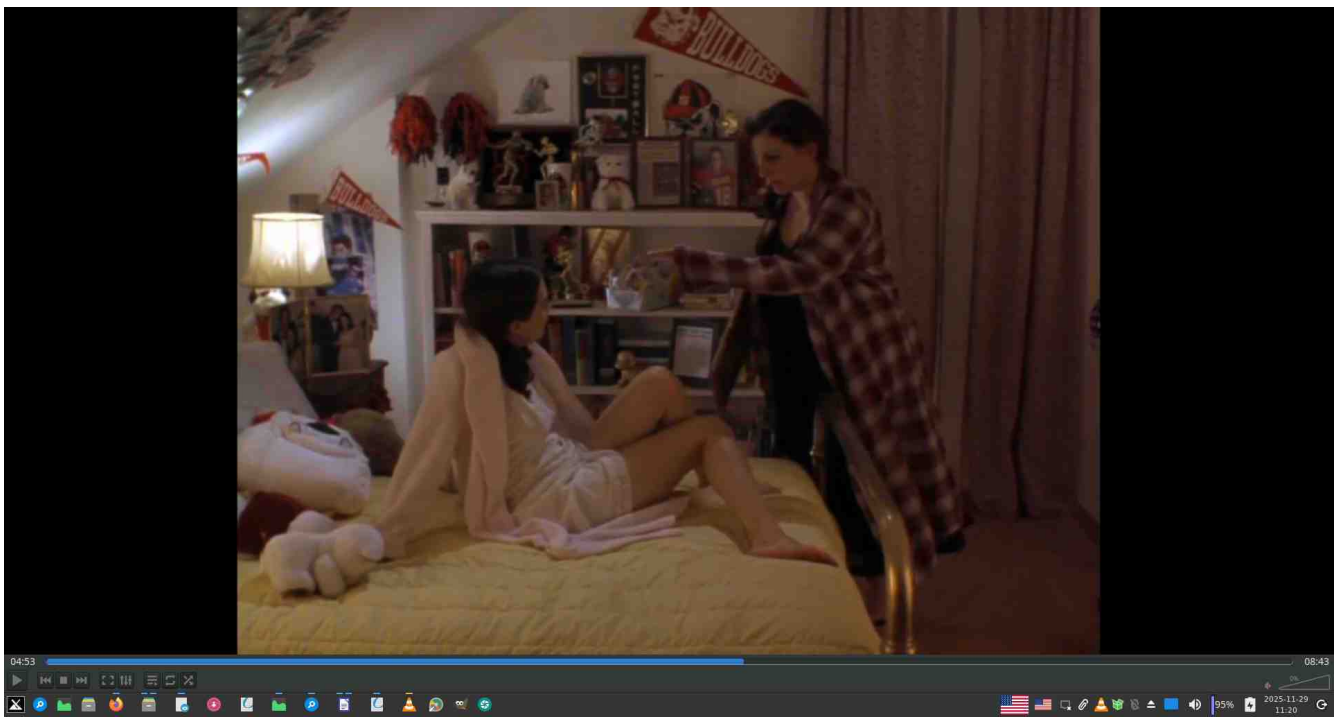


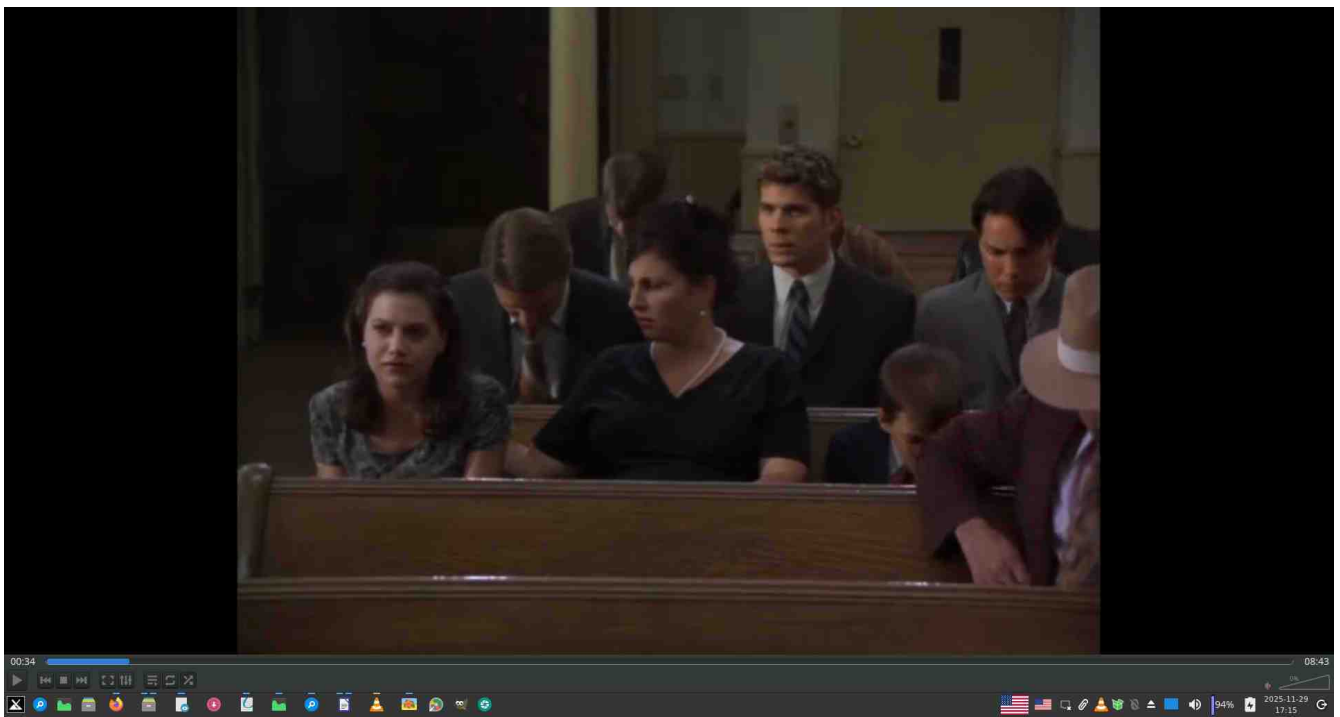
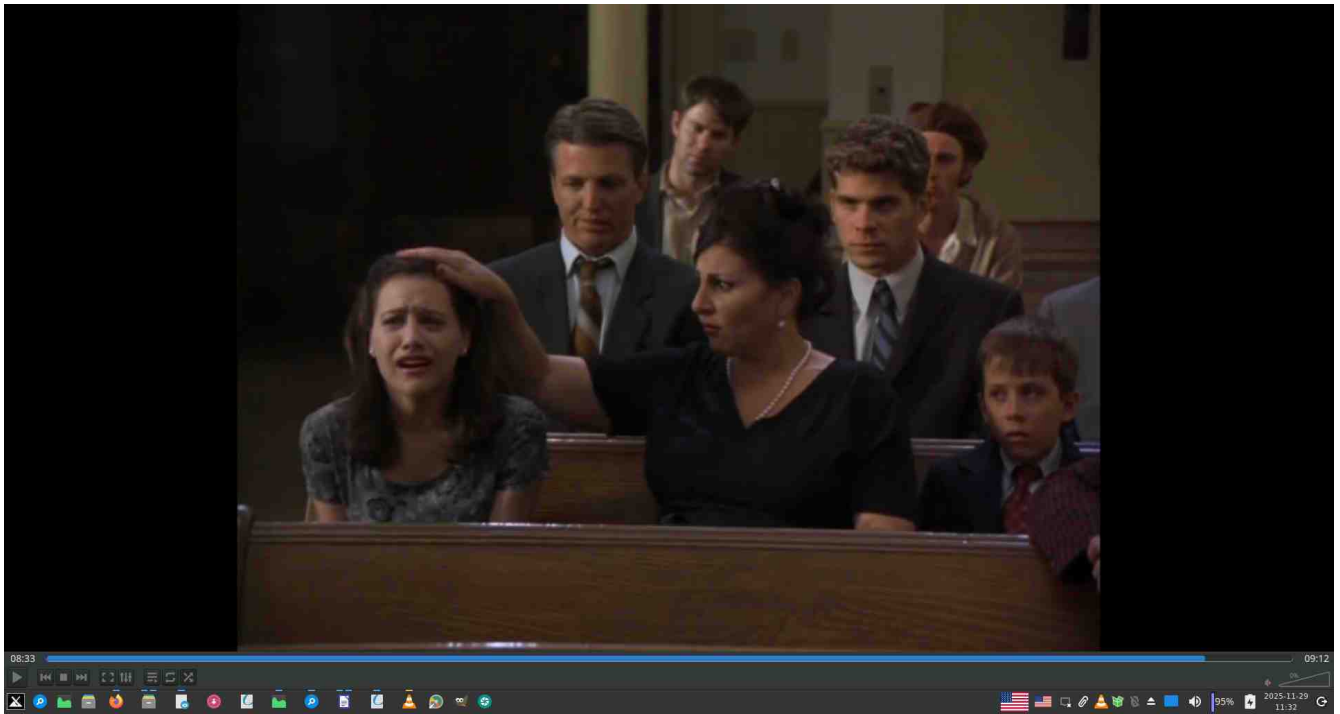












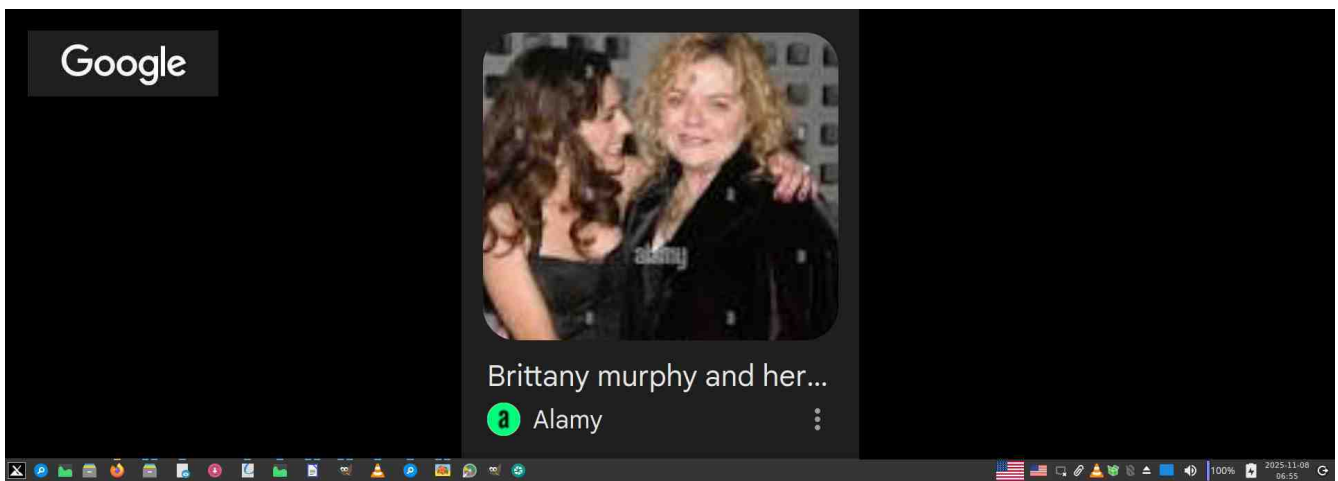


After the films entitled “Freeway” of 1996, “Falling Sky” of 1998, and “Phoenix” of 1998, this film is the fourth which reflects and was related with the real-life family situation of Brittany Murphy that she had been living with her mother. This time, the mother of Brittany Murphy as “Reba” was required to be acted by Kathy Najimy, who among others had been a feminist and LGBTQ activist, [112] which facts corroborate the presumption that her personal secret political mission relative to Brittany Murphy was to enter into a lesbian relationship with her. Moreover, based on the resemblance in facial expression between them, [10, minute 13]



it can be further presumed that the american Illuminati intended to also break up the remaining natural family of Brittany Murphy, and replace her mother with Debbie Reynolds or Kathy Najimy by having a lesbian sexual relationship established between them. In order to implement the above personal secret political guideline, there was cast an actress resembling Sharon Murphy at least in facial expression, who was required to act the mother of the deceased fiance of Brittany Murphy as “Reba”, was related with Kathy Najimy as her mother: [10, minute 12] [115]





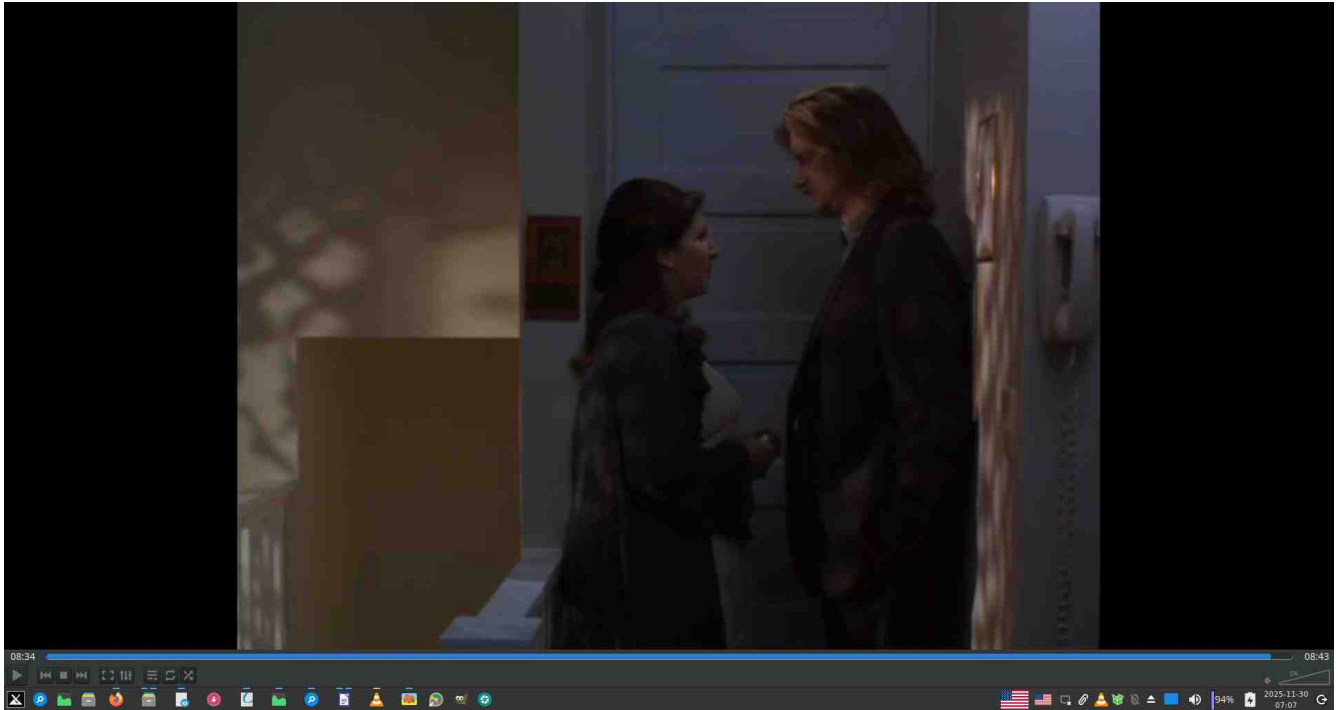
and to whom Brittany Murphy as “Reba” was required to have a rather hostile attitude, mainly acted in the scene in which they were related and confronted, while their ostentatiously relatively hostile faces were filmed in a full-screen presentation: [10, minutes 33 and 33]





In the efforts of drawing Brittany Murphy into the sexual life and under a stricter control of the american Illuminati by replacing her mother, Sharon Murphy, with Debbie Reynolds or Kathy Najimy, the utilization of the resemblance of Brittany Murphy with Kathy Najimy could also trigger a kind of hostility in Sharon Murphy to Brittany Murphy because of her resemblance with her father rather than with her mother, in a similar way as in the case of Angelina Jolie her mother “could barely stand to look at her daughter when she was a baby because she looked so much like her cheating father, who ran off with a young drama student.” [116] At the same time, this film offered the additional incitement for Sharon Murphy of Brittany Murphy’s not only “looking so much like her cheating father”, but also like her co-actress Kathy Najimy.

Don McManus as the reverend “Poole” was required to sexually contact Kathy Najimy as the mother of Brittany Murphy as “Reba”, [10, minutes 80, 80 and 83]

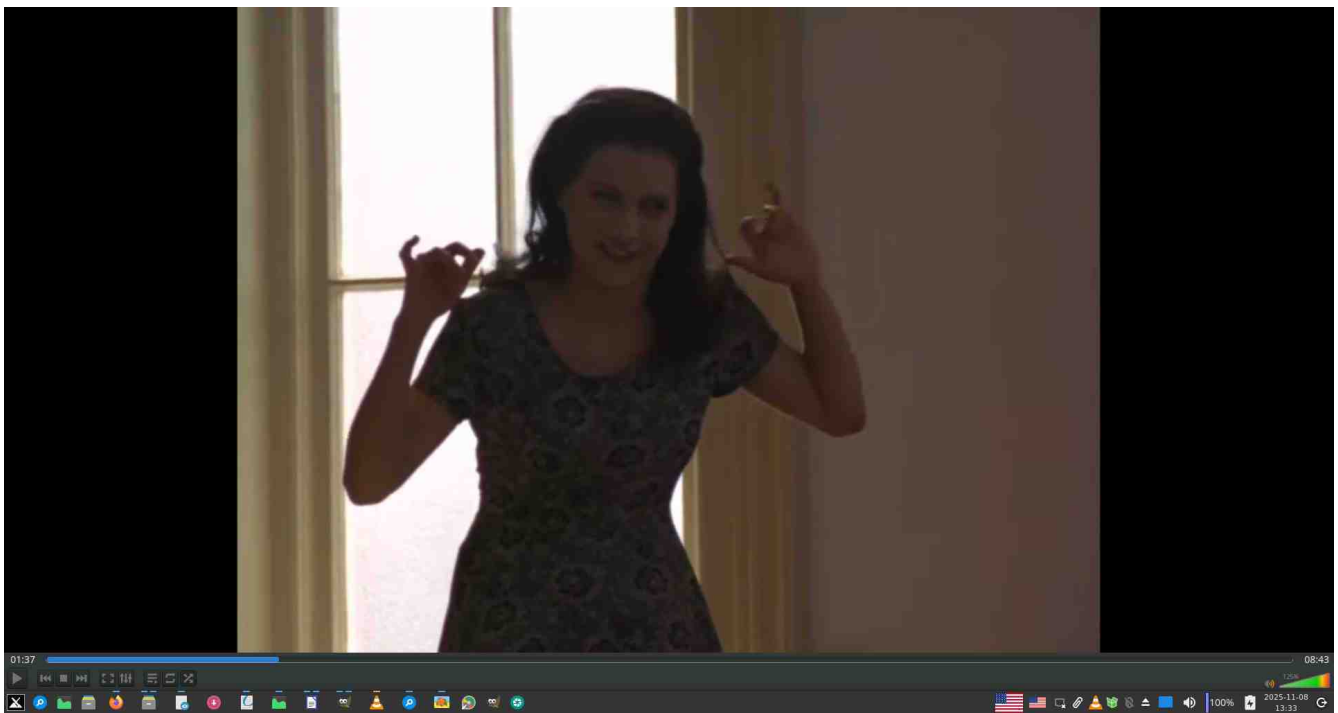




By this means, the film presumably formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If neither Kathy Najimy can draw you into a lesbian relation, then maybe a stepfather will succeed in drawing you into a heterosexual relation.”

The character surname “Simpson” [45] of Brittany Murphy in the film entitled “Zack and Reba” of 1998 can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy with the mental-association string: [Simpson → Simon → Simon Monjack]: “Simon Monjack is still unmarried and available to you for a relationship and marriage.” And indeed: Simon Monjack was still unmarried in 1998. [64]

The scene in which Brittany Murphy as “Reba” was required to act getting upset by the beer-drinking ritual of the believers and promoting the devil’s hand-sign, presumably expresses the atheism of Brittany Murphy, and the ideology of the american Illuminati opposing satanism to christianity: [10, minute 73]

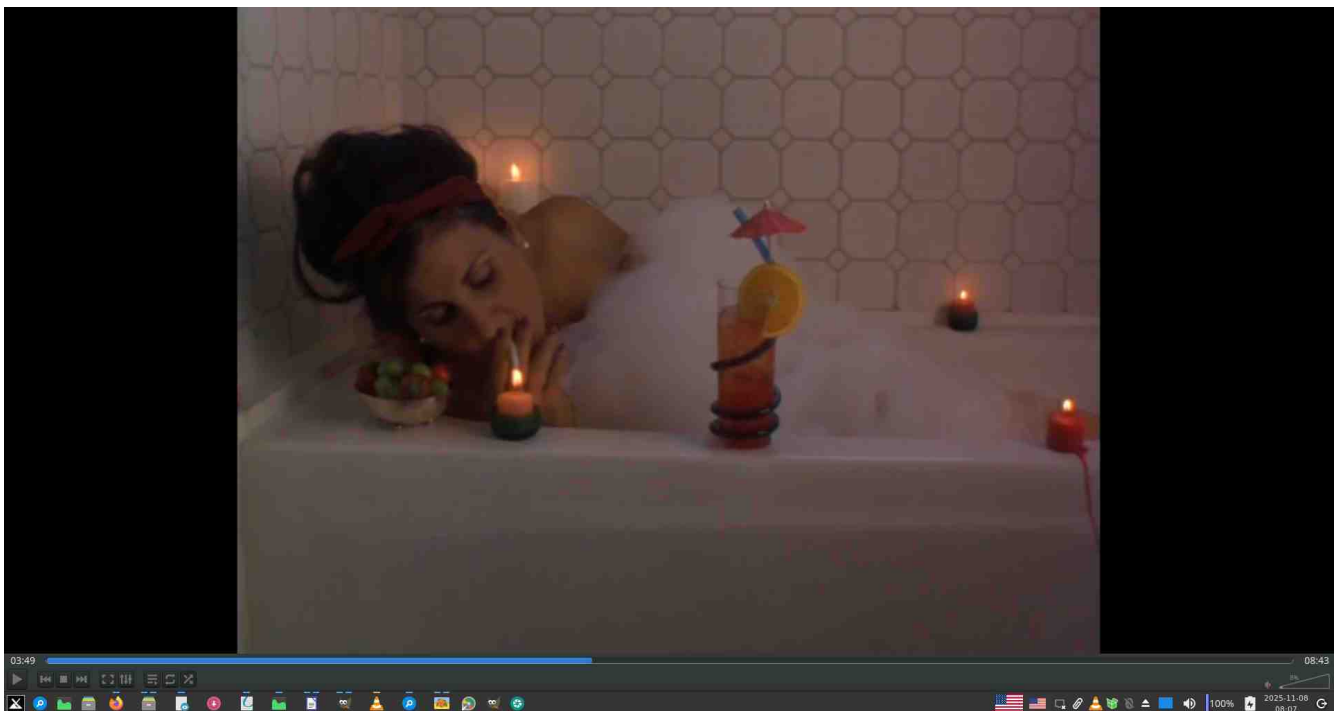


It can be presumed that this film implemented the guideline of committing crime of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati, by that she as “Reba Simpson” [45] was required to act committing aggravated assault with a pistol: [10, minutes 86 and 87]



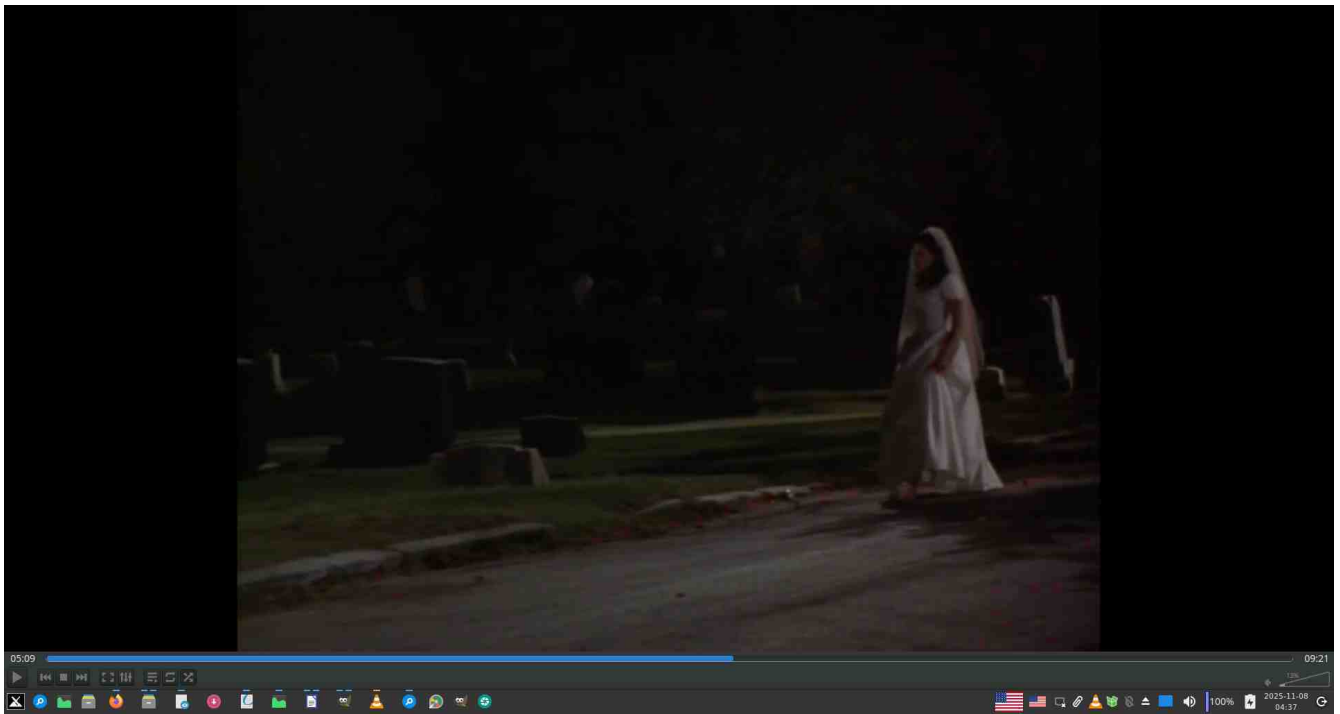


The film entitled "Zack and Reba" of 1998 presumably also implemented the following guidelines of the personal secret policy of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [10, minute 49]

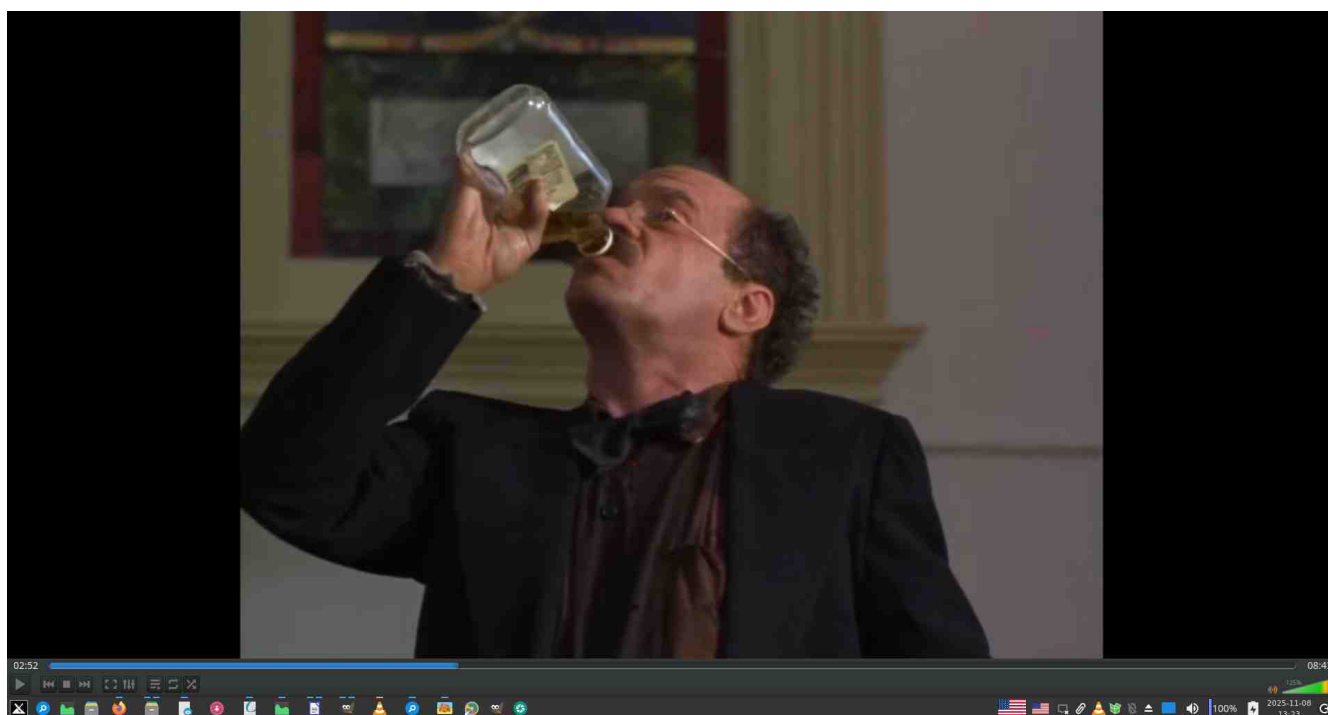
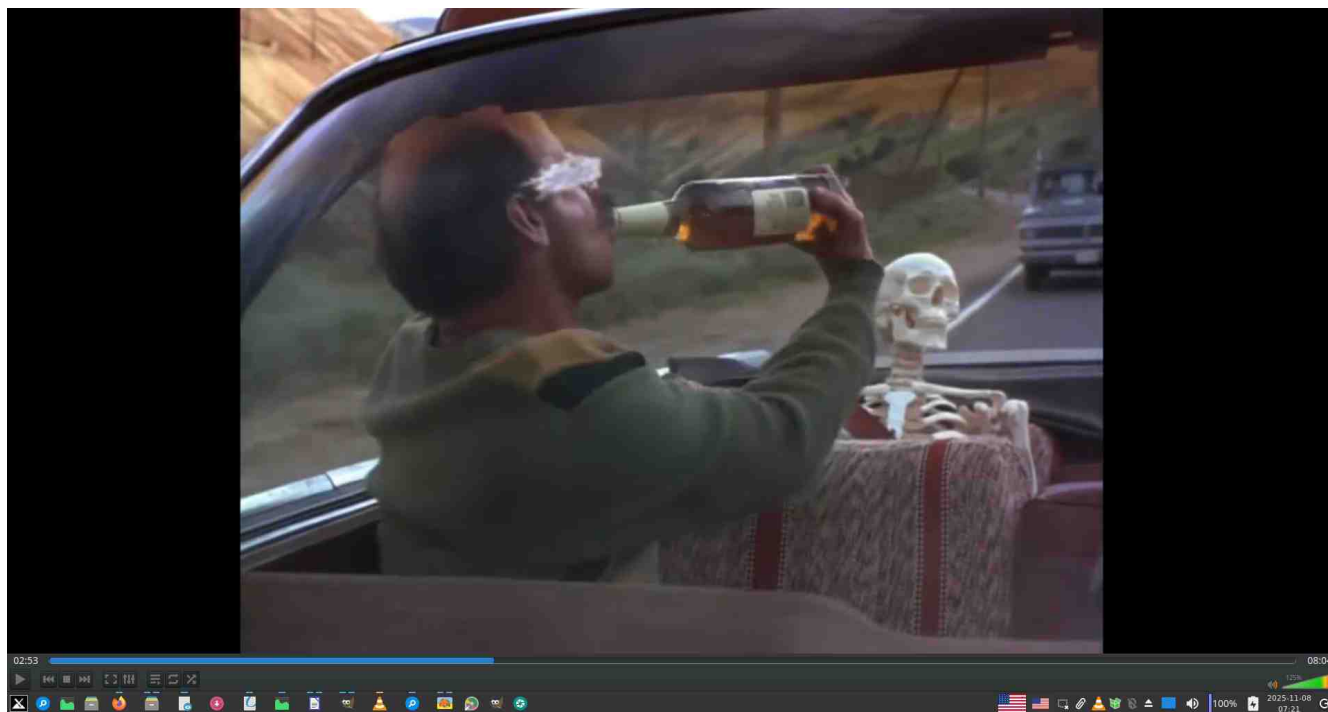


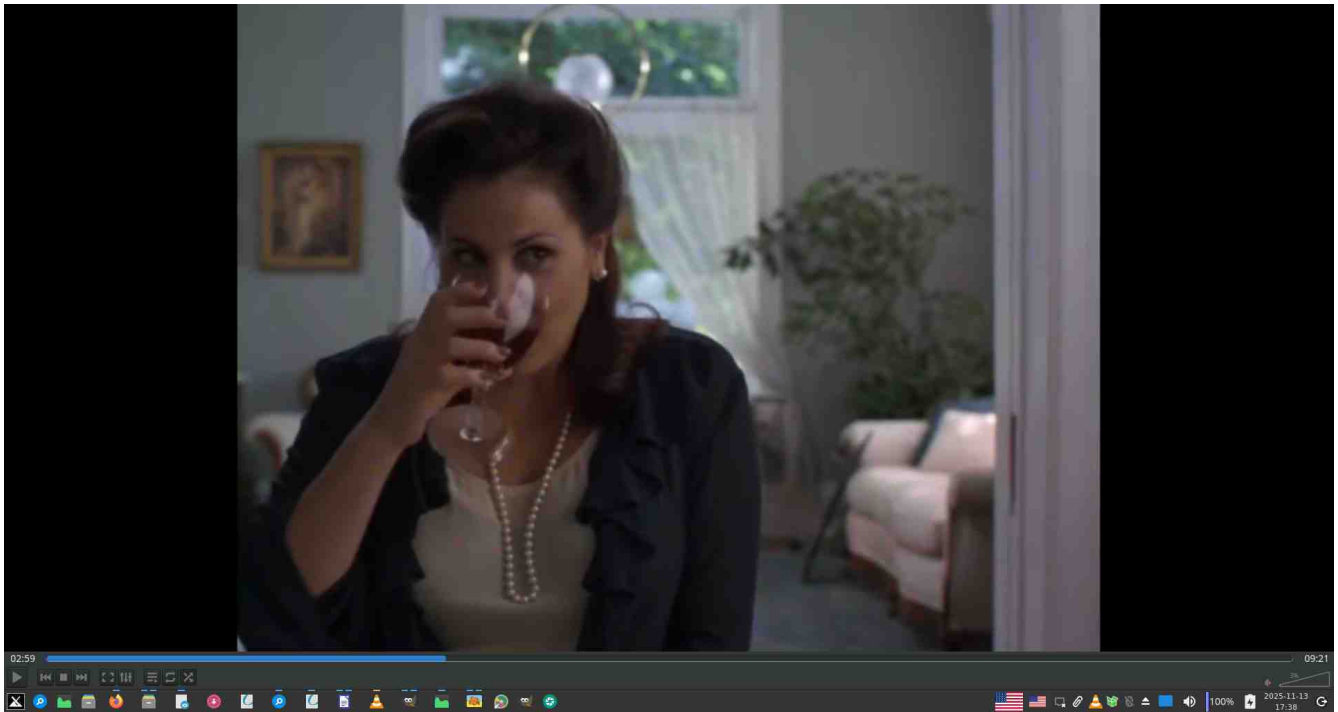
alcohol-addiction, with characters other than that of hers, in a scene with her: [10, minutes 20, 20, 58 and 58]





alcohol-addiction, with characters other than that of hers, in a scene without her: [10, minutes 40, 74 and 82]





sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [10, minute 13]



monkey, with characters other than that of hers, in a scene without her: [10, minute 53]



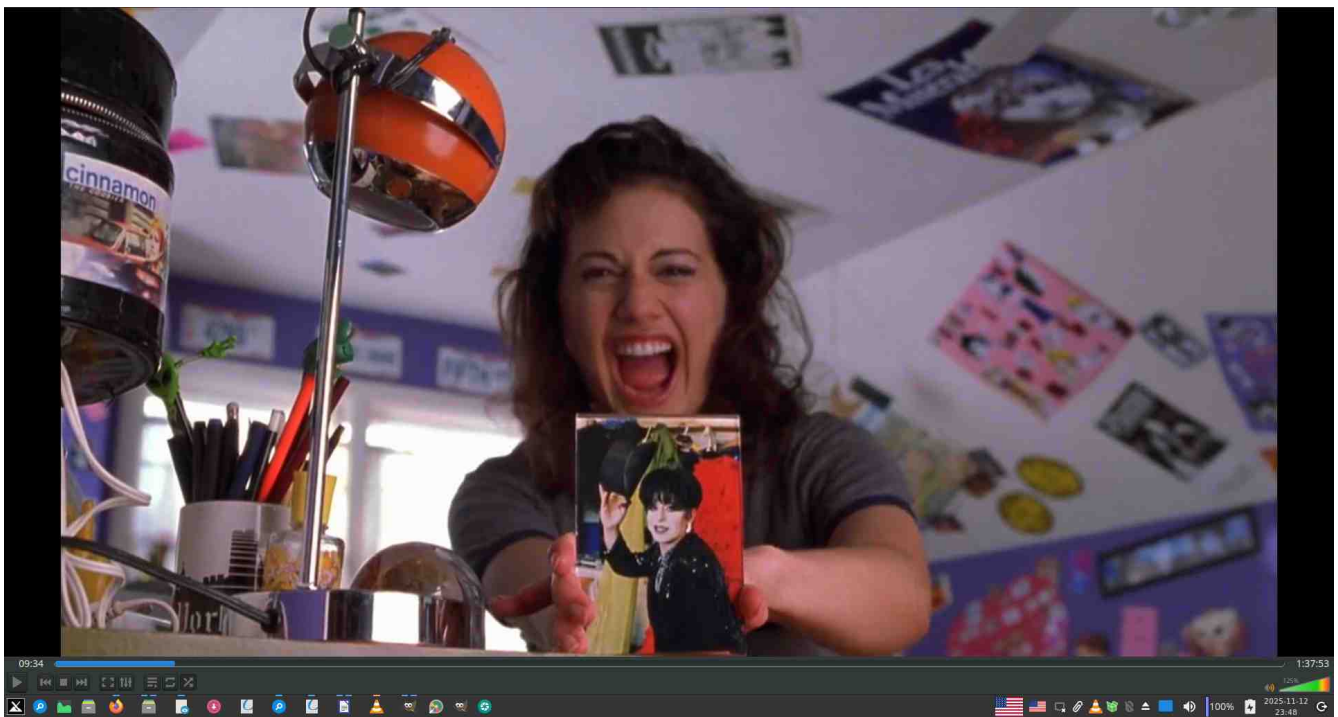
The film of Brittany Murphy entitled “Zack and Reba” of 1998 appears to foreshadow somehow the title of her film entitled “Just Married” of 2003 with the scene in which joyriding Sean Patrick Flanery as “Zack” and Brittany Murphy as “Reba” encounter the car of a couple “just married” with the lettering “just married” on the wind-shield: [10, minute 88]



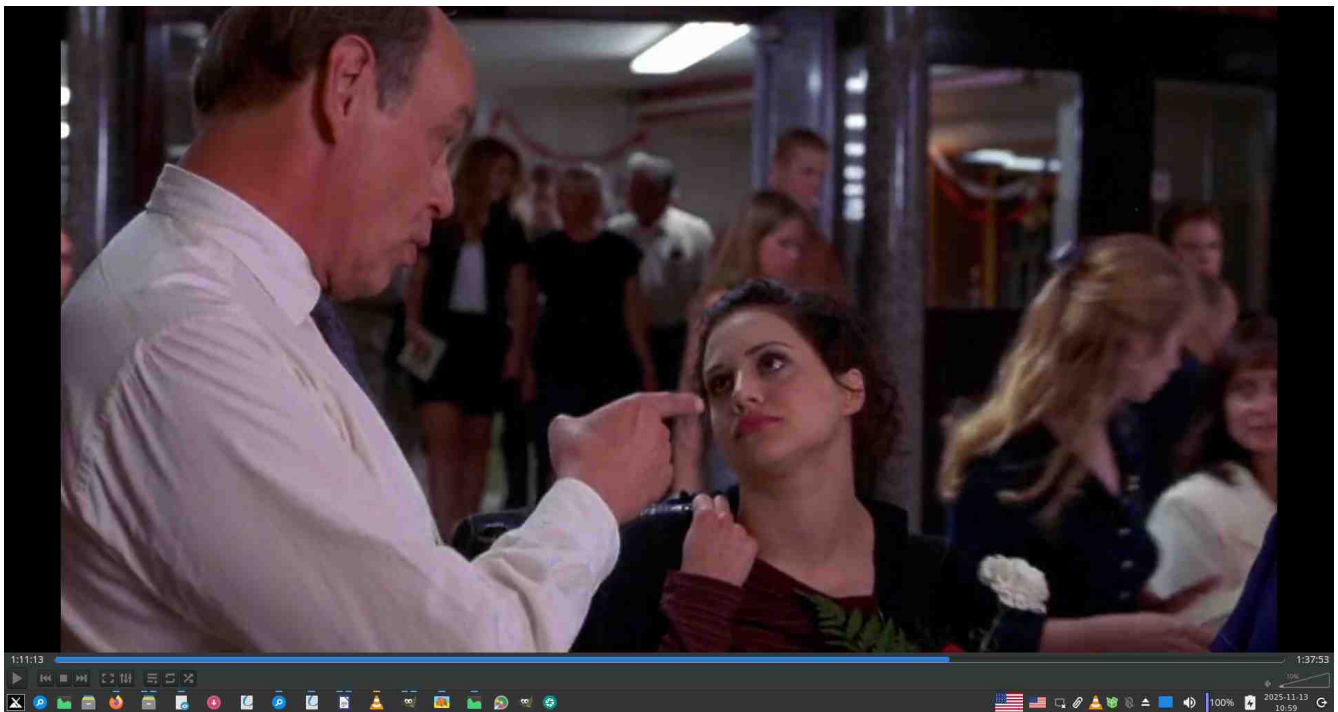
2.11. The film entitled “Drop Dead Gorgeous” of 1999

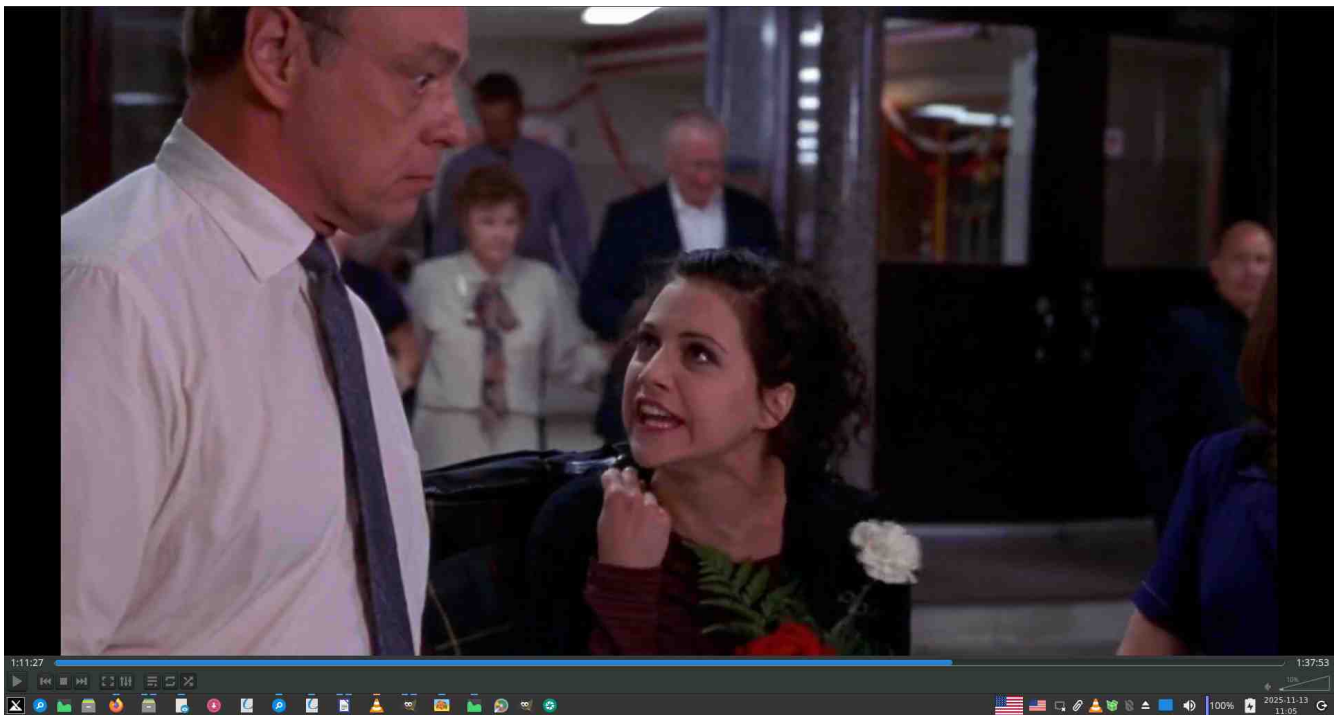
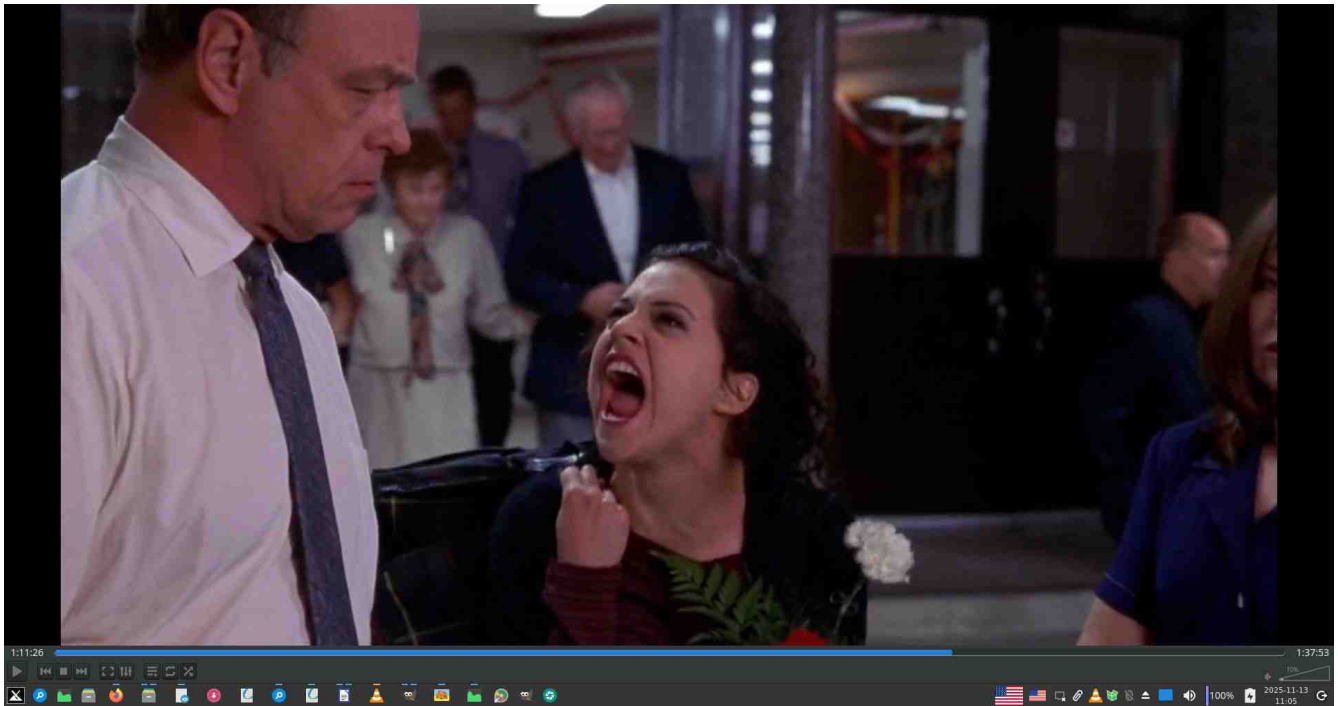
With this film — shot presumably in summer 1998 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more employed actress Kirsten Dunst awarded around 10 times till the shooting of this film, [122] who was the first such more employed actress younger than her. She must have been the first to cognize and recognize her undocumented and un-awarded [1] acting aptitudes first revealed with this film.

In this film, Brittany Murphy as the “American Teen Princess Pageant” contestant “Lisa Swenson” was bilaterally onscreen-“hooked up with” [22, minute 82] only one actor, namely James Cada as her father, in only one short scene, on exiting the pageant hall, where she was required to inform him that her boyfriend “Peter” is gay — which she revealed earlier in the film: [13, minute 10]

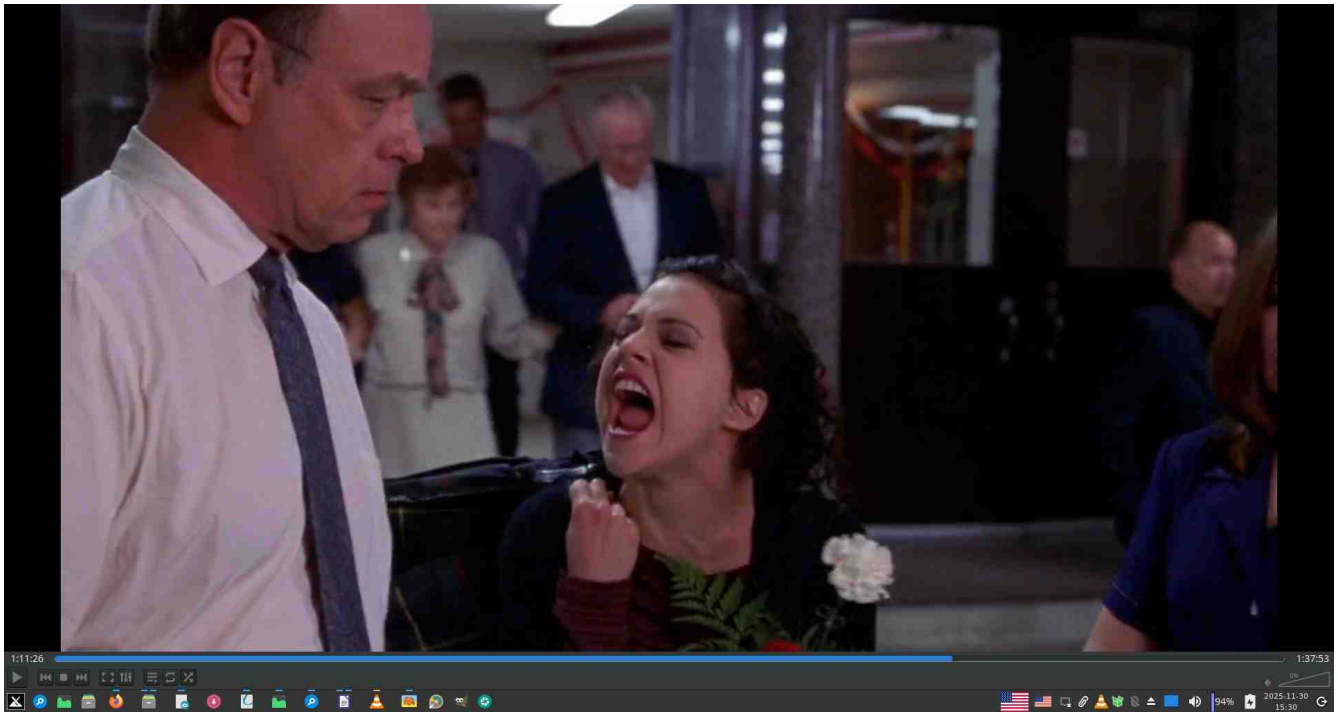


— to which she “cries out loud”: “Gay!”, and does not “keep inside”, and has not “learned how to hide her feelings”, [13, minute 52] against the interest of the american Illuminati formulated with its “song” entitled “Don’t cry out loud” and singing had it programed with the mainstream singer Melissa Manchester: [13, minutes 72, 72 and 72]

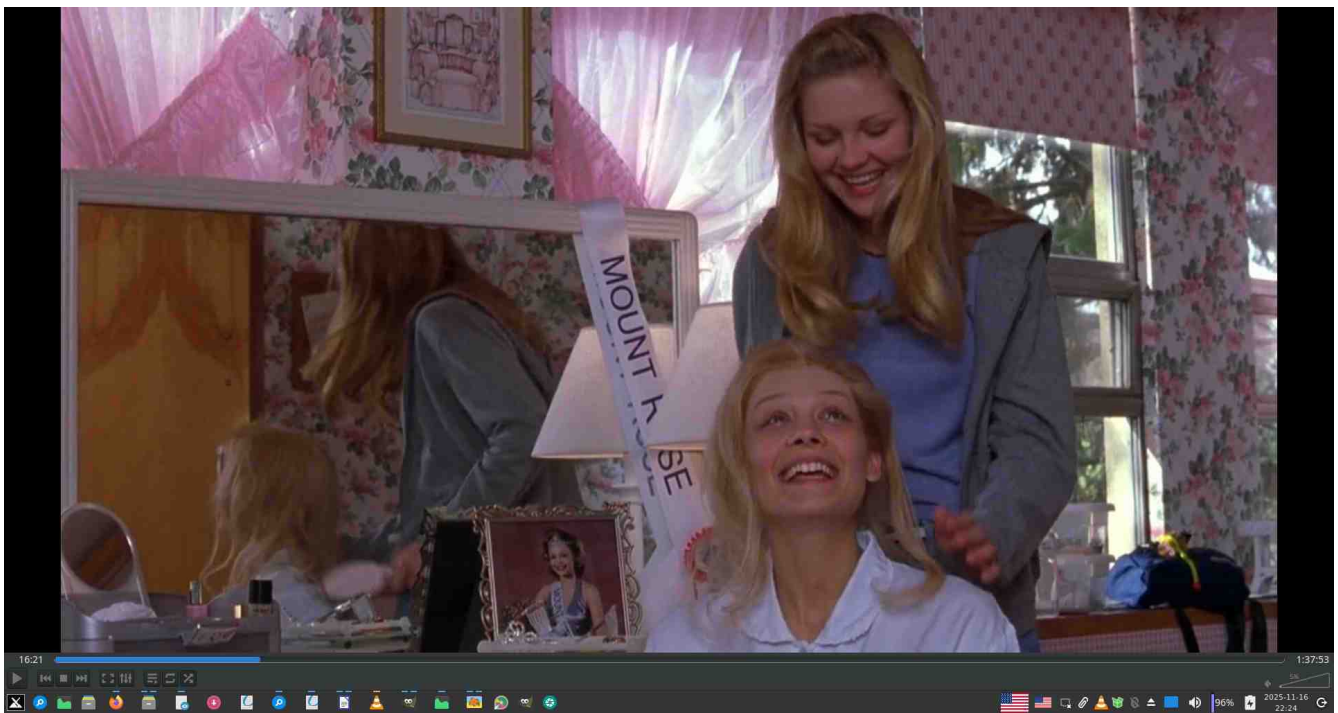




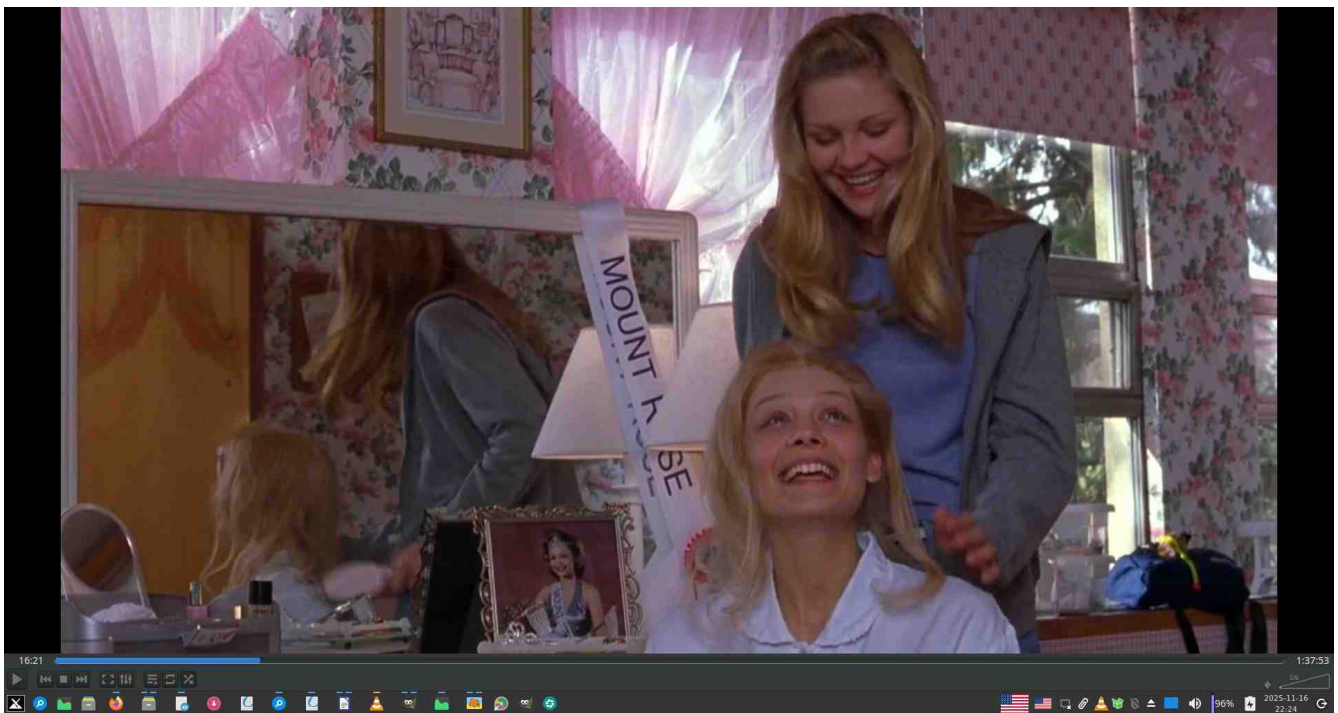
It is characteristic that while “crying out loud her feelings” [13, minute 52] she closed her eyes, what may refer to that her purpose was to cry as loud as she could, by so doing not only keeping not inside, releasing, and expressing her feelings, but also denying to execute the respective singing programming of the american Illuminati: [13, minute 72]



In this way, besides that James Cada — and presumably the hidden FBI and CIA operatives — must have also been required to seek out the conjectured negative feelings and attitudes of Brittany Murphy towards him and the persons of his kind, in a scene in which she was required to act most negative feelings, this scene can be presumed to have also been utilized by Brittany Murphy to slip in, express, and reveal her own feelings and attitude towards the mainstream actors and singers, represented by James Cada, suitable, ready for, and actually implementing the ominous and national and personal secret policies of the american Illuminati. The song entitled “Don’t cry out loud”, partly included in this film, can be construed as a secret instruction ordered by the american Illuminati addressed to the stars, who “fly high and proud”, represented by Kirsten Dunst as “Amber Atkins”, but afterwards “fall”, [256] represented by Alexandra Holden as “Mary Johanson” gotten into hospital, [13, minute 17]



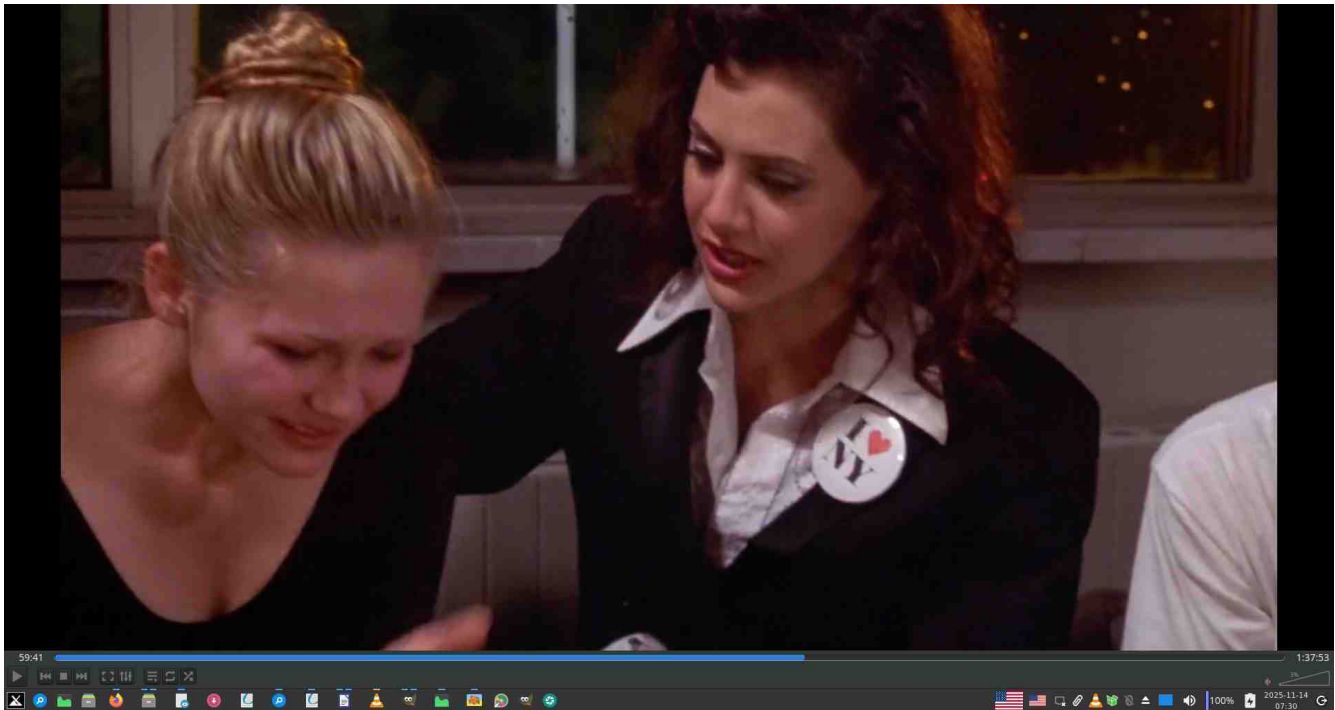
— the mirror image presumably expressing that the american Illuminati has had full control over the selection of the winner, namely “princess”, and programs that they must accept an “evil” [36, minute 66] second personality, otherwise they will be destroyed by disease — and required to mouth lines of the song from a wheeled-chair, [13, minute 52]



in order not to leak delicate information, but they should remain satisfied with having “had it all”, [13, minute 52] namely with “having got a great future behind them”. [190, minute 9] And Brittany Murphy could already conjecture at that time that she was meant to belong to the “falling” stars, especially after that in this film she as “Lisa” was required to withdraw from the contest in favor of Kirsten Dunst as “Amber Atkins”.

Further, the above scene can be construed as a manifestation of the american Illuminati again questioning the heterosexuality of Brittany Murphy, conjecturing her lesbianism, what can be corroborated by the etymology of the surname of her character Swenson, which means “son of Swen”, [121] by her being required to wear a suit, [13, minutes 60 and 60]

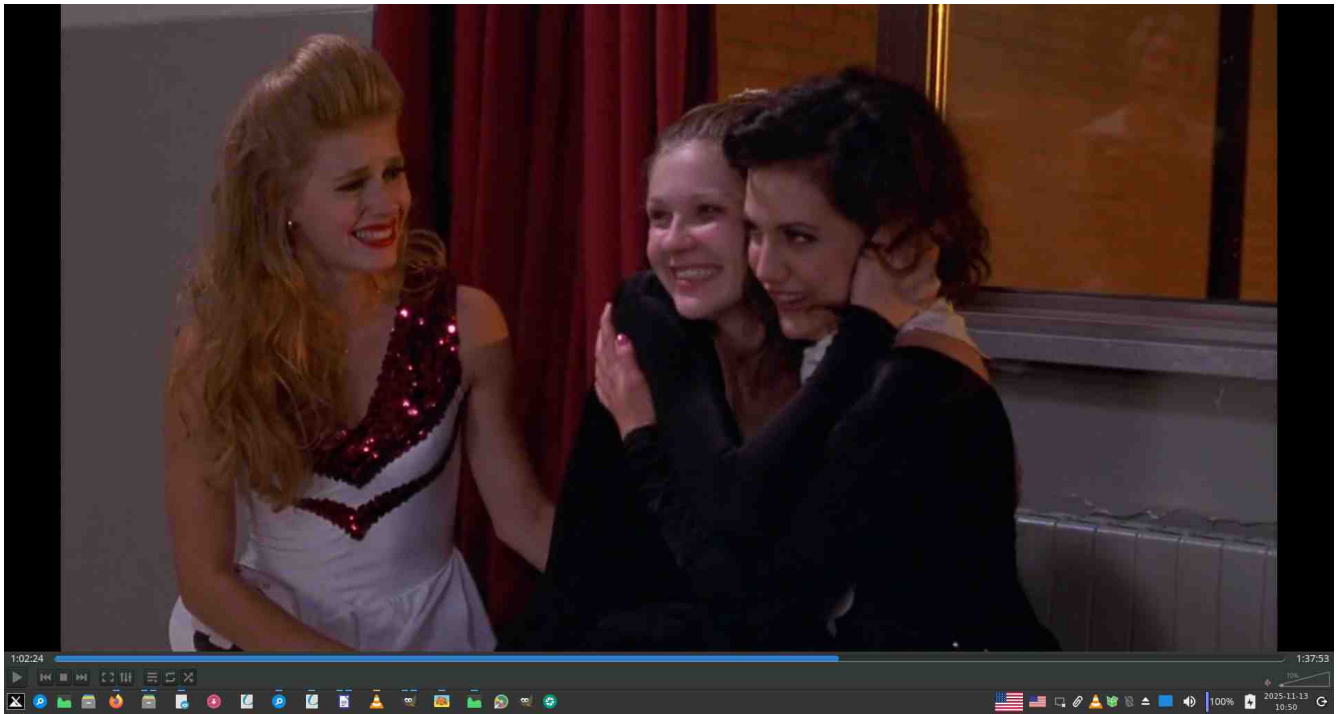




James Cada was married at the time of shooting this film. [120] In spite of the fact, he can be presumed to have been a personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of stepfather or even husband in her real life, partly because of the swedish origin of both the surname of her character Swenson [121] and of James Cada himself as well, [120] this coincidence must have been deliberate, formulating and programing the approximate message to her: “You are the lesbian stepdaughter of the swedish James Cada.”

The fact that the ethnically czech and nationally swedish-american actor James Cada [120] auditioned for, was cast, and was in the film entitled “Drop Dead Gorgeous” of 1999 made in the USA, can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the czech and the swedish ethnic secret political organizations in the USA, and even of the czech and the swedish national secret political organizations, in “adopting” [3, minute 23] and integrating Brittany Murphy with the respective czech and swedish ethnic groups, Czechia, and respectively Sweden, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

With the film entitled “Drop Dead Gorgeous” of 1999, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kirsten Dunst, who was unmarried at the time of shooting this film. [178] On the ground of ceding her approved suit, Brittany Murphy as “Lisa” and Kirsten Dunst as “Amber Atkins”, resembling Reese Witherspoon, were required to tightly hug and kiss each other, in a similar manner as she had been required to do with Reese Witherspoon as “Vanessa” in her film entitled “Freeway” of 1996: [13, minutes 63, 63, 63 and 63]

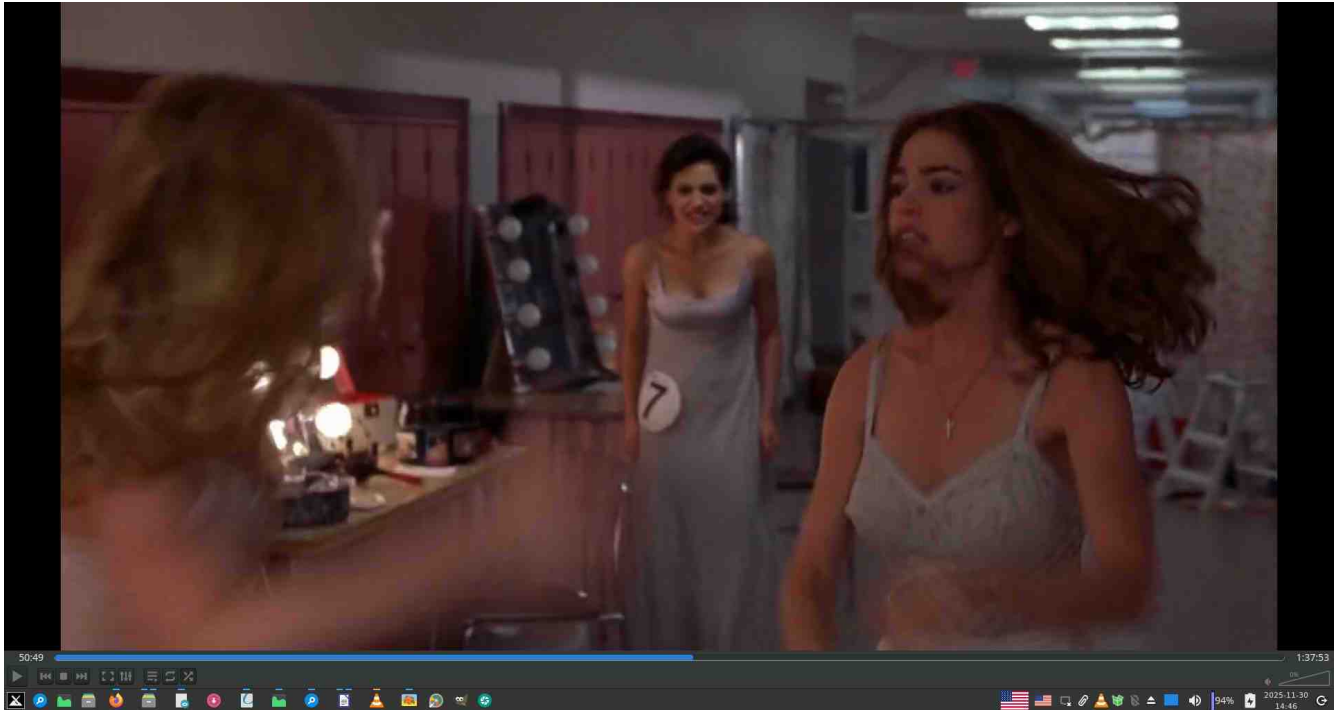


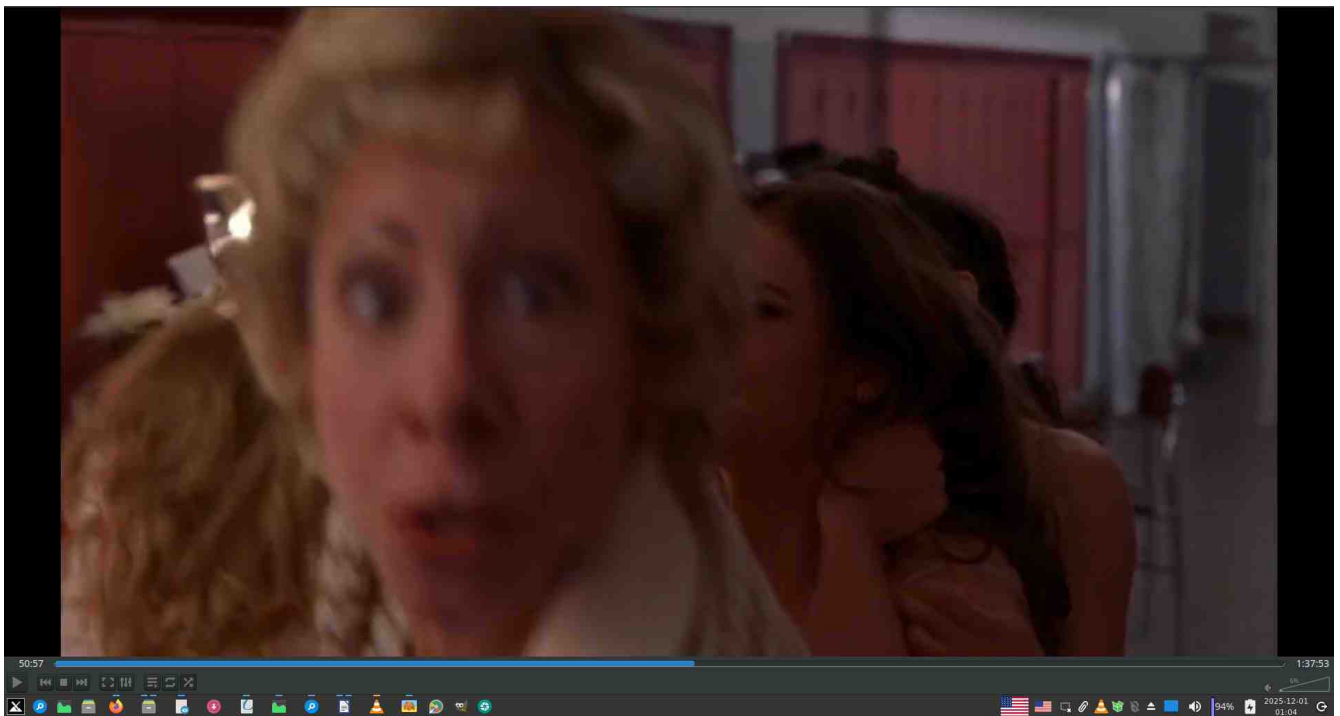
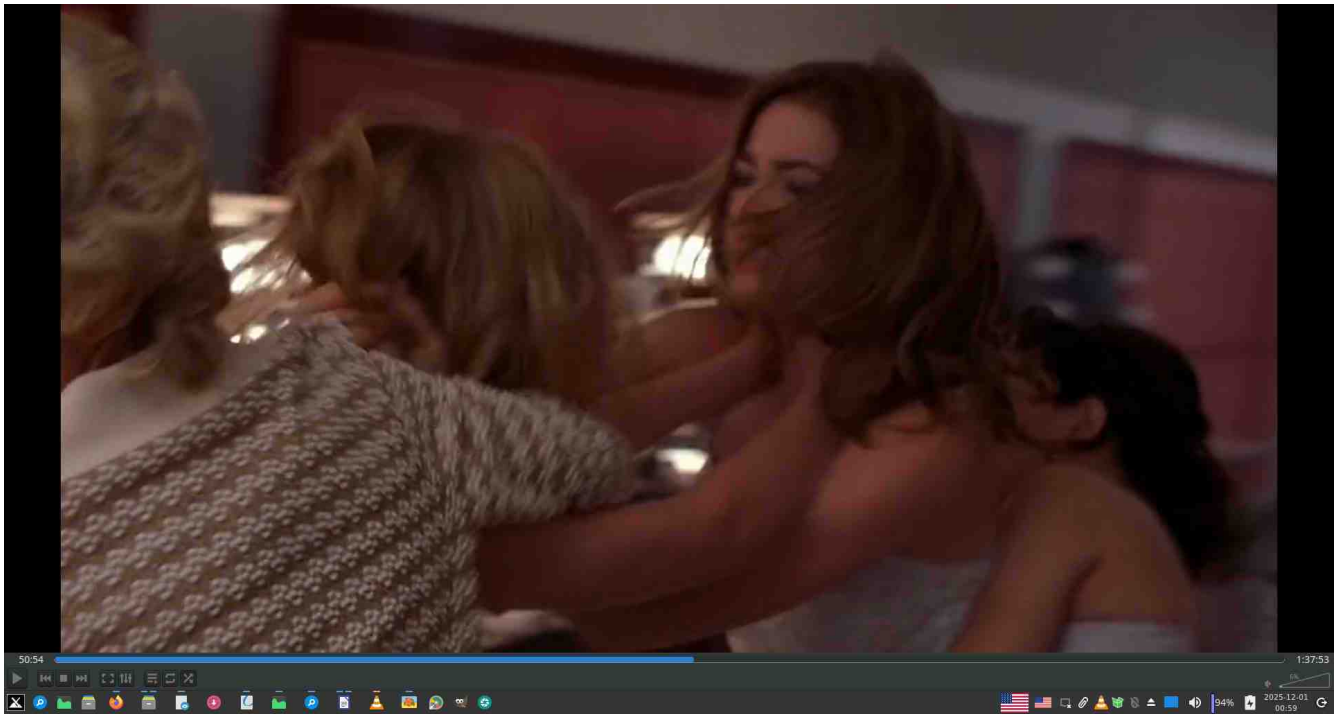


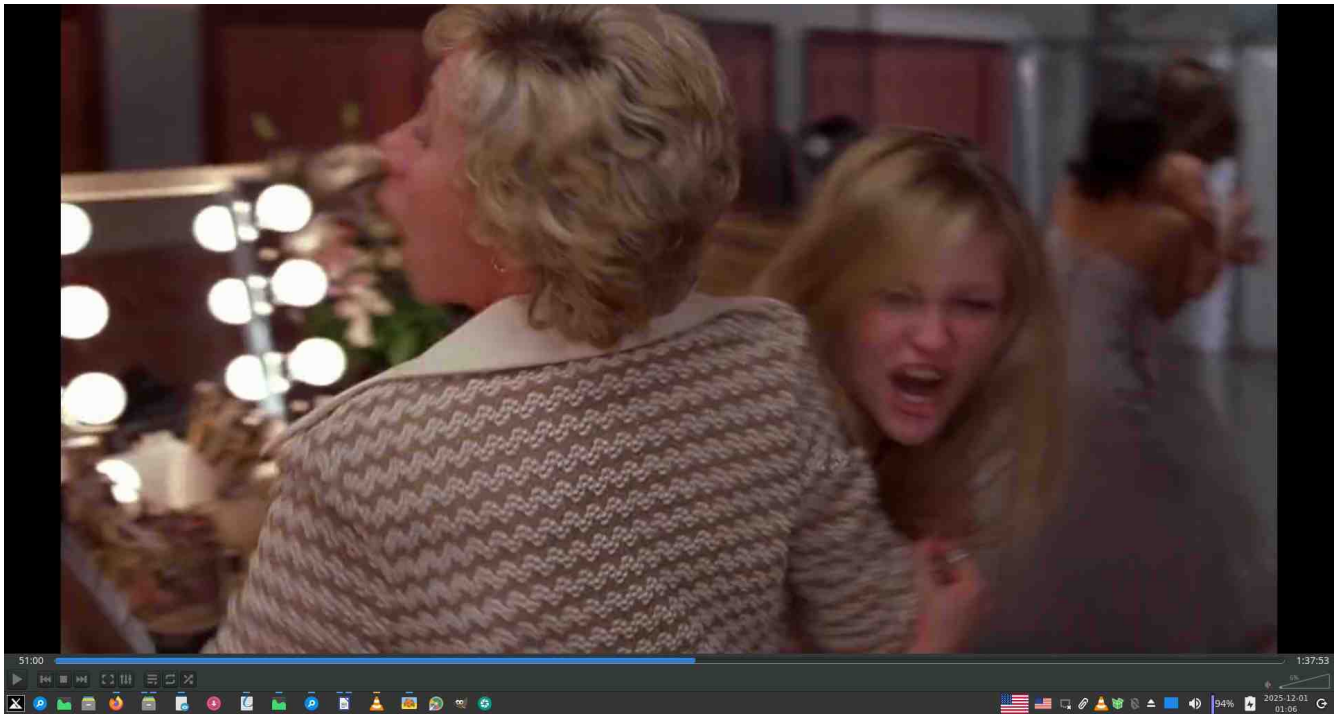
The presence of Amy Adams as the contestant “Leslie Miller” beside them can be construed as a formulation and programming of the approximate message of the american Illuminati to Brittany Murphy: “If Kirsten Dunst cannot draw you into a lesbian relation, then maybe she together with Amy Adams will succeed in that.”

The second personal secret political female “bait” [191, minute 61] of the american Illuminati to

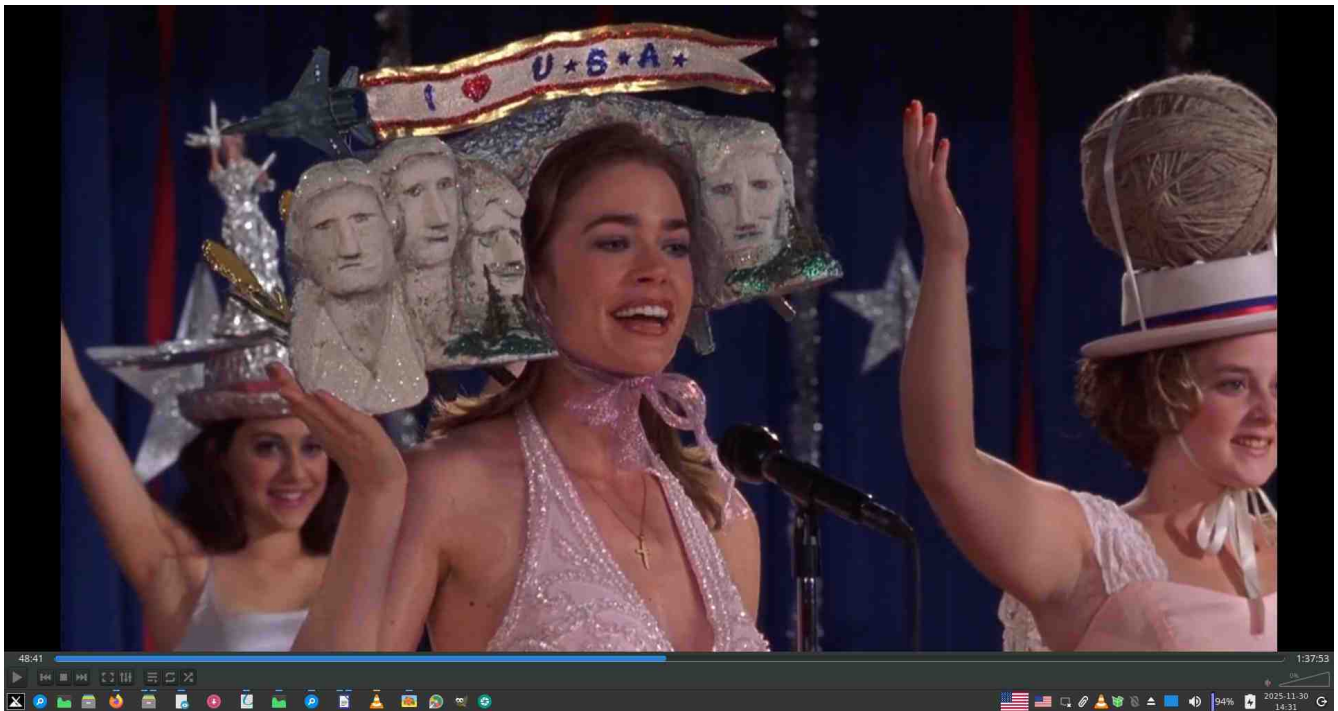
Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the presumably “all-american” [13, minute 11] actress Denise Richards, who was unmarried at the time of shooting this film. [124] The film forced their strong corporal bilateral onscreen-“hook-up” [22, minute 82] by that she as the contestant “Rebecca Leeman” was required to act having a squabble with Kirsten Dunst as “Amber Atkins”, while Brittany Murphy as “Lisa” was required to take part in their separation by embracing Denise Richards as “Rebecca Leeman” from behind: [13, minutes 51, 51, 51 and 52]

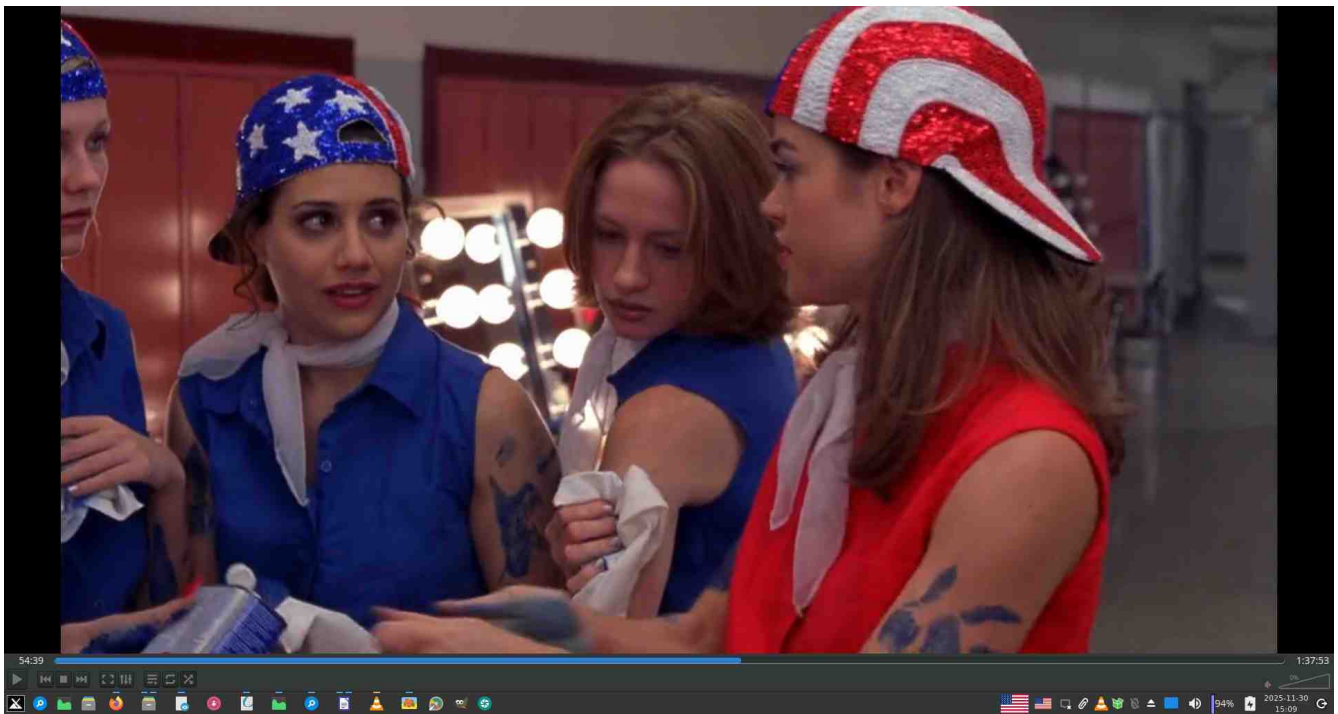






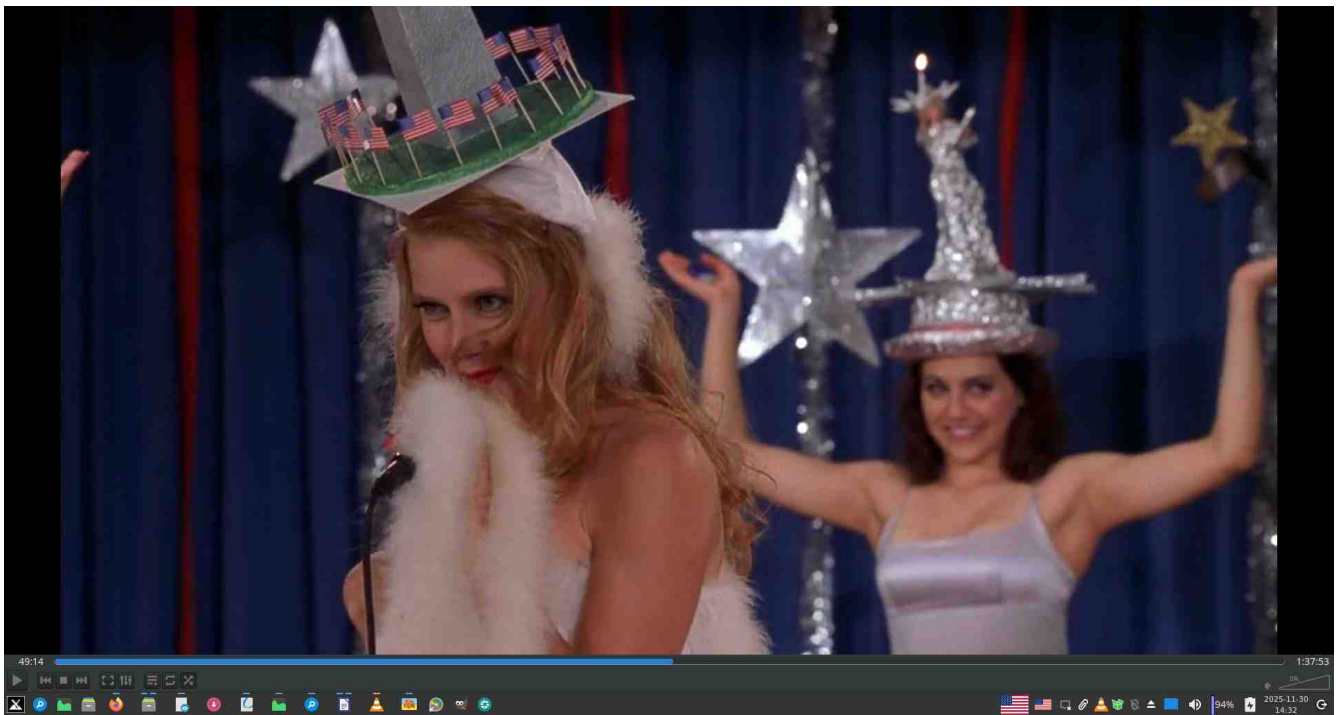
Further, there were also created non-corporal onscreen-“hook-ups” between Denise Richards as “Rebecca Leeman” and Brittany Murphy as “Lisa”: [13, minutes 49, 53 and 55]

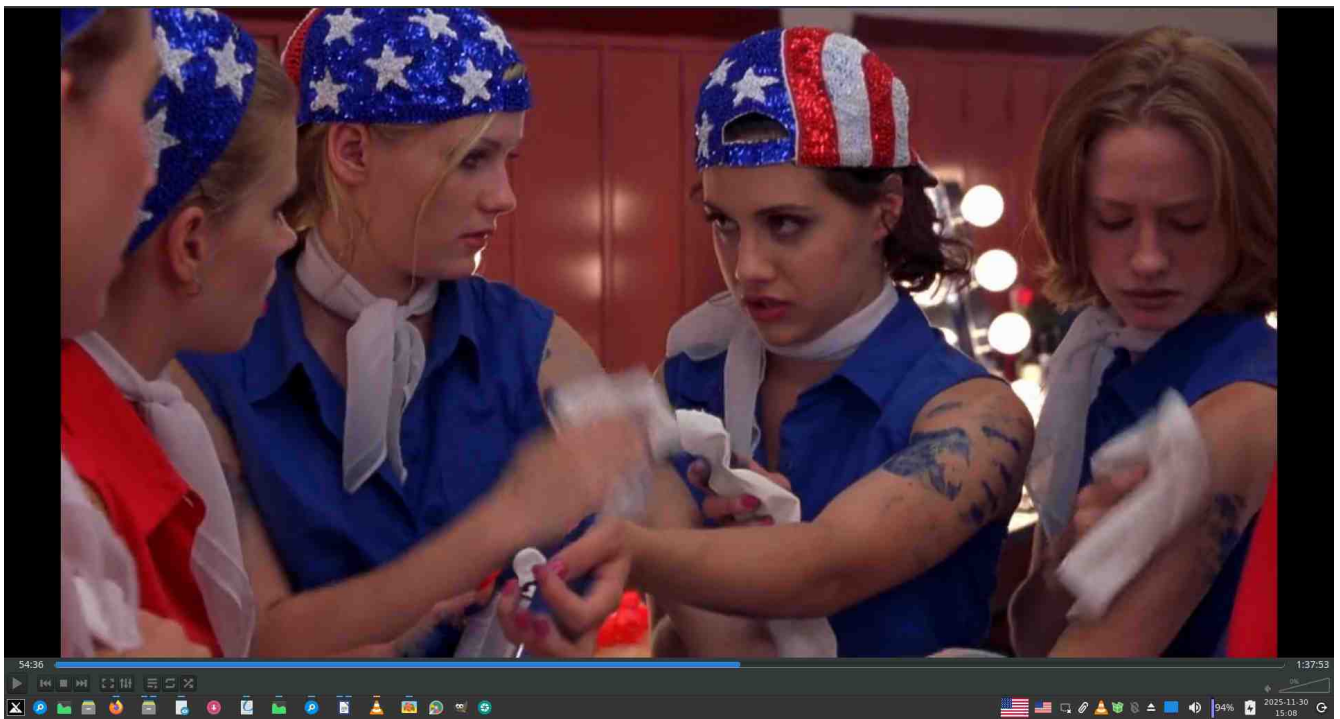


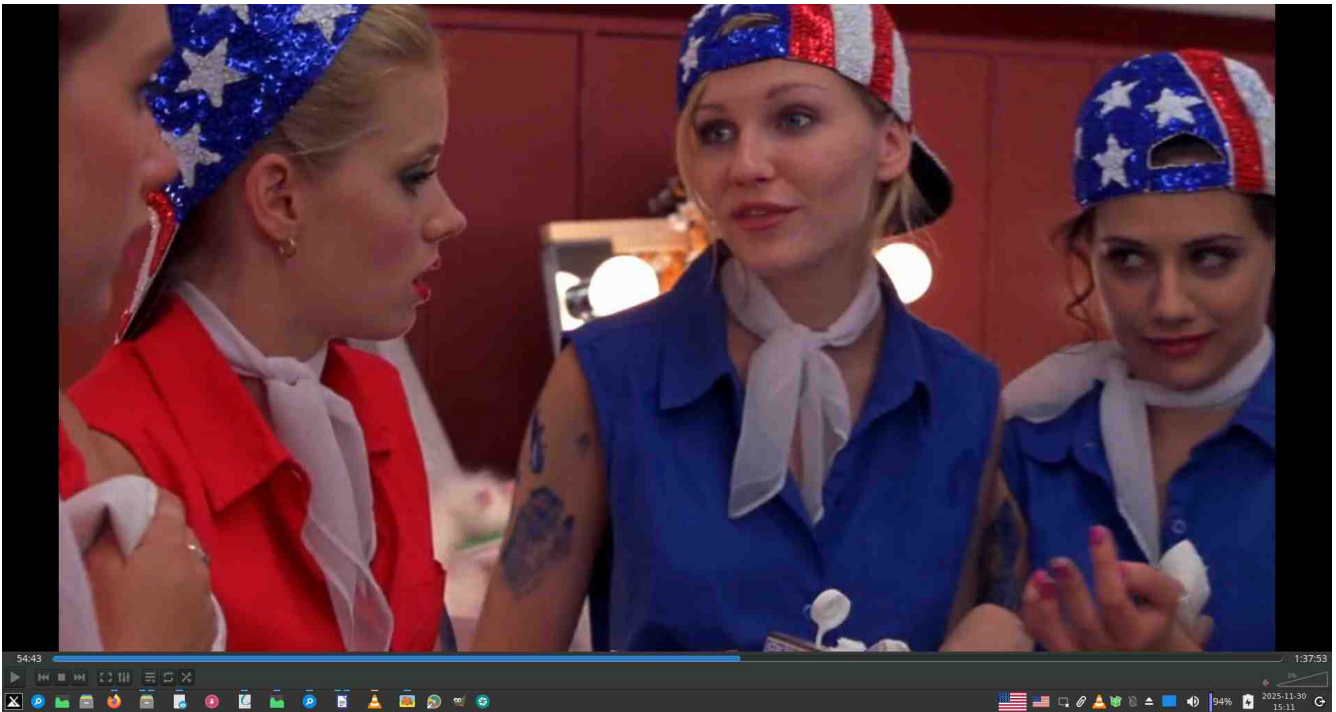


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the presumably “all-american” [13, minute 11] actress Amy Adams, who was unmarried at the time of shooting this film. [179] She as “Leslie Miller” was required to onscreen-“hook up” [22, minute 82]

Brittany Murphy as “Lisa” multilaterally, therefore less intensely than Kirsten Dunst and Denise Richards were: [13, minutes 49, 50, 55, 55 and 55]

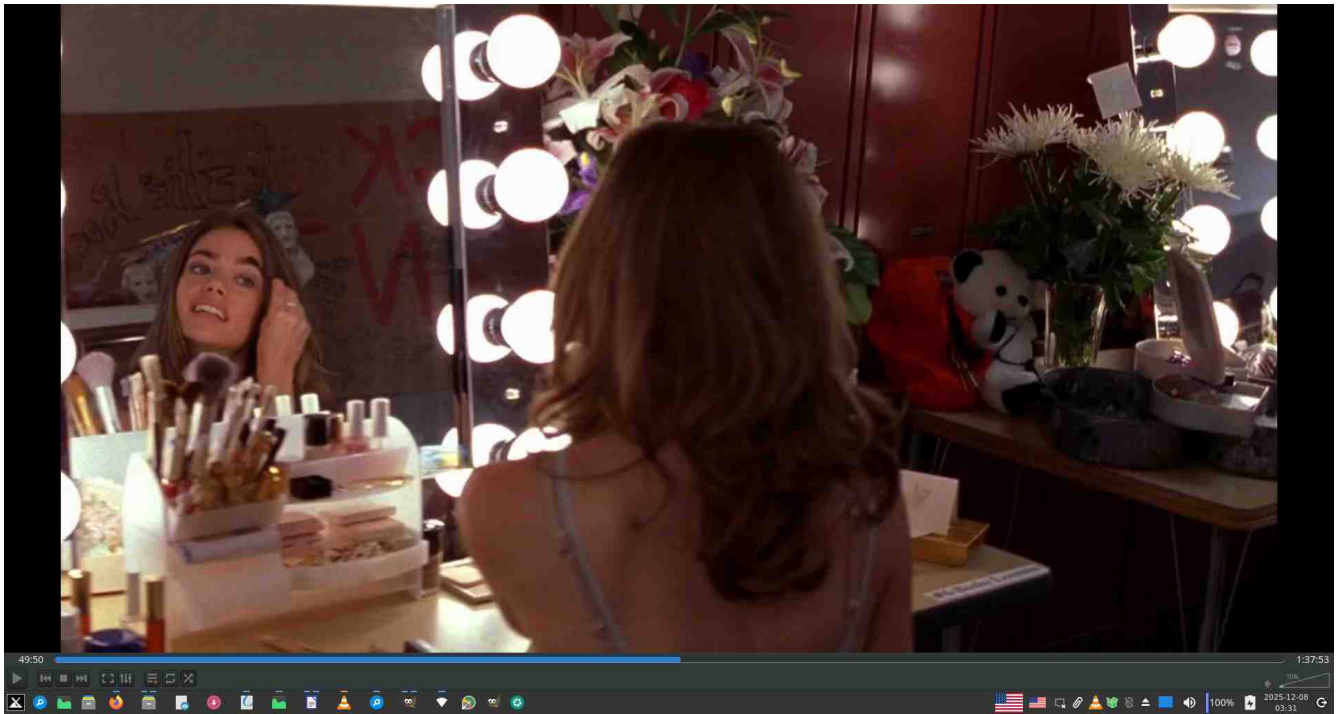




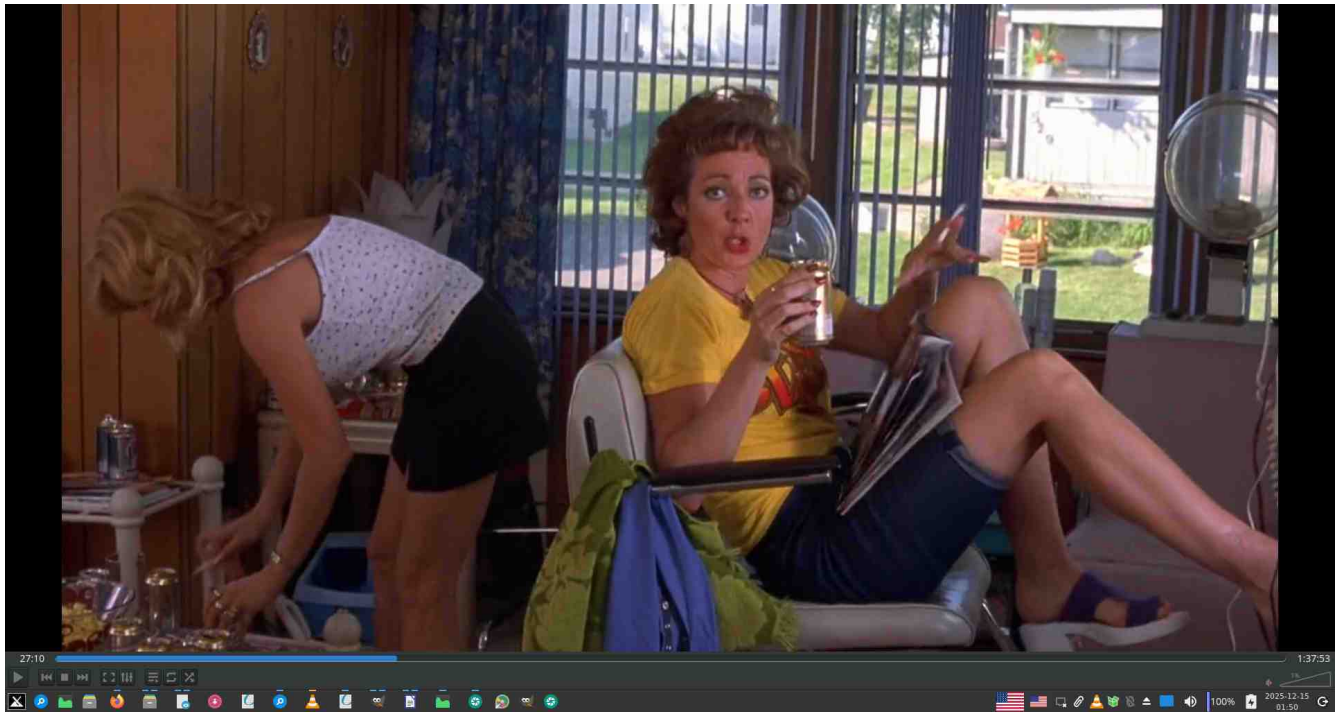


The character surname “Miller” can be construed as a new reference to Arthur Miller as representing an unwanted type of husband, qualified by the american Illuminati as unutilizable, inconvenient, or dangerous.

The above personal secret political female “baits” [191, minute 61] to Brittany Murphy for the role of lesbian or bisexual partner in her real life, were required to act mirror scenes, the reason why in this film their persons were the most important female agents of the american Illuminati relative to Brittany Murphy: [13, minutes 50 and 51]



The fourth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the presumably “all-american” [13, minute 11] actress Allison Janney, who was recurring from the play entitled “A View from the Bridge” of 1997, was unmarried at the time of shooting this film, and had never been married, [198] so expressing the insistence of the american Illuminati upon “baiting” [191, minute 61] Brittany Murphy with her. She was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy though, but in conformity with and corroborating her presumed personal secret political quality of female “bait” to Brittany Murphy, the film promoted her mostly corporally, and in a less measure facially, as “Loretta”, the friend of the mother of the contestant Kirsten Dunst as “Amber Atkins”: [13, minutes 28, 28, 28, 32, 33, 34, 34, 34, 69, 79, 80, 80, 80 and 88]









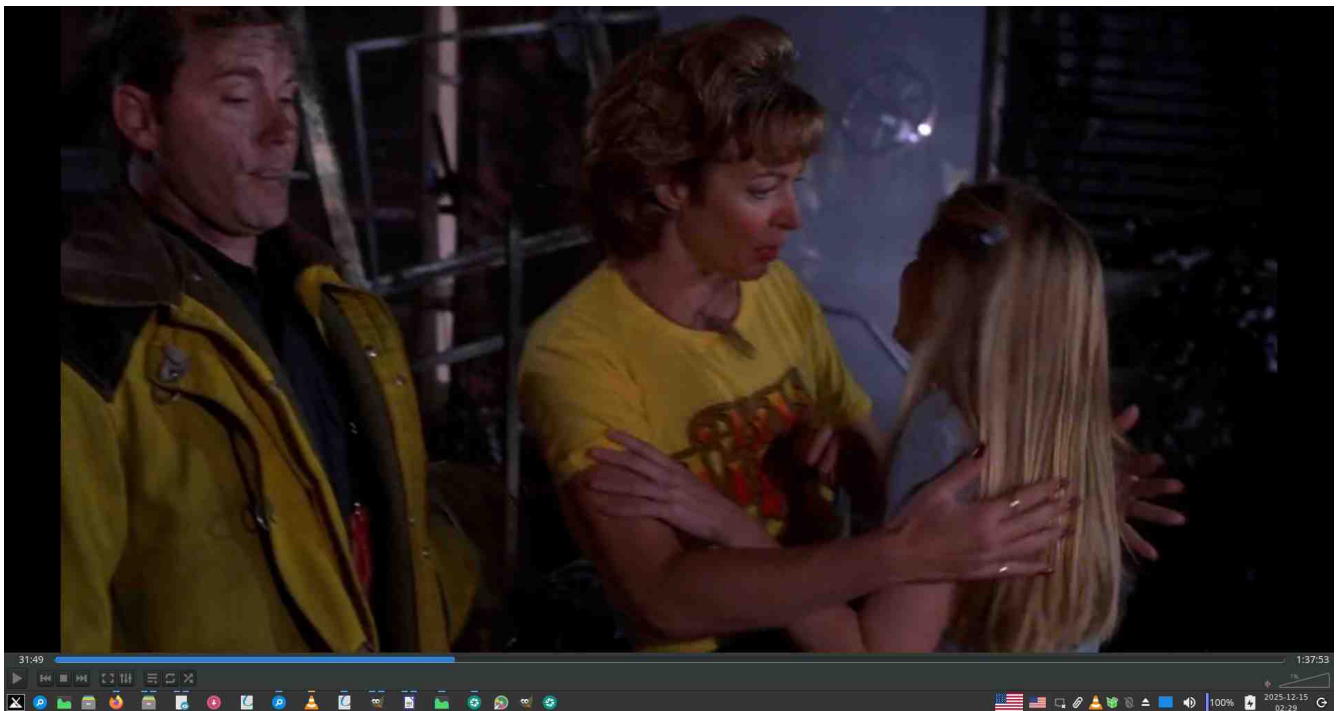




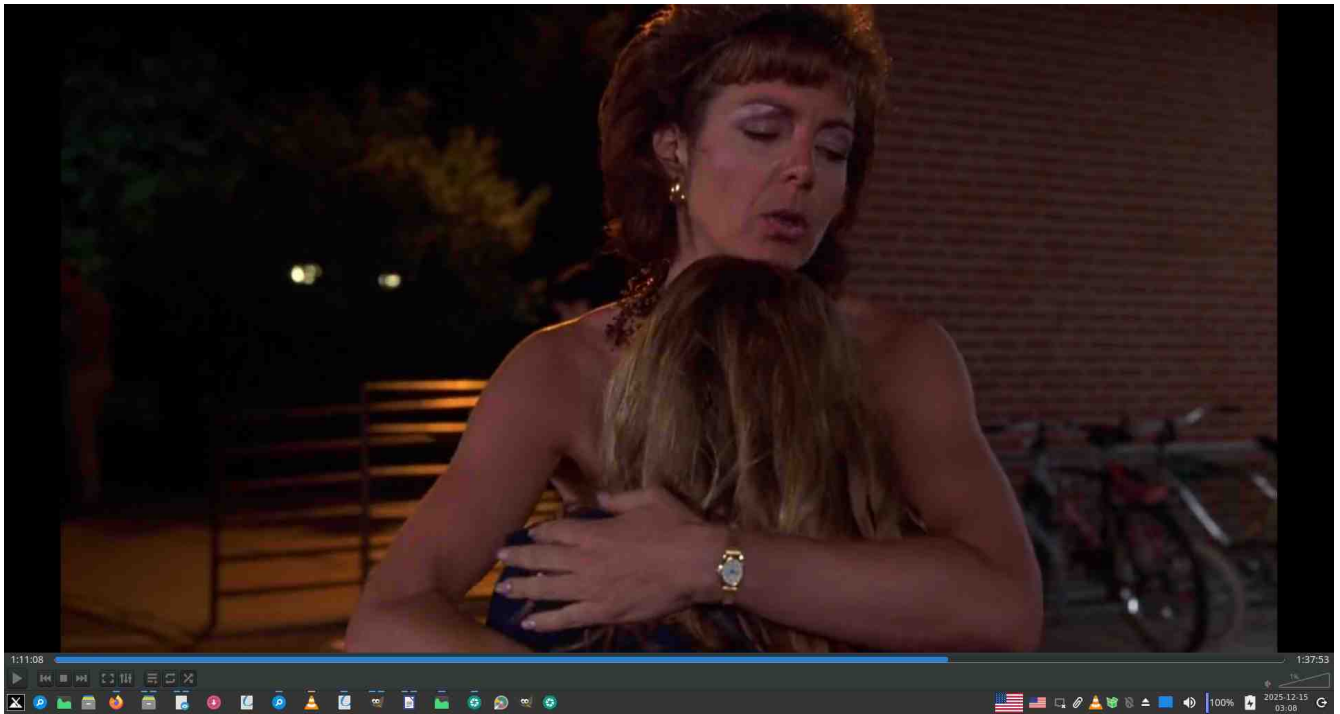




Further, the film also promoted Allison Janney connected with Kirsten Dunst as “Amber Atkins”, by this means presumably programing to Brittany Murphy the possibility of a lesbian relationship relative to her, and based on that the possibility of a mentoring as well: [13, minutes 32, 34, 38, 72, 72, 80 and 80]

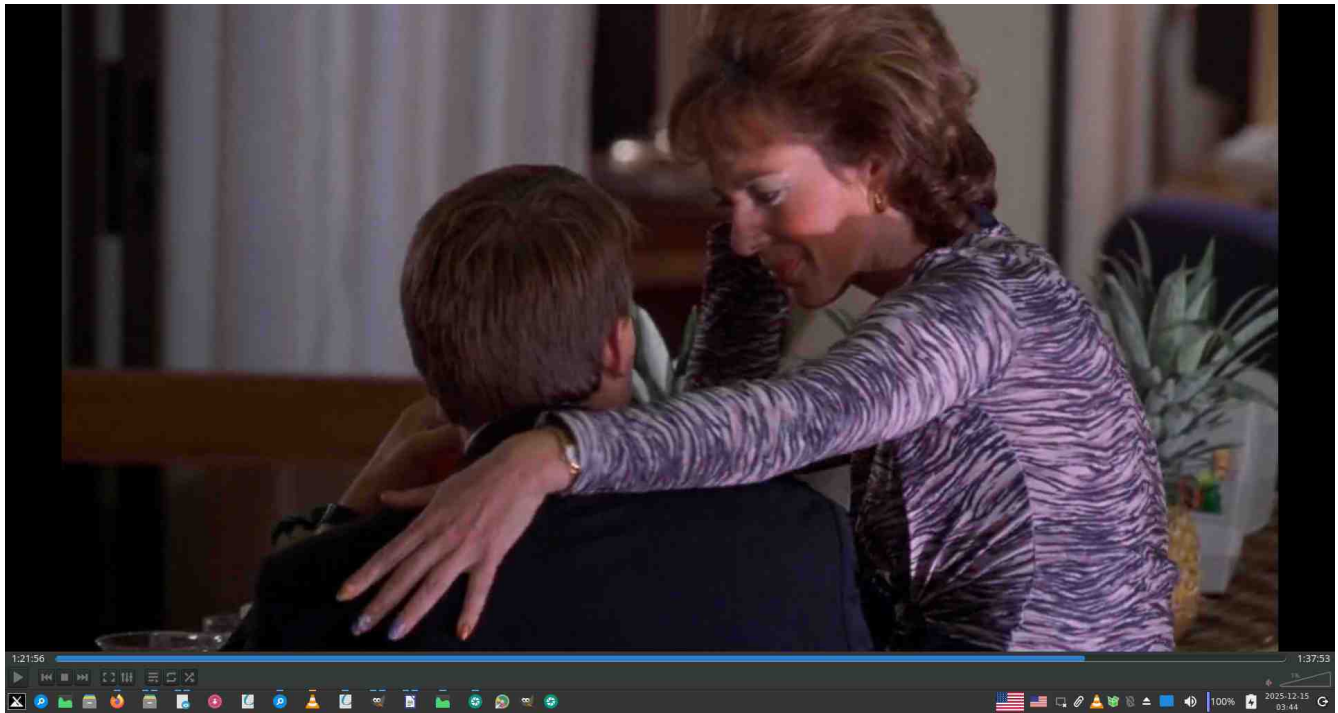








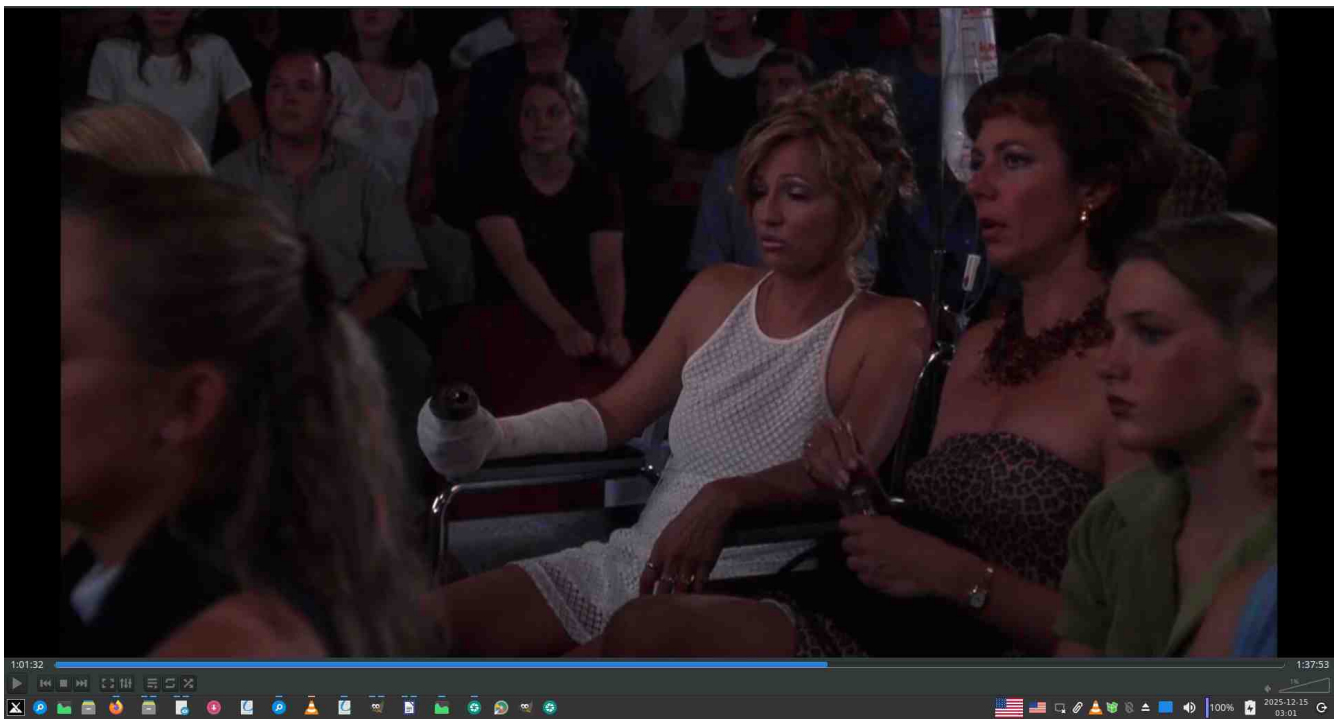
Another scene, in which Allison Janney as “Loretta” was required to act hugging and kissing two respective men, was presumably meant to program Brittany Murphy that she was bisexual and unfaithful sexually, and it expressed her real-life heterosexuality [198] and the bisexuality ordered by the american Illuminati to be acted by her in her personal secret political mission of “baiting” [191, minute 61] Brittany Murphy: [13, minutes 82 and 83]



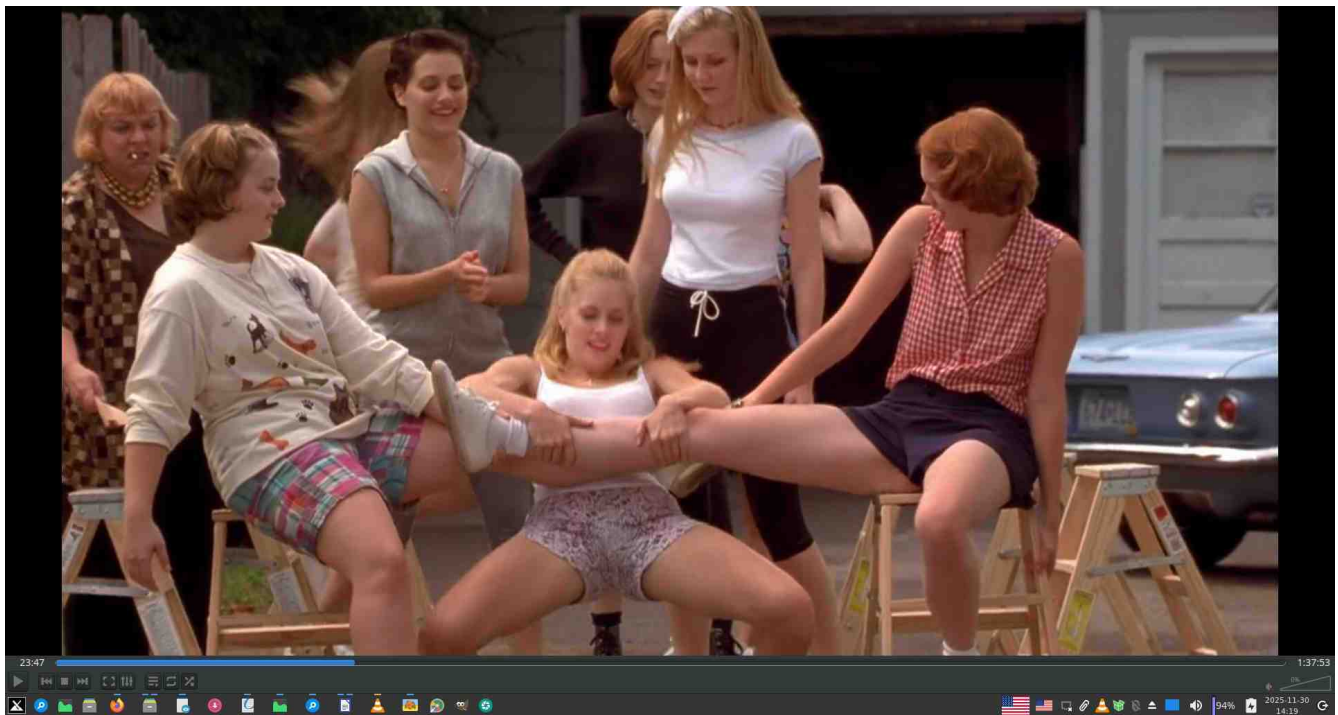
The fifth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Ellen Barkin, who was separated at the time of shooting this film. [200] She was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy though, but in conformity with and corroborating her presumed personal secret political quality of female “bait” to Brittany Murphy, the film promoted her mostly corporally as “Annette Atkins”, the mother of the contestant Kirsten Dunst as “Amber Atkins”: [13, minutes 35, 35, 47, 54 and 62]

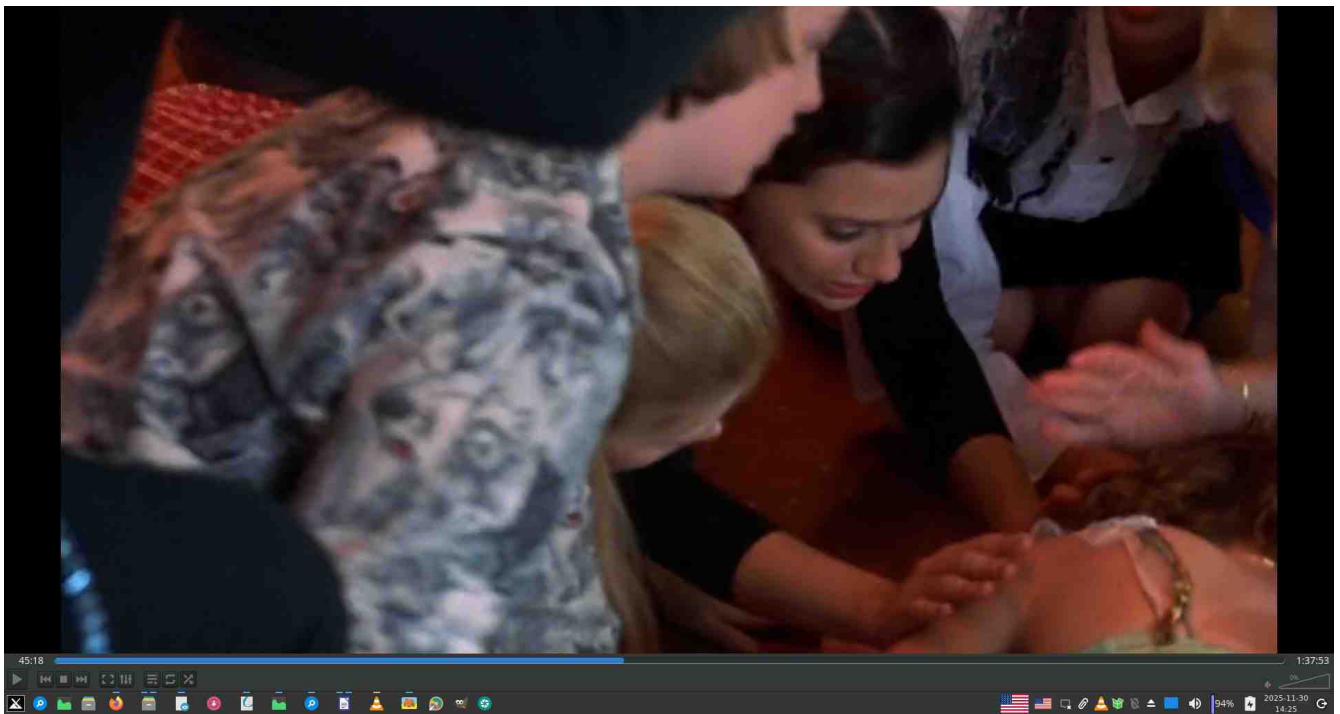
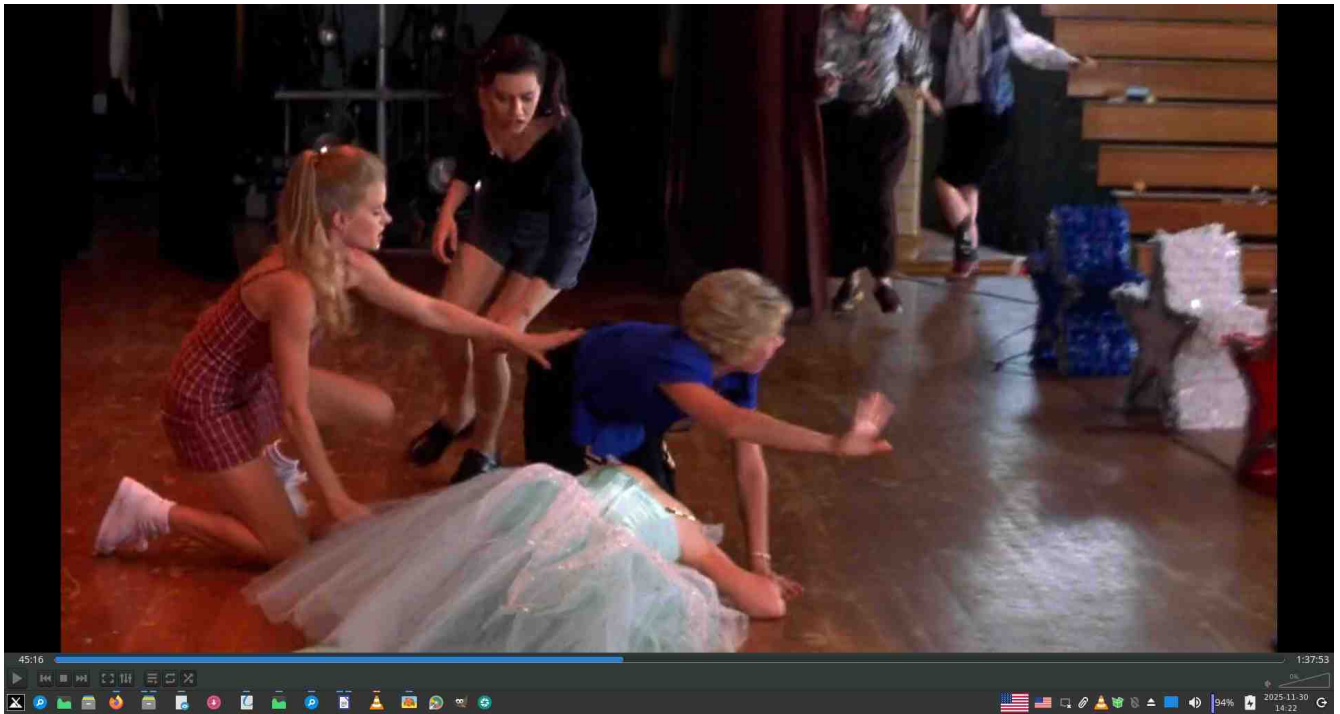


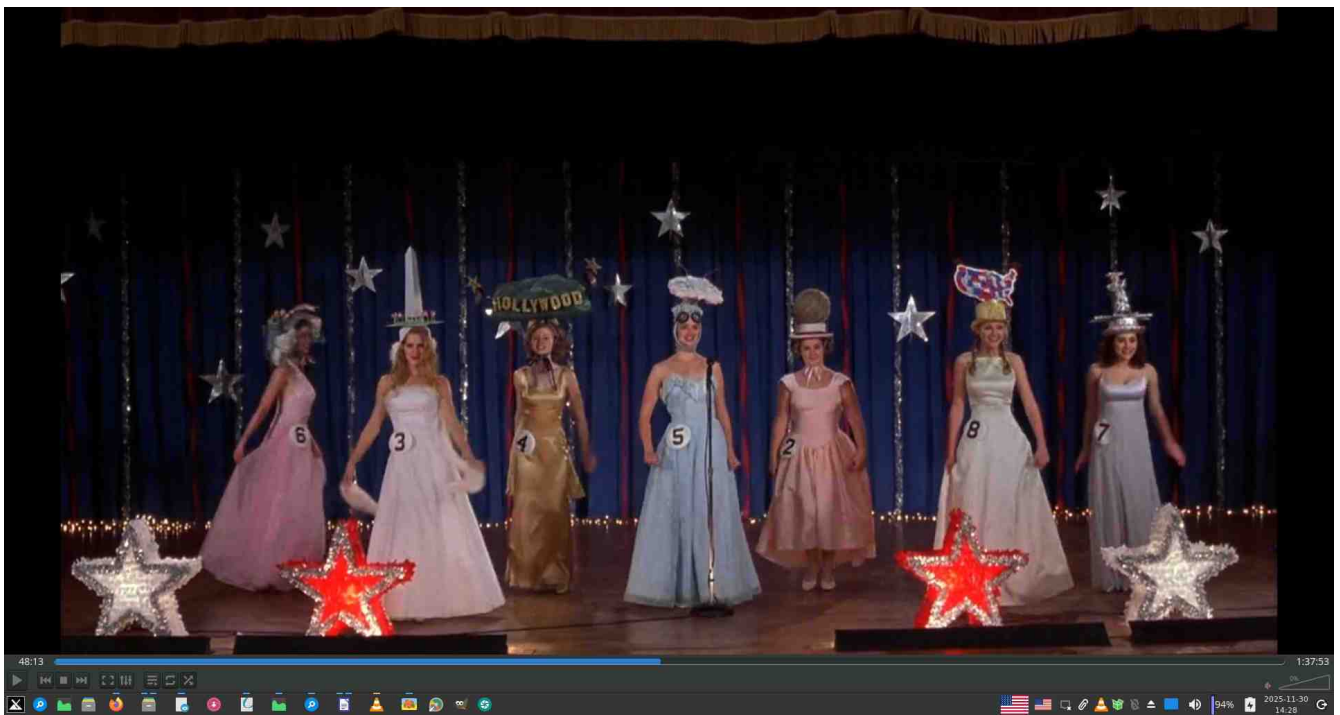


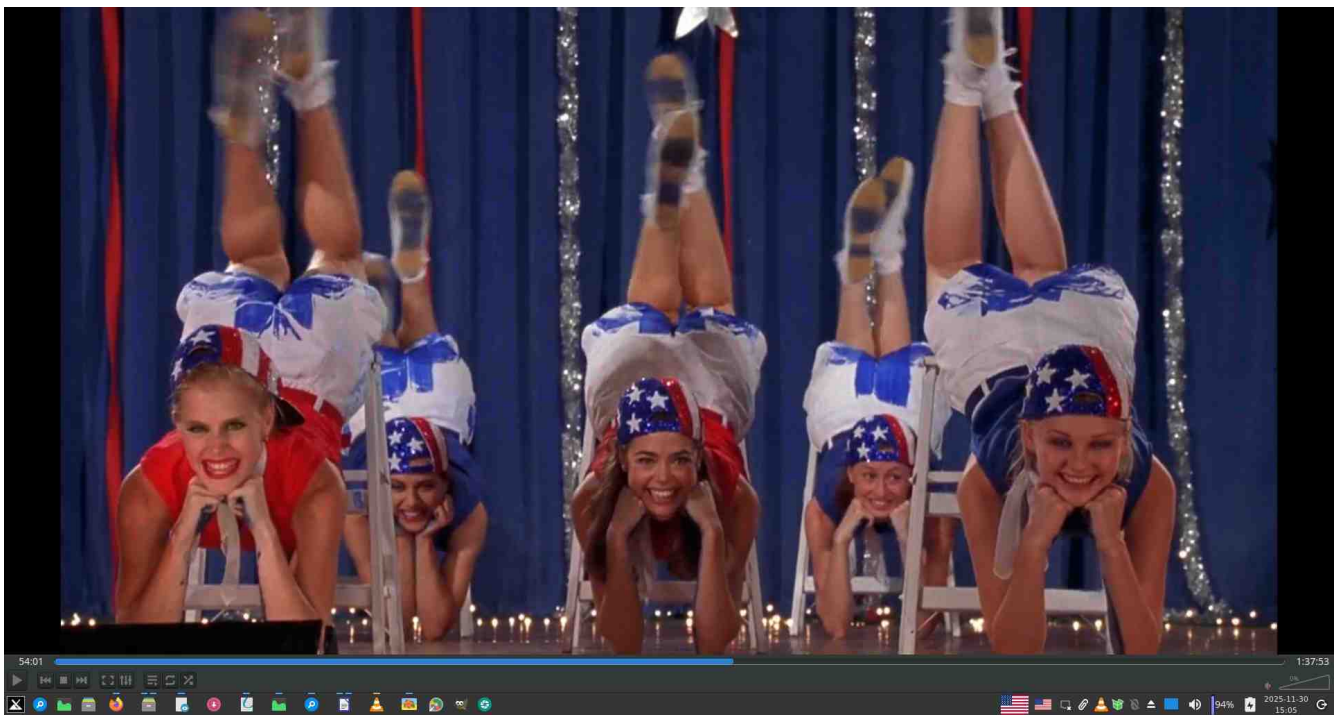


In all her common scenes in the film entitled “Drop Dead Gorgeous” of 1999, Brittany Murphy as “Lisa” was onscreen-“hooked up with” [22, minute 82] more than one actress: [13, minutes 24, 43, 46, 46, 49, 51, 53 and 55]







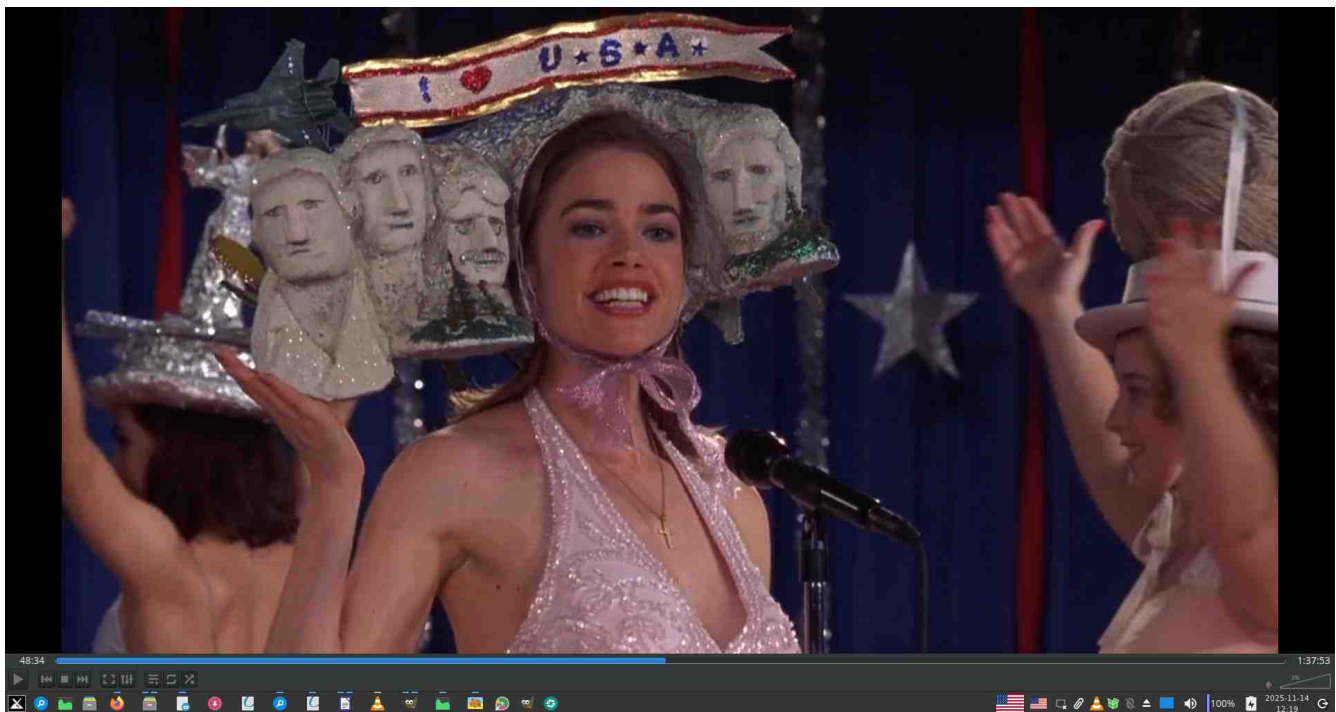


By this means, the film presumably formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If neither Kirsten Dunst, nor Amy Adams, nor Denise Richards can draw you into a lesbian relation, then maybe a group of girls will succeed in that.”

The film entitled “Drop Dead Gorgeous” of 1999 presents its fiction packed in the appearance of a documentary, which presumably was a general method concocted by the american Illuminati to assert

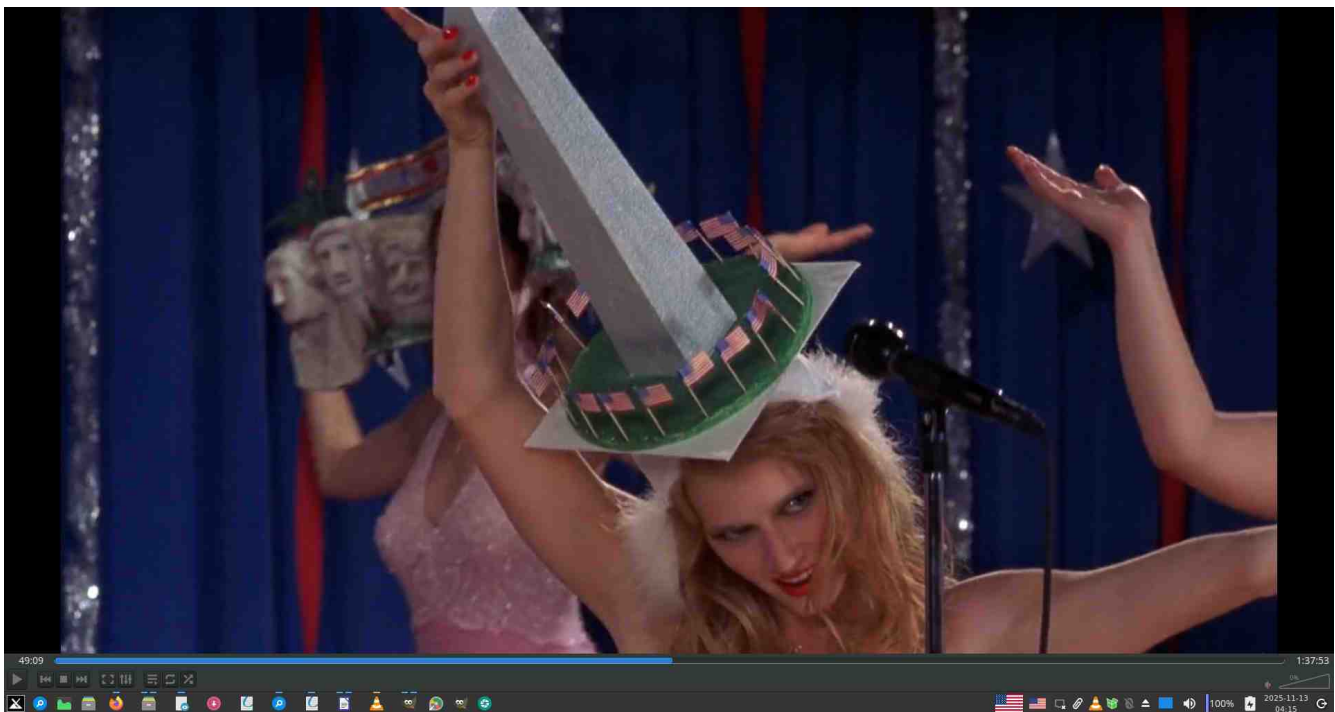
its concoctions, existent only in its mind, as facts existent outside of its mind, in the real life. The identified personal secret political concoctions relative to Brittany Murphy asserted with this film have been that at the time of shooting the film she had a sexual relationship, her sexual partner was a bisexual, homosexual or transgender boy, as opposed to my result that she was still chaste at the time of shooting the film, and that she had had no sexual partners till the time of shooting the film in 1998.

The film can be considered a kind of assertion of american nationalism generally, and a testing the level of american national consciousness and the ability of Brittany Murphy to express or act american nationalism particularly. In this way, the theme of the local American Teen Princess Pageant in Mount Rose, Minnesota, was required to be “Proud to be an American”. [13, minute 6] The contestant Denise Richards as “Rebecca Leeman” says that what makes her “proud to be an American” is the “faces of great americans put on the Mount Rushmore, who did so much to make America super great”, while wearing a hat in which her face appears as a new face in the presidential Mount Rushmore: [13, minute 49] [Note: The level of nationalism of this film can be assessed by considering the ultra-nationalist president Donald Trump alleging to want to ‘make America great again’.]



It can be presumed that the above aspects of the film reflect the star-creating and -utilizing guideline of the national secret policy of the american Illuminati, consisting of creating and utilizing pageant “princesses”, Hollywood stars, federal-state presidents, and even the unconstitutional “first ladies” as political stars, among others, based on the experience that stardom depends on not so much talent and work, but rather nomination, selection, “adoption”, [3, minute 23] and ability to reach audience. By so doing, it makes thousands of girls “losers” [13, minute 45] relative to one “winner princess”, tens of thousands of working and mostly unemployed actors “losers” relative to a few ten “winner stars”, and it has done this “in its own image, and after its own likeness” [Ge. 1:26] when making tens of millions of “losers” relative to its “winner upper few thousand”, having additionally the ambition and capacity to incorporate, maintain, and utilize the pageant “princesses”, Hollywood stars, and federal-state presidents created by it, among others.

Amy Adams as “Leslie Miller” was required to act being made “proud to be an American” [13, minute 6] by “The Washington Monument”, [13, minute 50] which can be presumed to be a phallus-meaning satanist symbol of the american Illuminati itself: [13, minute 50]

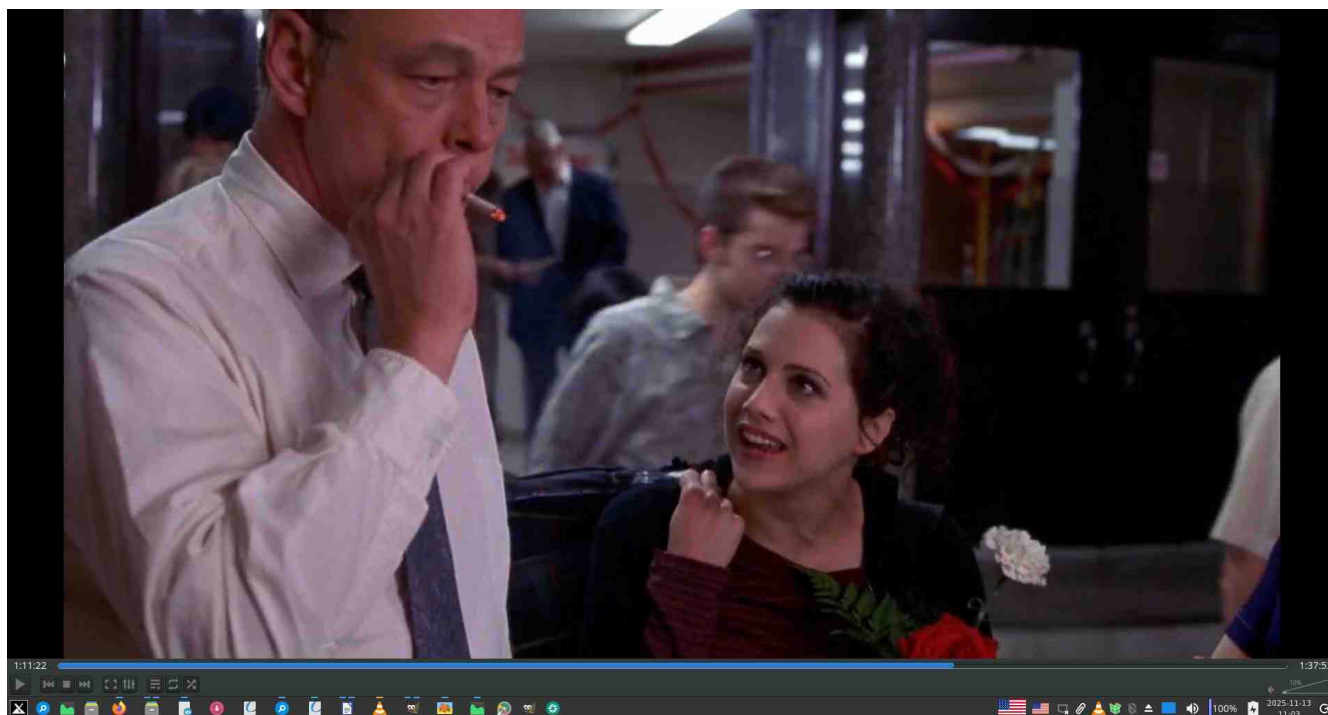


Brittany Murphy as “Lisa” was required to be “proud to be an American” [13, minute 6] because “Lady Liberty always keeps her flame burning bright”, [13, minute 49] while she was trying lighting a candle fit on the statuette of the Statue of Liberty on her hat with a lighter: [13, minute 49]

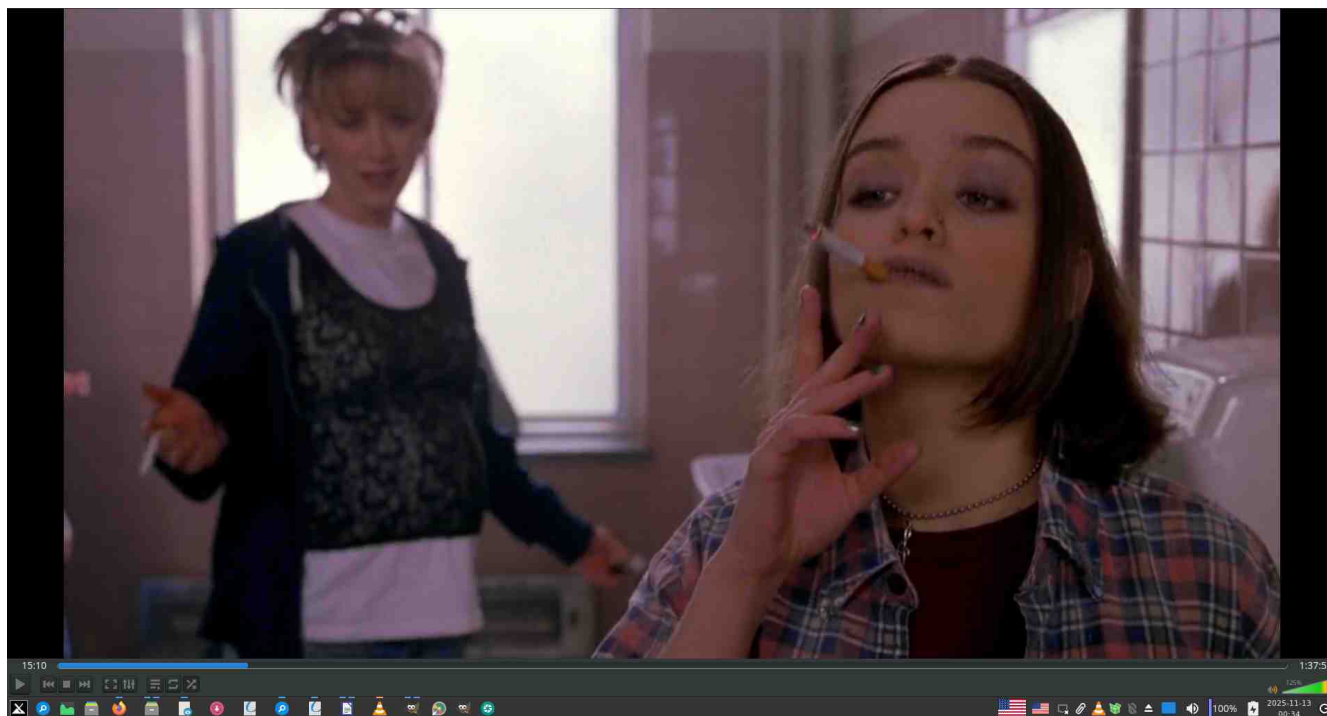


This scene can be presumed to have been meant for an implementation of the “fellatio” [12, minute 19] sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati with her character, as well as a formulation and programing of the approximate message to her: “You will become Lady Liberty, if you accept and keep having sex initiated with ‘fellatio’.” [12, minute 19]

The film entitled “Drop Dead Gorgeous” of 1999 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her; [13, minutes 24 and 72]



tobacco-addiction, with characters other than that of hers, in a scene without her; [13, minutes 16, 29, 32, 35, 39, 48, 79 and 81]

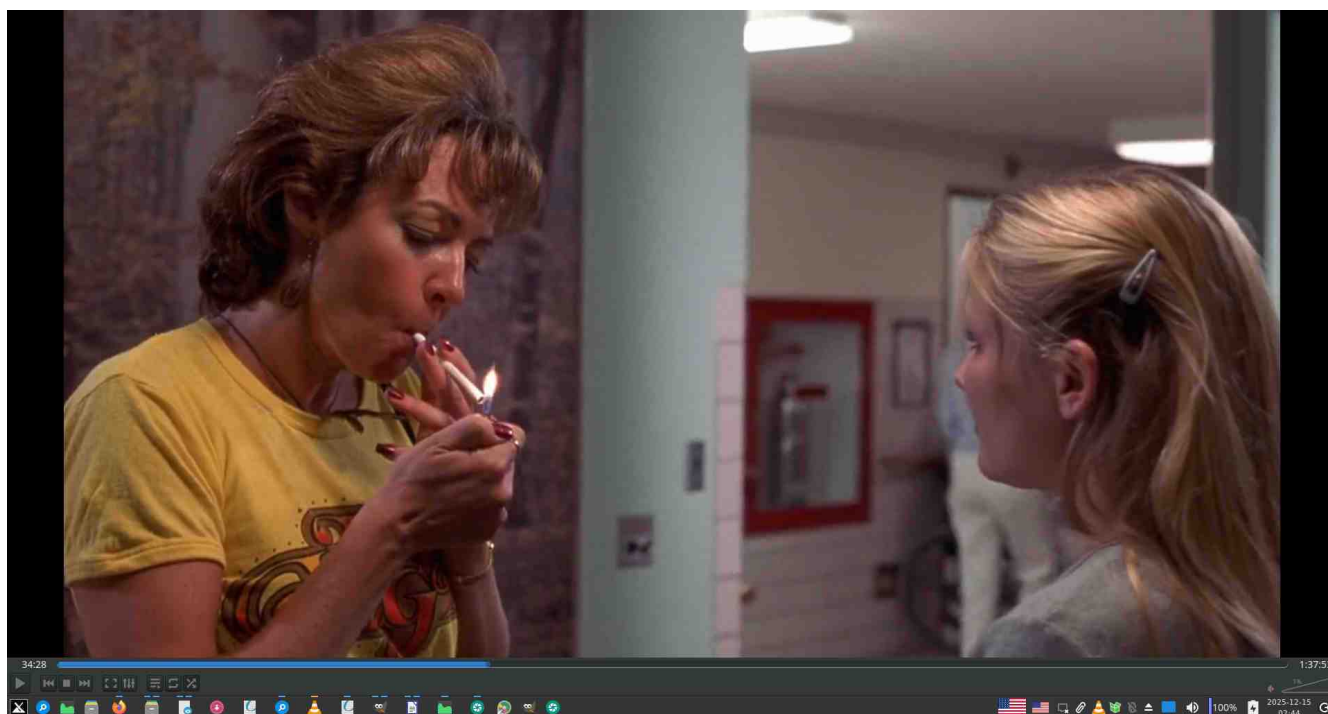
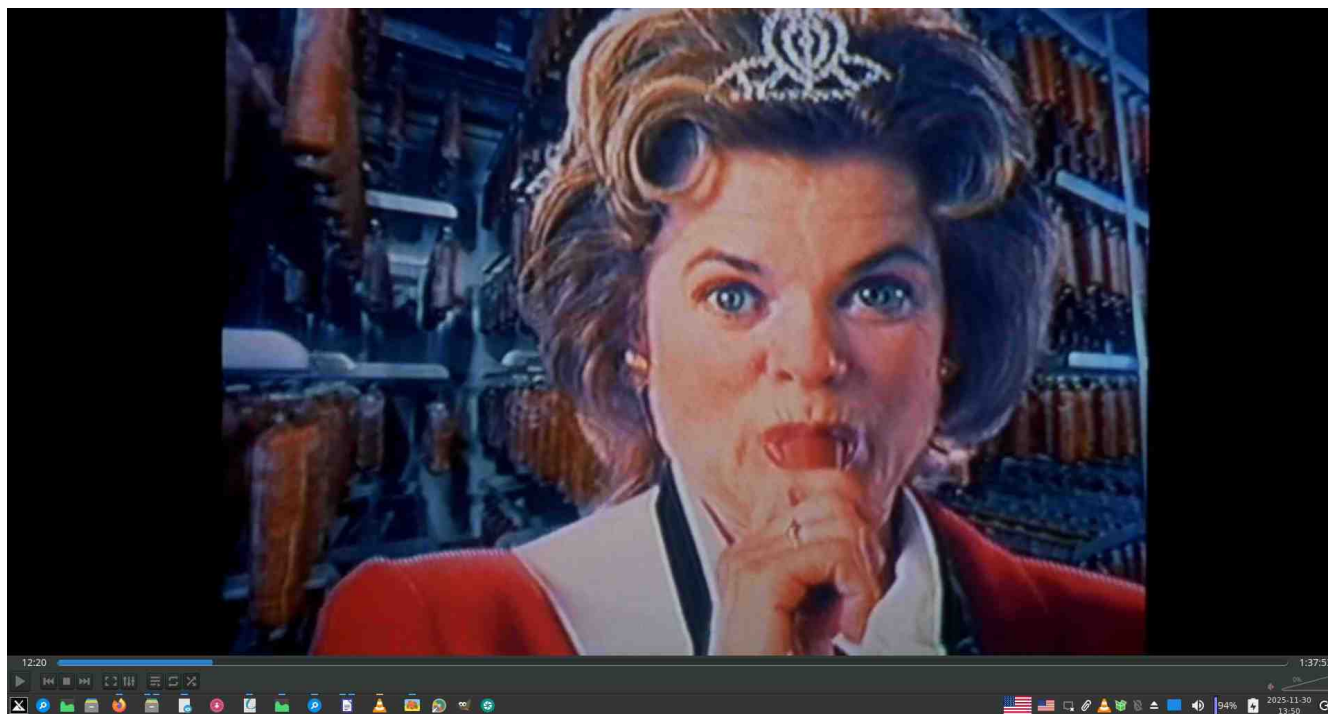








sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [13, minute 13 and 35]



gambling, with characters other than that of hers, in a scene without her, by Allison Janney as “Loretta” having been required to wear a T-shirt with the lettering “Las Vegas”: [13, minute 29]



and disease, with characters other than that of hers, in a scene without her, by Alexandra Holden as “Mary Johanson”, the “Reigning Local Pageant Winner”, having gotten ill with eating disorder: [13, minute 17]

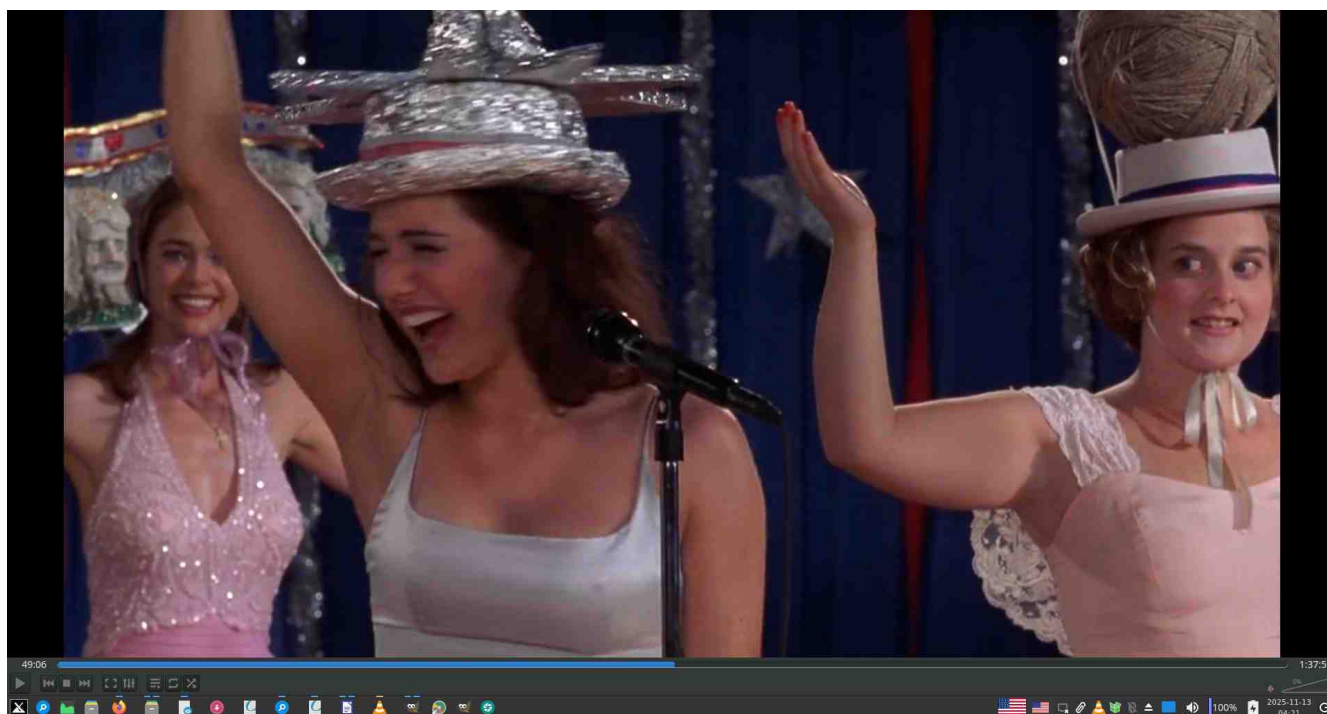


The fact that the contestant Tara Redepenny as “Molly Howard” was adopted by the ethnically presumably japanese actors Richard Narita as “Mr. Howard” and Patti Yasutake as “Mrs. Howard” can be presumed to have surpassed the level of the american national secret political propaganda of multiethnic harmony, and have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the japanese ethnical secret political organization in the USA, and even the japanese national secret political organization, in “adopting” [3, minute 23] and integrating Brittany Murphy with the respective japanese ethnic group, and respectively Japan, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

The song entitled “Downtown”, [13, minute 83] written by Tony Hatch and sung by Petula Clark, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Establish a sexual relationship particularly, or comply with my policy generally, and i will make you financially able to live in the downtown of Los Angeles.” Further, the above song and the first name of her character “Lisa Swenson” foreshadowed her film entitled “Girl, Interrupted” of 1999 with Angelina Jolie as “Lisa”.

The film entitled “Drop Dead Gorgeous” of 1999 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

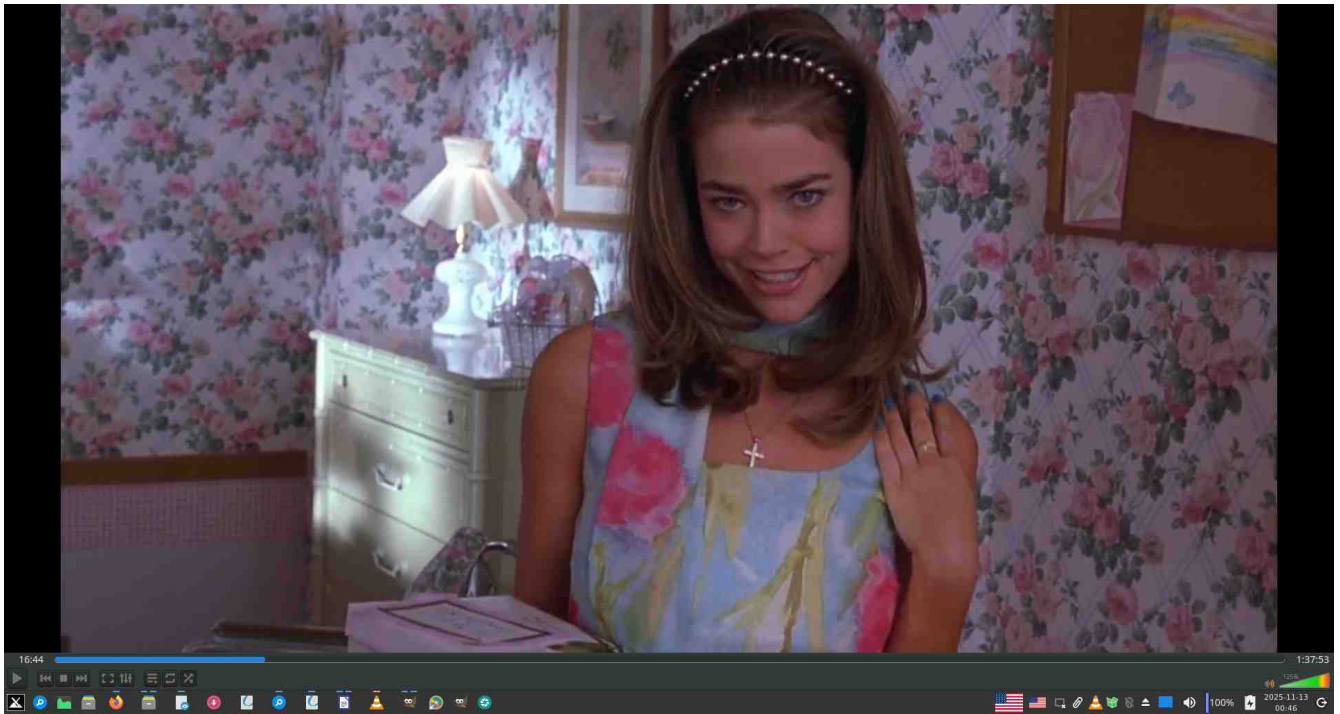
For her act of lighting a candle on her hat, Brittany Murphy as “Lisa” was made up and required to appear resembling my sister at the age of around 20 years, [13, minute 50]

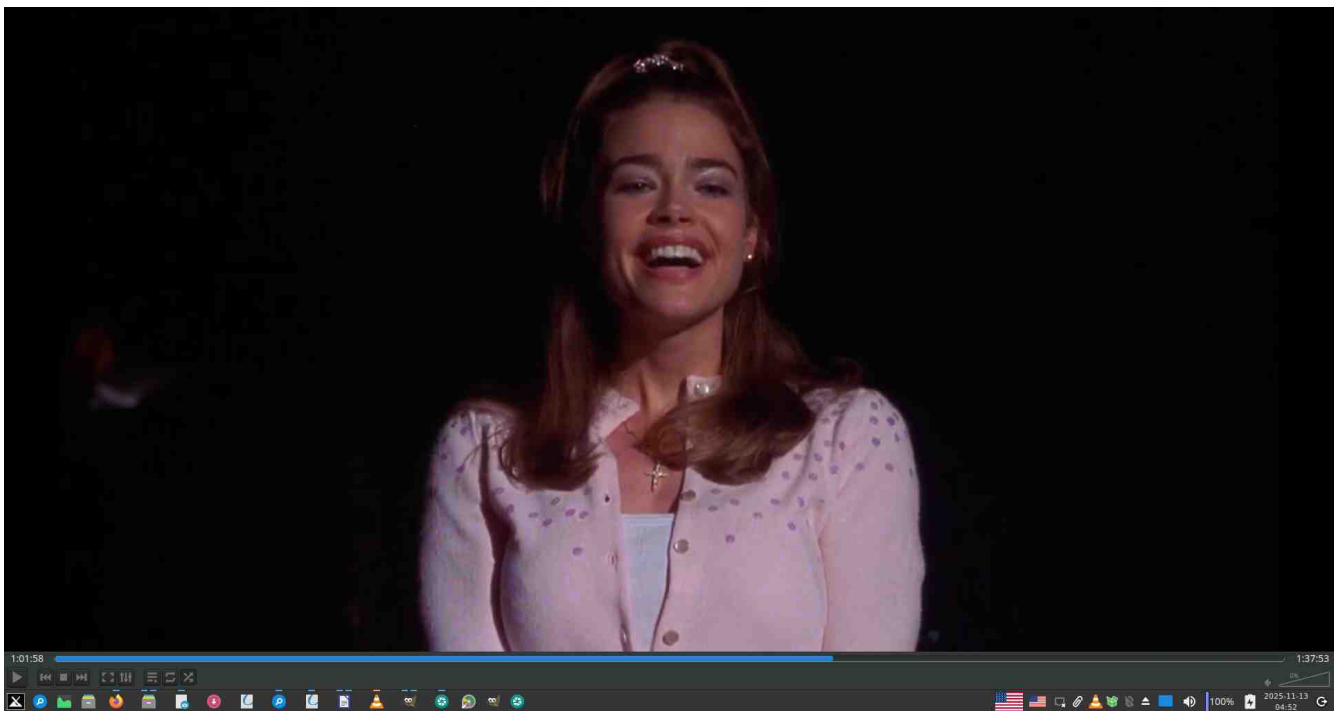
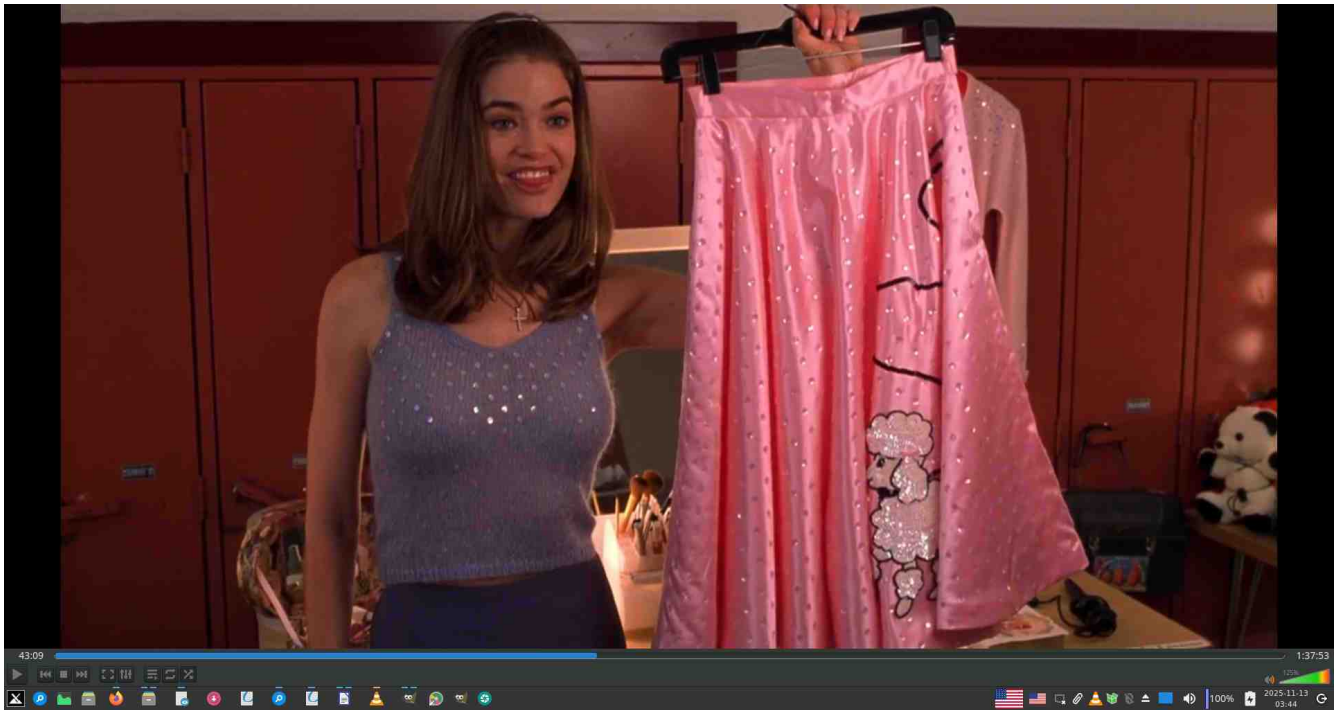


what refers to that she had been selected for “adoption” [3, minute 23] for stardom on the basis of a sister-brother kind of spiritual affinity between her and my person.

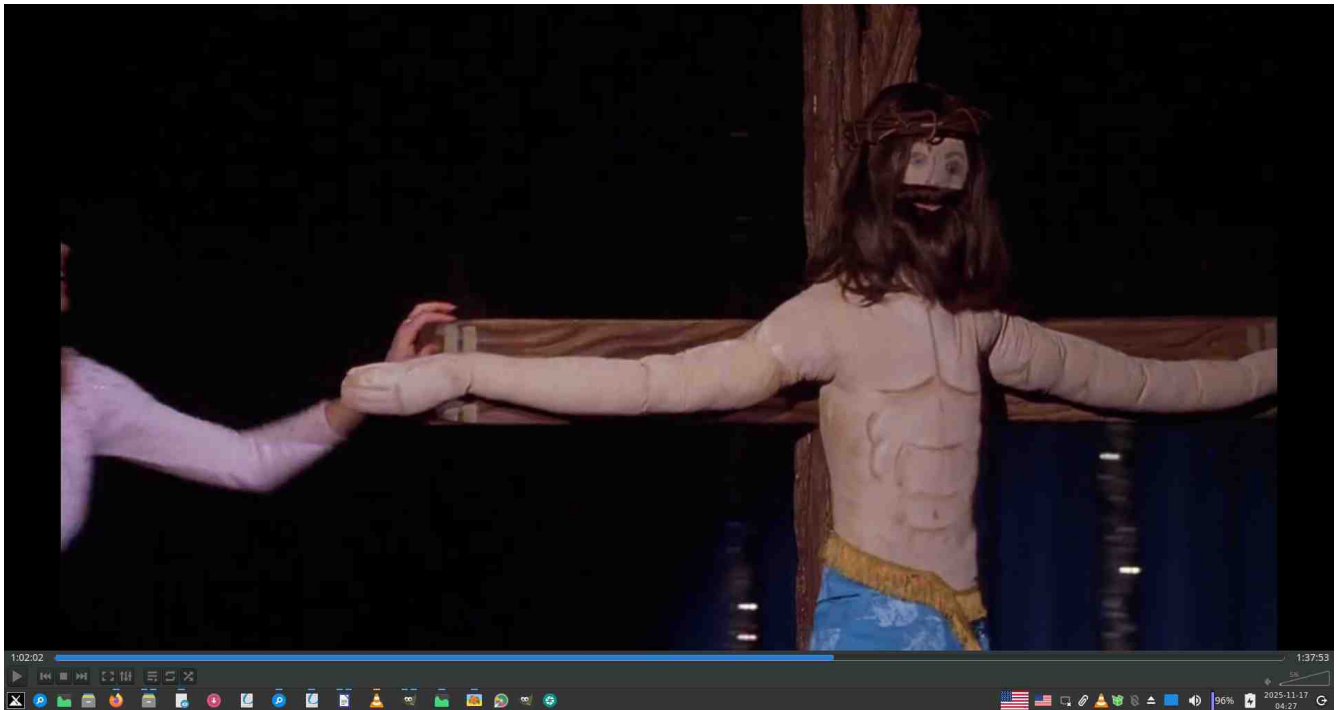
By requiring Denise Richards as “Rebecca Leeman”, after all the winner of the pageant, to wear a necklace with a christian cross, the american Illuminati may have formulated and programed the following approximate message to my person: “If you contact Denise Richards for the publication of your writings, then i will concoct you a christian and your writings as having been plagiarized, because you and they are ‘just too good to be true’, [13, minute 62] namely you and your writings are ‘just too good’ for people to believe that you can be creditable with them”, as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [13, minutes 9, 17, 25, 44 and 62]



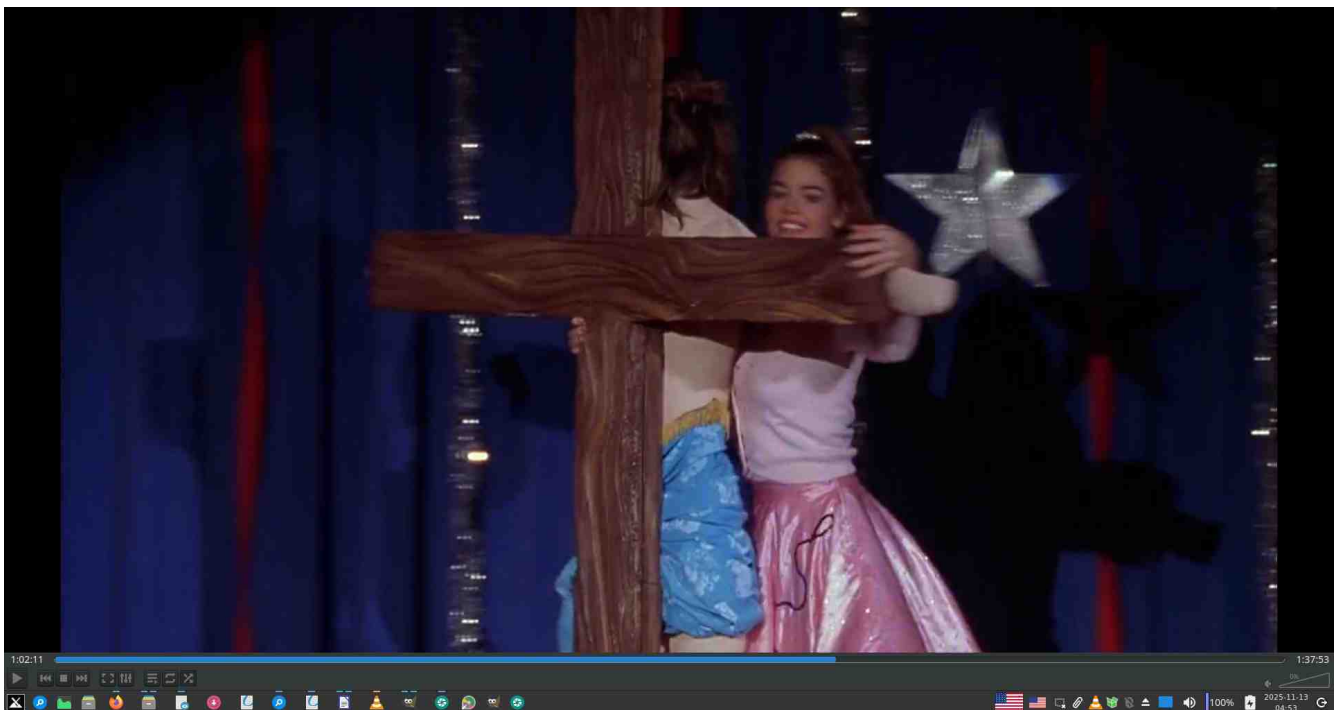




And indeed: there is presented a crucified “Jesus” puppet to Denise Richards as “Rebecca Leeman”, [13, minute 63]

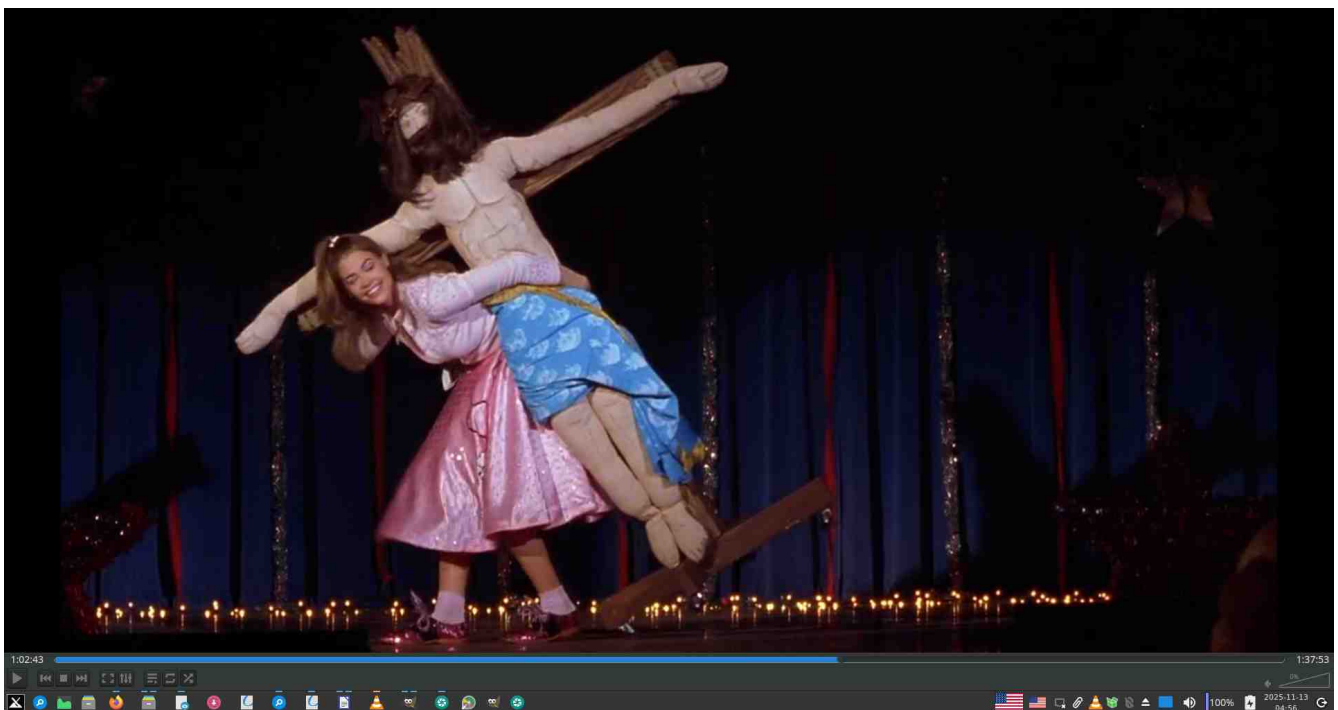


because “Jesus loves winners”, [13, minute 9] and she begins dancing with it, because on their part the “winners” also “love and need” [13, minute 63] “Jesus”, in order to “crucify the losers”, [13, minutes 63 and 63]





and finally she was required to bear the cross on the shoulder, by so doing formulating and programing the approximate message: “If István ADORJÁN turns out to be a doll Jesus, then not he but his woman will carry the cross of their common crucifixion.” [13, minute 63]



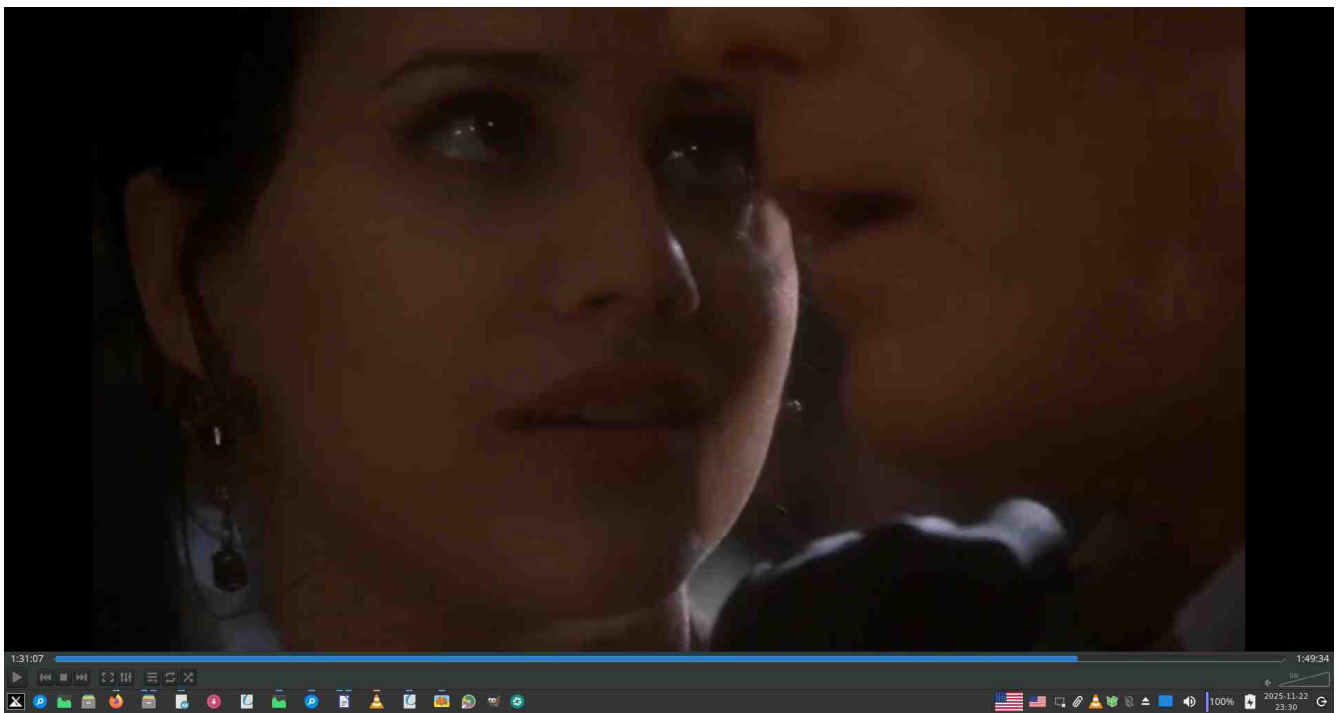
I can presume that the name of St. Paul, the primary shooting location of this film, was meant to be a formulation and programing of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the american Illuminati particularly, and of the ethnical and the national secret political organizations generally, of carrying out show trials against my person: [St. Paul → Paul = Pál (hungarian) → Pál CSERESZNYÉS, endurer of administration of injustice,] by this means formulat-ing and programing an additional message addressed to my person: “If you remain a saint, we will have you convicted to imprisonment.”

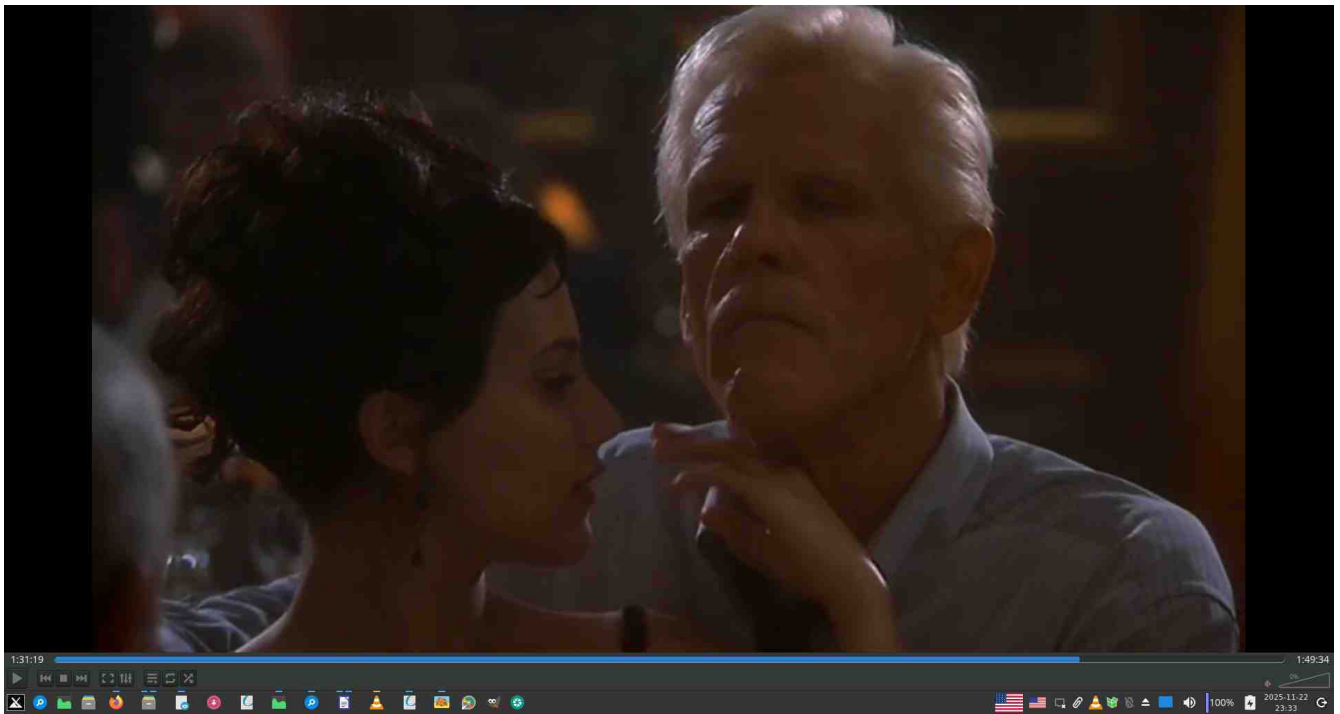
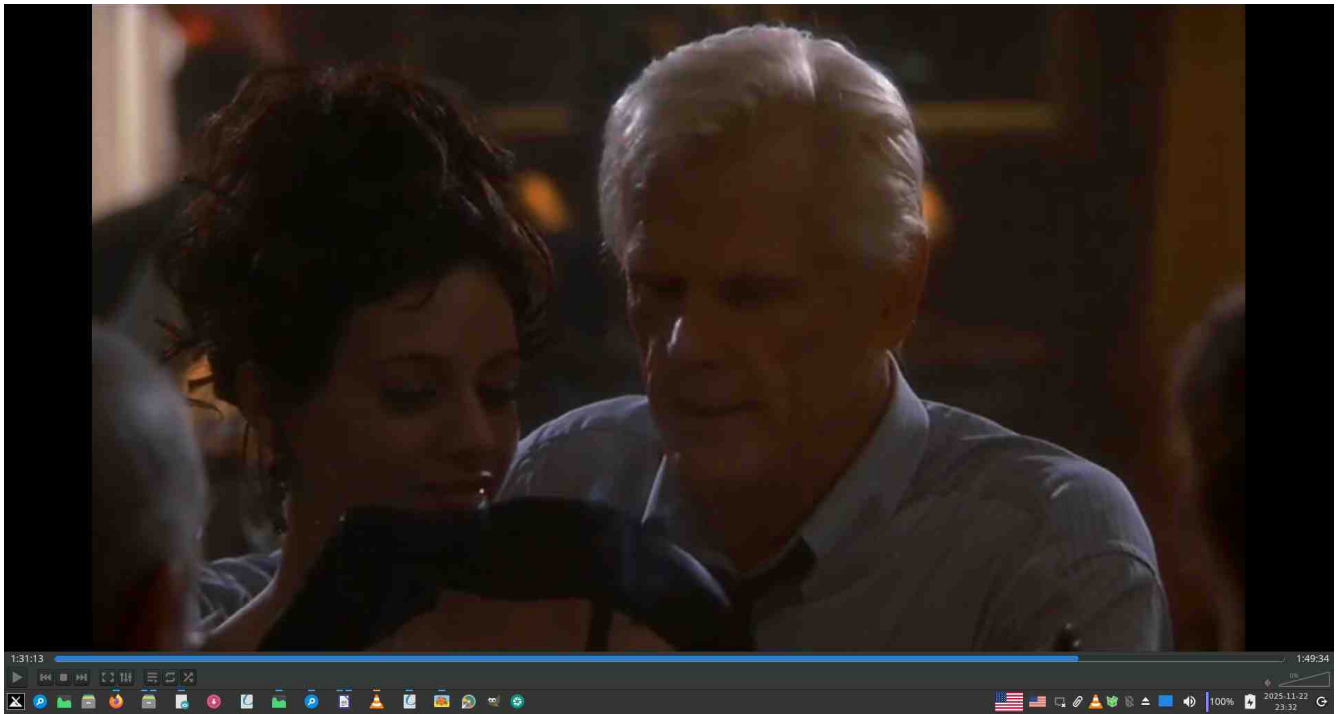
2.12. The film entitled “Trixie” of 2000

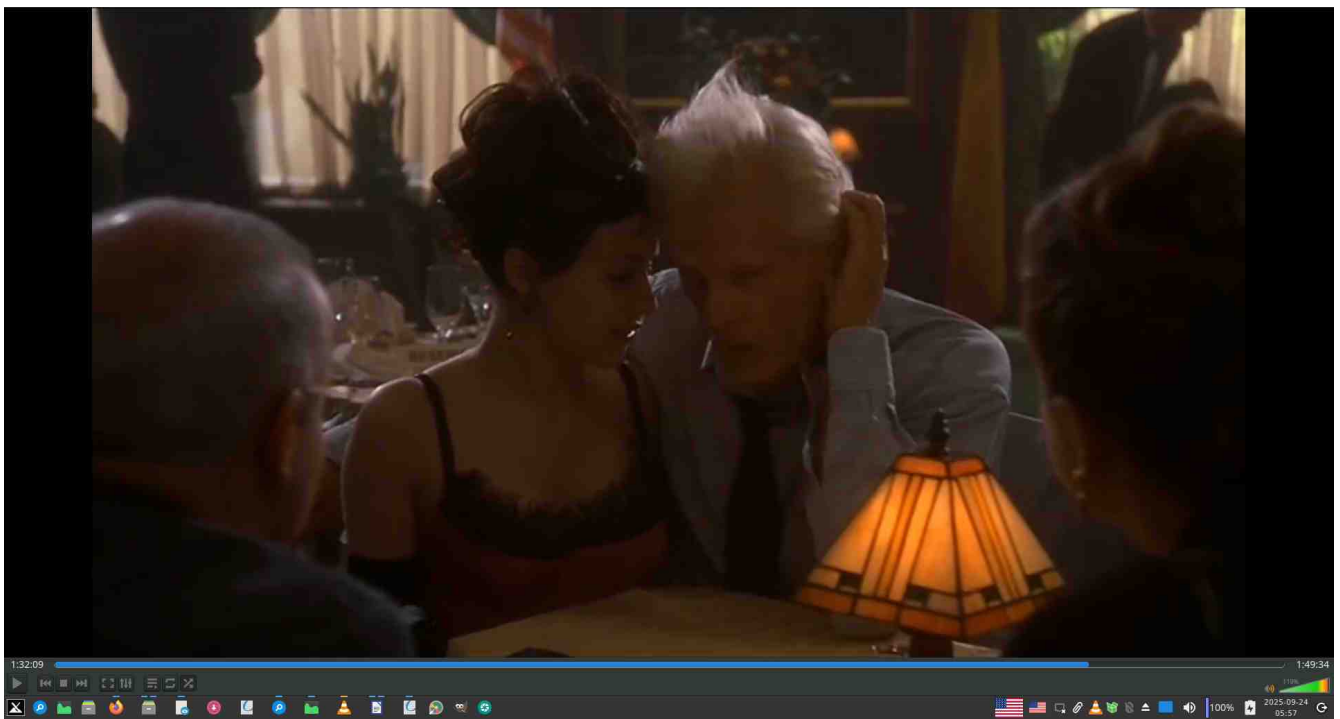
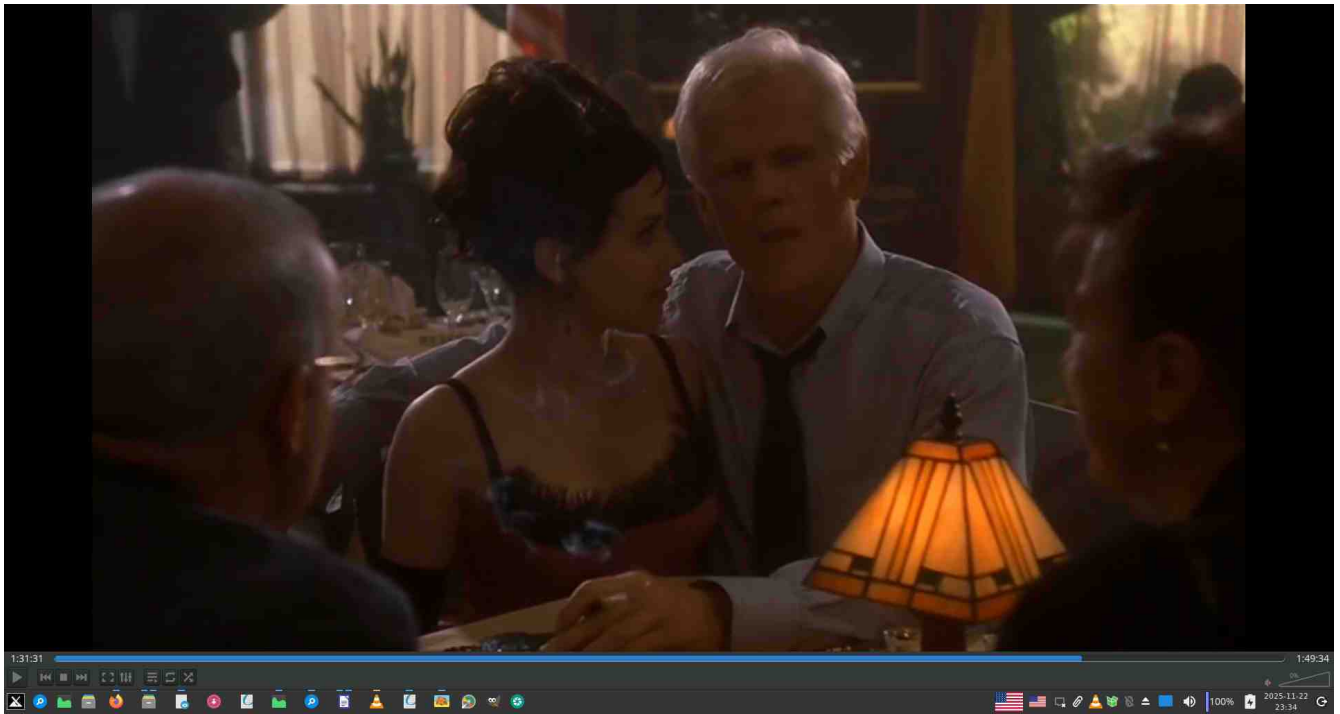
With this film — shot presumably in autumn 1998 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actress Emily Watson awarded around 12 times till the shooting of this film, [150] with the established actor Nick Nolte awarded around 7 times till the shooting of this film, [151] and with the more employed actor Nathan Lane [152] awarded around 11 times till the shooting of this film. [153] They must have been the first to cognize and recognize her un-documented and unawarded [1] acting aptitudes first revealed with this film.

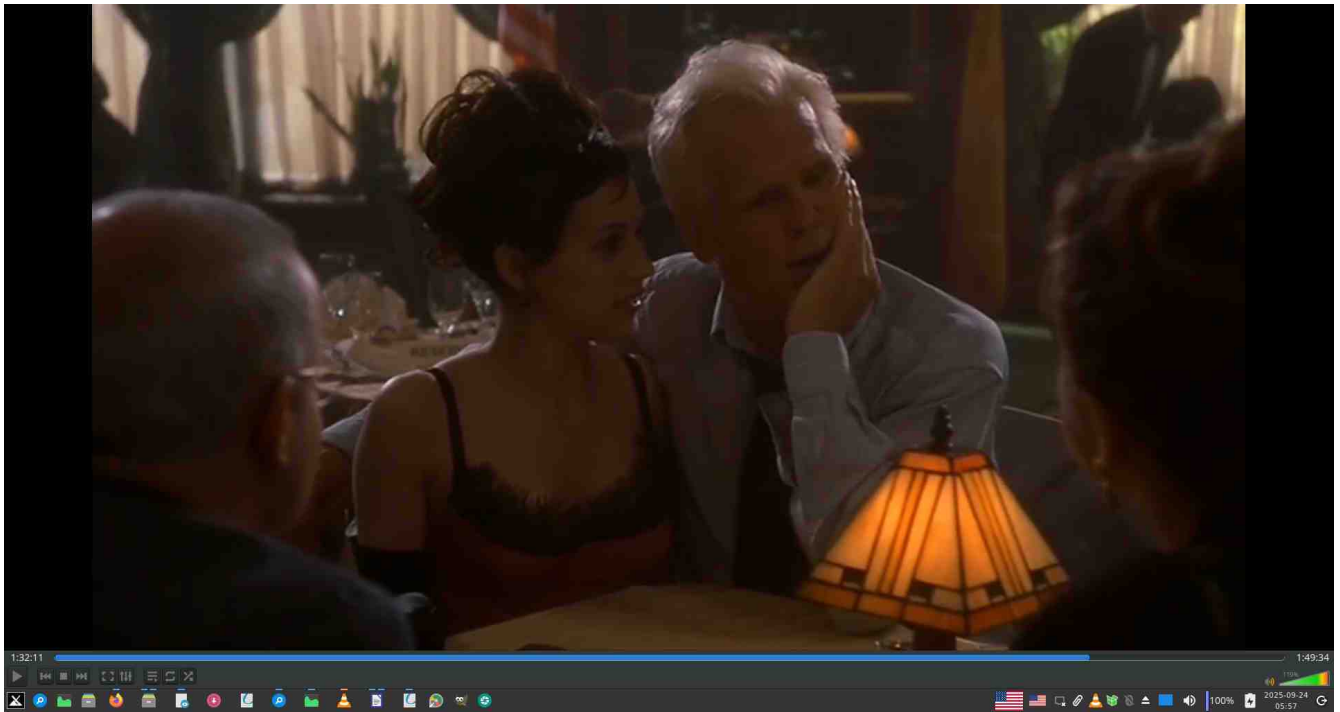
With the film entitled “Trixie” of 2000, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Nick Nolte, who was unmarried at the time of shooting this film. [151] He as “Drummond Avery” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ruby Pearli” as a senator, first by asking for and receiving a special kind of public sexual service of hers: [47] [14, minutes 91, 91, 91, 91, 91, 91, 91, 92, 92, 92, 92, 93, 93, 93, 93 and 94]

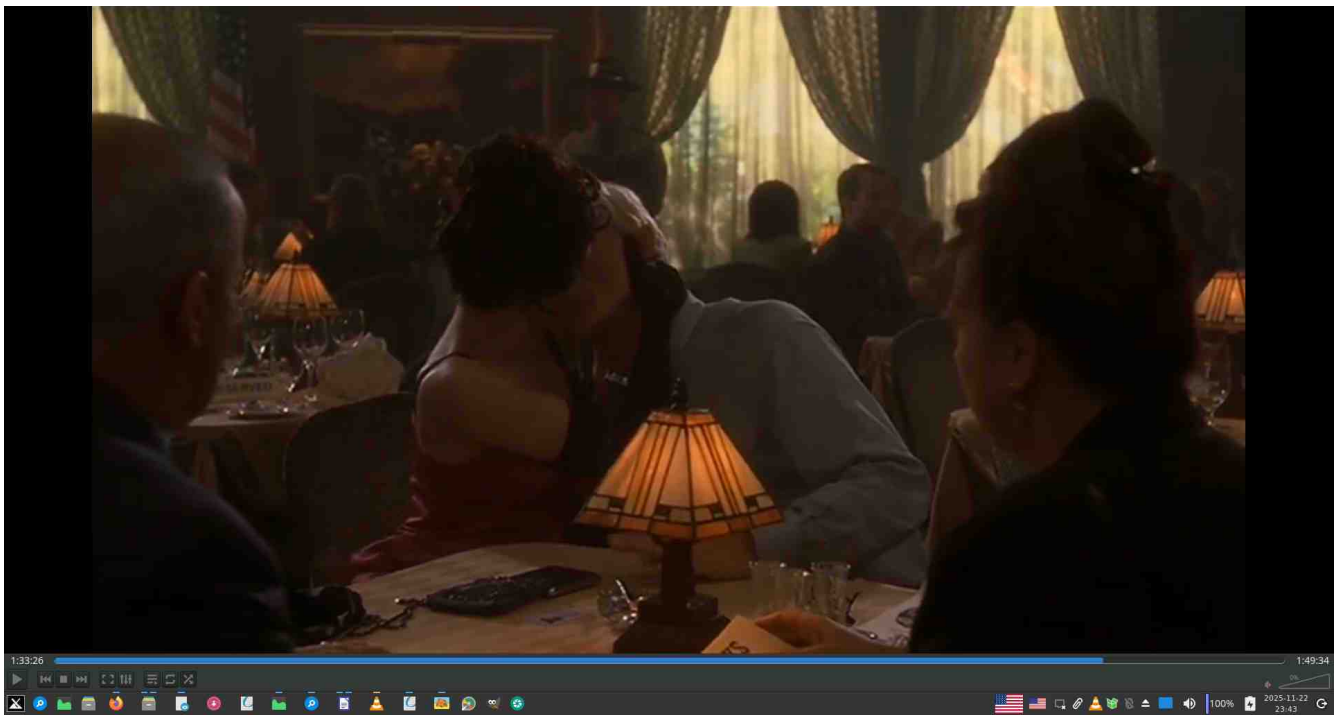
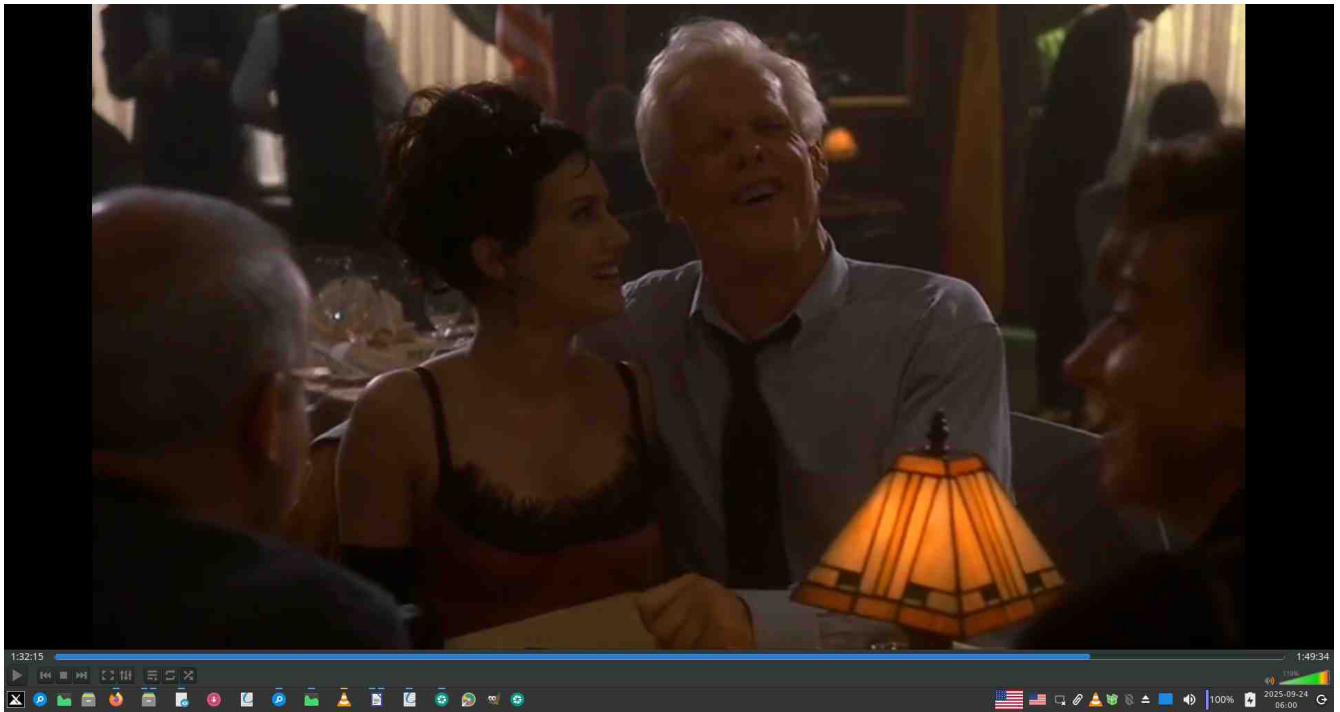




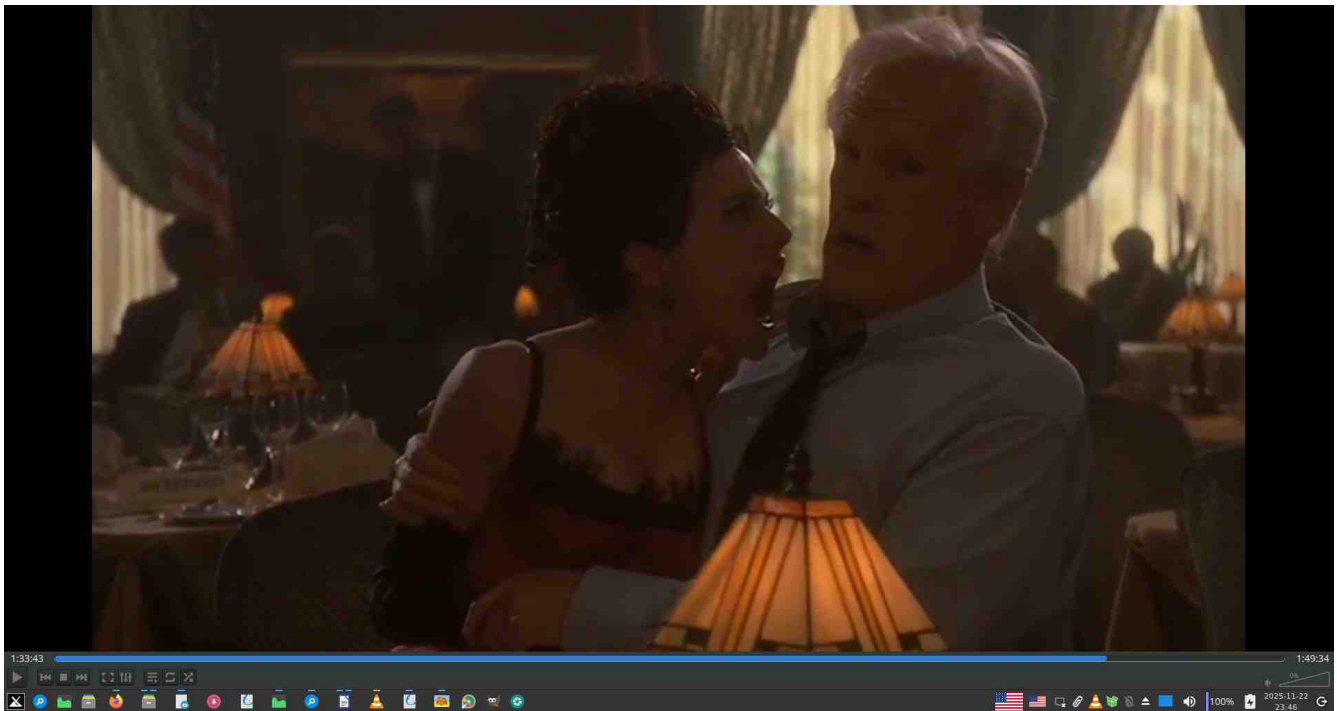




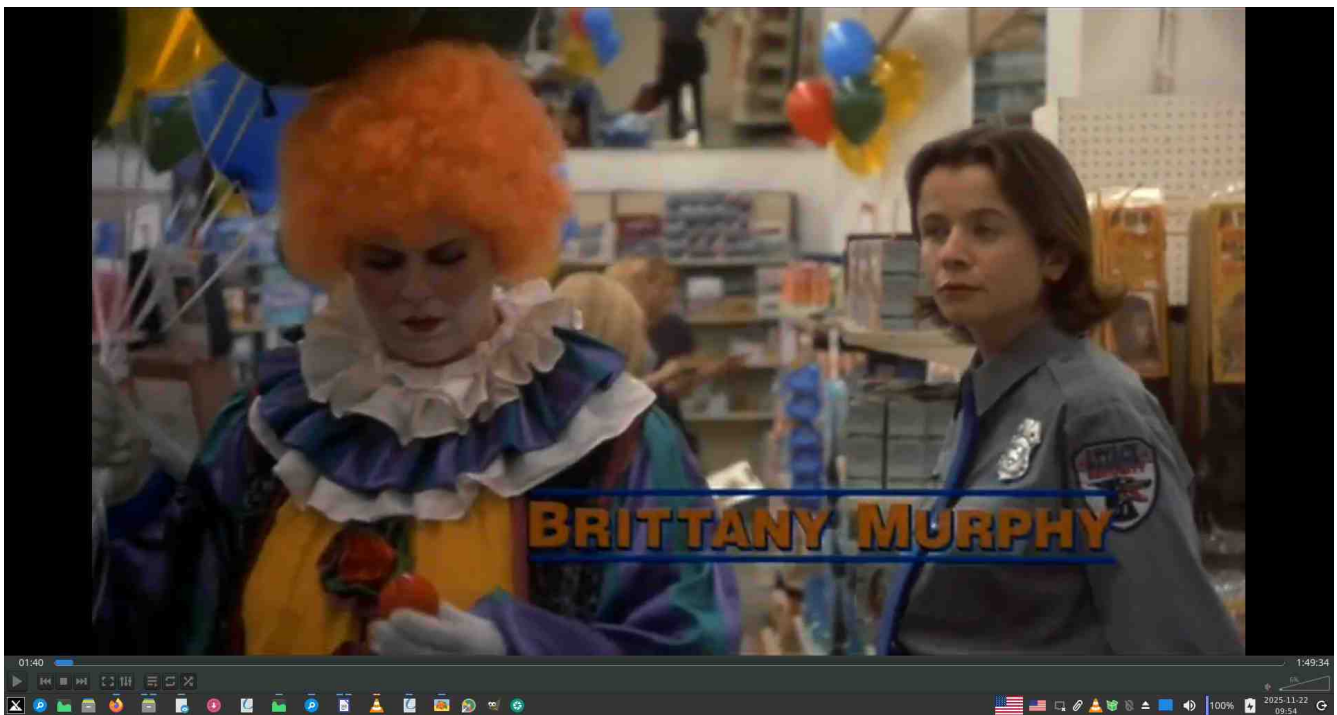




then after his most positive feelings, she was required to act the opposite, like with James Cade in her film entitled “Drop Dead Gorgeous” of 1999, and Angelina Jolie in her film entitled “Girl, Interrupted” of 1999, presumably with the purpose of seeking out her acting aptitudes and real feelings and attitudes: [14, minute 94]



The name “Trixie” and the word “trixie” also mean “traveler young single woman”, [154] [155] what was implemented with the character “Emily Nicholson” of Brittany Murphy in the film entitled “Falling Sky” of 1998, in which she and her mother “were always roaming from city to city”. [7, minute 2] Therefore, the mental-association string: [“Emily Nicholson” → Emily Watson → “Trixie” → trixie,] with reference to the clip of a clown in the shop in which Emily Watson as “Trixie” is working: [14, minute 2]



can be construed as having formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If you remain a trixie, you will have to follow Emily Watson as ‘Trixie’ by occupation, or become a clown,” this latter referring to her professionally “many-colored” quality, namely her additional dancer and singer, and presumably also writer qualities, the conjecture relative to which latter would be formulated and programed with her film entitled “Deadline” of 2009.

Taking into account that the name “Trixie” also means a woman “bringing happiness”, [155] the above common sexual scene of Brittany Murphy as “Ruby Pearli” and Nick Nolte as the senator “Drummond Avery” can be construed as formulating and programing the approximate message of the american Illuminati to Brittany Murphy: “If you remain a trixie, you will have to become a hooker prostituting herself with politicians,” namely she will have to “bring happiness” for “many of the great historical figures on great historical missions”. [156, minutes 36 and 37]

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Nathan Lane, selected to resemble Simon Monjack at least in facial expression, who was homosexual and unmarried at the time of shooting this film. [157] He as “Kirk Stans” [47] was required to trilaterally on-screen-“hook up” [22, minute 82] Brittany Murphy as “Ruby Pearli” as a casino singer, in a single scene, in which she was given the opportunity to assert her dancing aptitudes: [14, minute 81]

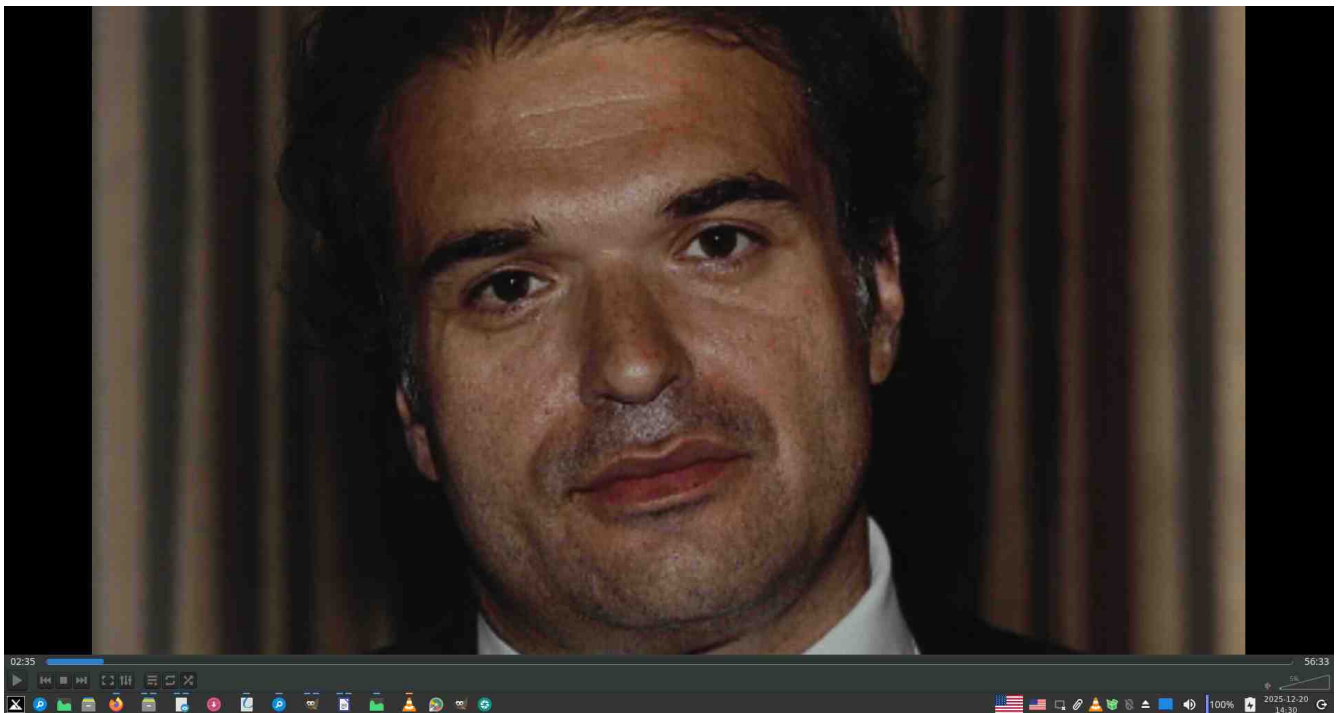


In the above scene, before beginning dancing, Brittany Murphy as “Ruby Pearli” was required to pronounce a french phrase, [14, minute 81] by this means the american Illuminati having expressed, formulated, and programed the approximate message to Brittany Murphy: “If you remain a trixie, and do not want to become a security worker, a private detective, a hooker, or a clown in the USA, then you can get a dancing career particularly on another language area, or if you learn that language, an artistic career generally.”

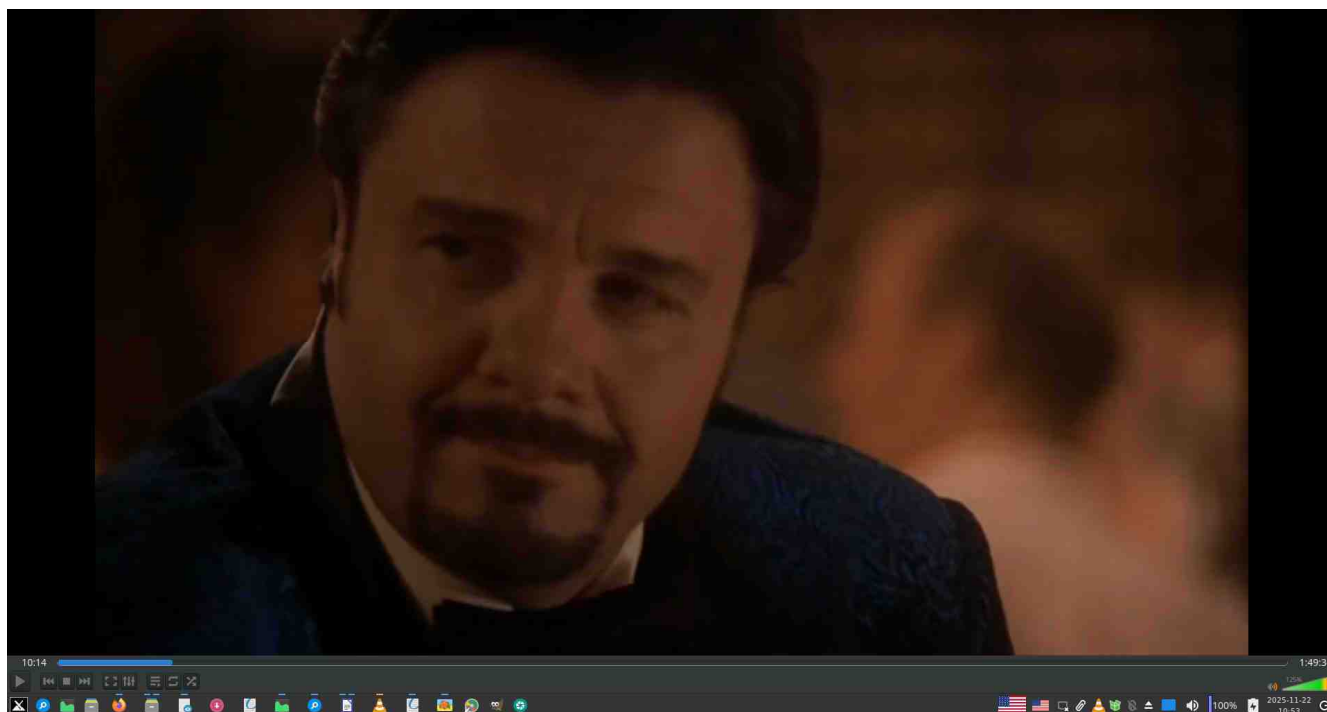
At the beginning of the above scene, Nathan Lane as “Kirk Stans” is presented together with Emily Watson as “Trixie” face to face, in a profile one-eye position, in the middle with an one-eye image of his, by this means the american Illuminati having formulated and programed the approximate personal secret political message to Brittany Murphy: “If you remain a trixie, then your future in the USA will be either ‘Trixie’, or a casino singer, or a career with the gay Nathan Lane, or a person resembling him, like Simon Monjack, and all of them will be under my control”: [14, minute 80]

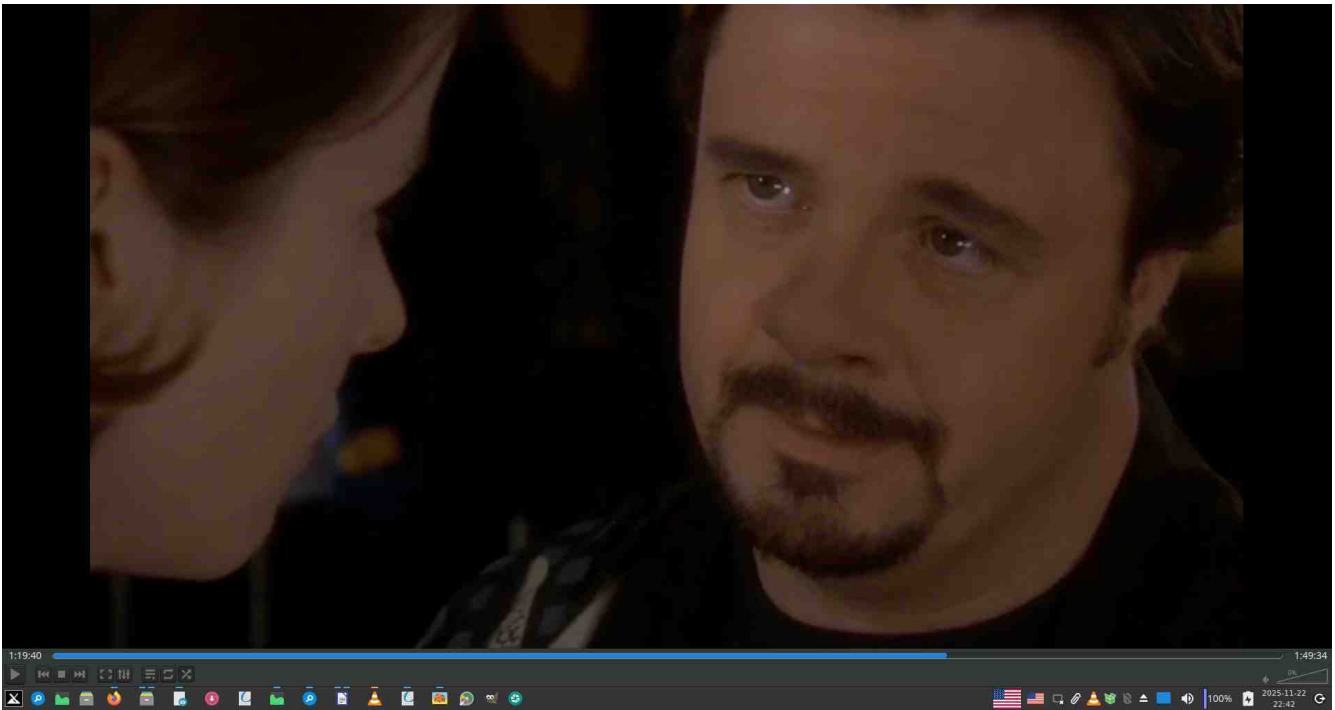


Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Nathan Lane resembling that of Simon Monjack [37, Part 2, minute 3]



was promoted by the film with full-screen presentations: [14, minutes 11, 36 and 80]



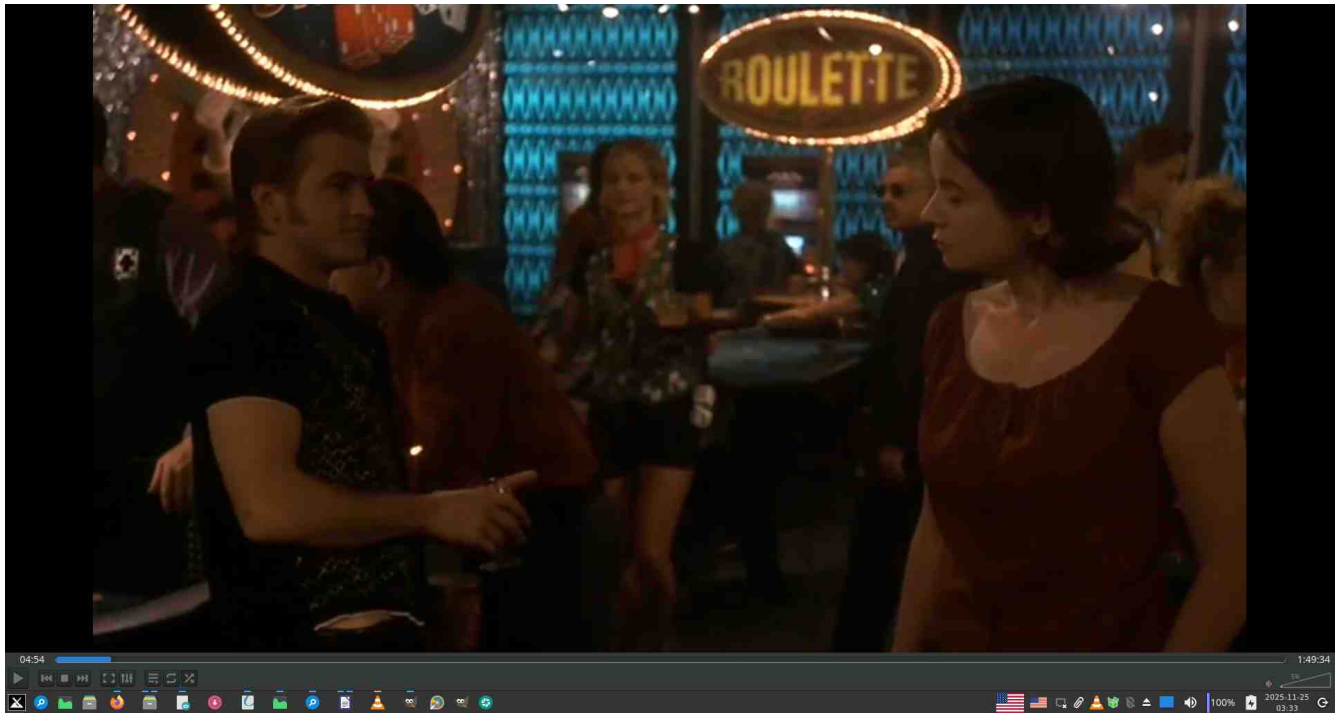


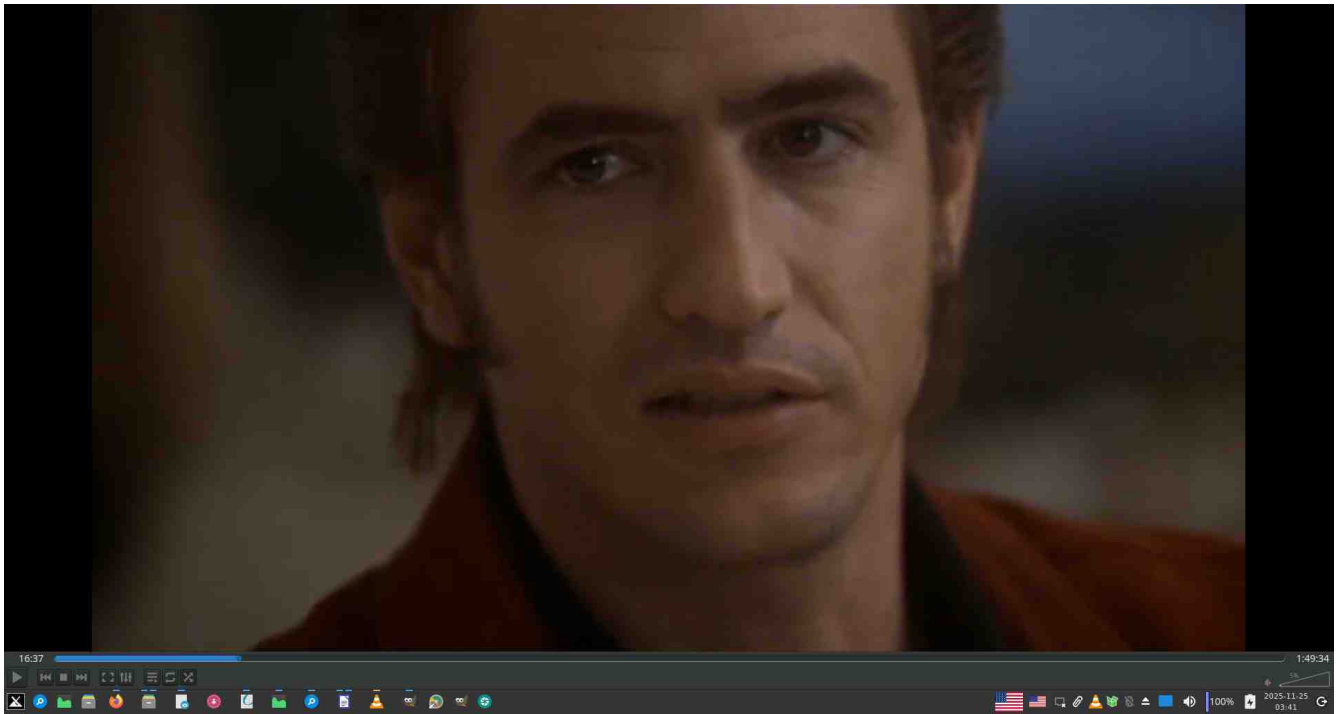
Nathan Lane was originally a theater actor. It can be presumed that he was detected and “abducted” [29, minute 21] from the tens of thousands of theater and television actors for Hollywood film stardom primarily on the basis of his resemblance in facial expression with Simon Monjack, in or shortly before 1987, when he was around 31 years old, [157] with around 21 years older than Brittany Murphy, [1] after that she had already been “adopted” as a child actress, for a means to be utilized in the Brittany Murphy “project” [3, minute 24] of the american Illuminati. In this way, it is characteristic that all his nominations and awards were granted him in or after 1991, when he was around 35 years old, [157] the year in which the film career of Brittany Murphy was launched at her age of around 13 years, [1] with the exceptions of a theater nomination of 1983 and a theater award of 1990, [153] so that he could attract her attention and appear great before her. Consequently, Nathan Lane and Simon Monjack must have been taken under the control of the american Illuminati around at the same time. That control must have meant that all their major acts and events were originated and managed by the american Illuminati, and were subordinated to its Brittany Murphy “project”: [3, minute 24] while she could get to know Nathan Lane through the media, for getting acquainted with Simon Monjack it was needed a direct personal contact. Accordingly, when that contact was first carried out around 1994, he must have already been well “prepared” [21, minute 25] for that meeting, just as Nathan Lane with his 4 theater awards adjudged in three years [153] and with his eight feature films granted in around 7 years of his film career condemned to success, and Brittany Murphy must have been the first to become aware of those issues, and she must have taken them into consideration in her potential and real relations with both Nathan Lane and Simon Monjack.

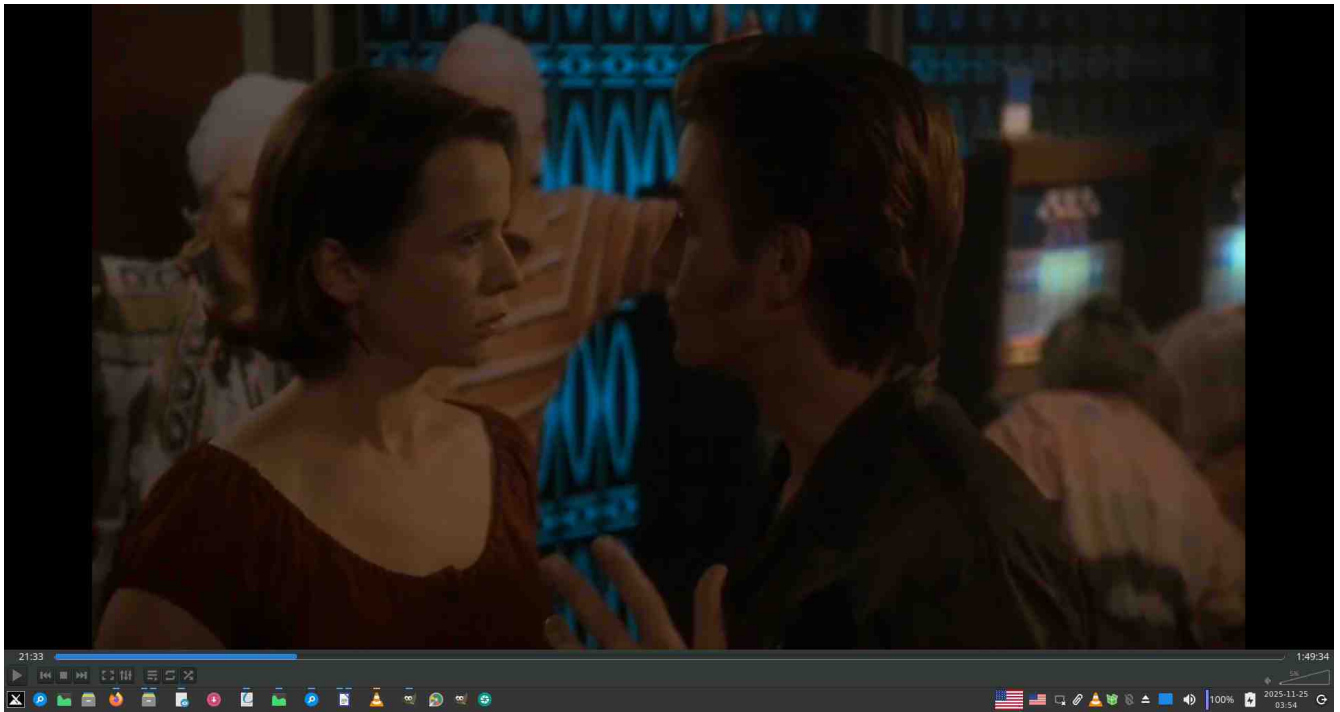
That Nathan Lane resembles Simon Monjack in facial expression, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is still unmarried and available to you for relationship and marriage.” And indeed: Simon Monjack was still unmarried in 1999. [64]

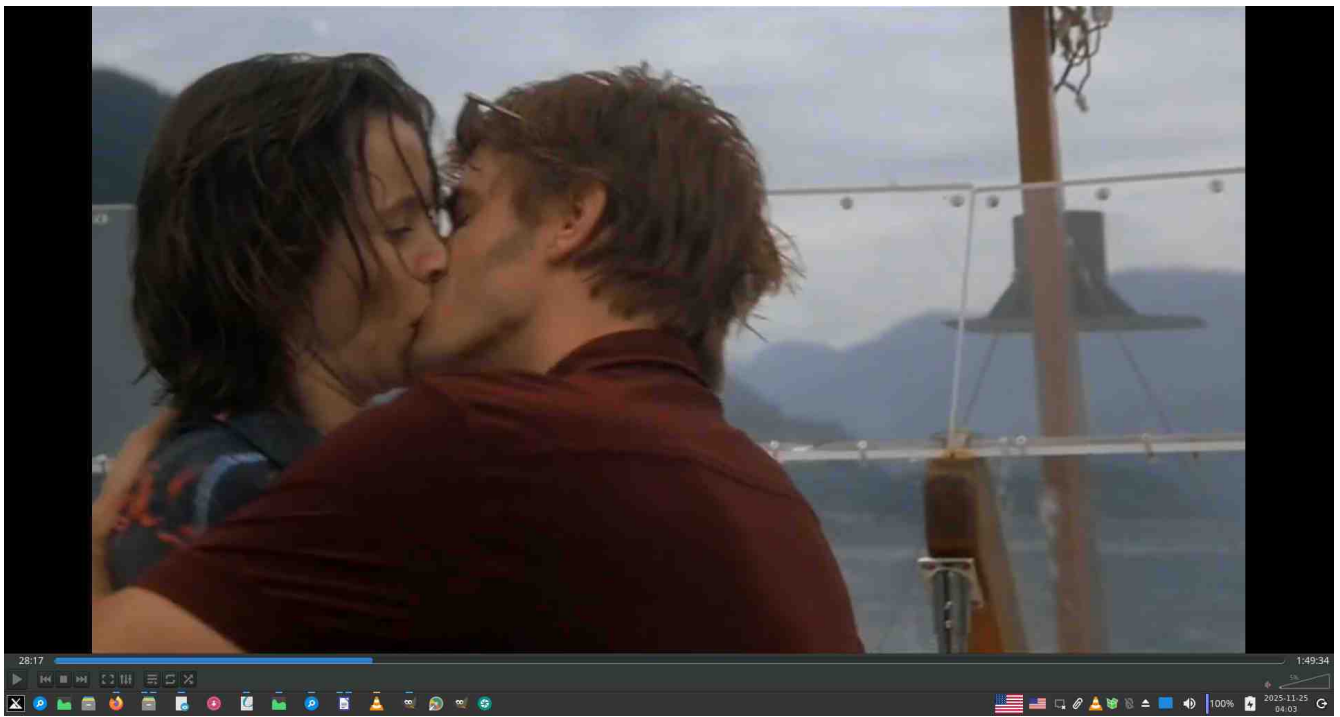
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany

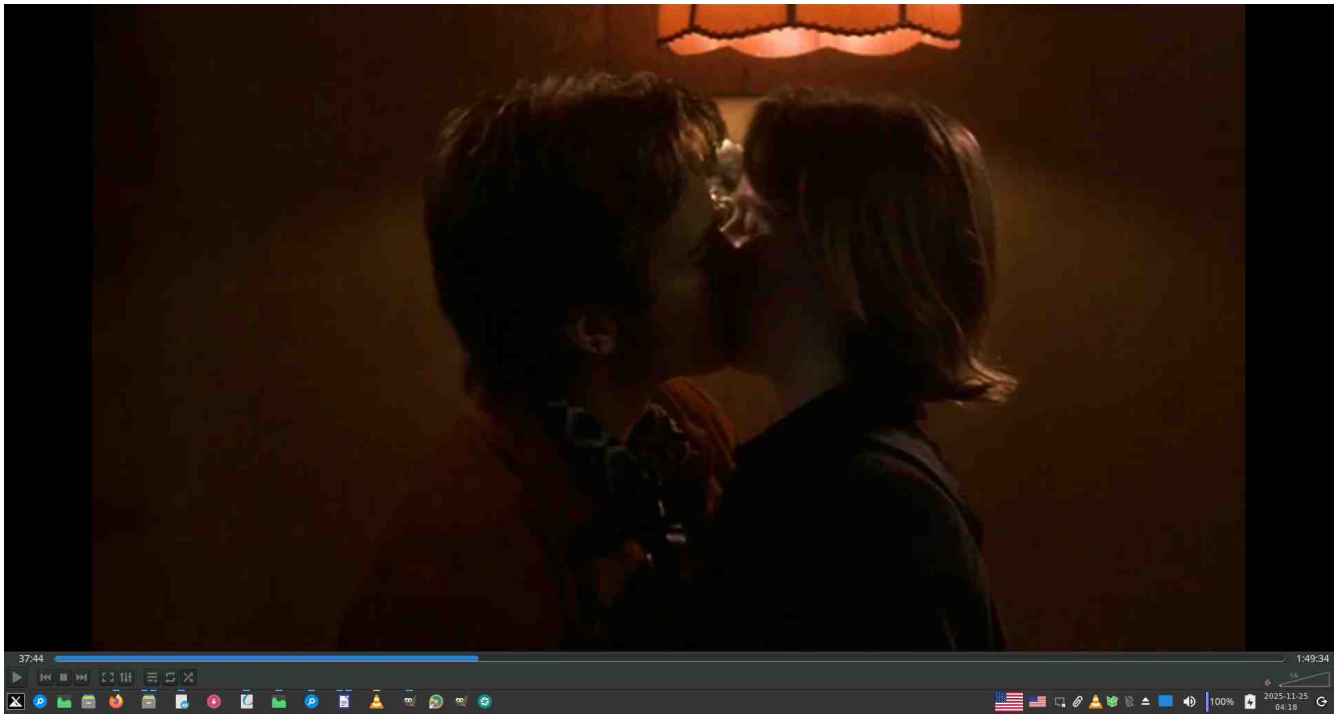
Murphy for the role of husband in her real life, can be presumed to have been the actor and musician Dermot Mulroney, who was married at the time of shooting this film. [158] He as “Dex Lang” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy in this film though, but was intensely connected with Emily Watson as “Trixie”, who as both herself and her character can be presumed to have been paragons to Brittany Murphy: [14, minutes 5, 15, 17, 20, 22, 25, 27, 29, 38 and 68]







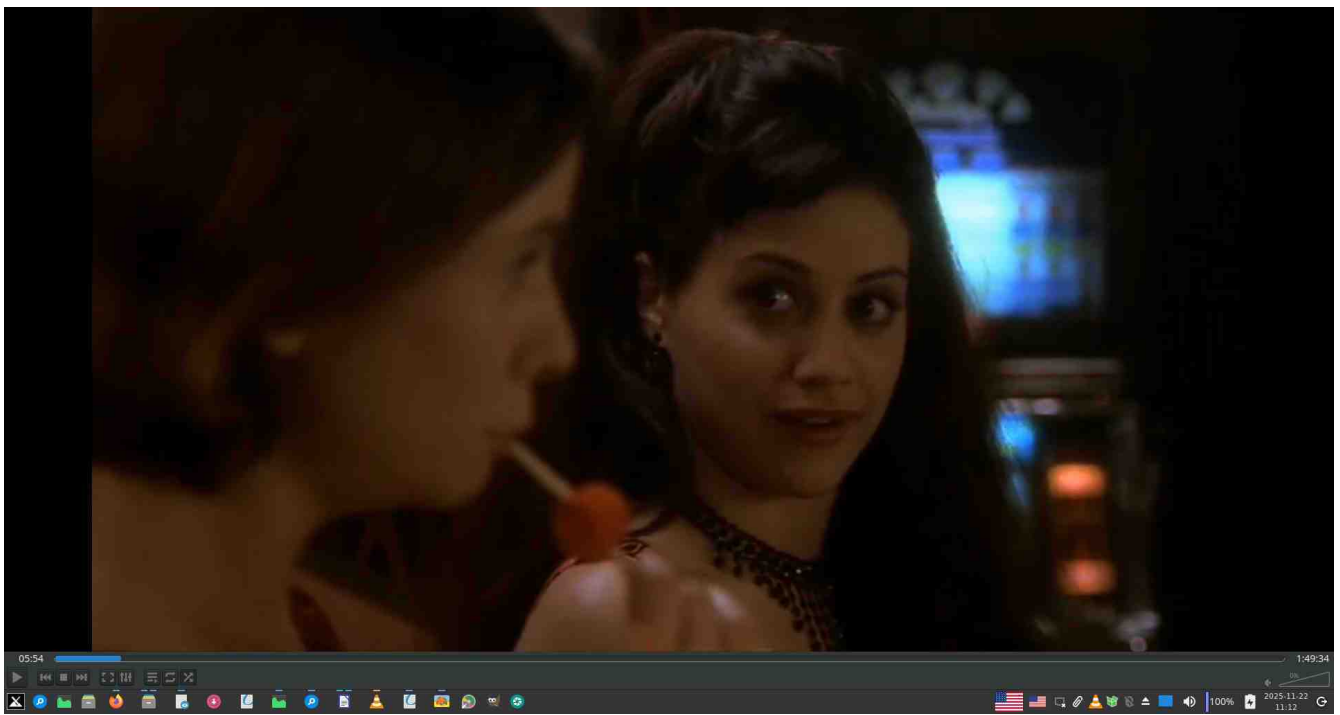
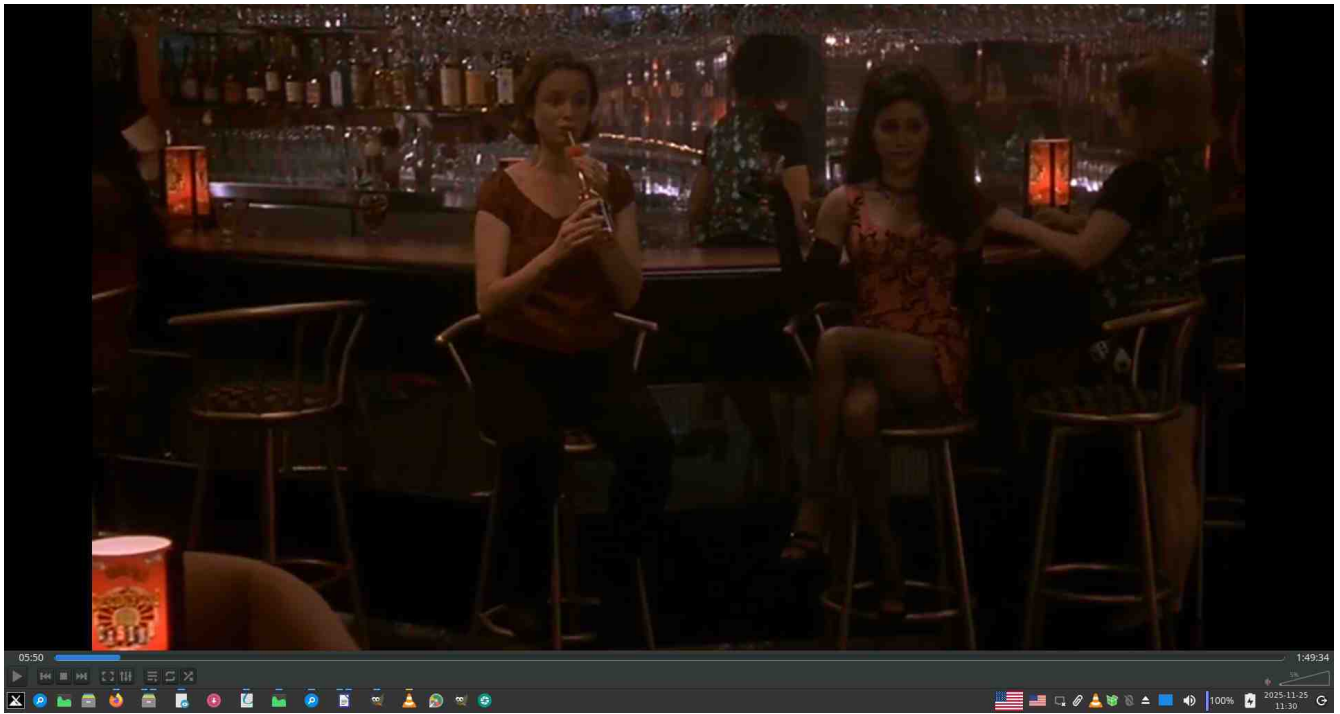




Dermot Mulroney was around 14 years older than Brittany Murphy though, it appears that his successful artistic career began just after the presumed time of the “adoption” [3, minute 23] of Brittany Murphy for Hollywood stardom at the latest in 1987, just like it happened in the case of Nathan Lane. In this respect, it may be significant that the film careers of both Nathan Lane and Dermot Mulroney started around the time when in 1987 Brittany Murphy attained her first success in acting. [152] [158] [1]

With the film entitled “Trixie” of 2000, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Emily Watson, who was married at the time of shooting this film. [150] She as “Trixie Zurbo” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ruby Pearli”, with conversing: [14, minutes 6, 6, 6 and 103]

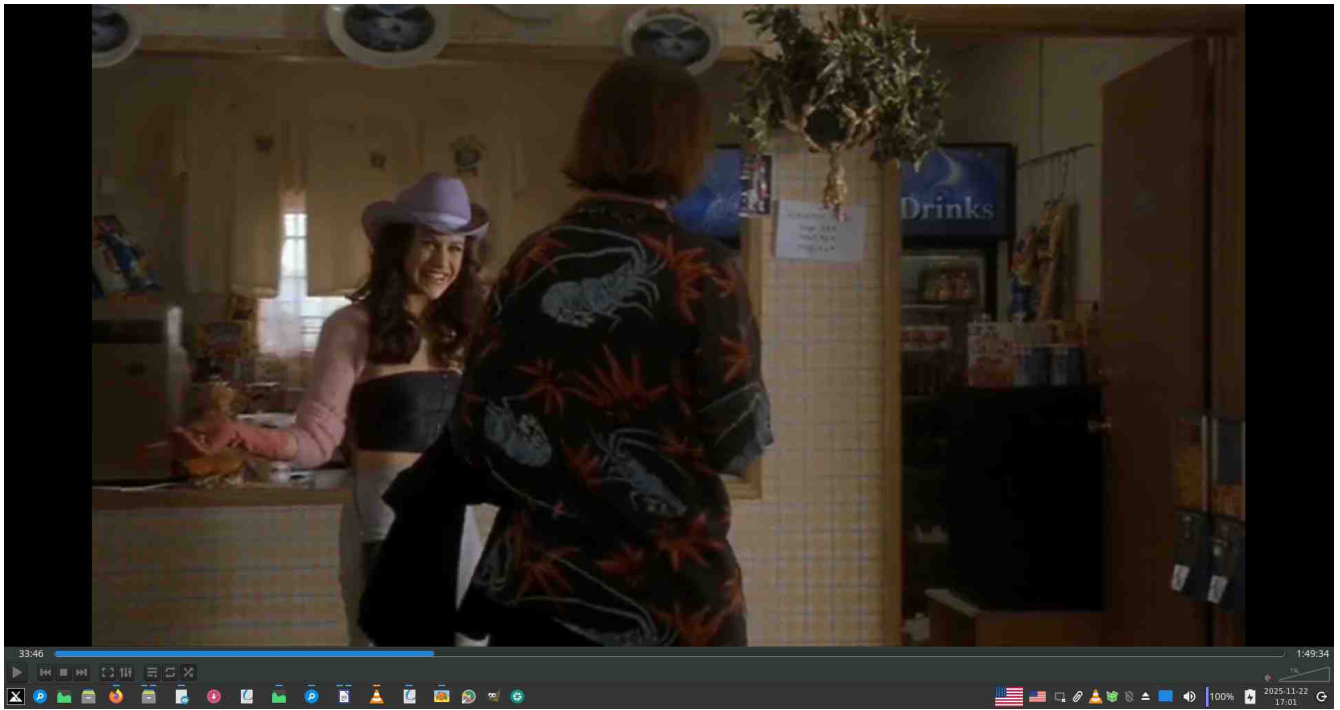


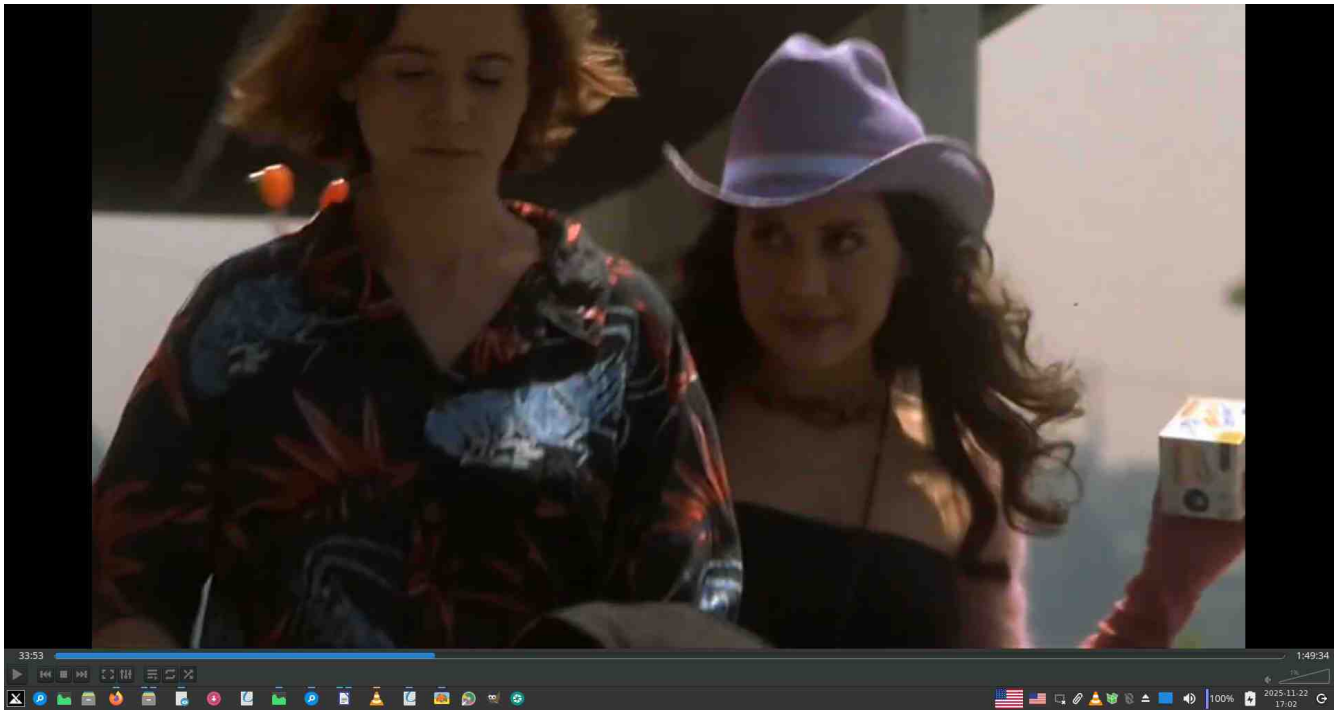


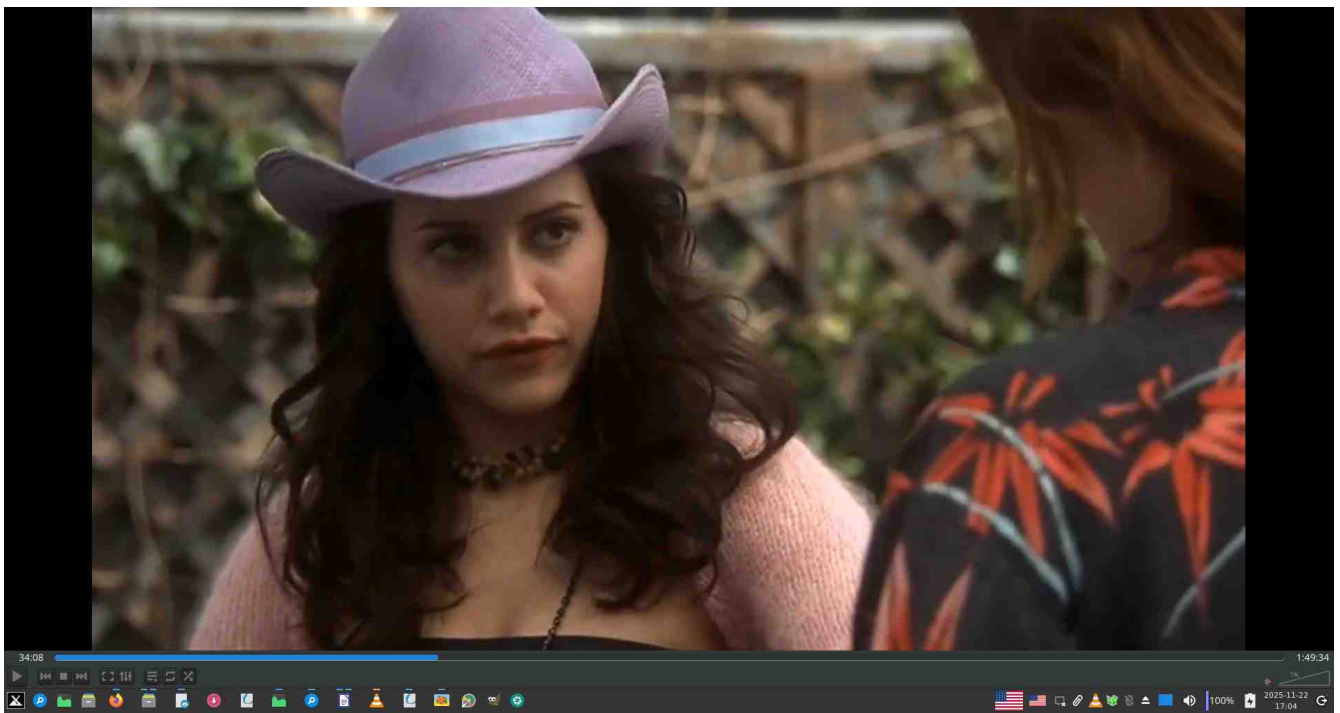


The relatively intense “hook-up” [22, minute 82] of Brittany Murphy with Emily Watson as “Trixie Zurbo” presumably means that at that time the american Illuminati considered Brittany Murphy lesbian, rather than heterosexual.

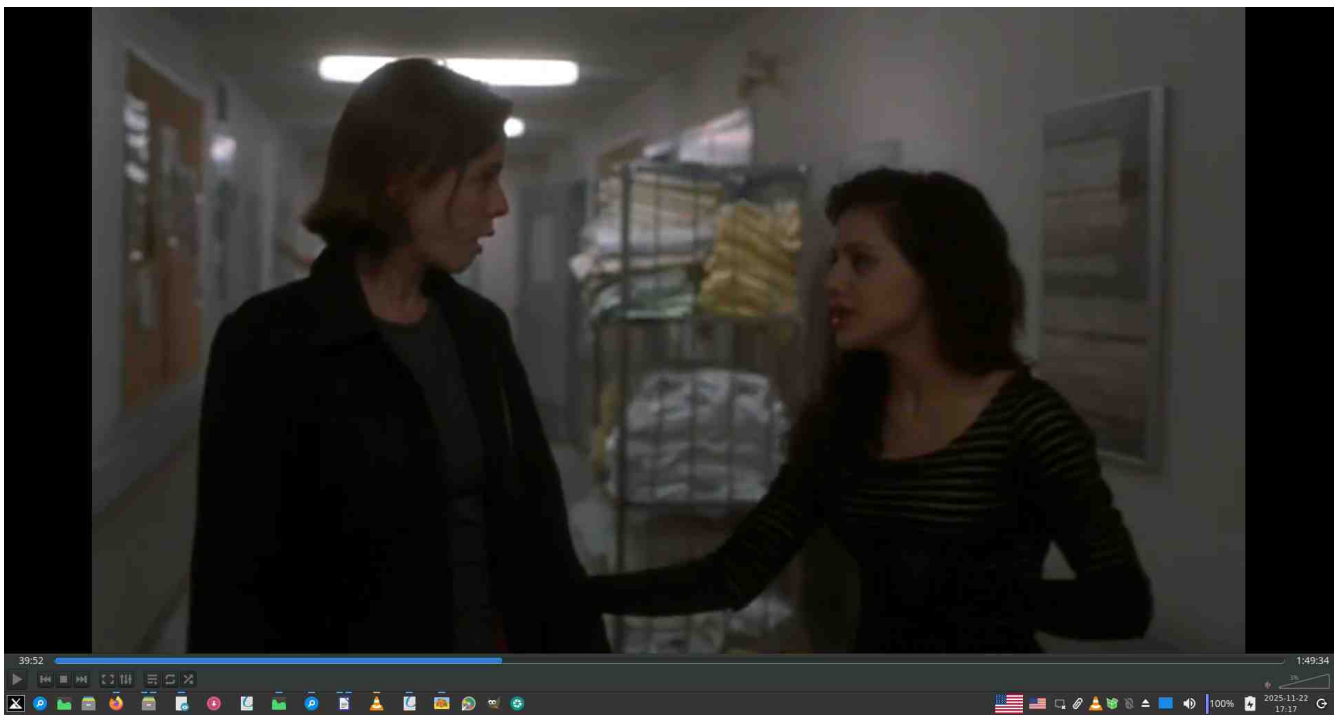
It can be presumed that the characters “Trixie Zurbo” of Emily Watson and “Ruby Pearli” of Brittany Murphy were so concocted to deniably express, formulate, and program the artistic superiority of Emily Watson, who less employed though but had been laded with not less than 27 awards up to shooting this film, and at the same time the superiority of the english ethnic group, which Emily Watson belonged to and represented. [150] In this way, Brittany Murphy as “Ruby Pearli” was required to follow Emily Watson as “Trixie”, while the latter was acting facial expressions, gestures and actions expressing, formulating, and programing the artistic and ethnical superiority concocted by the american Illuminati in two scenes: [14, minutes 34, 34, 34, 34, 35, 35, 40, 40, 40, 40, 40, 40, 40, 40, 41, 41 and 41]

















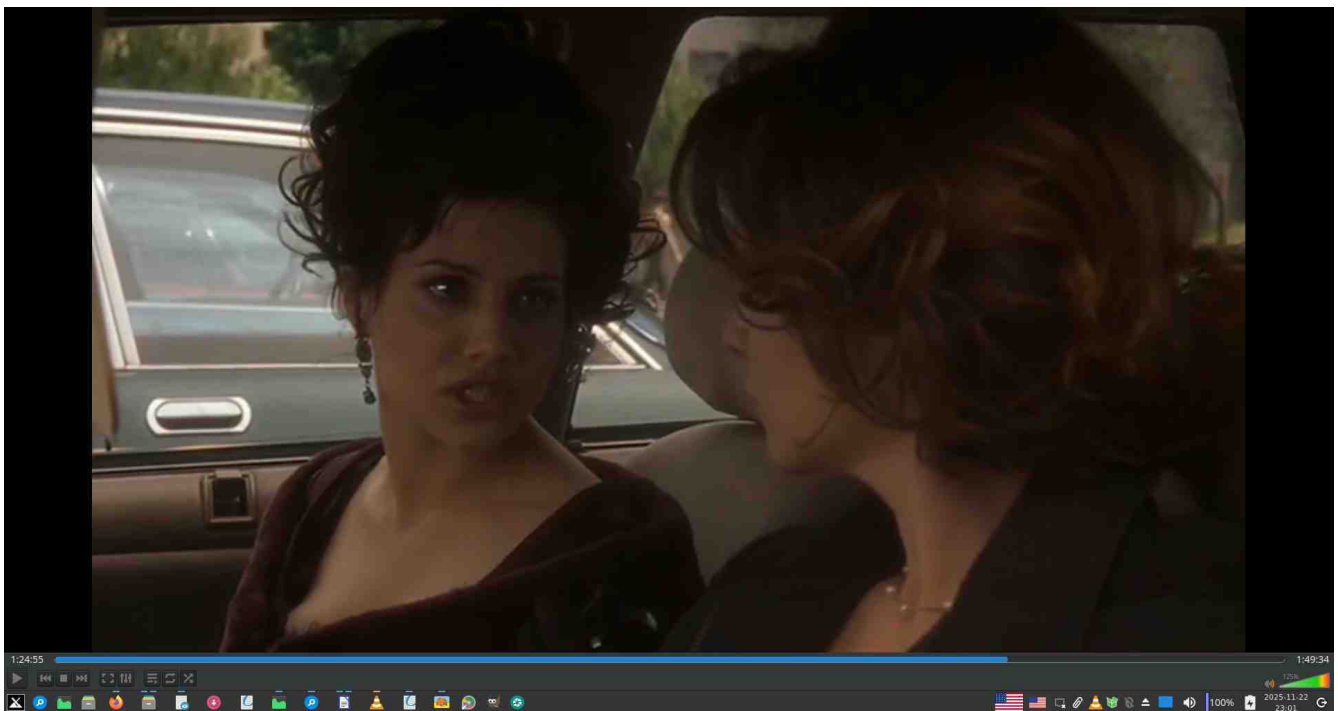
Then, Emily Watson as “Trixie” was required to visit Brittany Murphy as “Ruby Pearli”, but the rules concocted by the american Illuminati prevailed moral rules in her home as well, and she had to follow her there as well: [14, minutes 65, 65, 65 and 65]



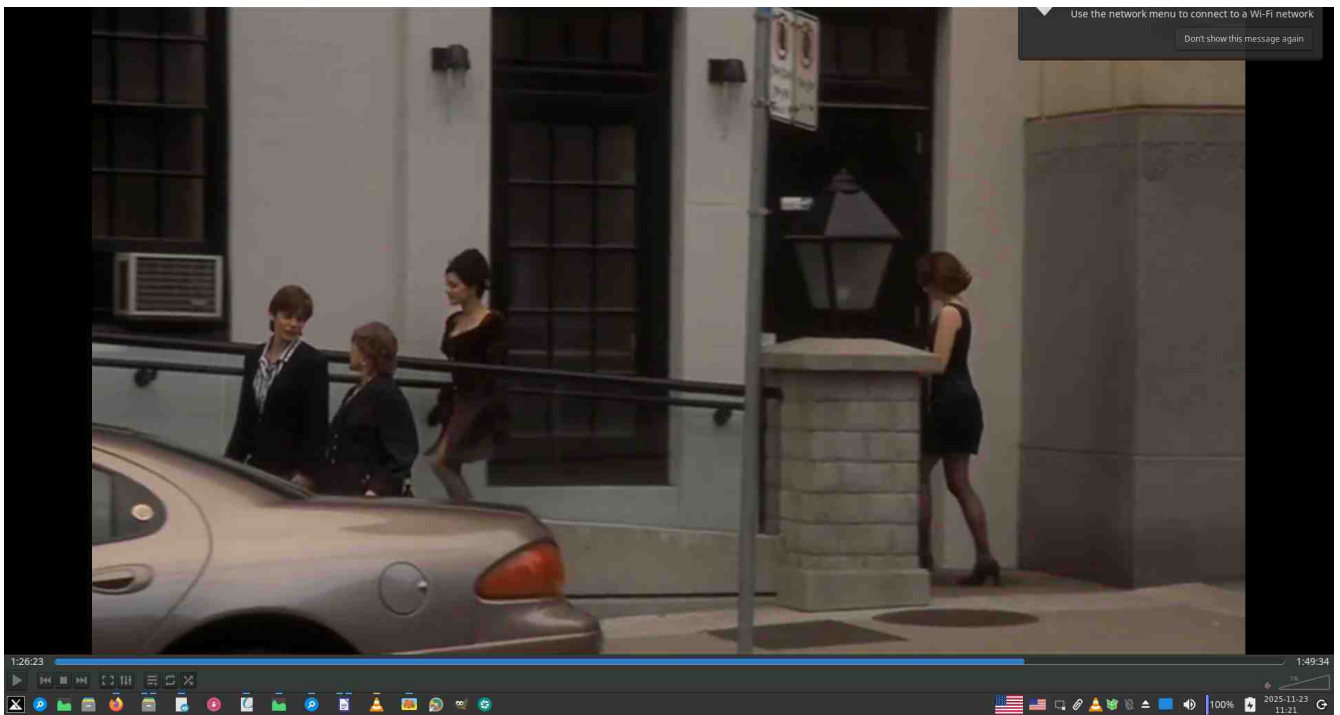
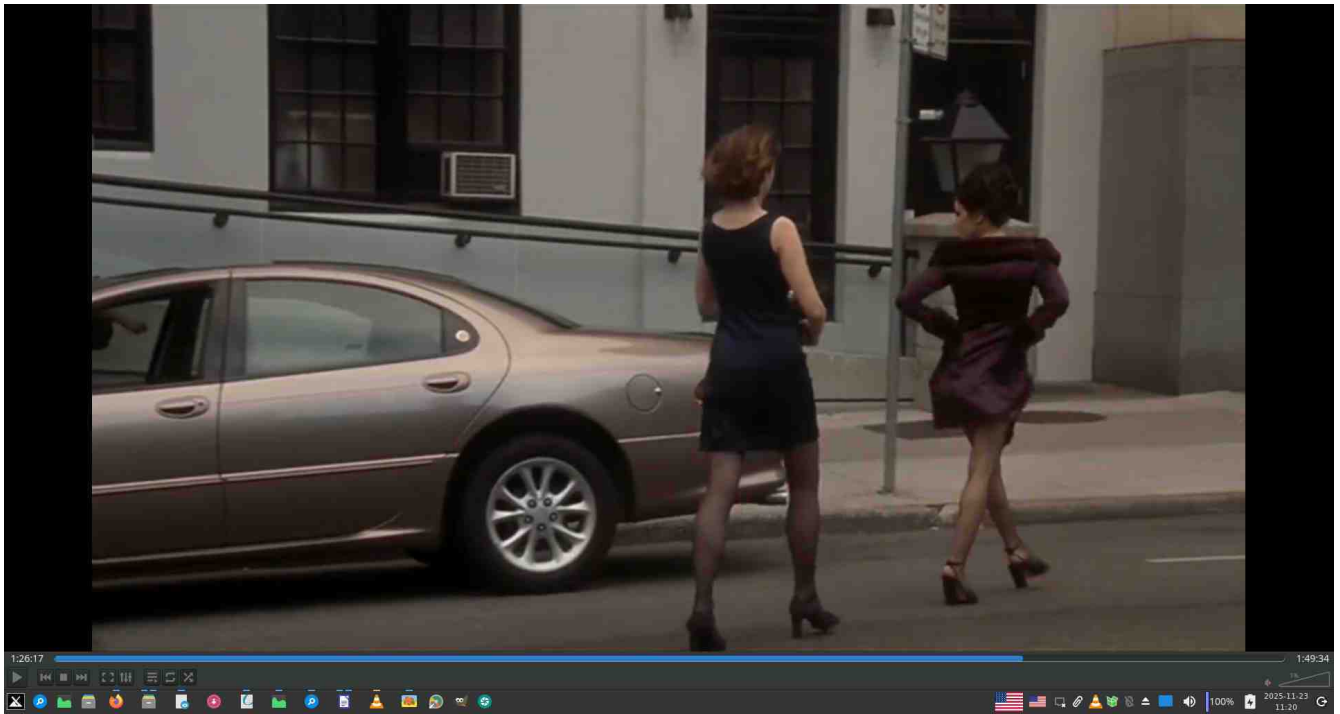


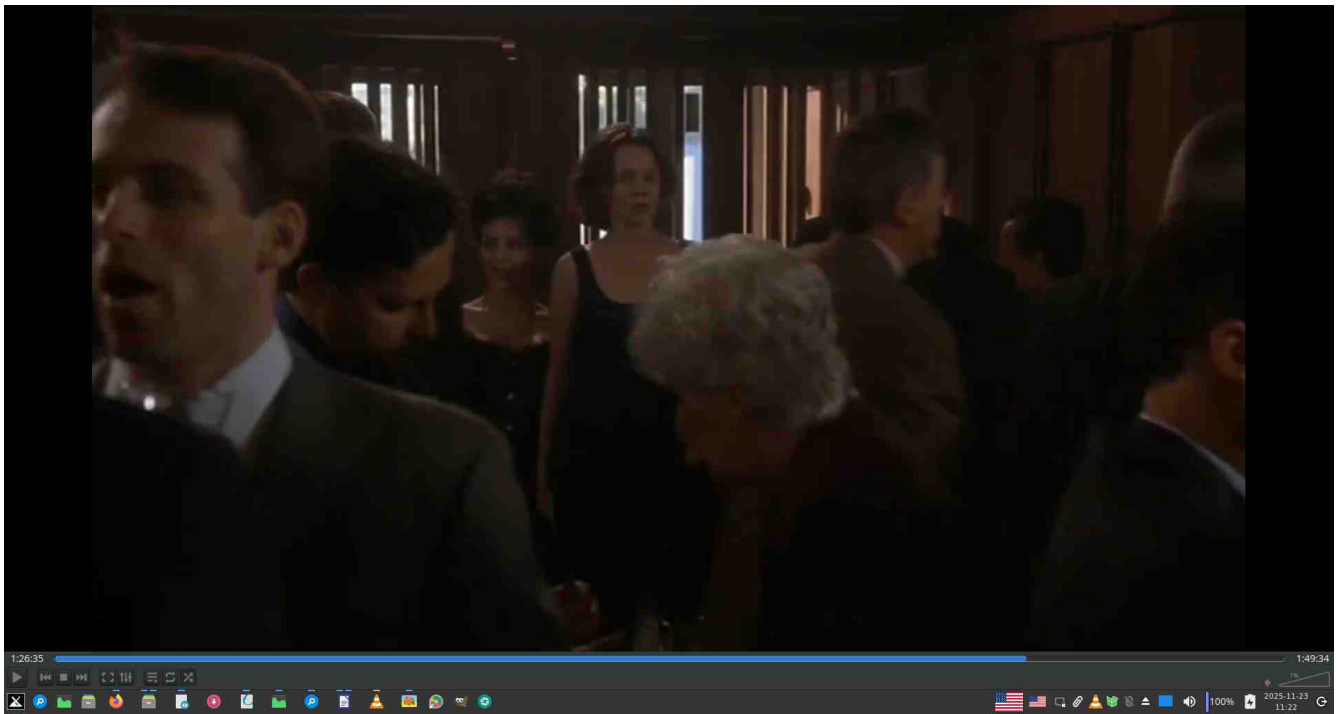
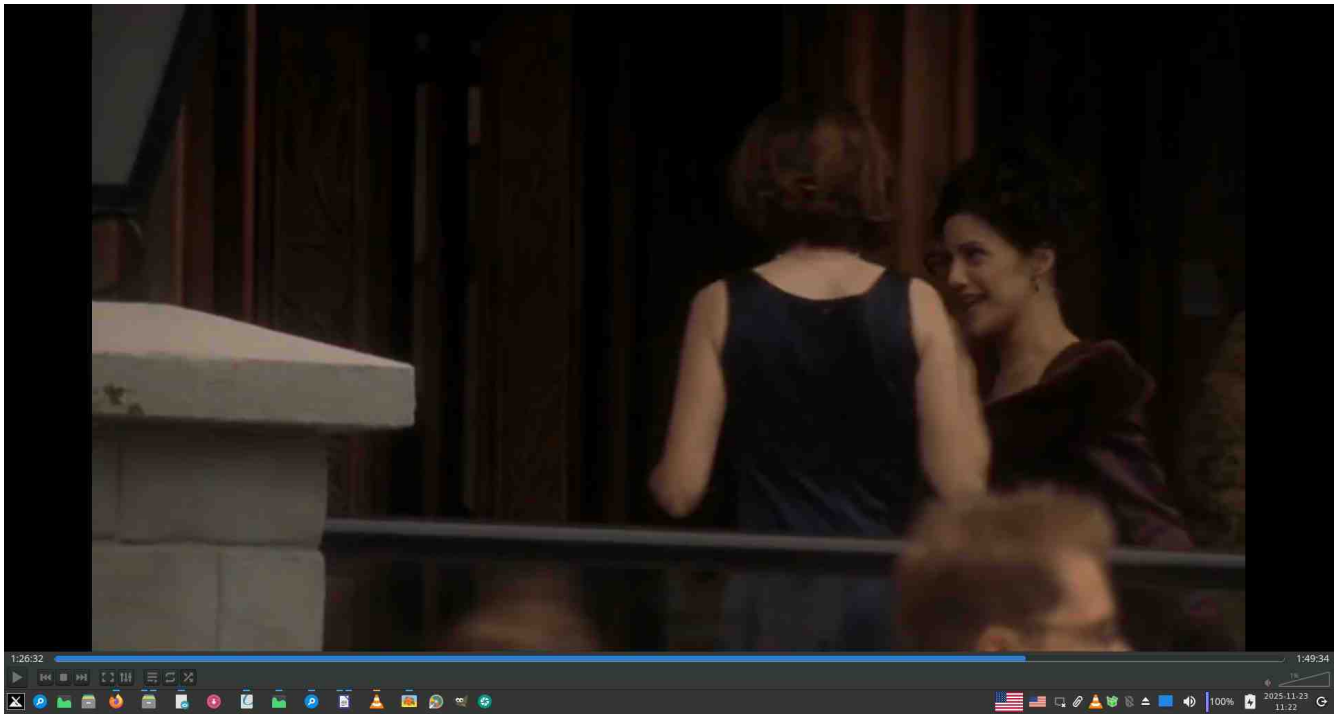


In their next common scene, it appears that in the street Brittany Murphy as herself ostentatiously took the initiative to get ahead of Emily Watson as “Trixie”, while the director was too concealing the american Illuminati to remake the scene saying to Brittany Murphy approximately: “You are required to cross the street behind Emily Watson,” but inside the building she could no more avoid following her again: [14, minutes 85, 87, 87, 87, 87, 87, 87 and 87]



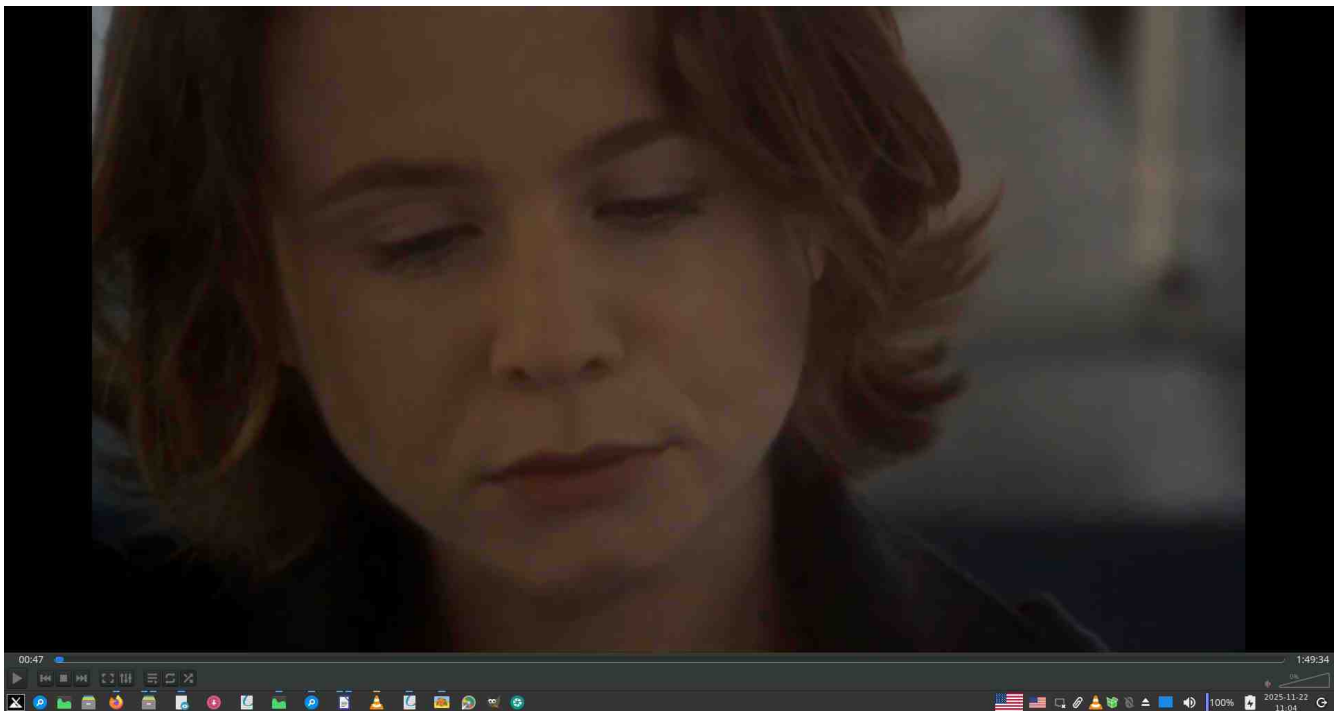


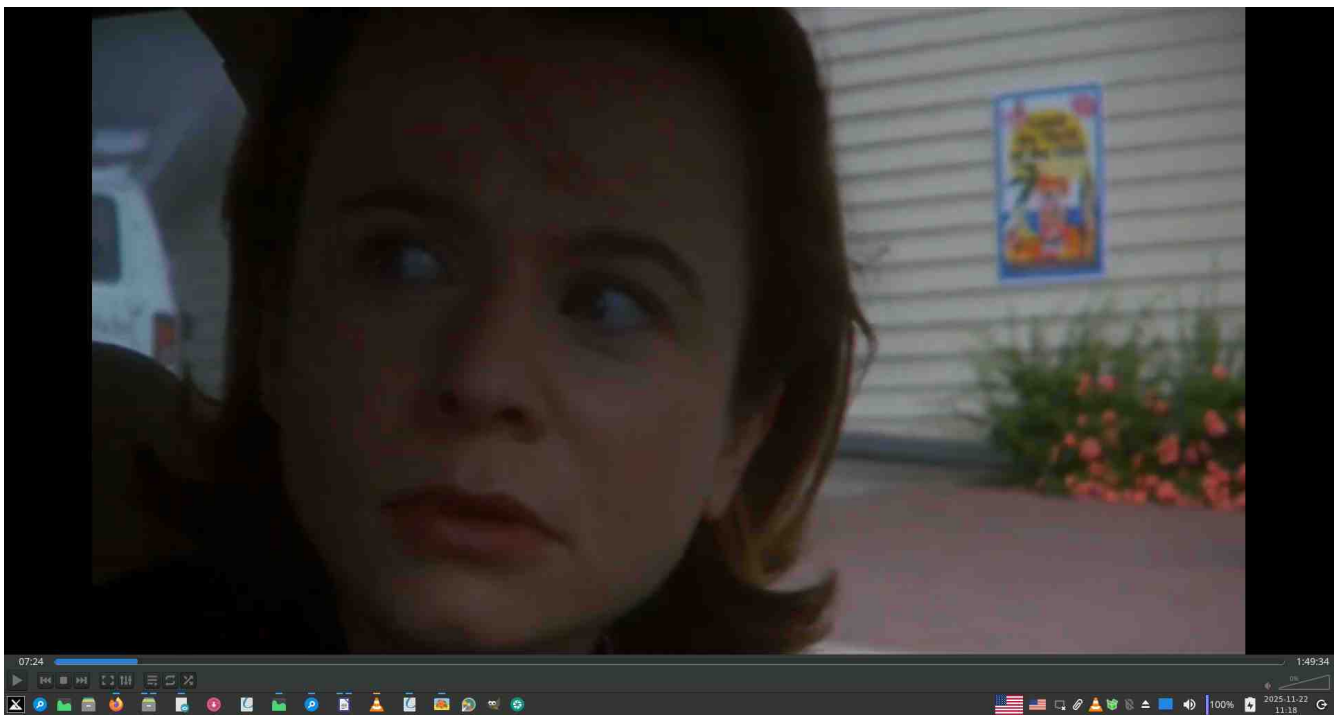
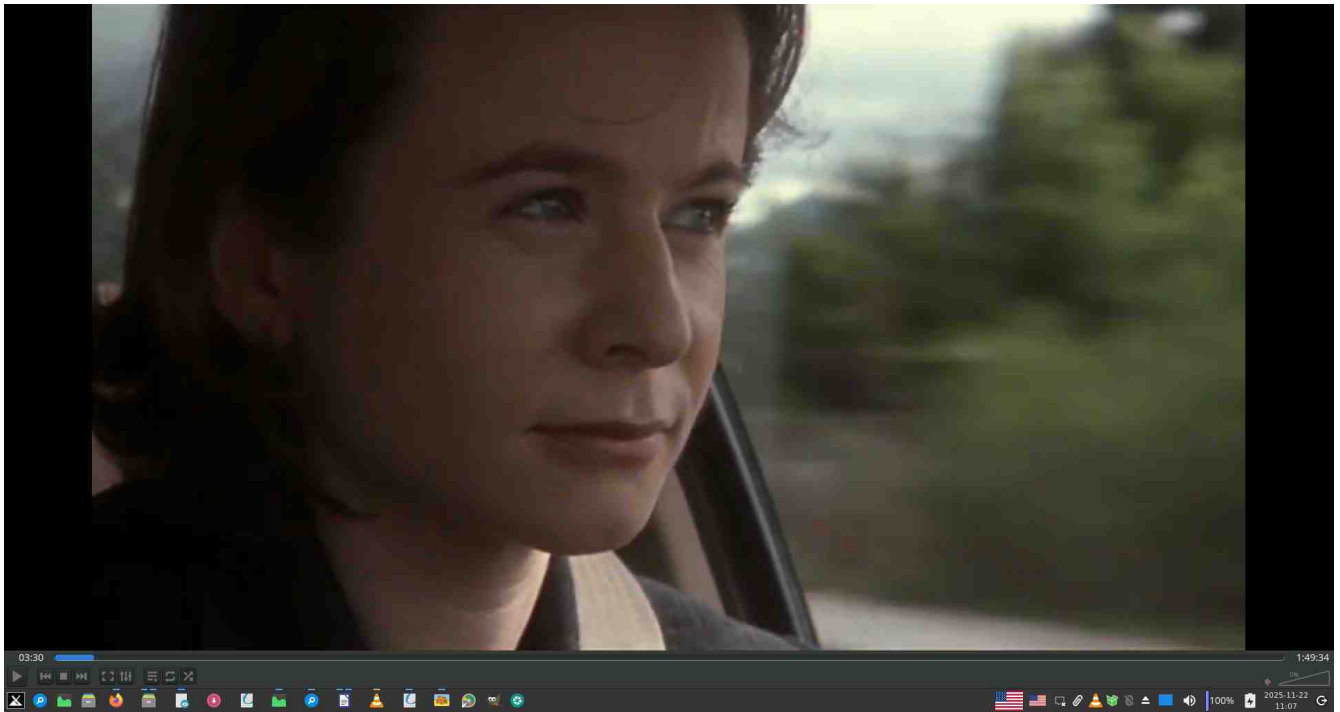


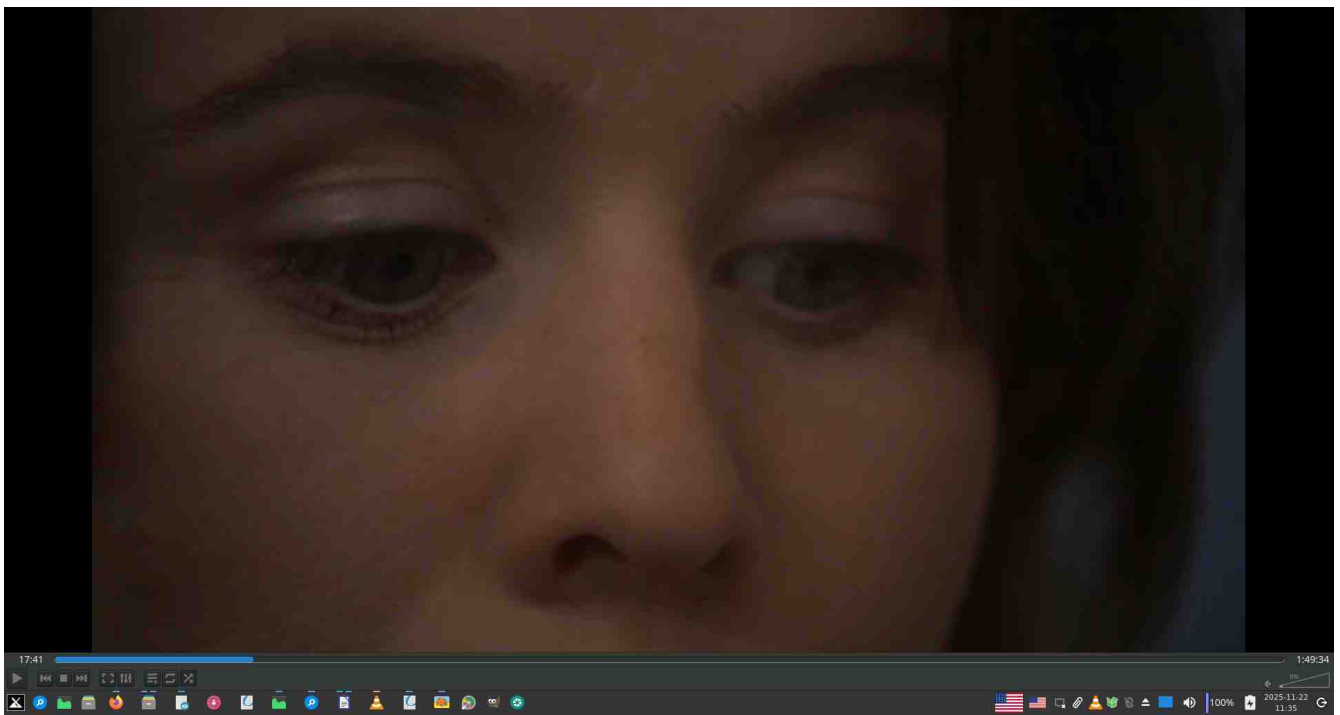
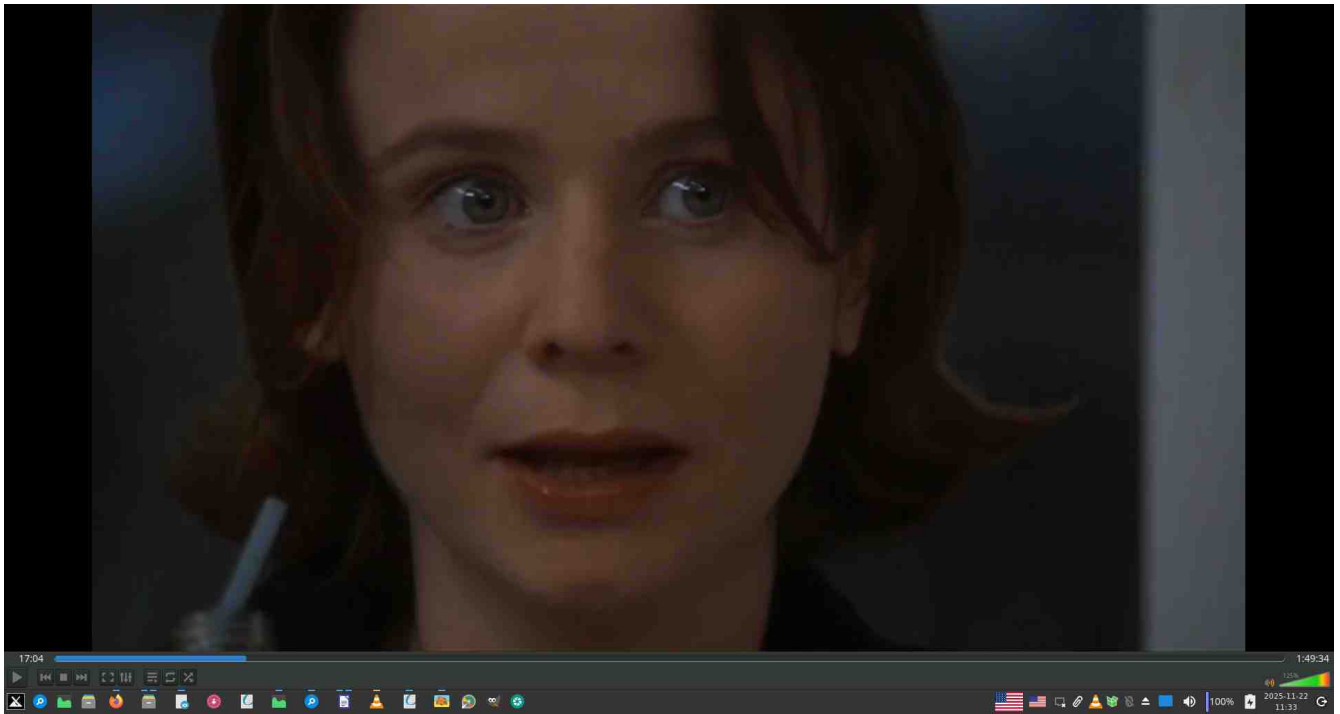


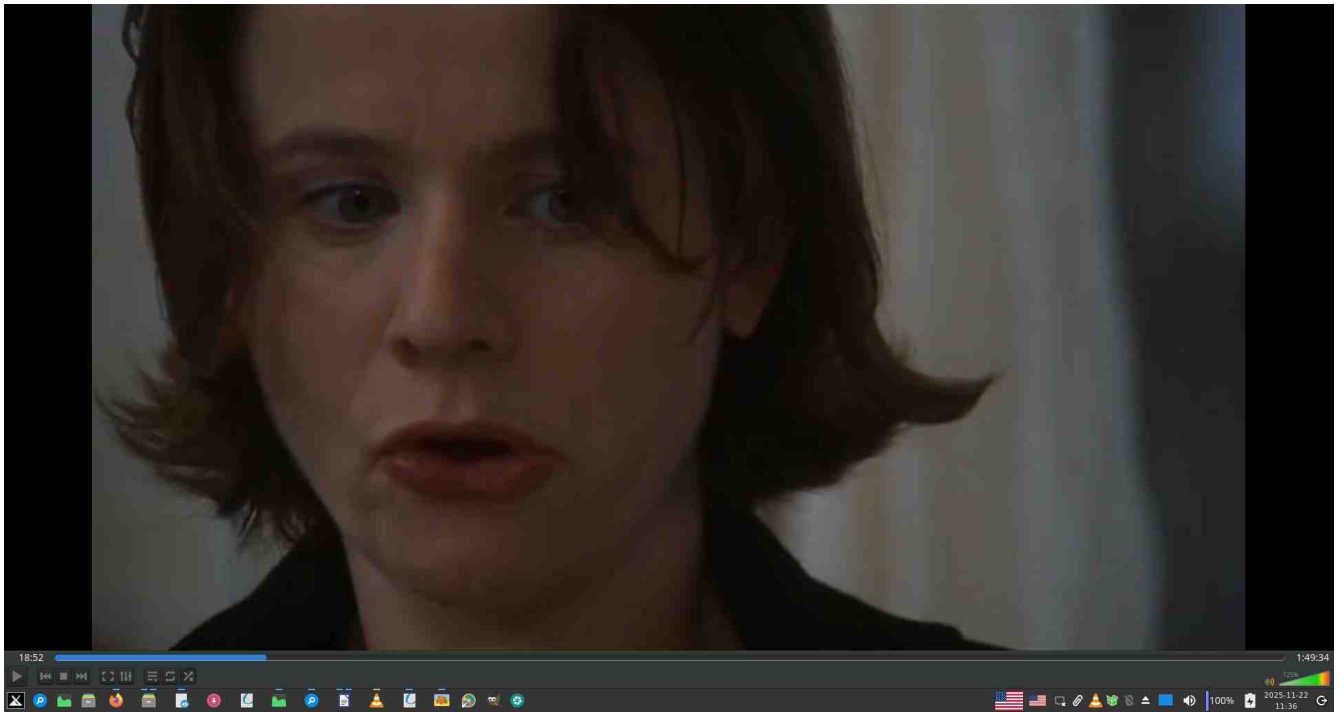


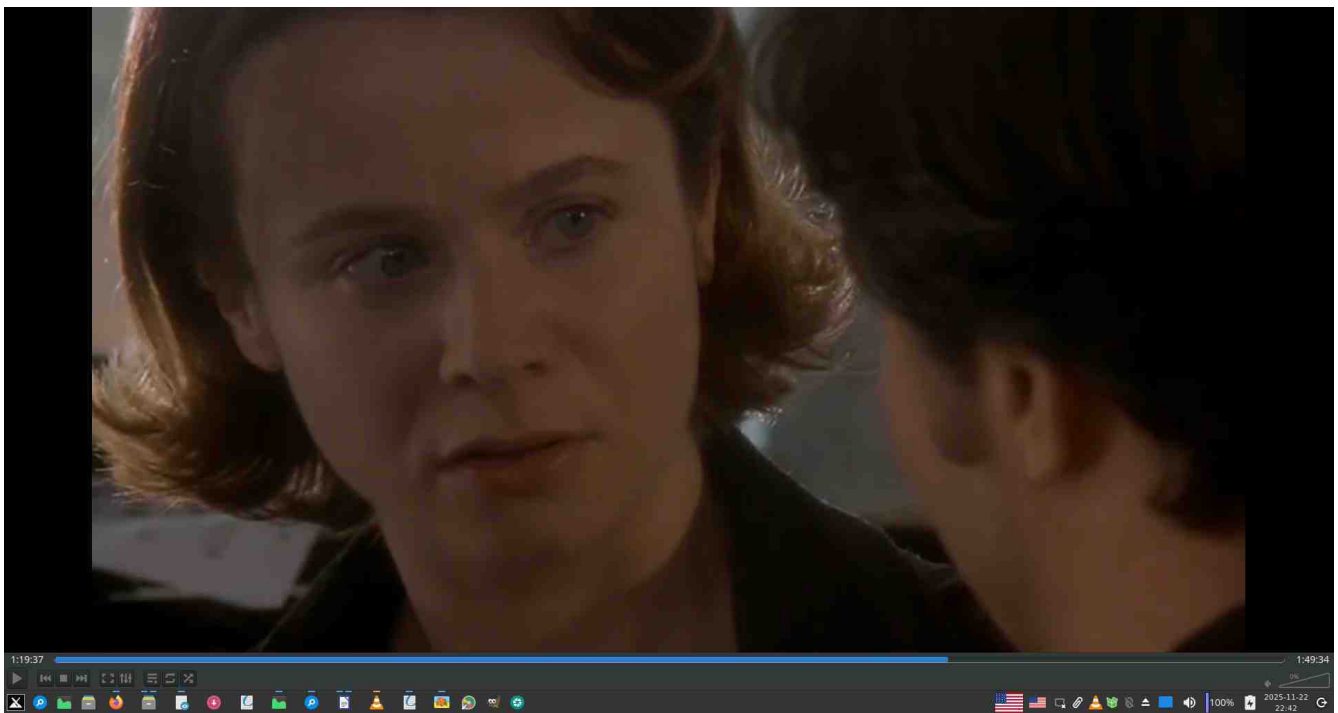
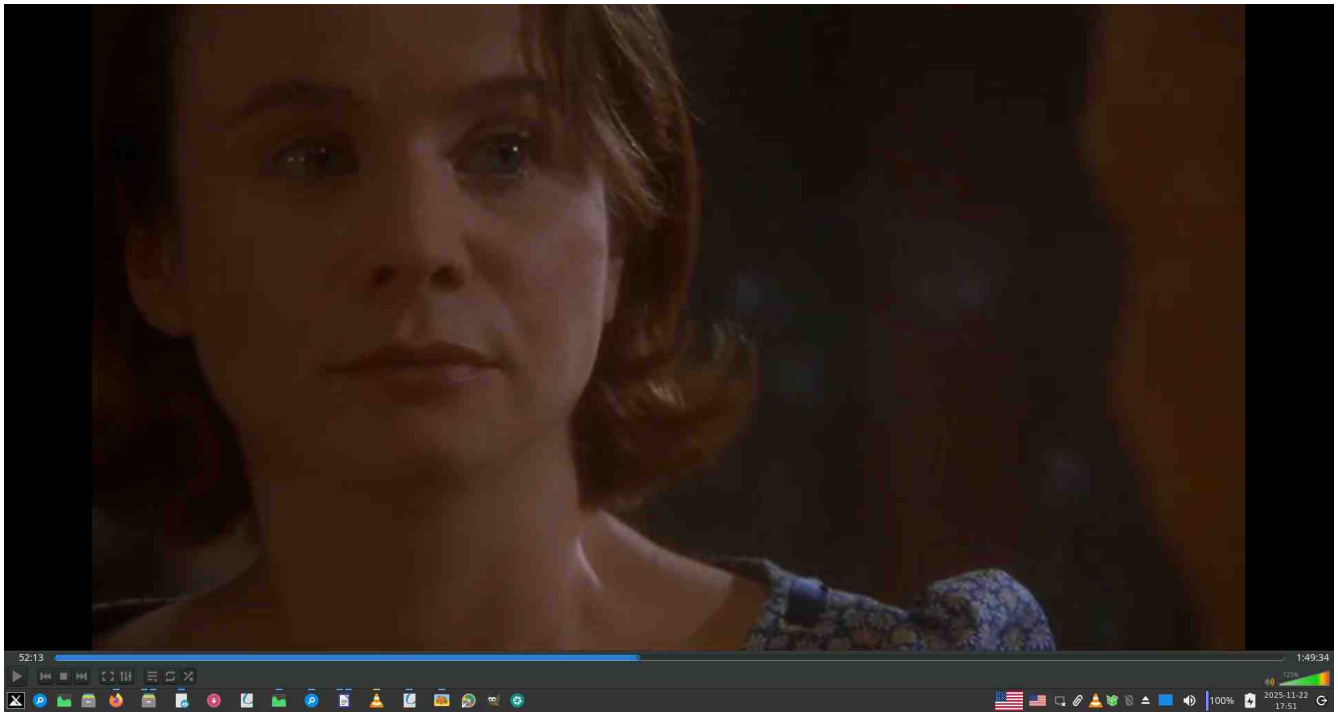
The face of Emily Watson was promoted by the film with full-screen presentations: [14, minutes 1, 4, 8, 18, 18, 19, 21, 40, 53 and 80]







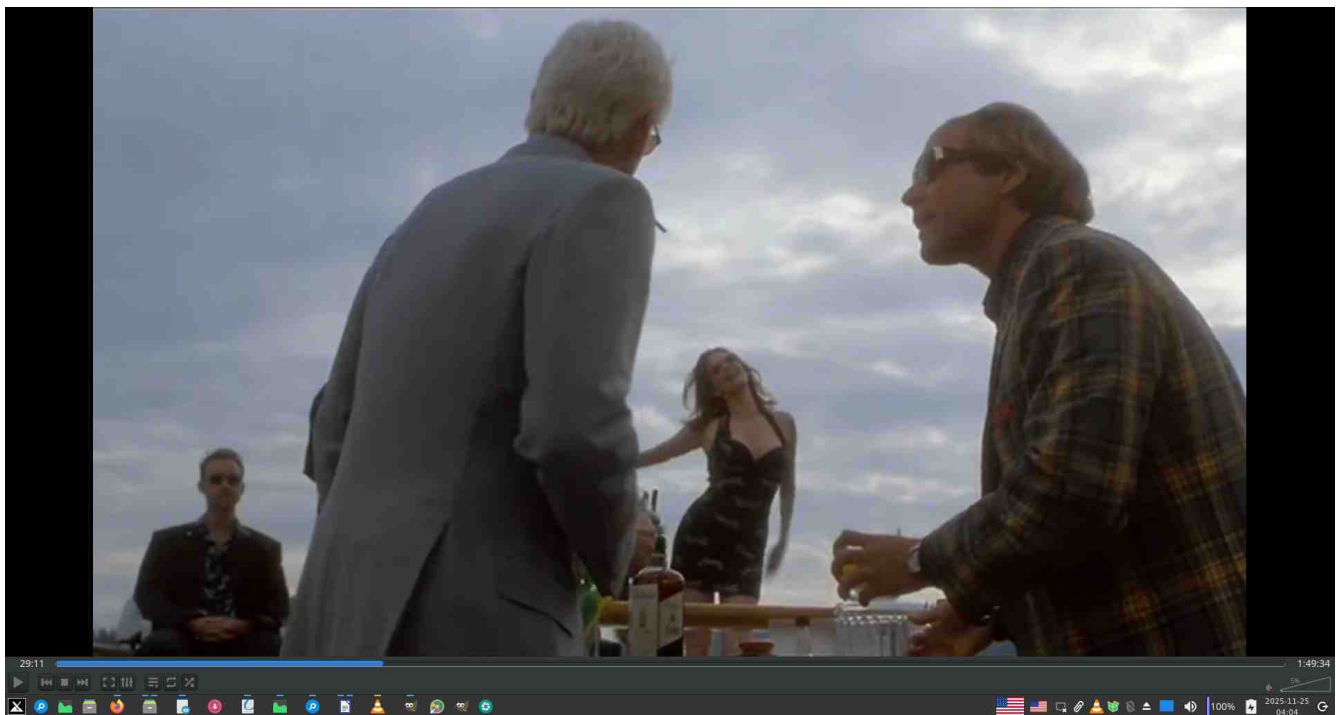


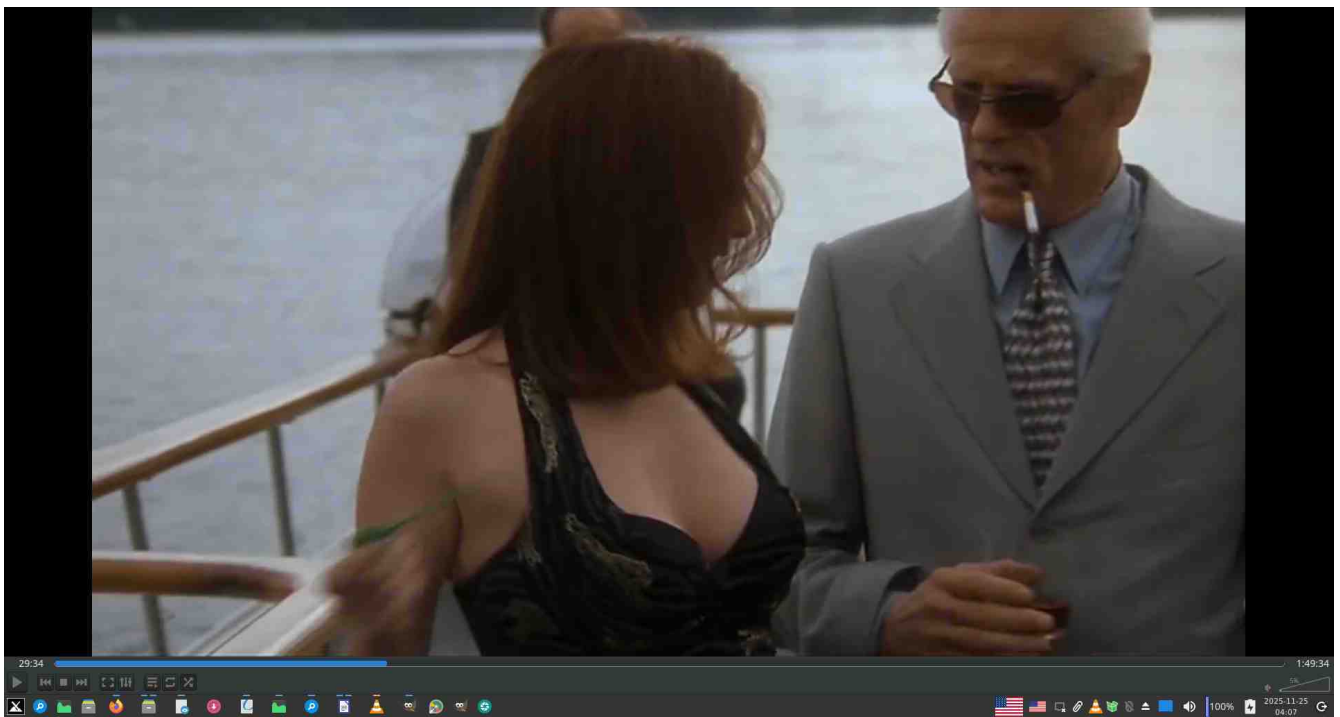


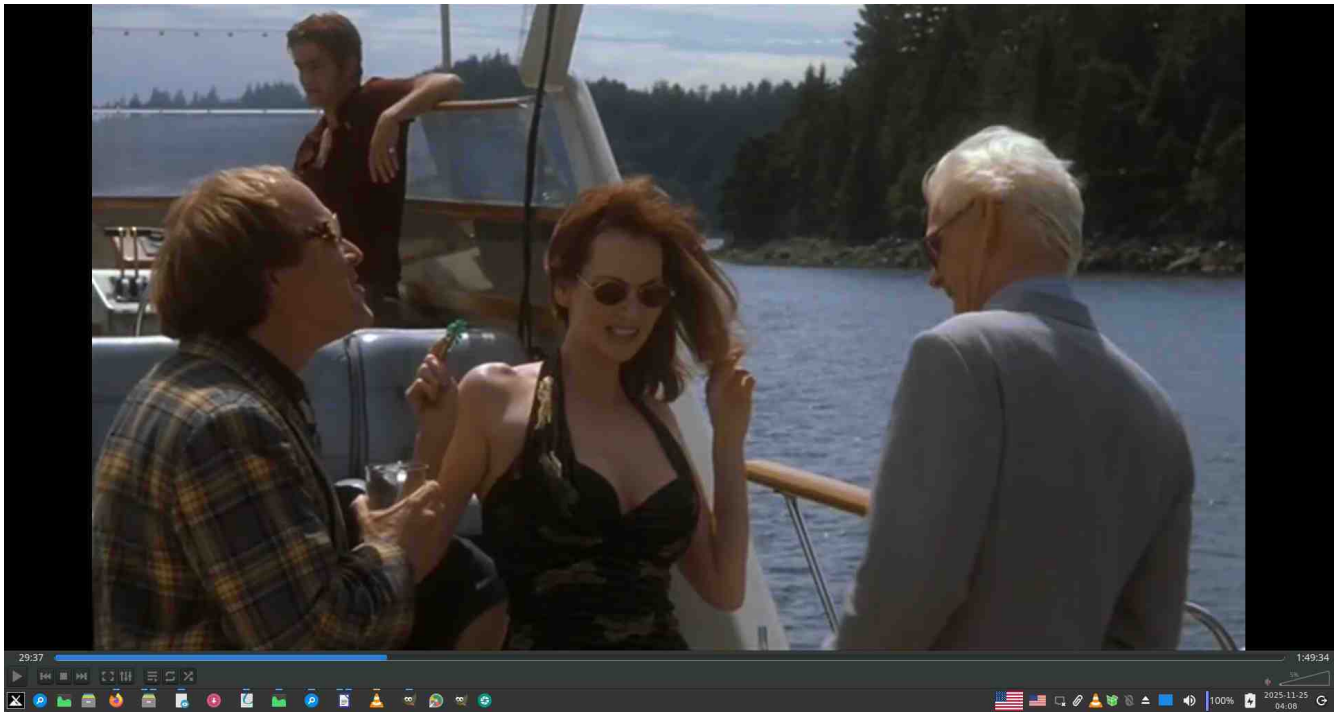
Although around 10 years older, Emily Watson started her artistic career with theater in 1991, namely around four years later than Brittany Murphy did. She was drawn into a very successful feature-film career with the leading role in the film entitled “Breaking the Waves” of 1996, for which alone she was awarded around 9 times. [150] Then she was required to bilaterally onscreen-“hook up”

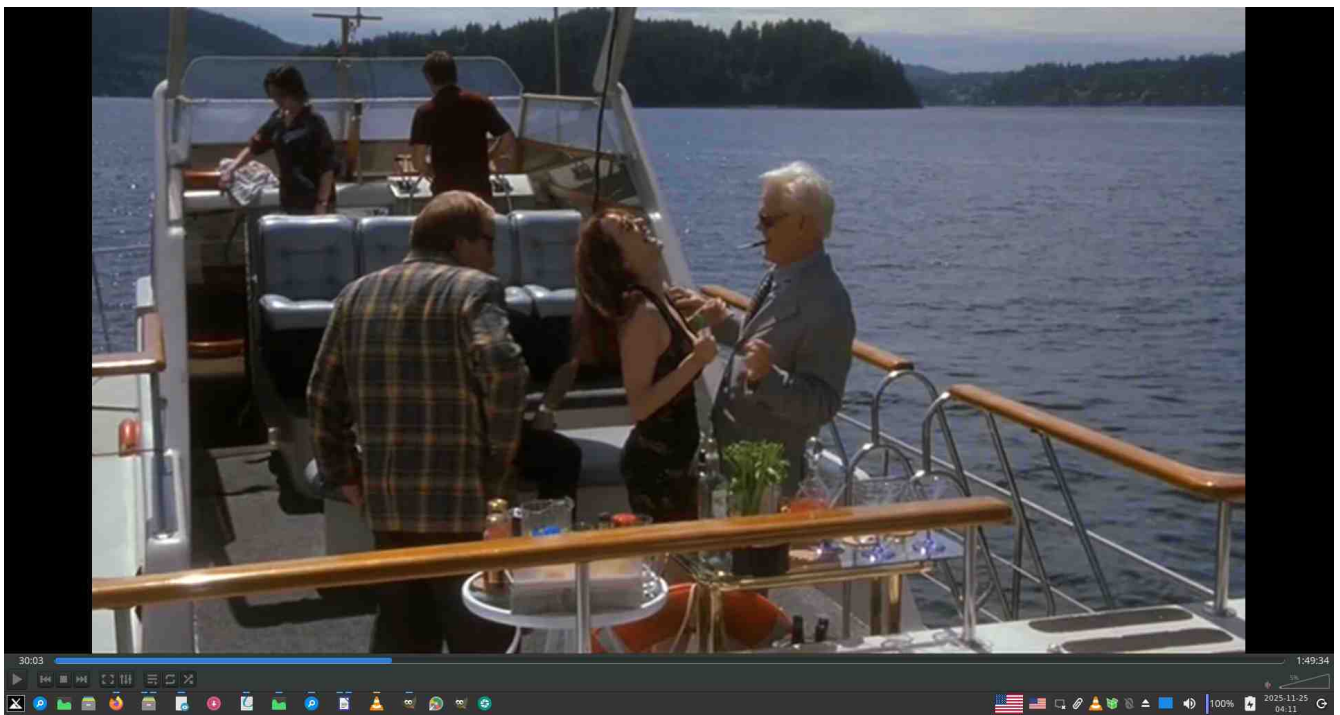
[22, minute 82] Brittany Murphy with the film entitled “Trixie” of 2000. These facts substantiate the hypothesis that she — just as the personal secret political facial “twins” Nathan Lane and Simon Monjack — was “abducted” [29, minute 21] for stardom and missioning relative to the “breaking” [11, minute 63] and “choking” [404] of Brittany Murphy around 1996, just after that the american Illuminati had failed to attain its purposes relative to Brittany Murphy with its film entitled “Clueless” of 1995, and one of the criteria of her “abduction” must have been her first name “Emily”, which was also the first name of the character acted by Brittany Murphy in the film entitled “Falling Sky” of 1998, having the potential of symbolizing an unmarried young woman living with her mother and striving for a relatively high social position ensuring a fair living, which appears to be the case also in her film entitled “Trixie” of 2000, with the only exception of that Brittany Murphy as “Ruby Pearli” has a child in addition.

The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Lesley Ann Warren, Golden Globe awarded in 1978, who was unmarried at the time of shooting this film. [159] She was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy in this film, and as “Dawn Sloane” was required to act “bringing happiness” [155] to Nick Nolte as the senator “Drummond Avery”, just like Brittany Murphy was, but with a different method and in different circumstances, so that she can be presumed to have been a paragon as well to Brittany Murphy: [14, minutes 30, 30, 30, 30, 30, 30, 31 and 33]





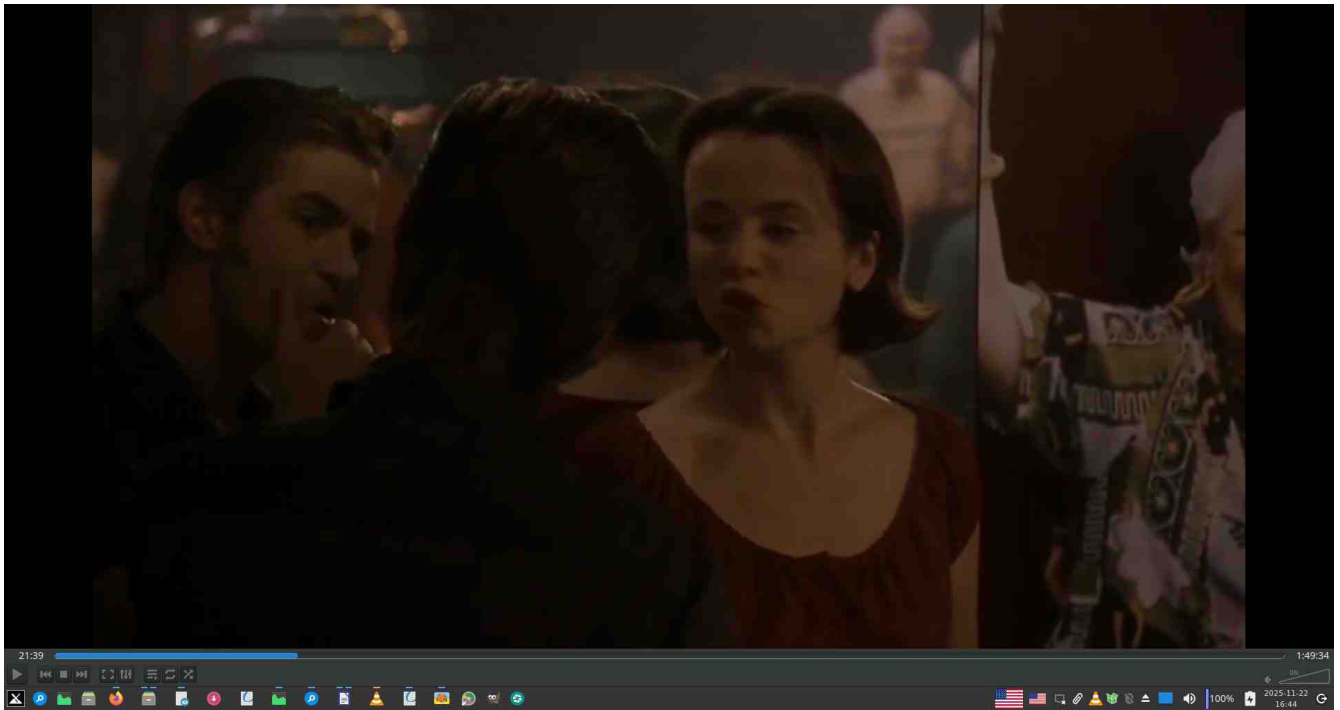






The two daytime sexual scenes of Nick Nolte as the senator “Drummond Avery” must have expressed the sexual aberration of the american Illuminati, which does not only utilize sex for controlling individuals, but its members also avail themselves of sex as a manner of their maximized entertainment, and of women to unleash their sexual instincts.

Emily Watson, Dermot Mulroney, and Lesley Ann Warren were required to act mirror scenes, the reason why in this film their persons were the most important agents of the american Illuminati relative to Brittany Murphy: [14, minutes 22, 47 and 48]





Brittany Murphy as “Ruby Pearli” having a child can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you remain a trixie, i expect you to bare a child”: [14, minutes 66 and 66]

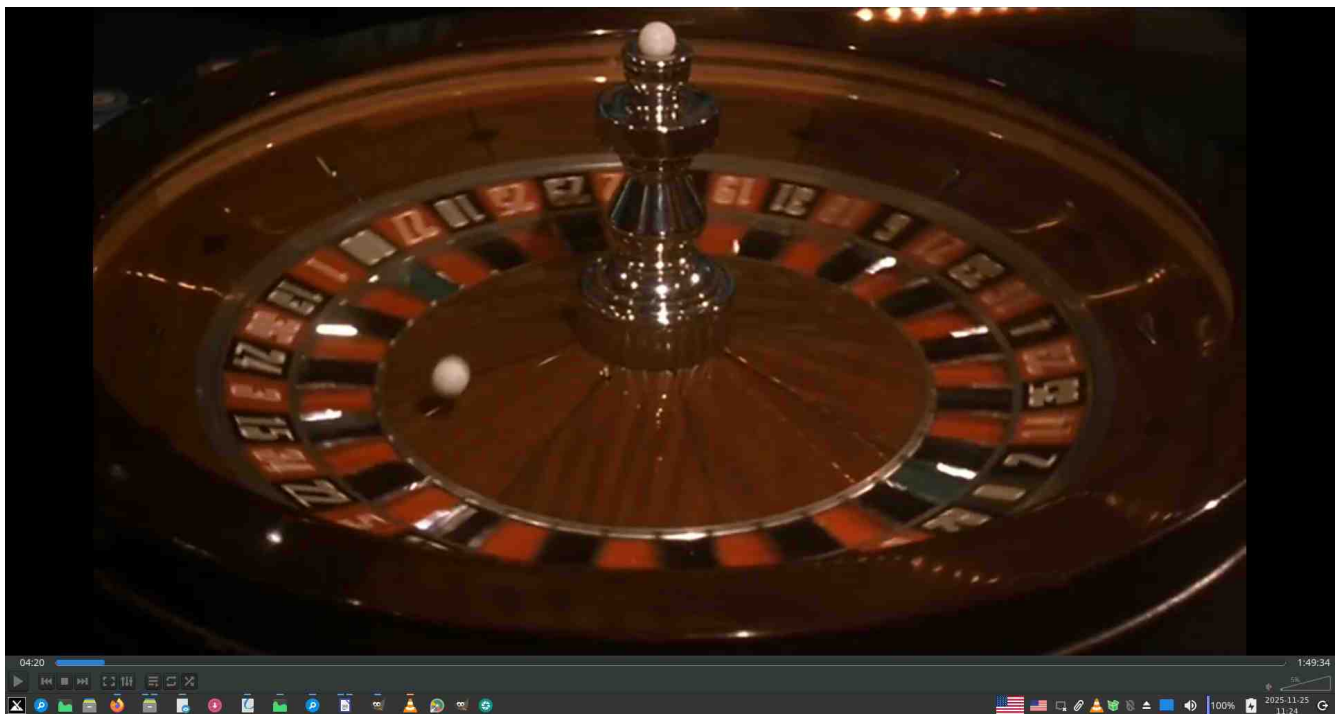
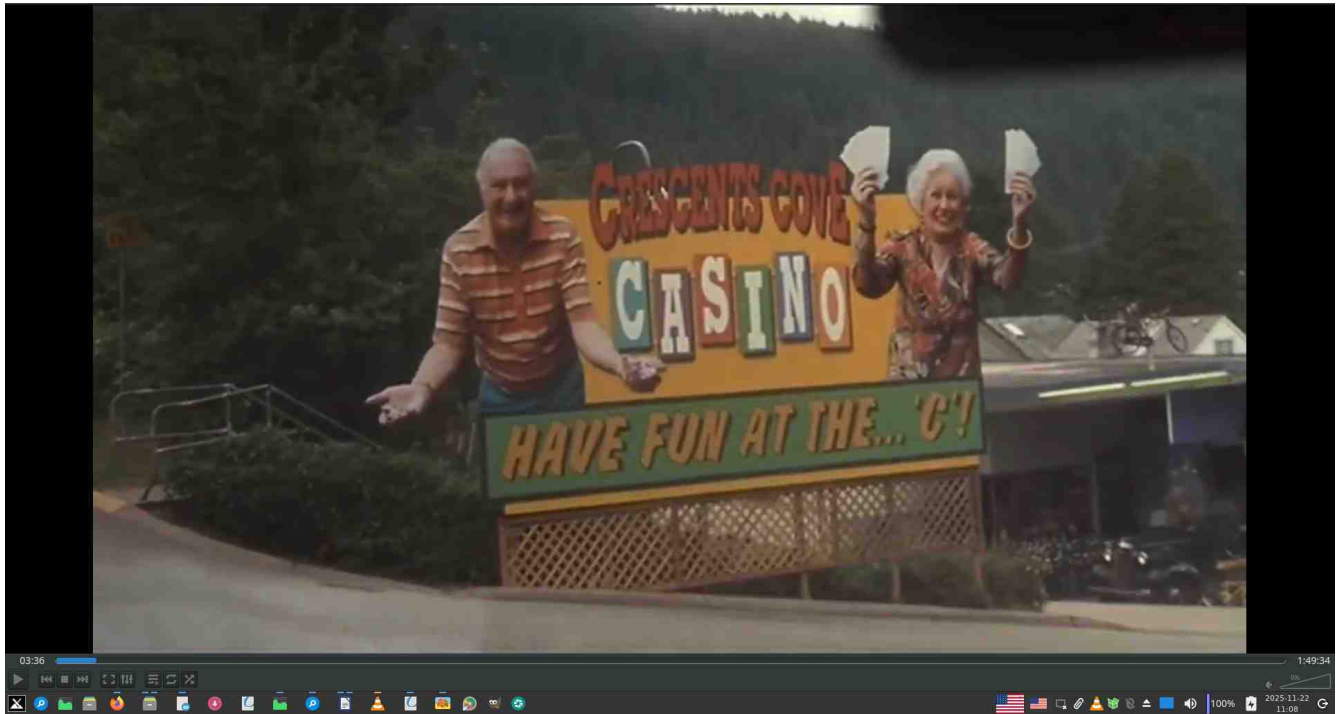


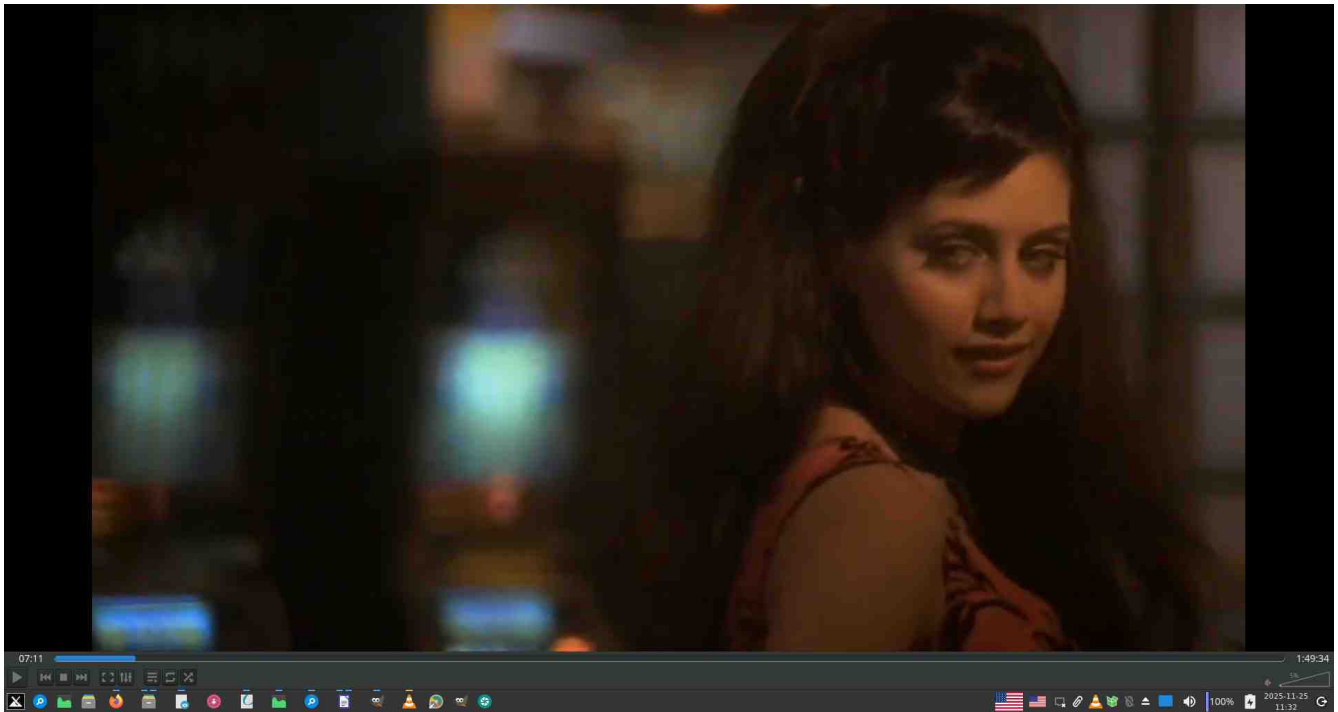


Otherwise, it can be presumed that the first name “Emily” was concocted for a mental-association creating reference to the case of Sharon Tate through her film entitled “The Americanization of Emily” of 1964. Then that title meant “The Americanization of Sharon Tate” acted by the british actress Julie Andrews, and in 2000 it meant “The Americanization of Brittany Murphy” having been implemented by the british actress Emily Watson as herself, after her having been “abducted” [29, minute 21] by the american Illuminati in or shortly before 1996, for a paragon to be followed by Brittany Murphy.

That the film entitled “Trixie” of 2000 was filmed in Canada [192] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconvenience, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the canadian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy. In this respect, the surname of Dermot Mulroney — bearing a reference to the one-time prime minister of the government of Canada Brian Mulroney, in power till 1993 [452] — can be construed as having been formulated and programed the approximate message of the canadian national secret political organization to Brittany Murphy: “The canadian politicians are eager to accept your offer of sexual services.”

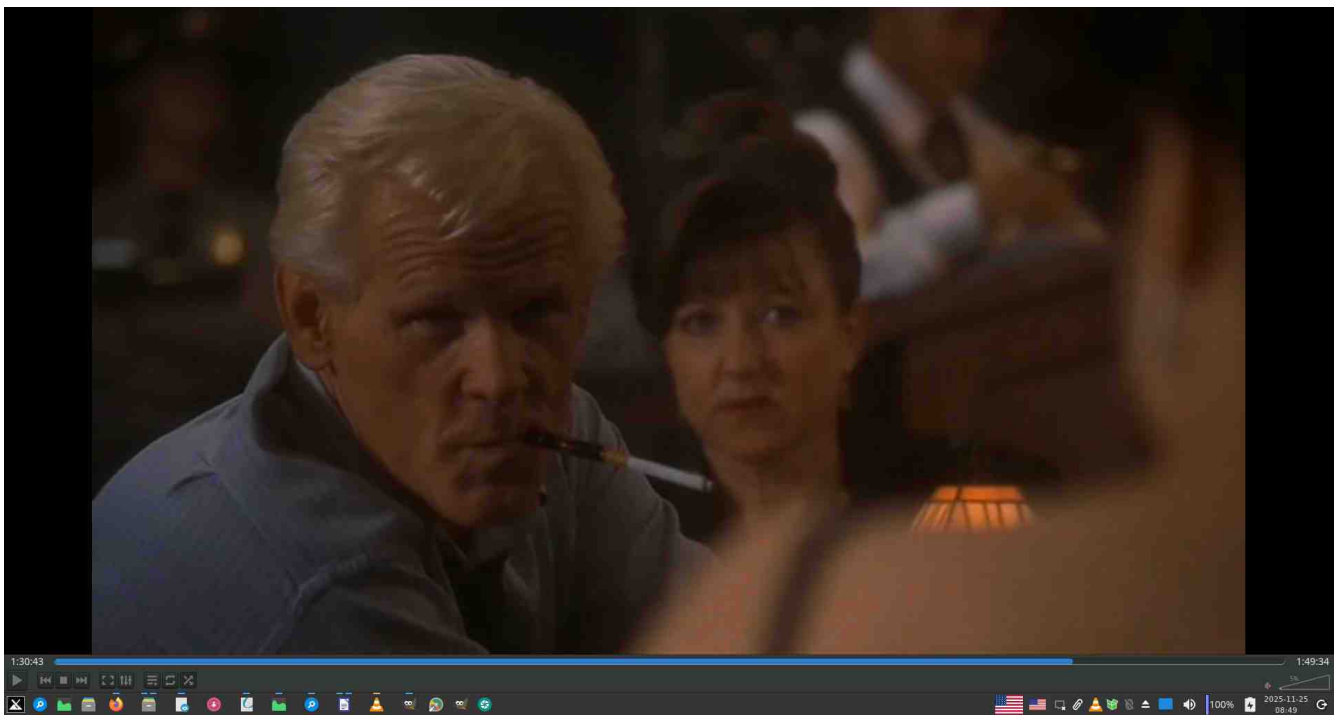
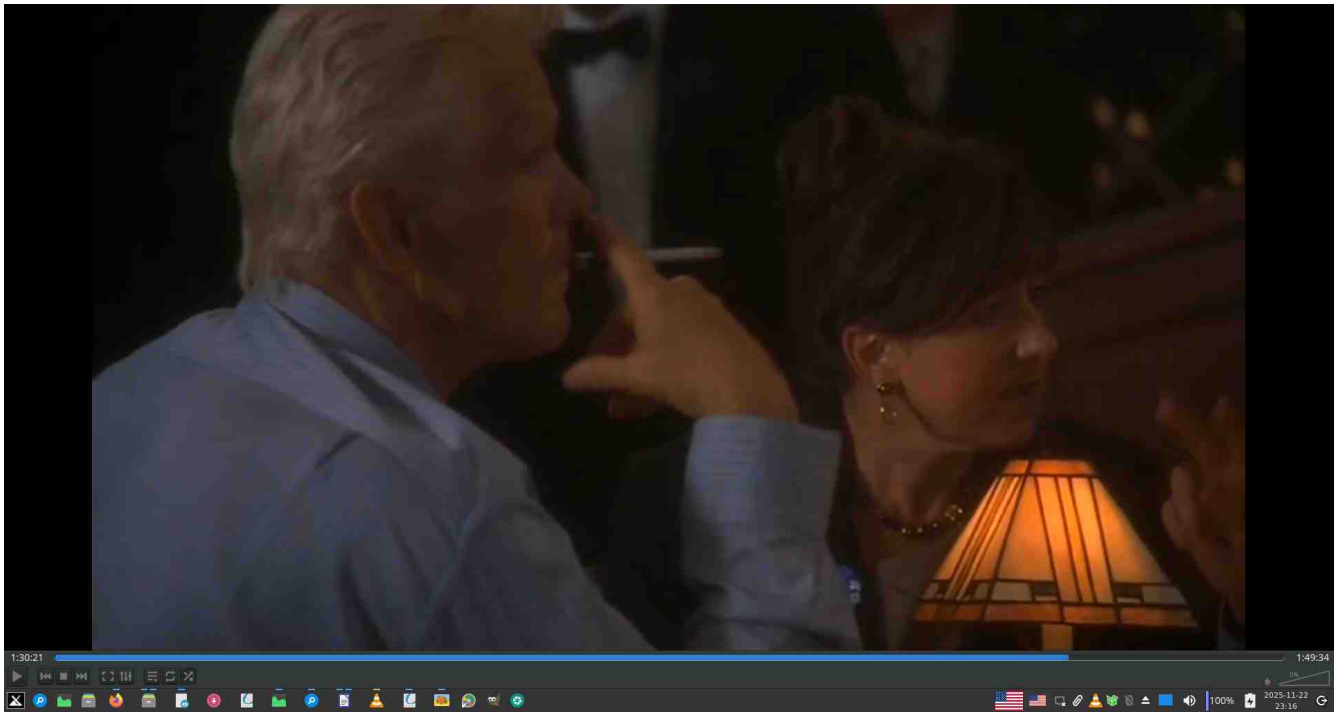
This film implemented the gambling guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati by requiring Brittany Murphy as “Ruby Pearli” to work in a casino: [14, minutes 4, 5 and 8]

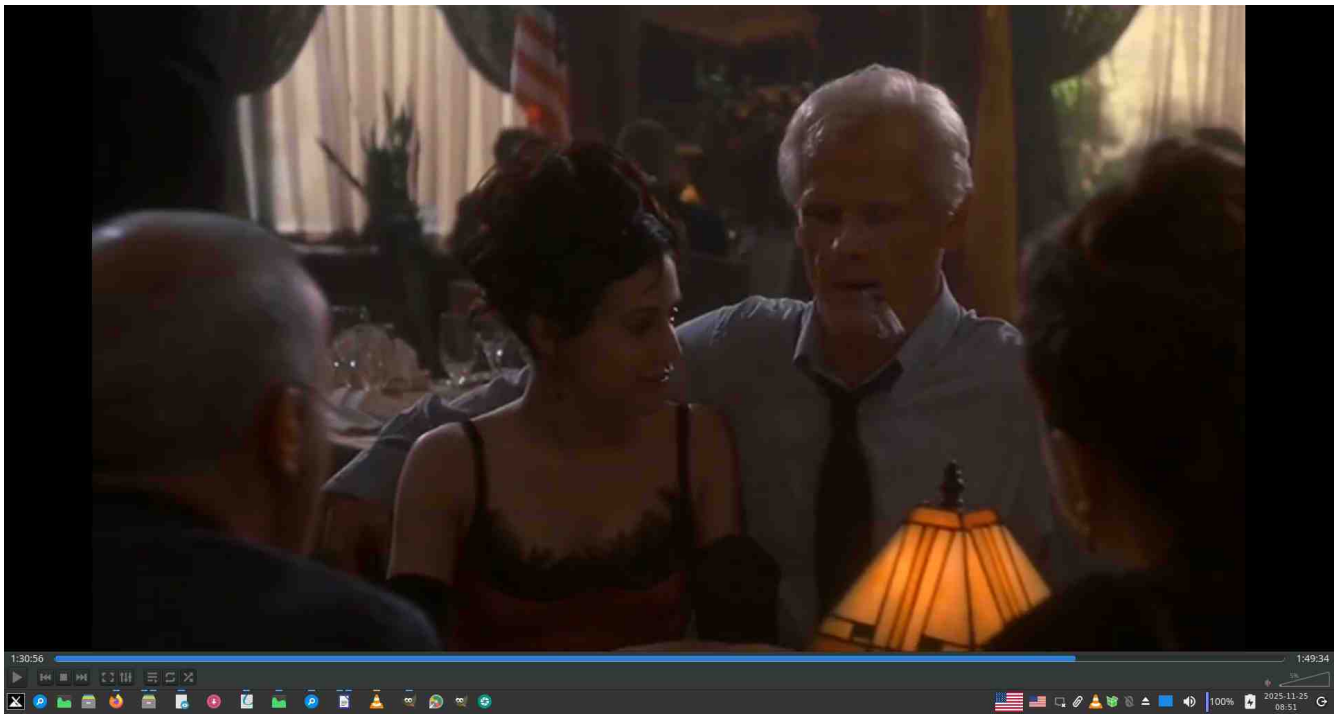
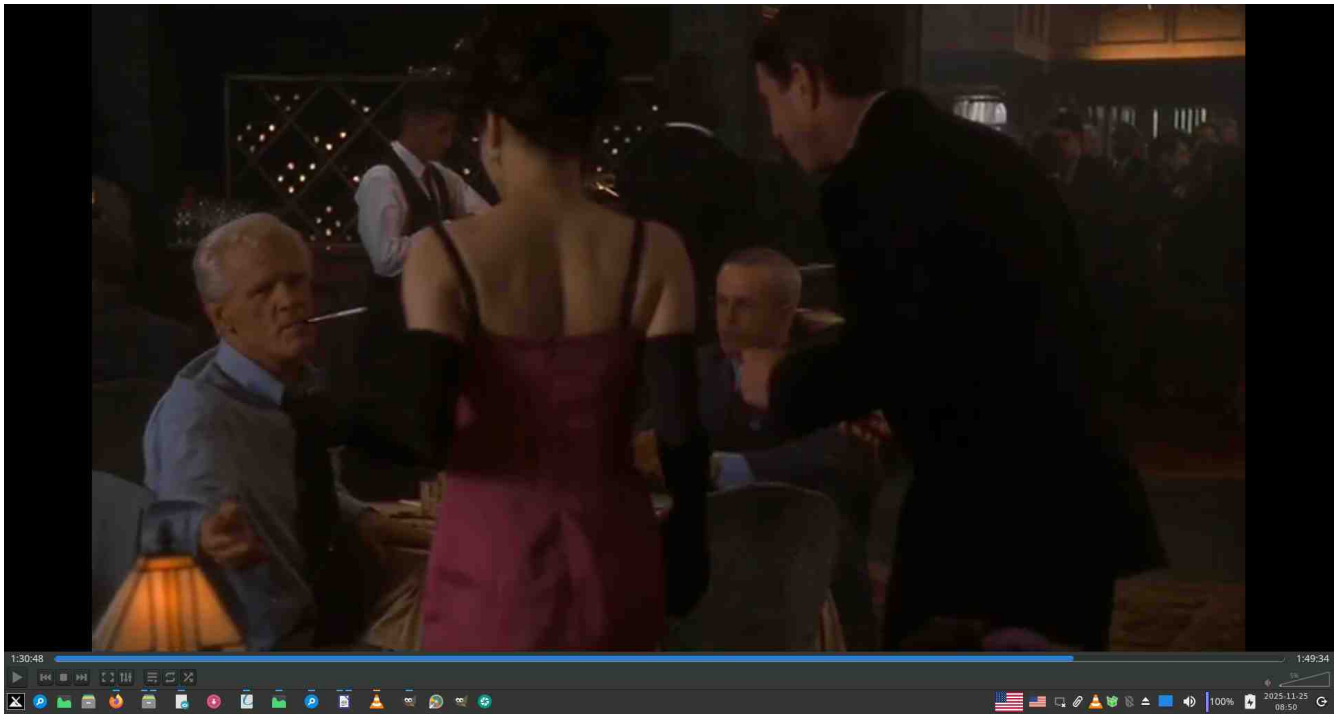




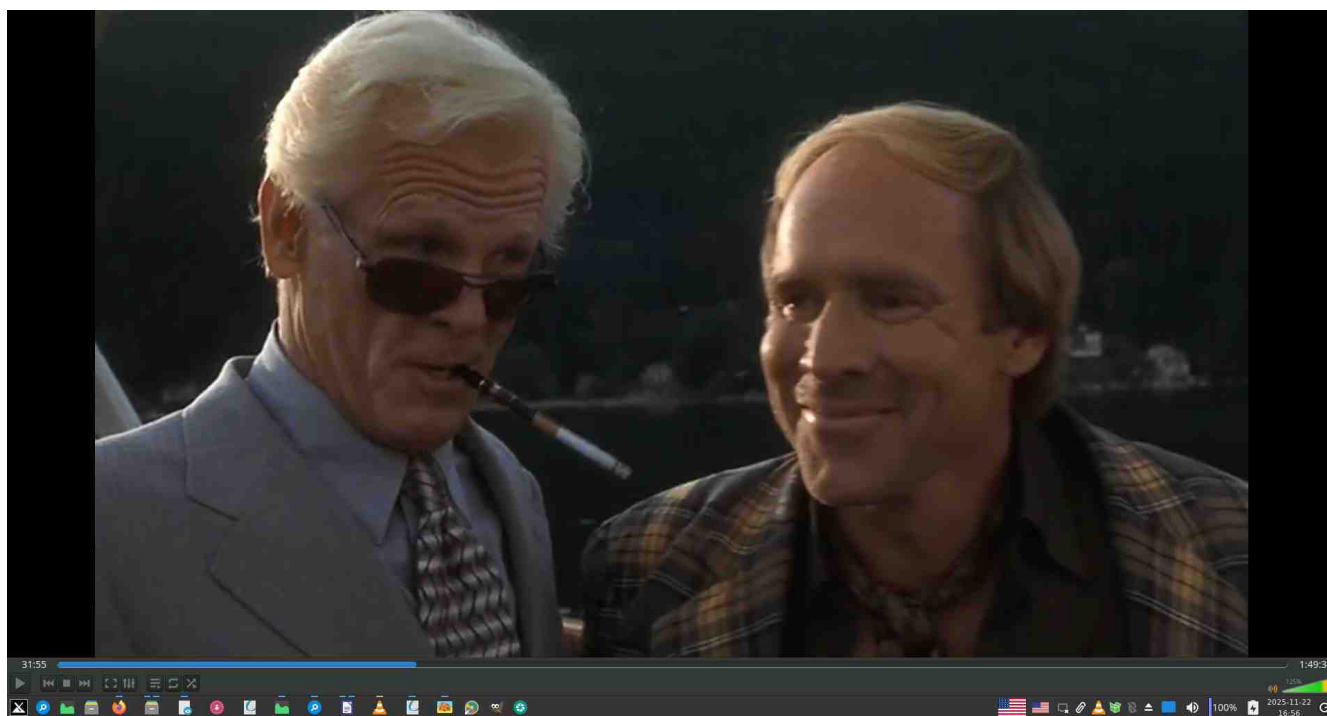
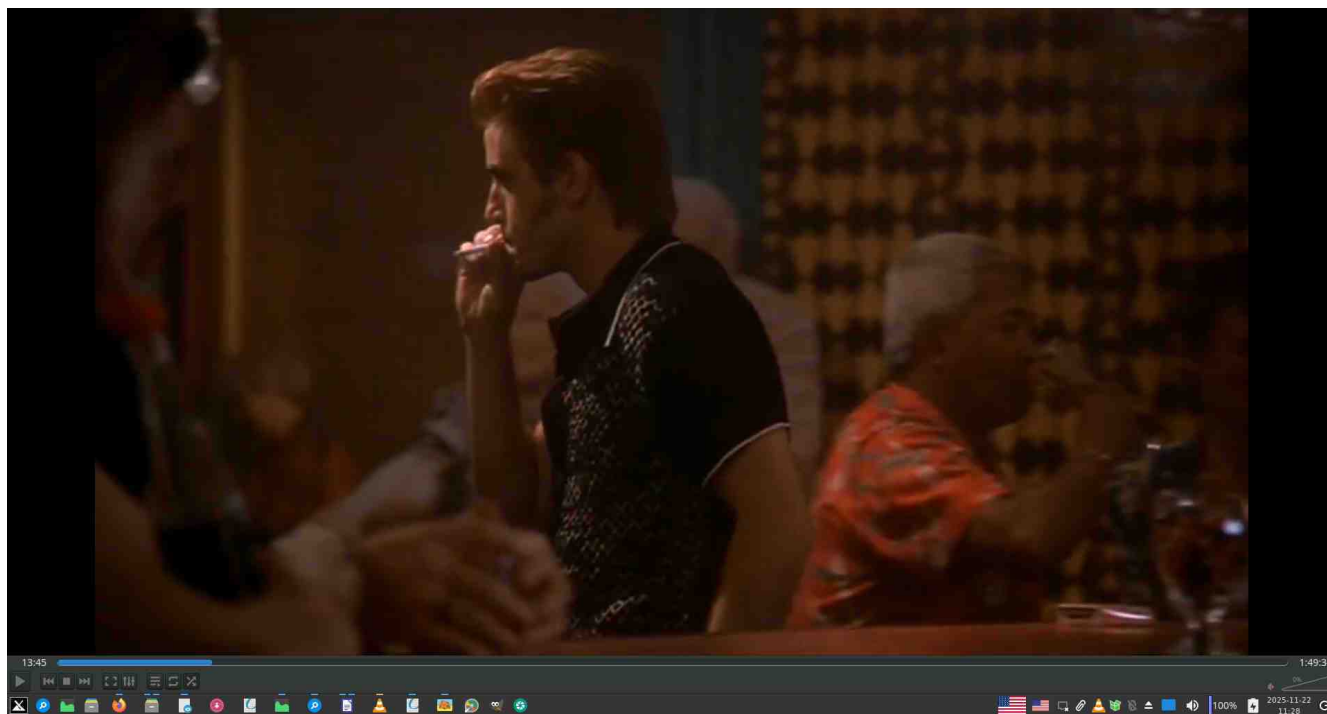
The film entitled “Trixie” of 2000 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her: [14, minutes 91, 91, 91, 91 and 91]

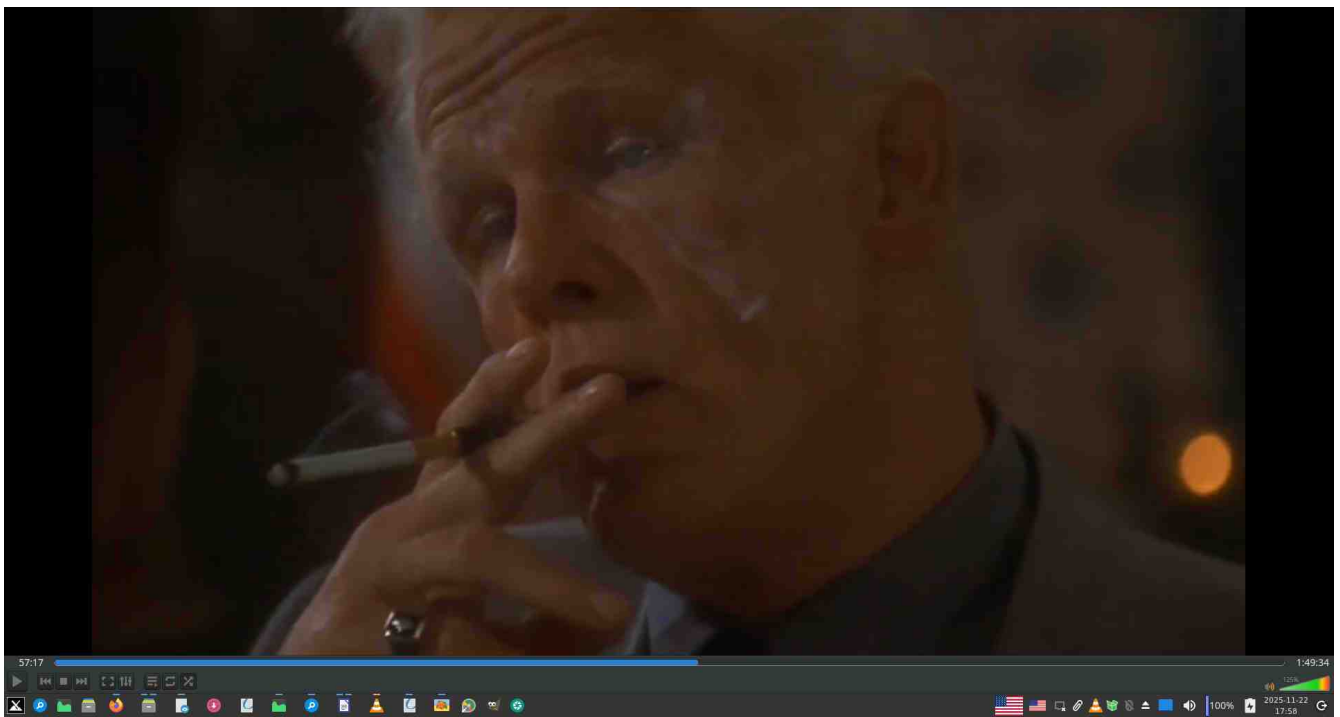
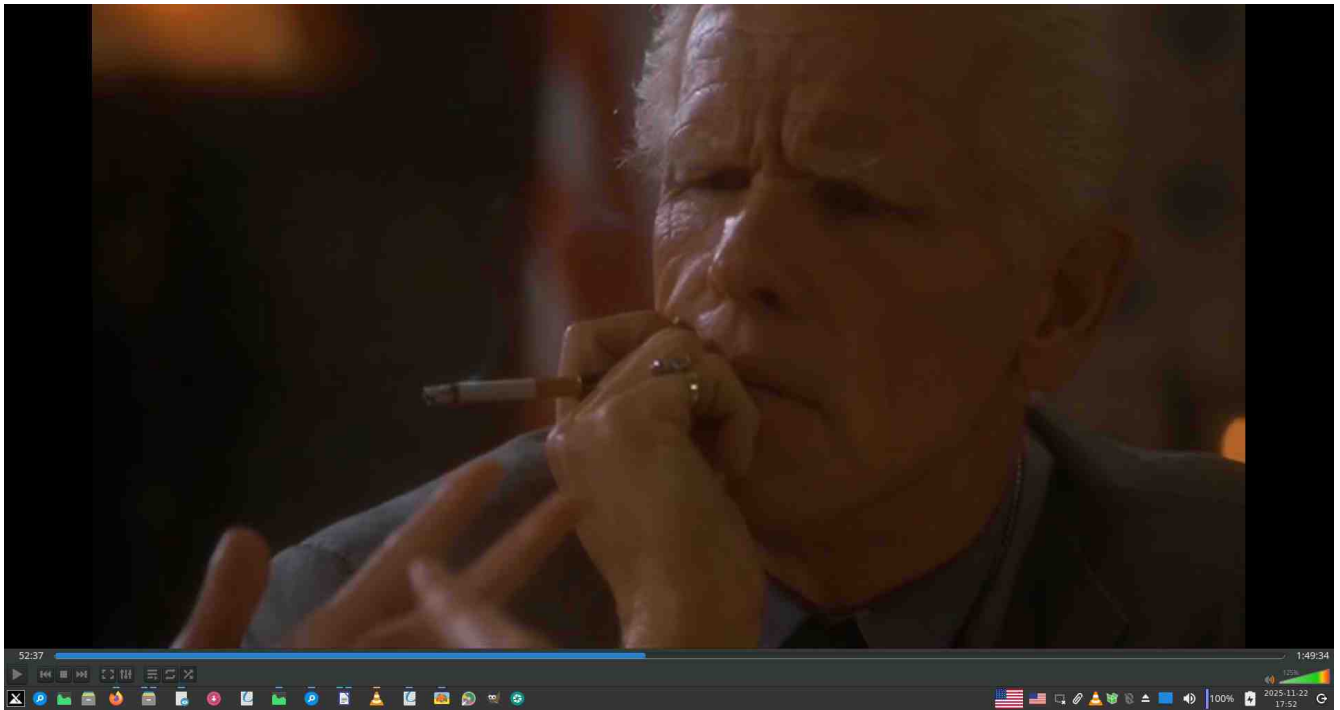




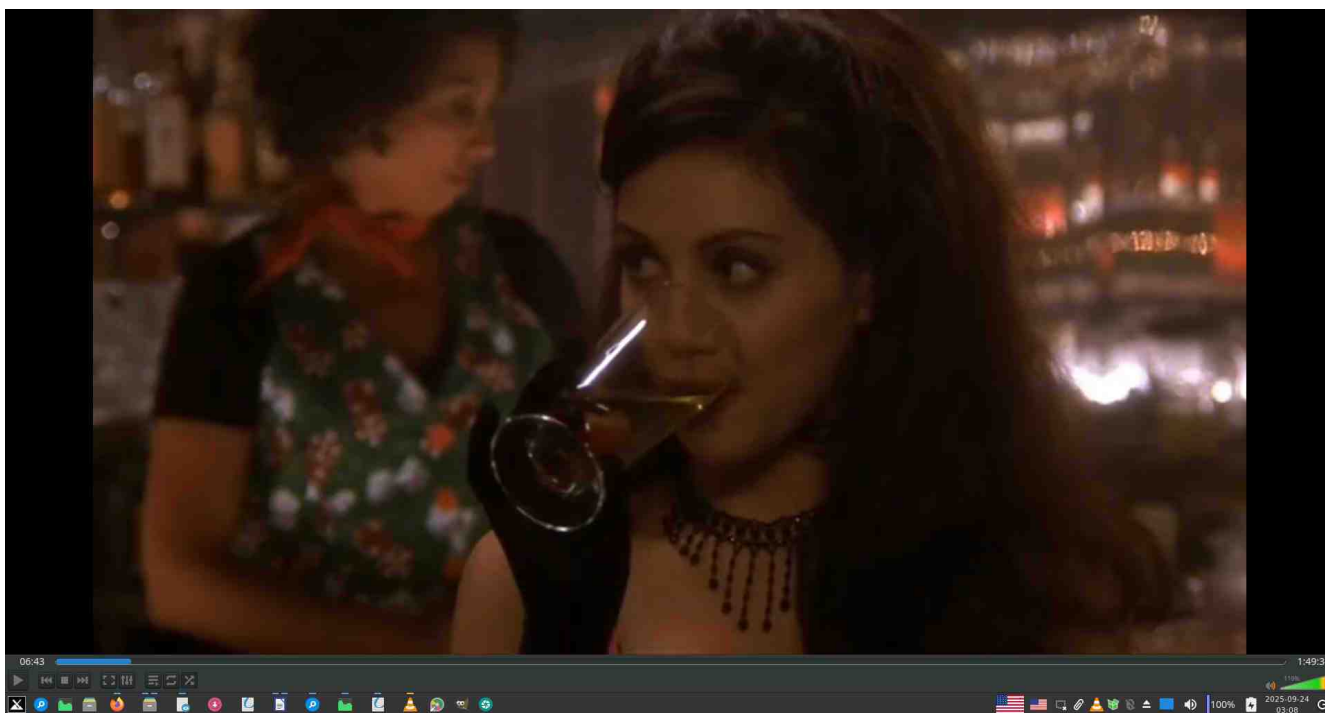
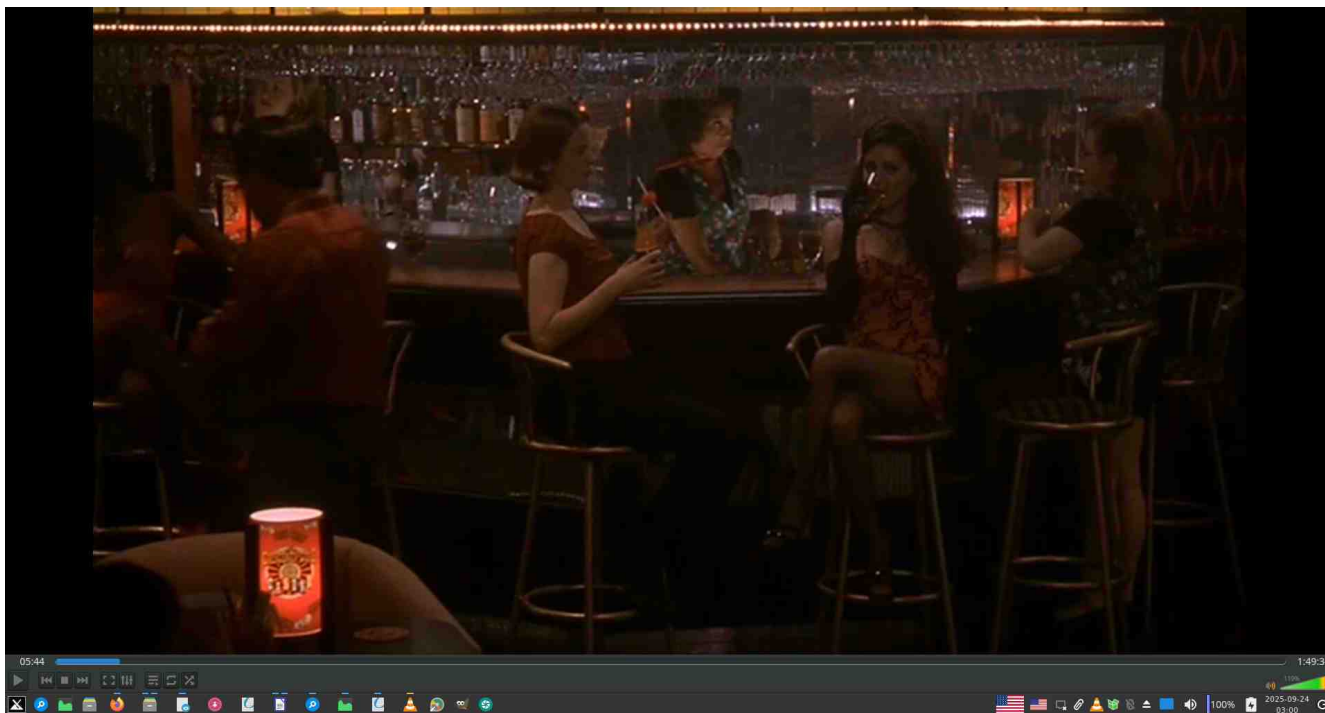


tobacco-addiction, with characters other than that of hers, in a scene without her: [14, minutes 14, 32, 53, 58 and 91]



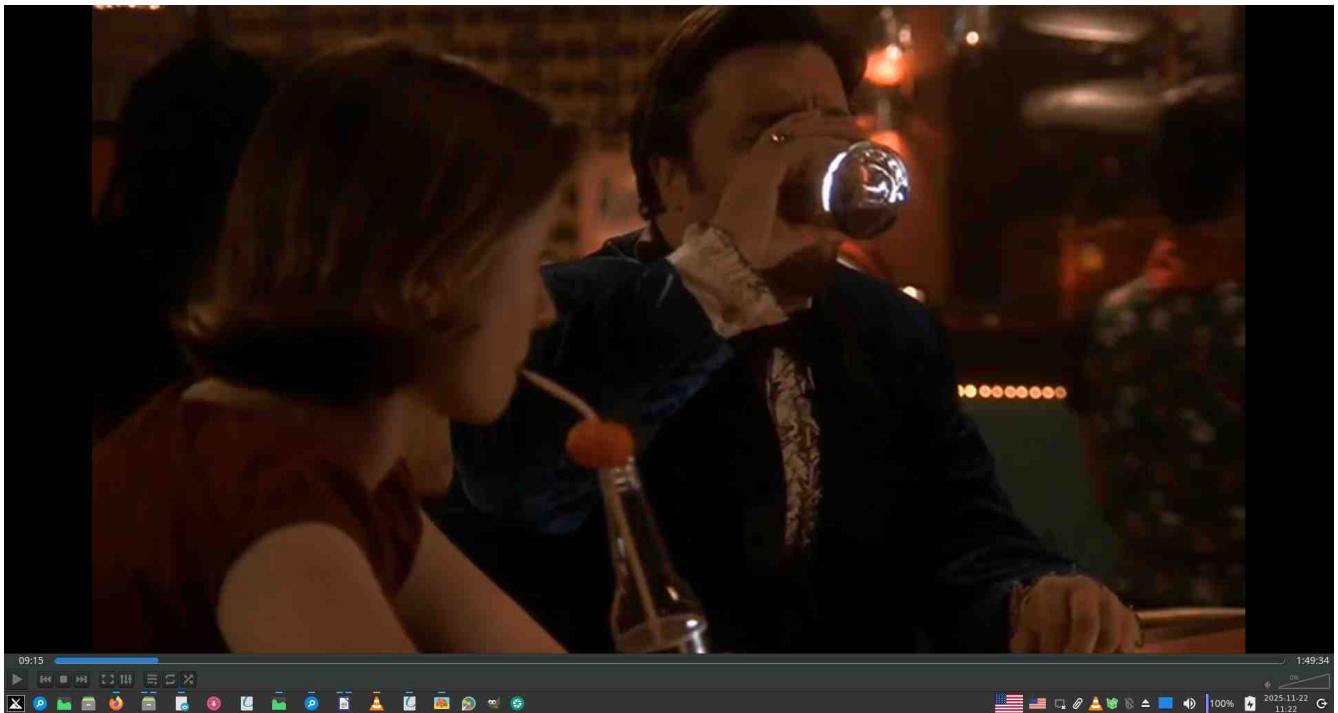


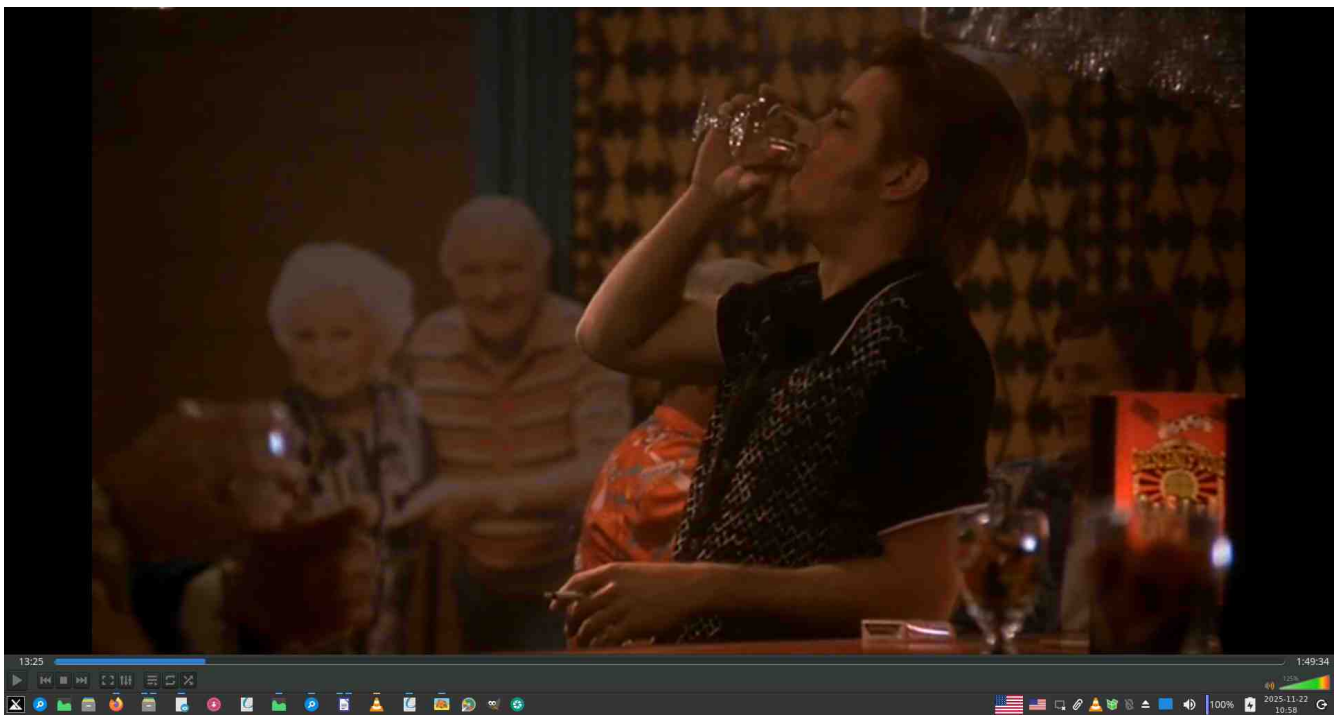
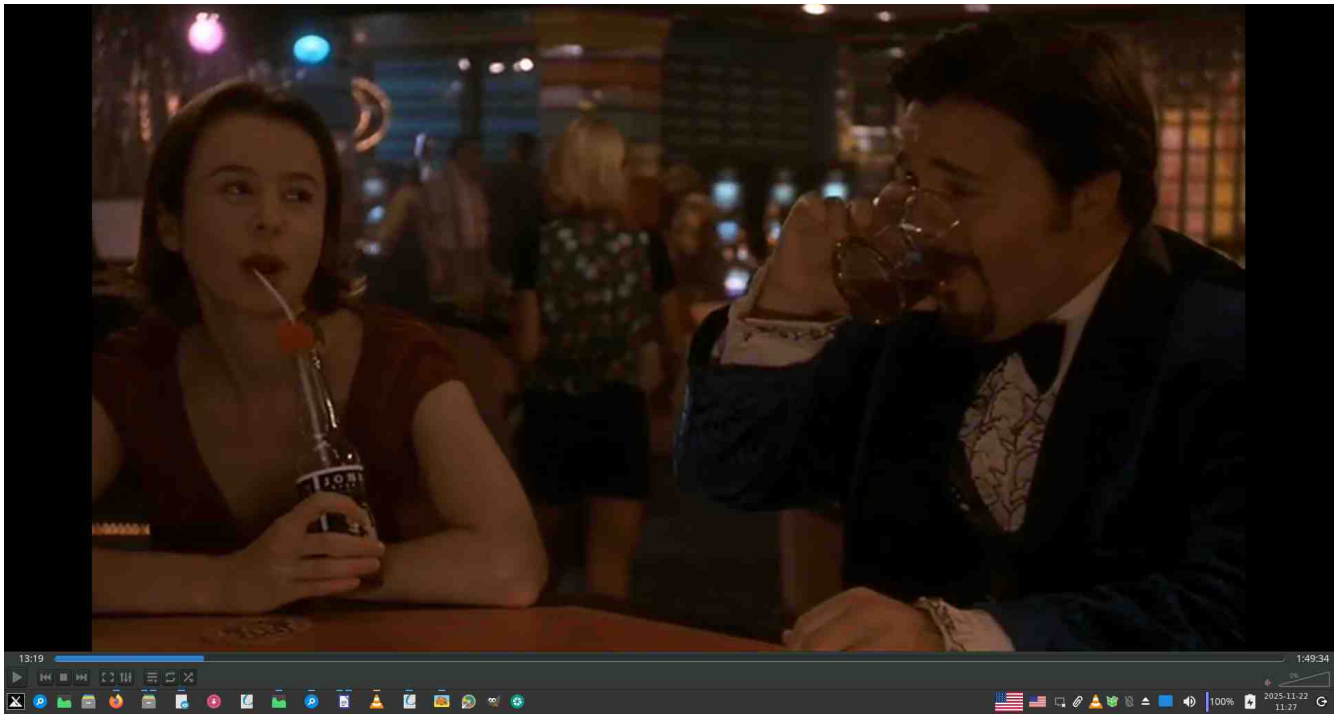
alcohol-addiction, with her character: [14, minutes 6, 7 and 90]



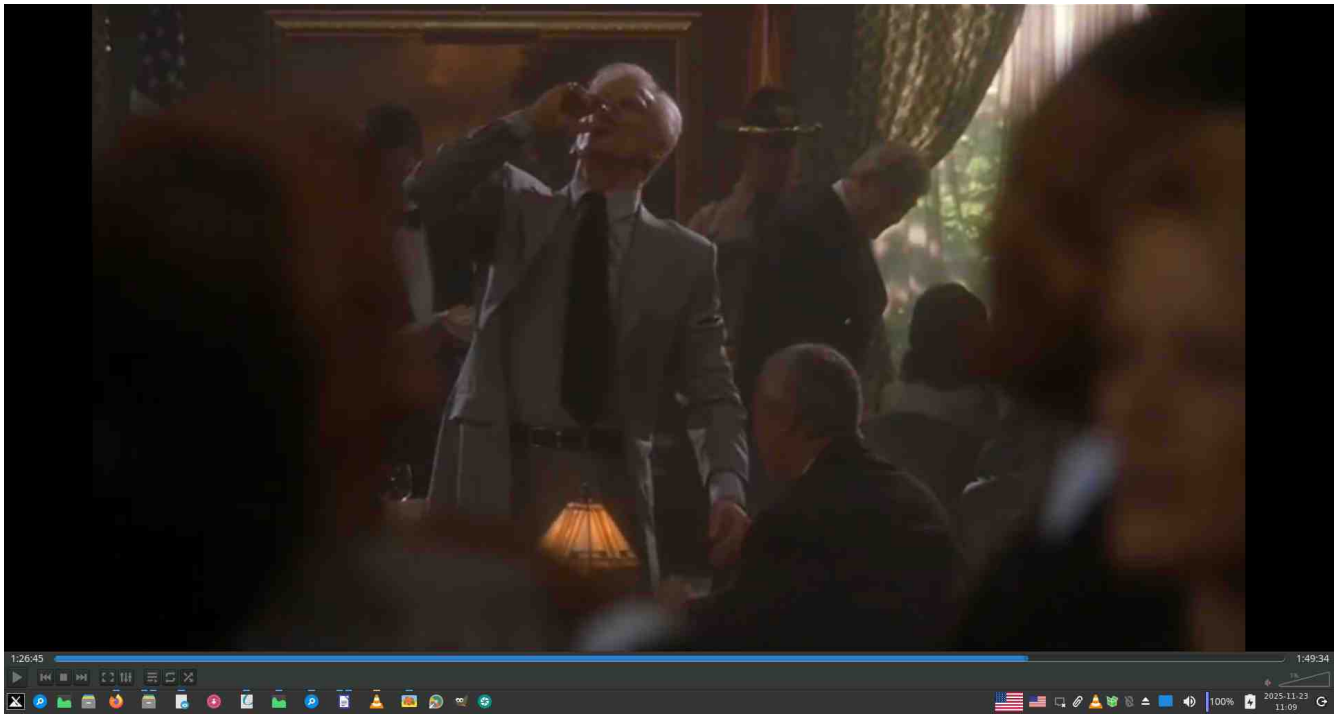


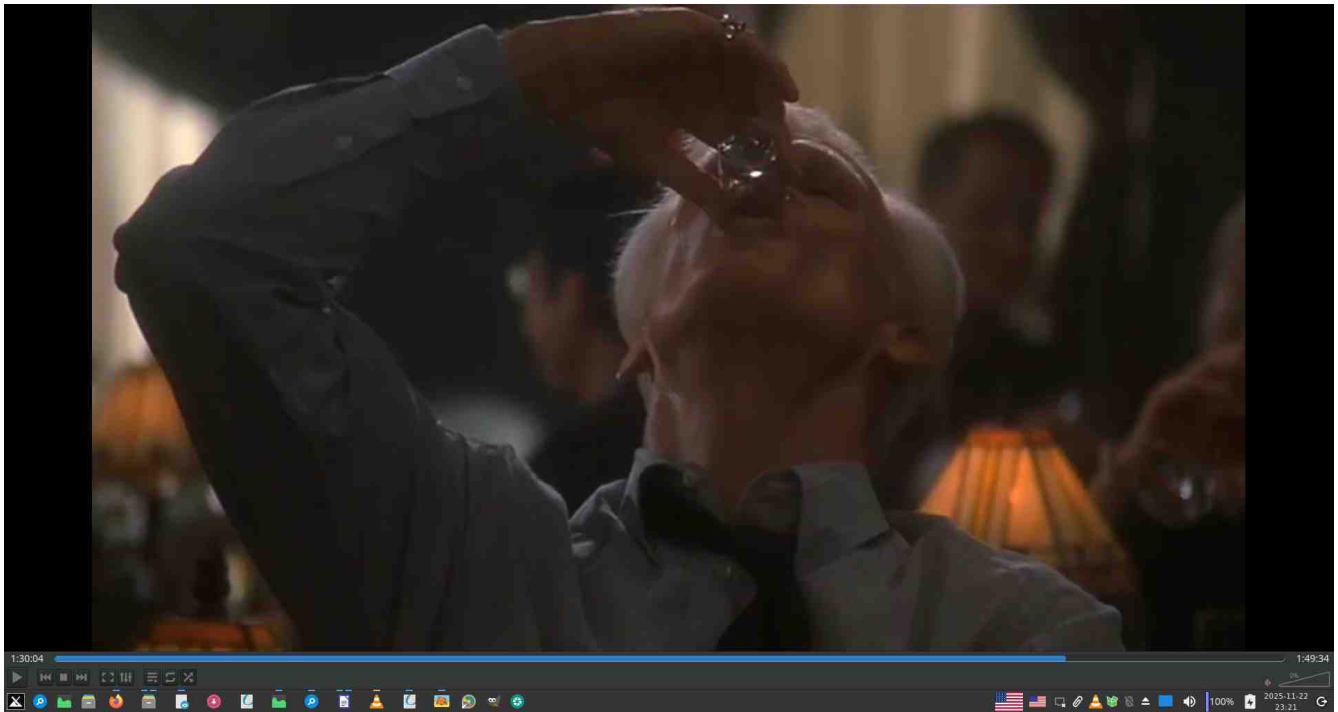
alcohol-addiction, with characters other than that of hers, in a scene without her: [14, minutes 10, 14, 14, 15, 57, 87, 88 and 91]



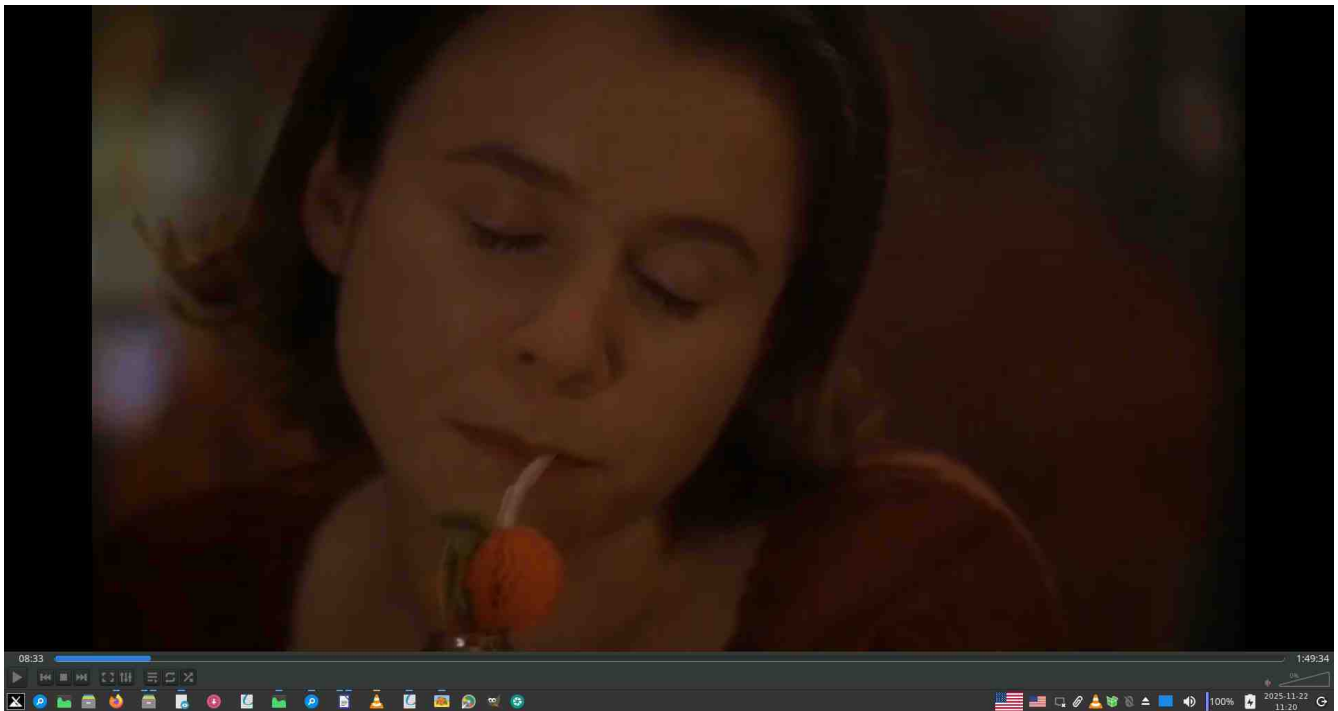


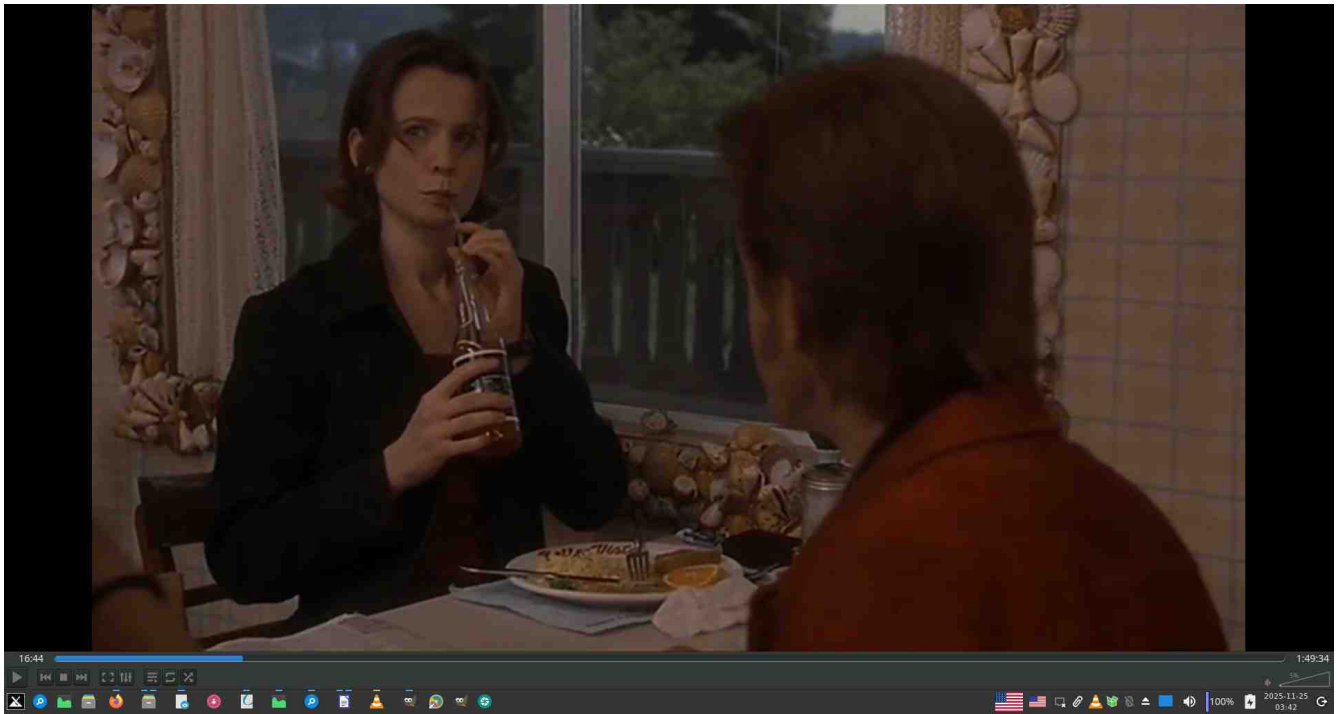


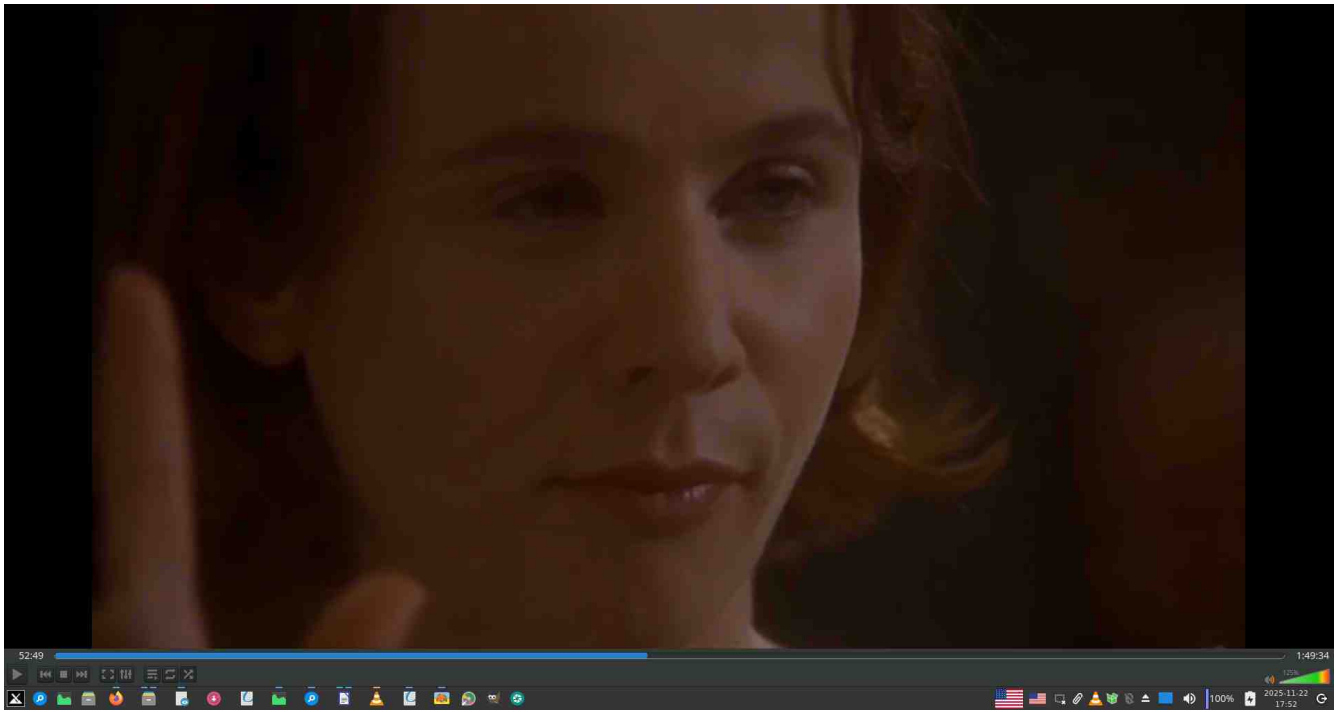




sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [14, minutes 9, 17, 21, 53 and 58]







“lunatic”, [31, minute 13] [320] with a clip of the moon: [14, minute 21]



The film entitled “Trixie” of 2000 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

This film has promoted a reference to Jack Ruby — construed by me as meaning my person as having created knowledge about the american Illuminati and threatened with publishing it — by that Britany Murphy was required to act the character named “Ruby Pearli”.

In this film, my presumed coded name “Pandora” appears twice, first it is the name of one of the production companies, [14, minute 1]



and it was also included in the text pronounced by Nathan Lane as “Kirk Stans”. [14, minute 36] In my presumption, particularly it was a formulation and programing of the then possibility, in the conception of the american Illuminati, that my person could contact Brittany Murphy for financing the publication of my books — what must have been known by her — and generally it has been a formulation and programing of the current possibility that i can contact a woman for that purpose. This presumption can be corroborated by that the name of Nathan Lane could be meant to be a mental-association creating reference to my name: [Nathan Lane → tan + an → István ADORJÁN, which is my name in american order.]

The film presents a shop scene with a woman character dressed as a clown selling puffed balloons of different colors, [14, minute 2]



and Emily Watson as “Trixie” in the background of her head with similar balloons: [14, minute 3]



Considering the balloons of different colors as meant to represent my books in different fields of sci-

ence to be written by me, i can presume that the american Illuminati foresaw already at the time of shooting this film, presumably in autumn 1998 — when i was writing the second part of my four books about my four illegal fleeing attempts — that i would write such books. Further, i can construe the above balloon scene as a formulation and programing of the approximate message of the american Illuminati to my person: “If you publish your books by sexually contacting an ordinary woman, i will concoct her as a clown, so that you should rather contact Brittany Murphy, Reese Witherspoon or a similar celebrity or movie star sexually.”

2.13. The film entitled “Girl, Interrupted” of 1999

With this film — shot presumably in early 1999 — Brittany Murphy was onscreen-“hooked up” [22, minute 82] and confronted with the more employed actresses Winona Ryder [129] awarded around 14 times till the shooting of this film, [130] Angelina Jolie [131] awarded around 4 times till the shooting of this film. [132] They must have been the first to cognize and recognize her undocumented and un-awarded [1] acting aptitudes first revealed with this film.

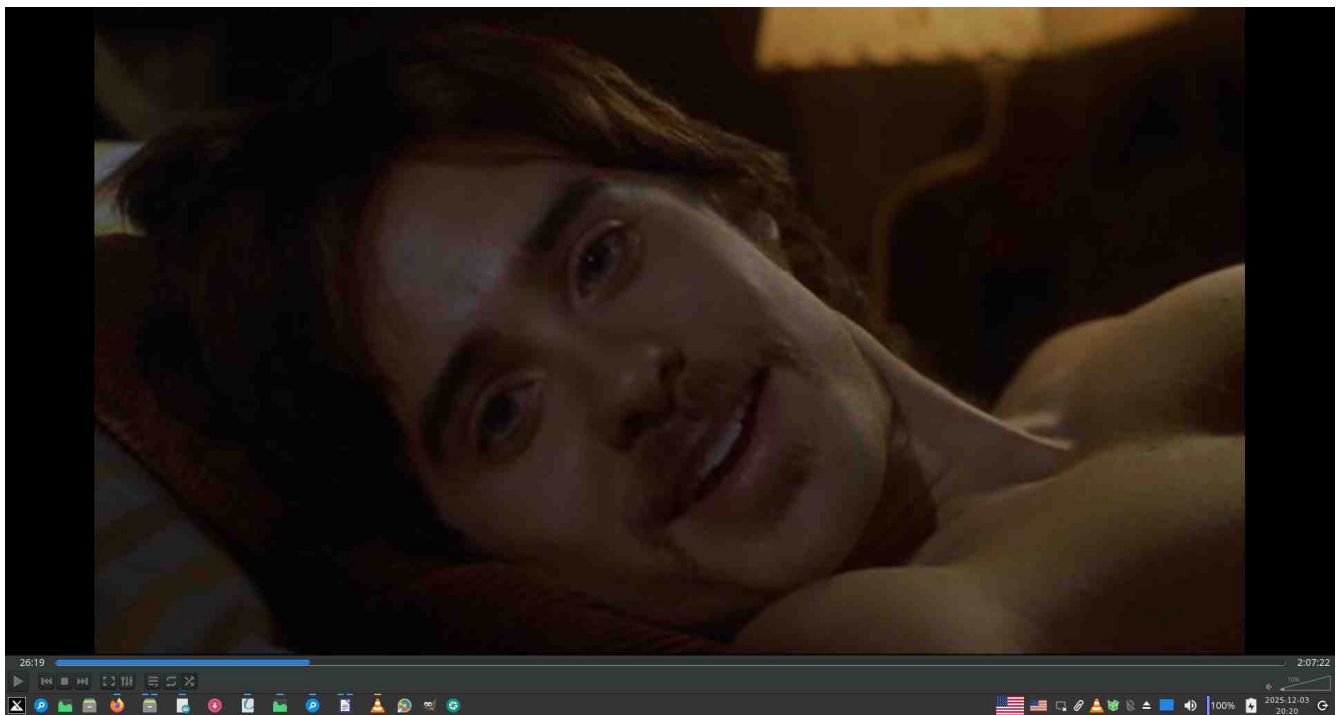
In this film, Brittany Murphy as “Daisy Randone”, a patient hospitalized in a mental institution, was bilaterally onscreen-“hooked up with” [22, minute 82] only one actor uncredited as her father, in only one short scene, when visiting her in the hospital they are hugging each other: [11, minute 35]

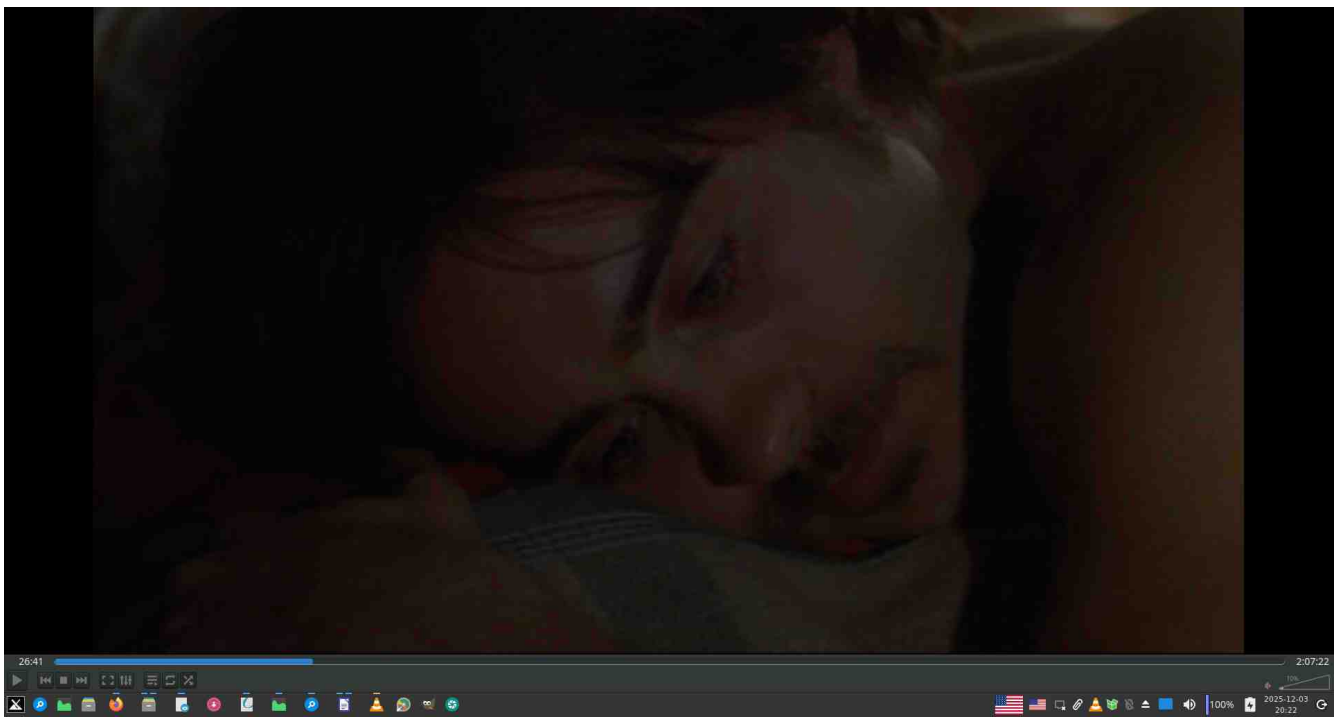


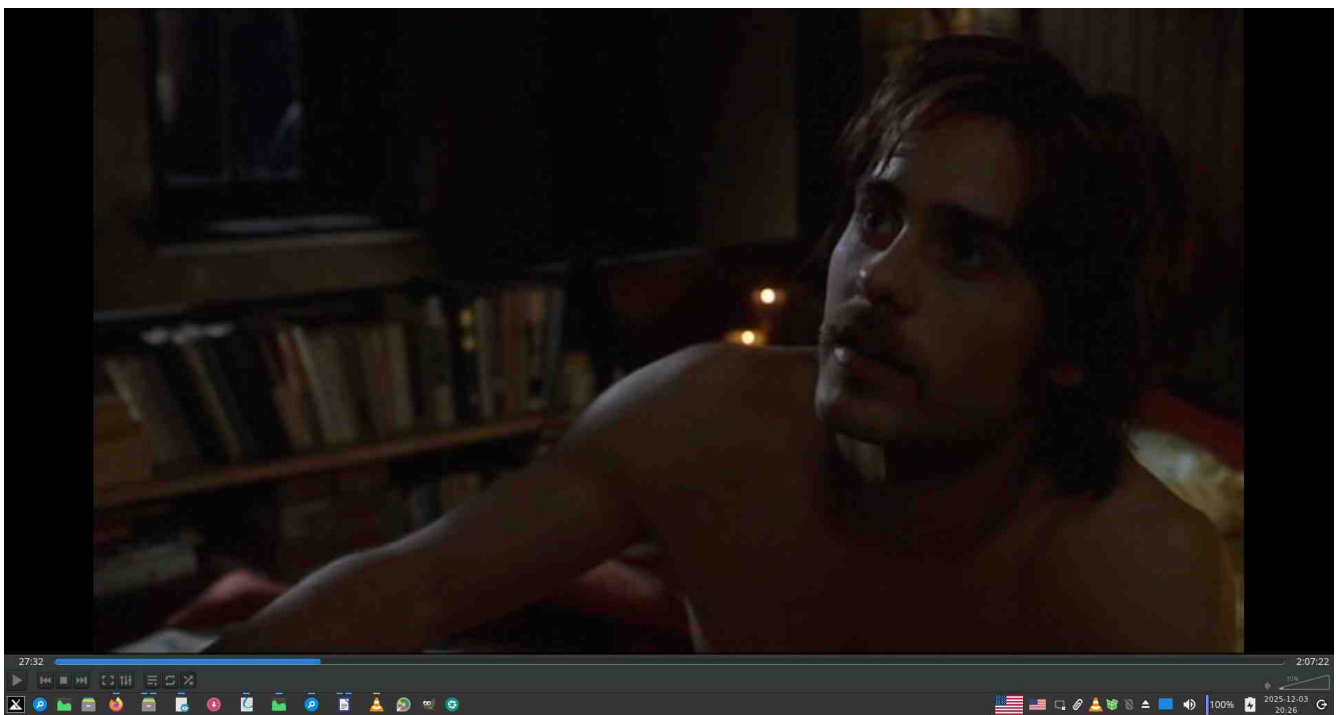
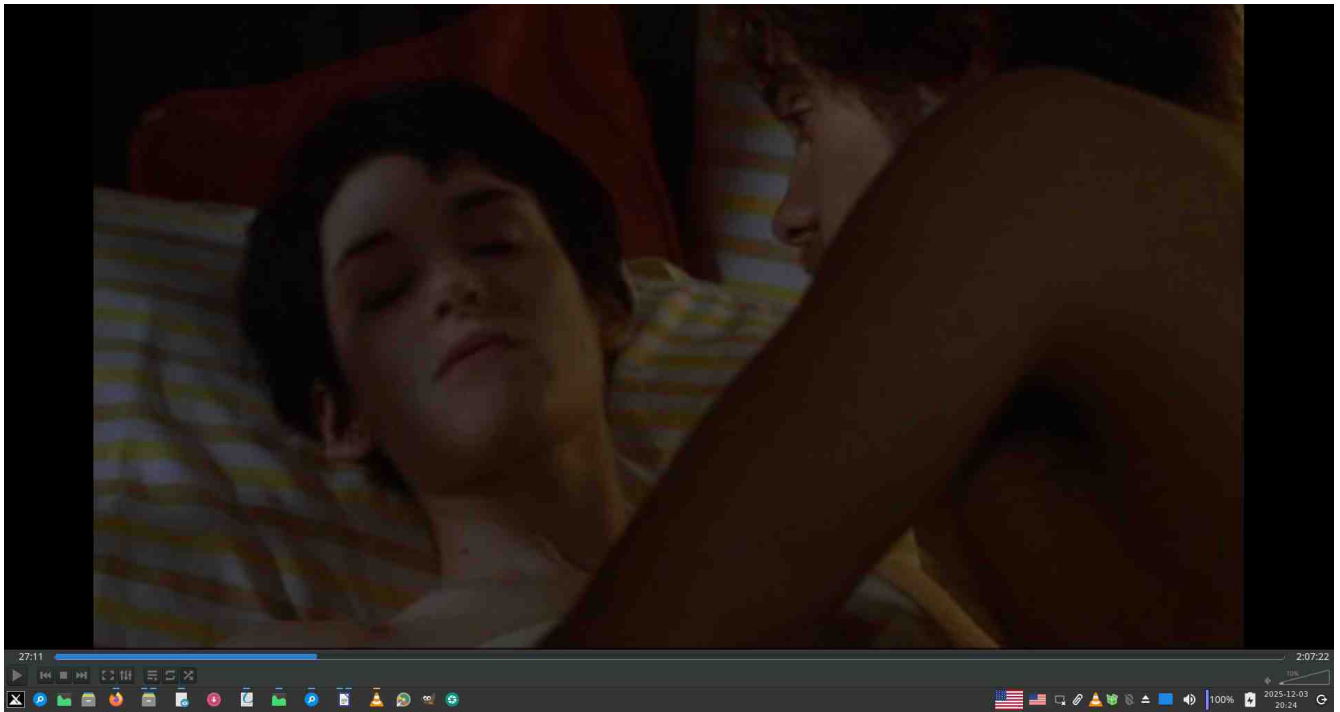
The fact that in two consecutive films Brittany Murphy was bilaterally onscreen-“hooked up with” [22, minute 82] only one actor, and that actor was required to act the father of her character, substantiates the hypothesis that at that time she had no boyfriend, was sexually chaste, and in implementing the sexual guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of

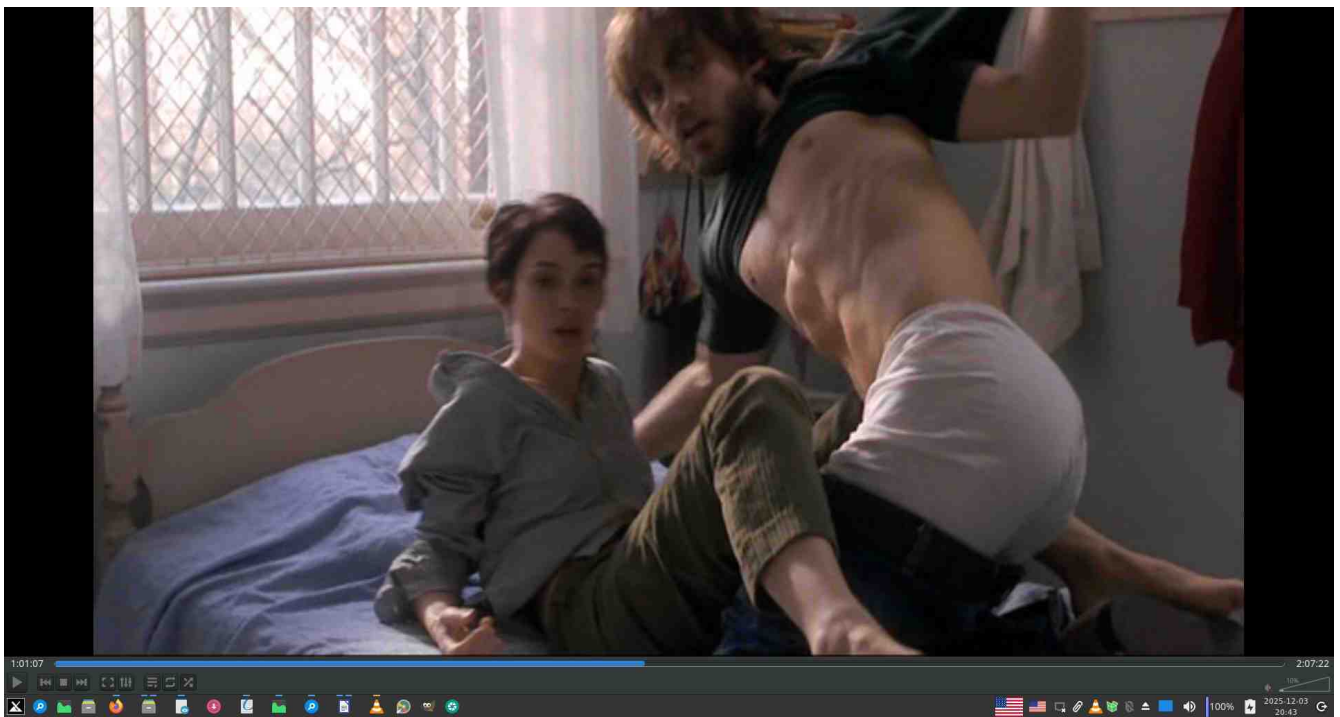
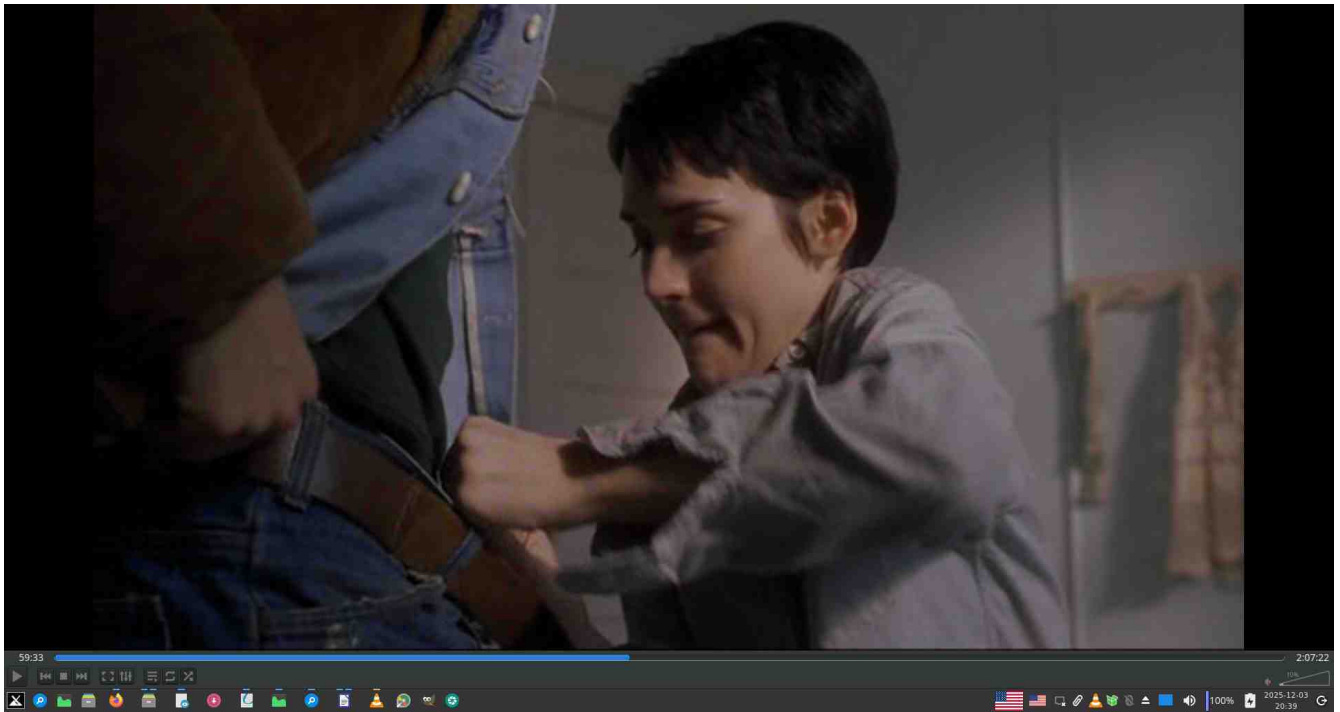
the american Illuminati it was trying to utilize Sharon Murphy in order to sexually “hook up” Brittany Murphy with a stepfather man. This hypothesis is corroborated by Angelina Jolie as “Lisa”, when accusing Brittany Murphy as “Daisy” with that her father “fucks her”, [11, minute 89] by this means having expressed, formulated, and programed the interest of the american Illuminati that Brittany Murphy had sex with her desired potential stepfather, under the circumstance that she was not willing to have a boyfriend or a husband at the age of around 21 years.

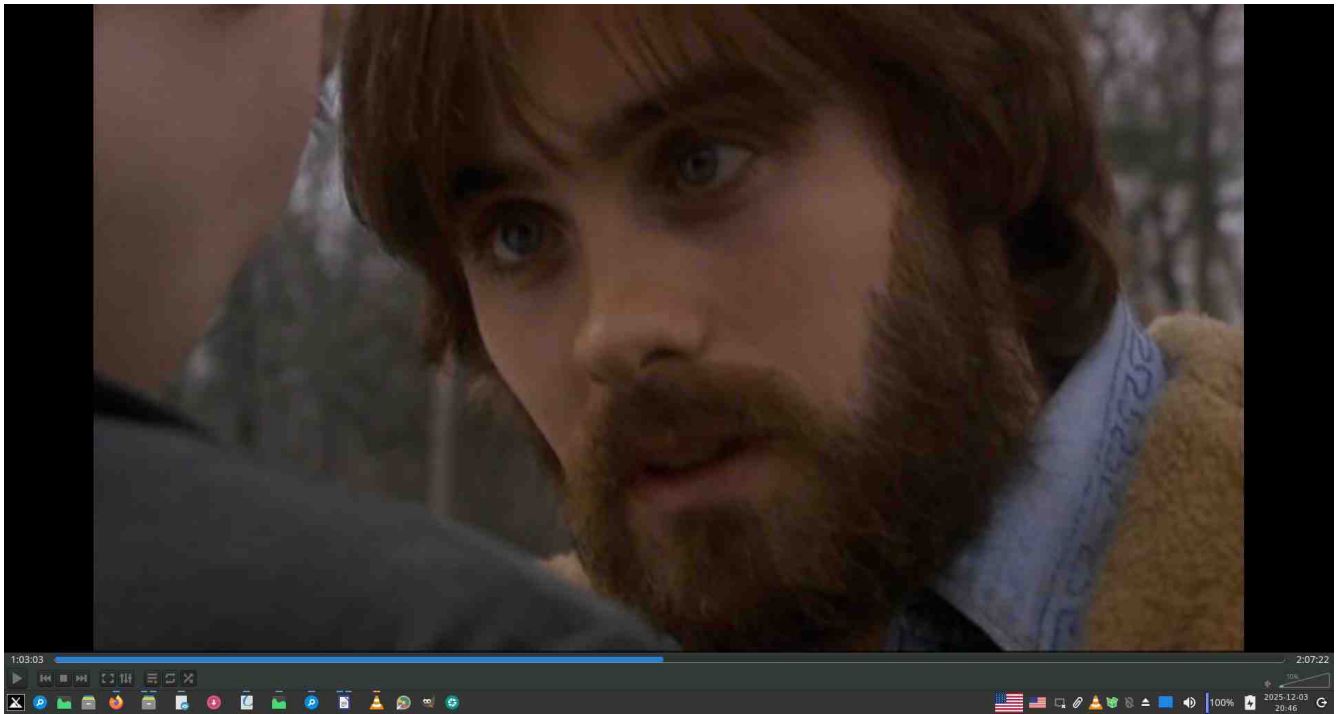
With the film entitled “Girl, Interrupted” of 1999, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and musician Jared Leto, who was unmarried at the time of shooting the film, and as a gay activist [181] presumably reflected the sexual conception and concoction about Brittany Murphy of the american Illuminati. He as “Tobias Jacobs” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy though, but Winona Ryder as his girlfriend “Susanna” can be presumed to have personal secret politically represented her. This film promoted his face, naked trunk, and some instructive initial sexual acts, according to his personal secret political mission relative to Brittany Murphy: [11, minutes 27, 27, 28, 28, 60, 62 and 64]





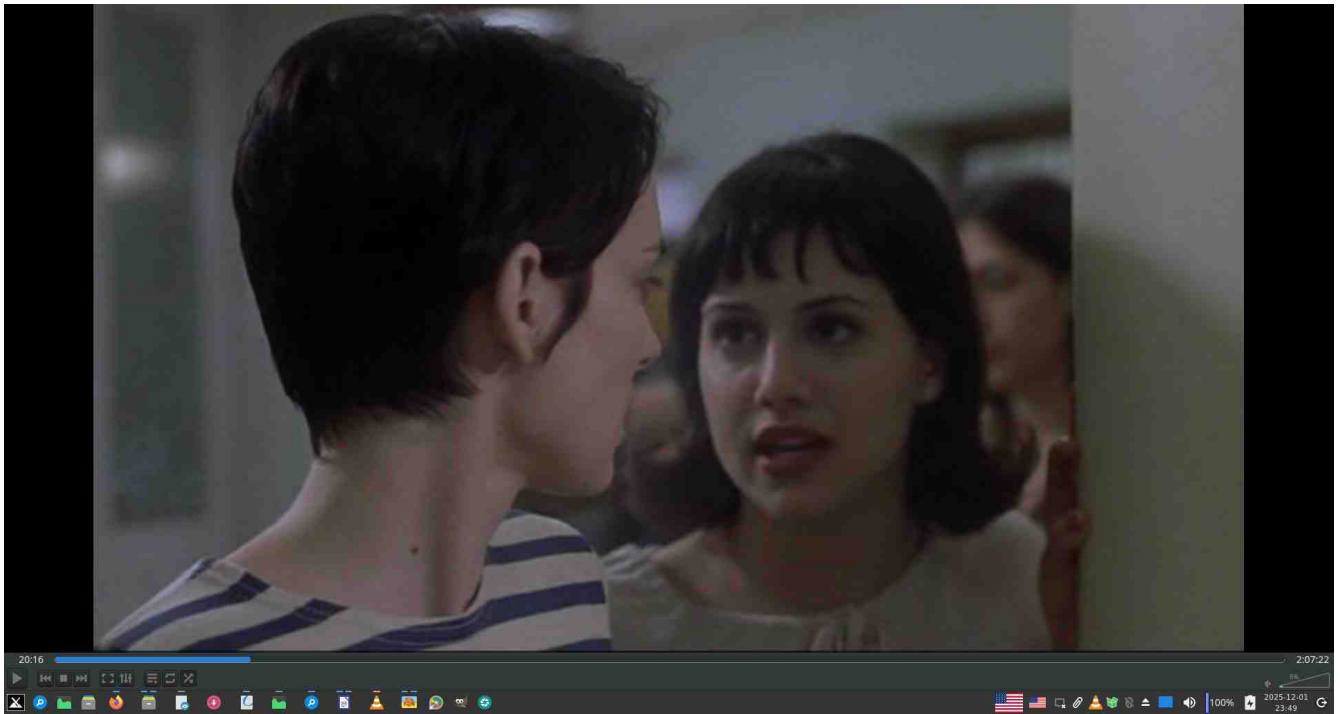


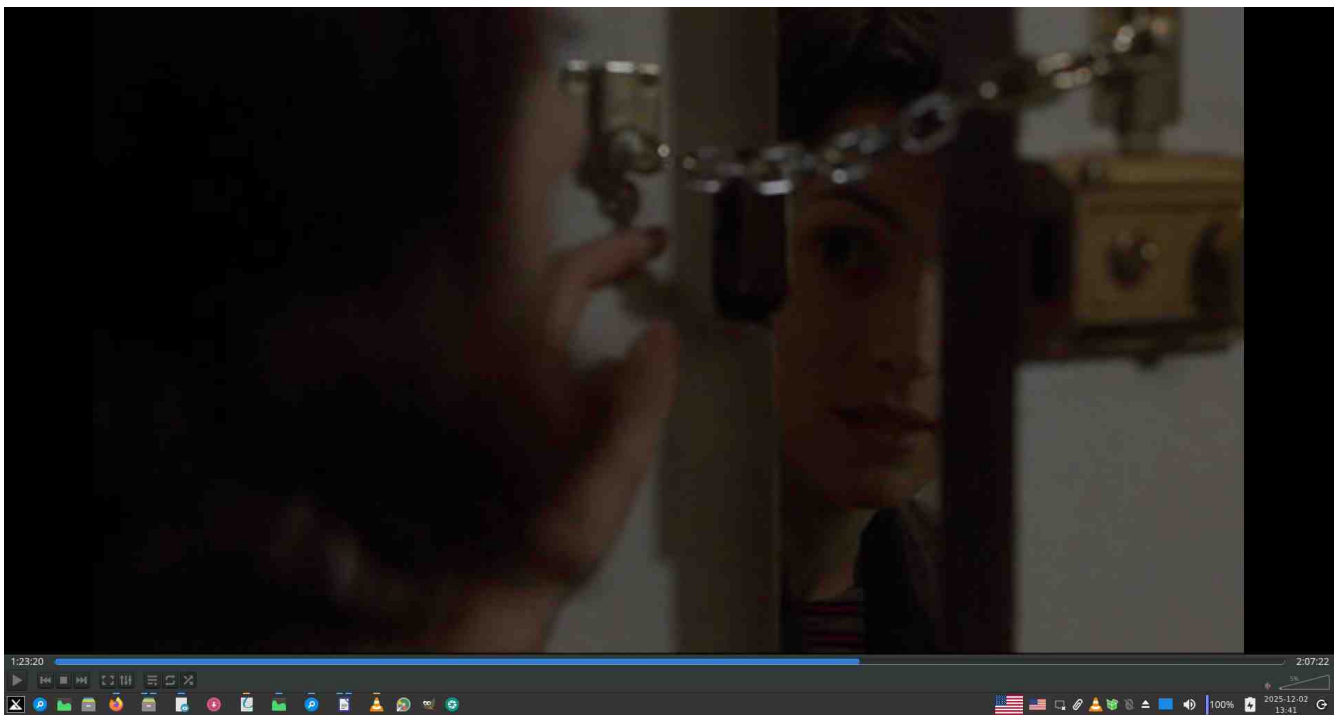
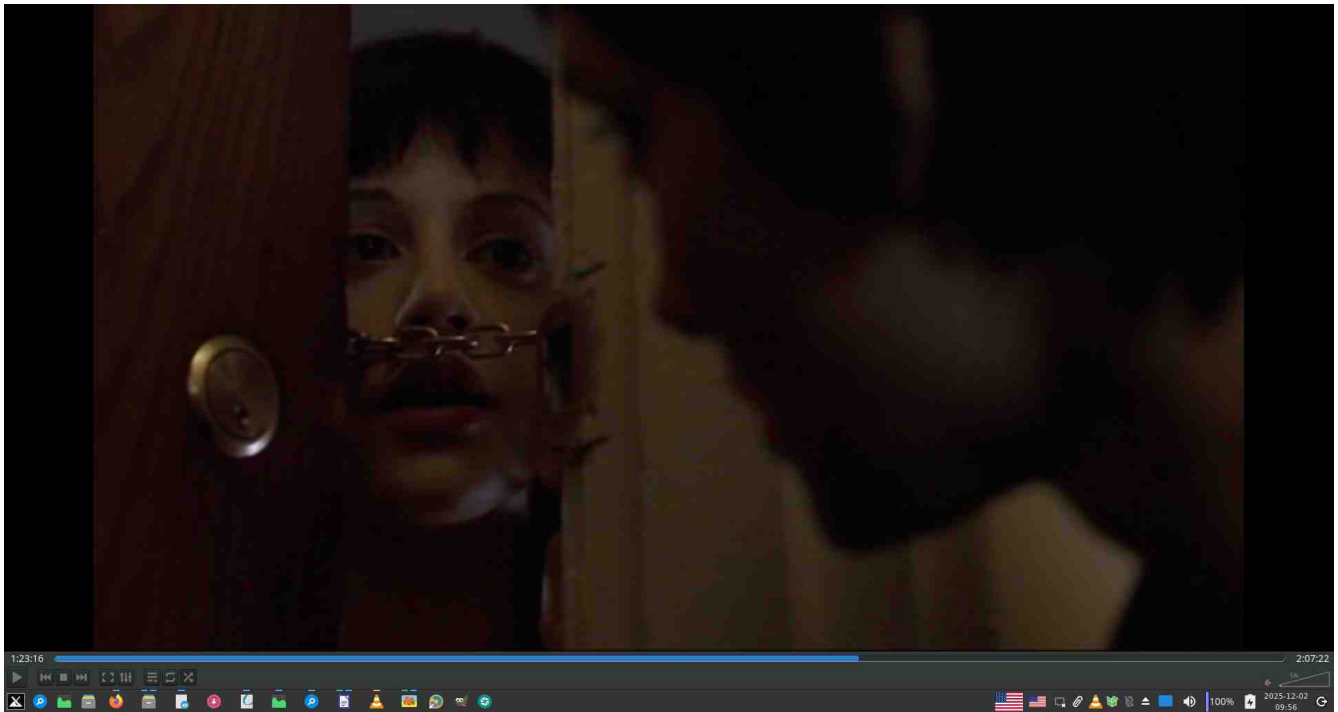




He asked her to go with him to Canada, as “they were breaking her,” [11, minute 63] what can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the canadian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

With the film entitled “Girl, Interrupted” of 1999, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Winona Ryder, who was unmarried at the time of shooting this film, and has never been married. [140] She as “Susanna Kaysen” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Daisy” as her hospital friend, in several scenes: [11, minutes 21, 37, 84 and 84]

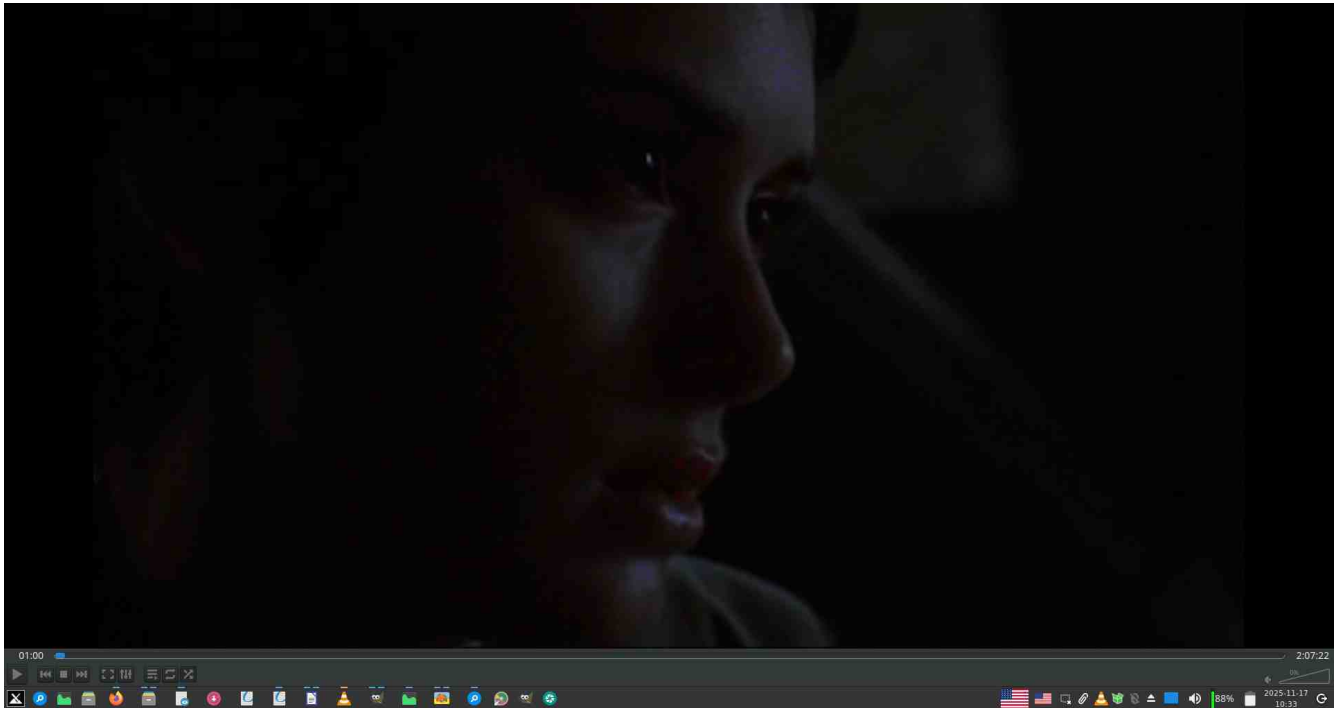


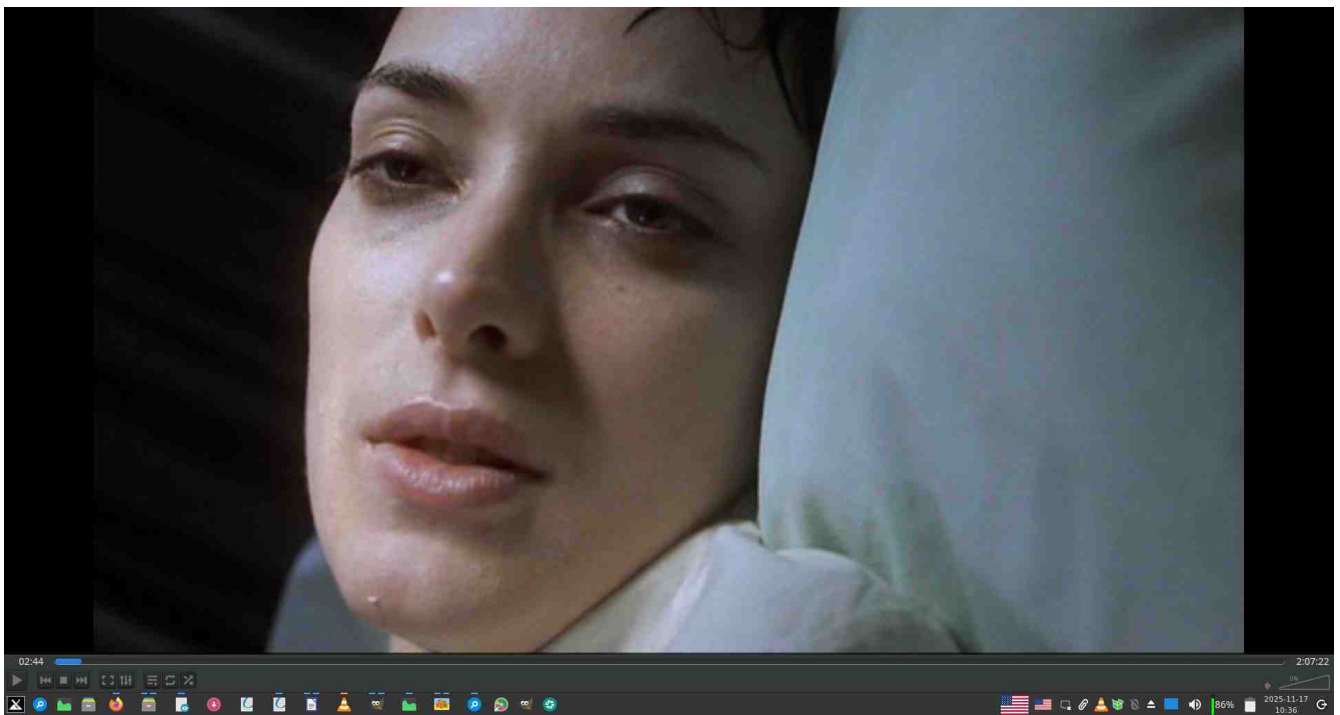
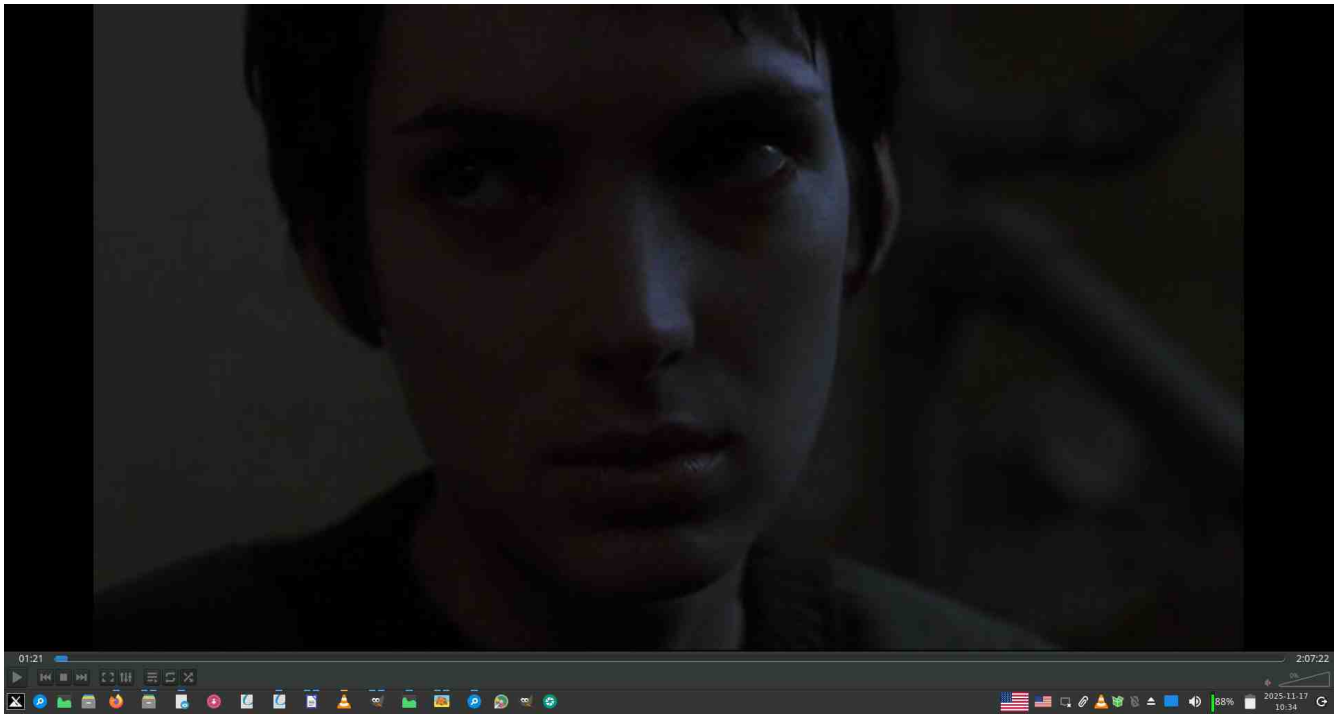


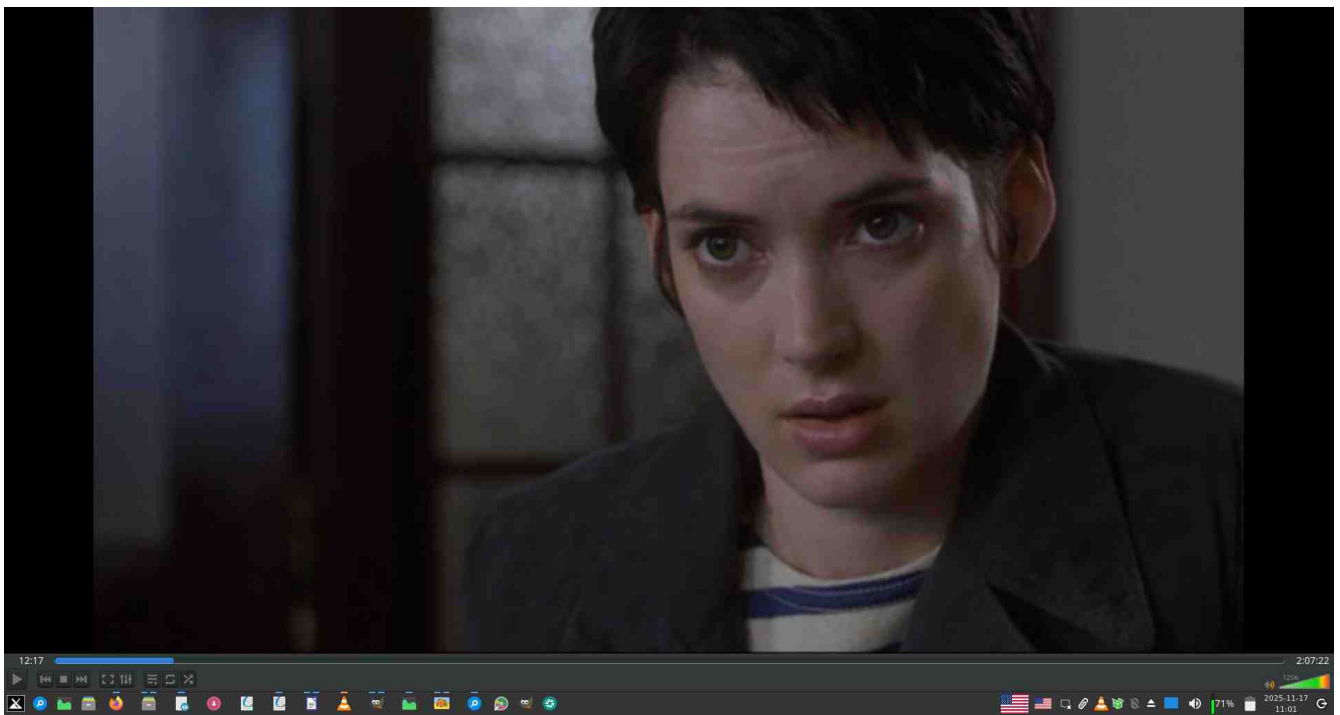
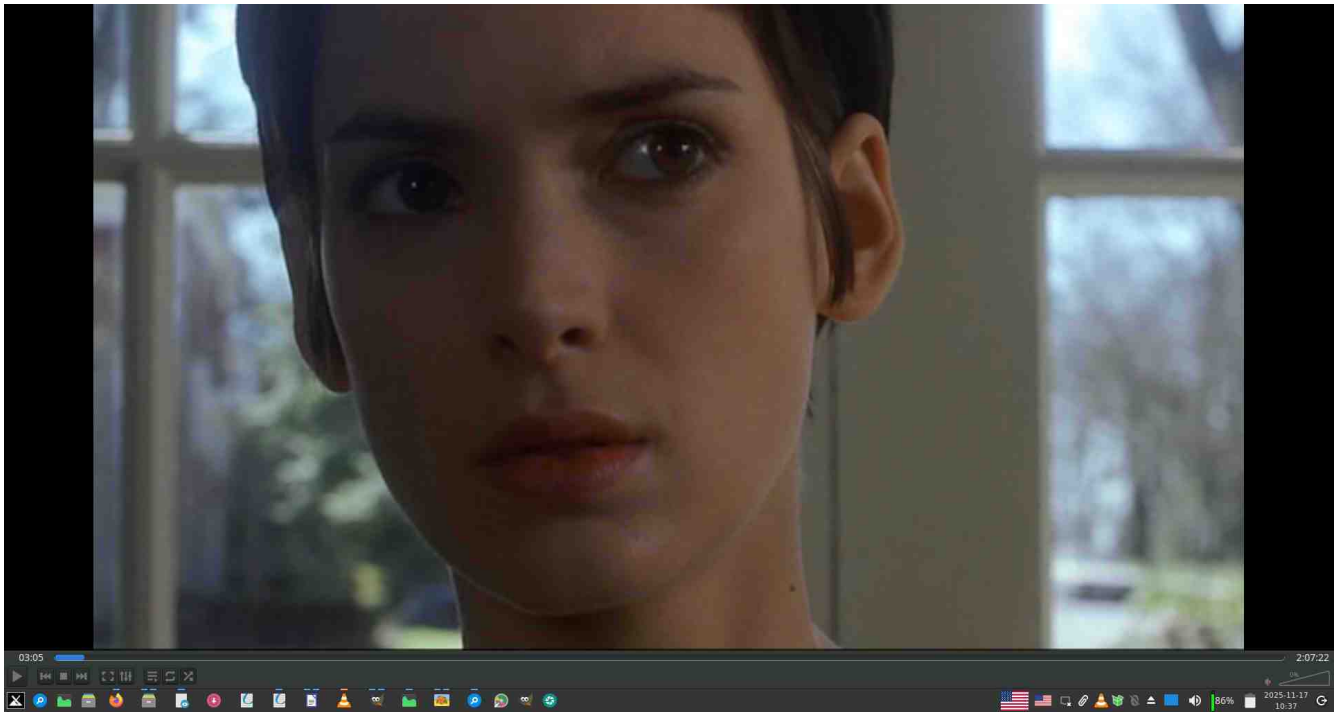
Winona Ryder had been engaged to the presumed Illuminati-member actor Johnny Depp between 1990 and 1993, [129] namely shortly after the time when Johnny Depp had presumably carried out the “adolescence satanist Illuminati brainwashing” [180] of Angelina Jolie. Therefore, it cannot be excluded the possibility that, on her part, also Winona Ryder received at that time a satanist Illuminati

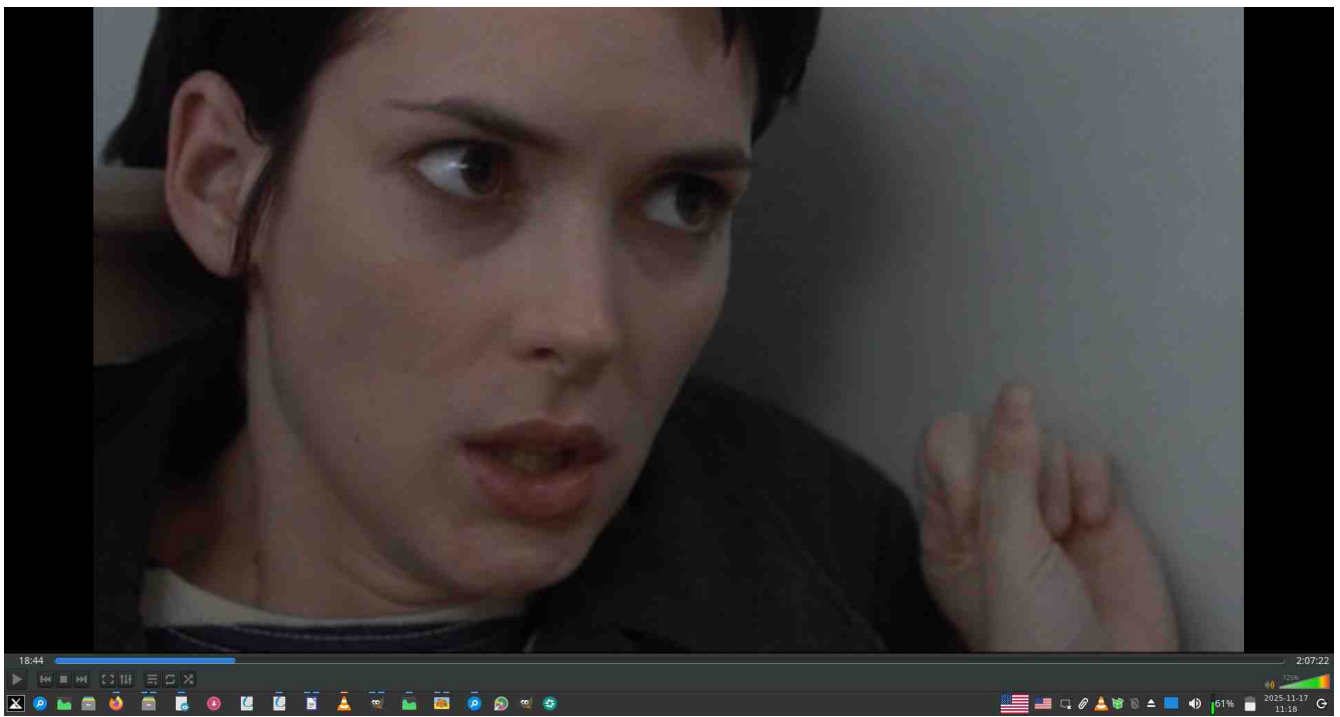
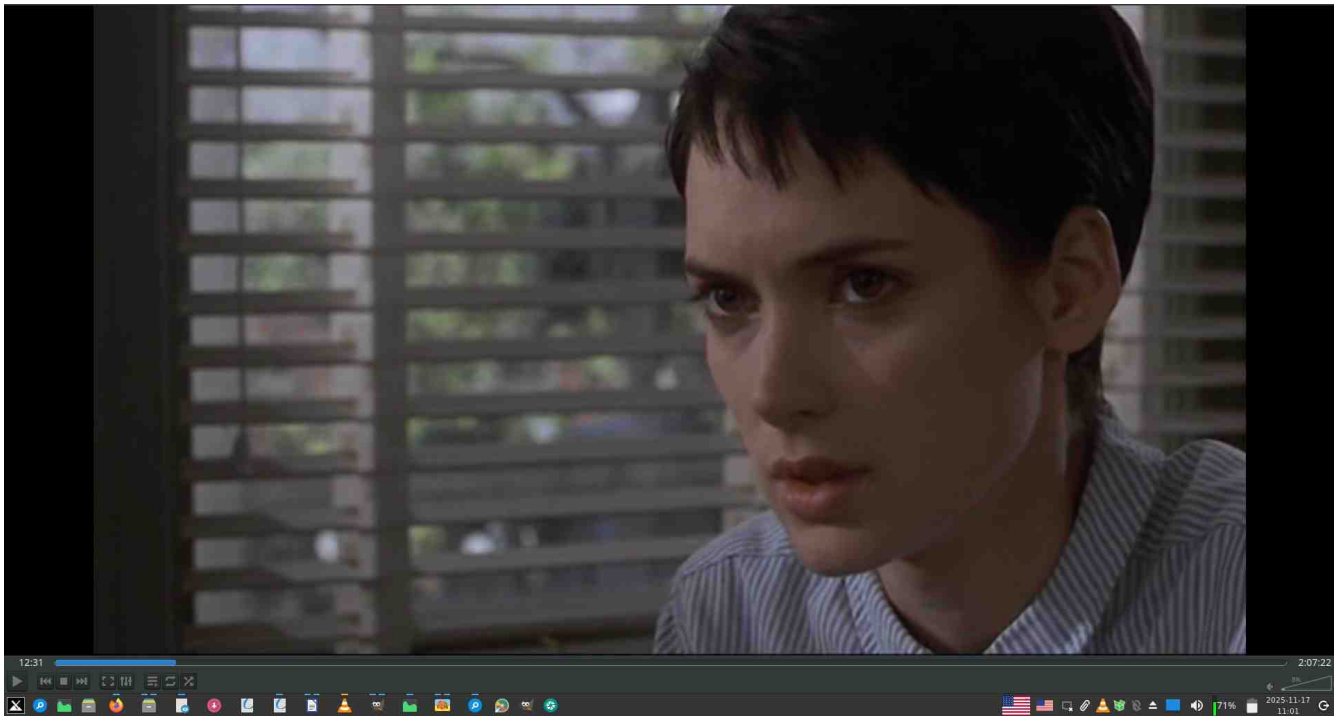
brainwashing. Besides, her above one-eye clip can be an expression, formulation, and programing of her having been controlled by the american Illuminati.

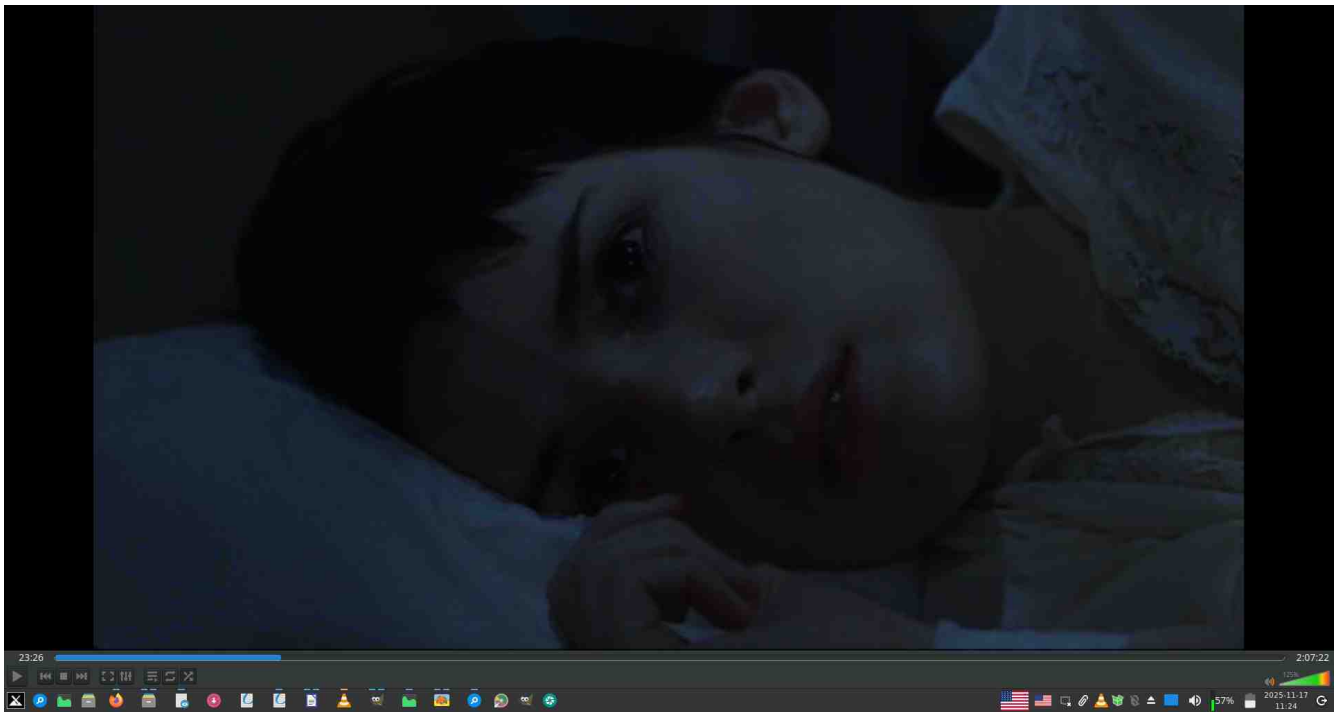
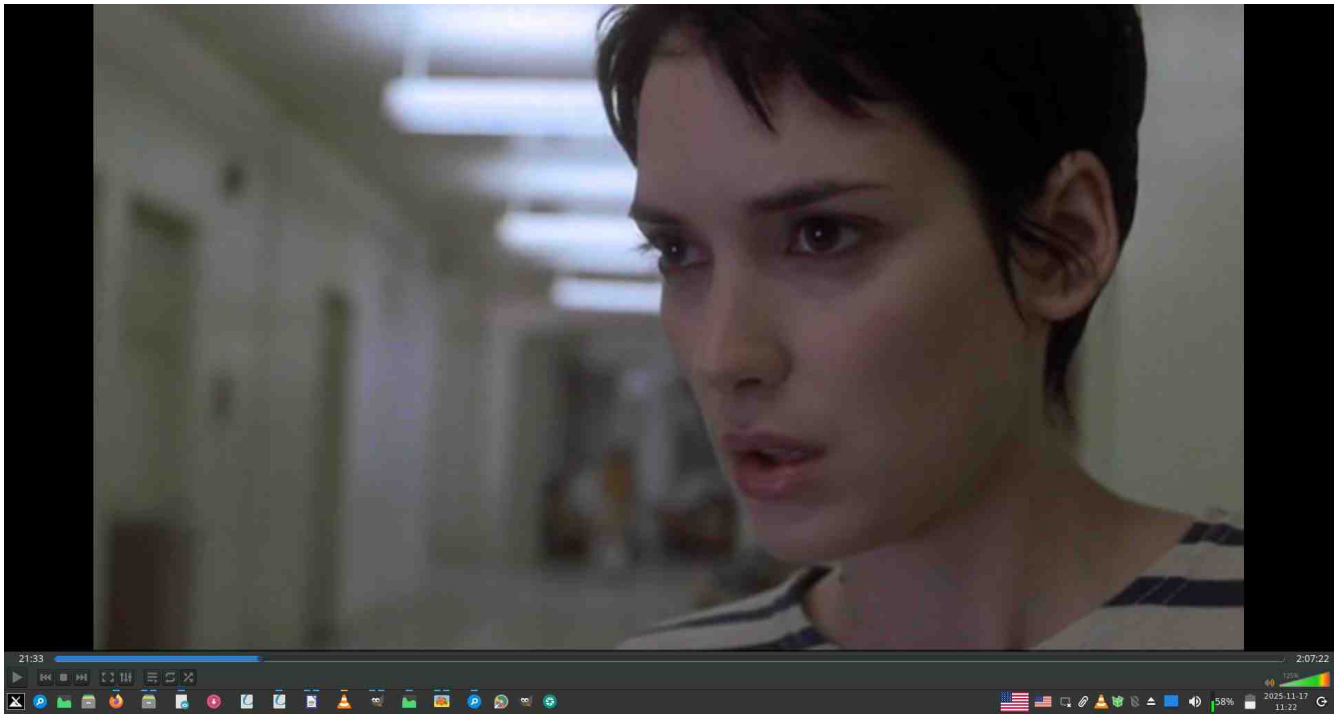
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects did not include a relationship of hers with Brittany Murphy, mostly the face of Winona Ryder was intensively promoted with full-screen presentations: [11, minutes 2, 2, 3, 4, 13, 13, 19, 22, 25, 27, 27, 27, 29, 34, 49, 57, 64, 76, 77, 77, 83, 93, 100 and 123]

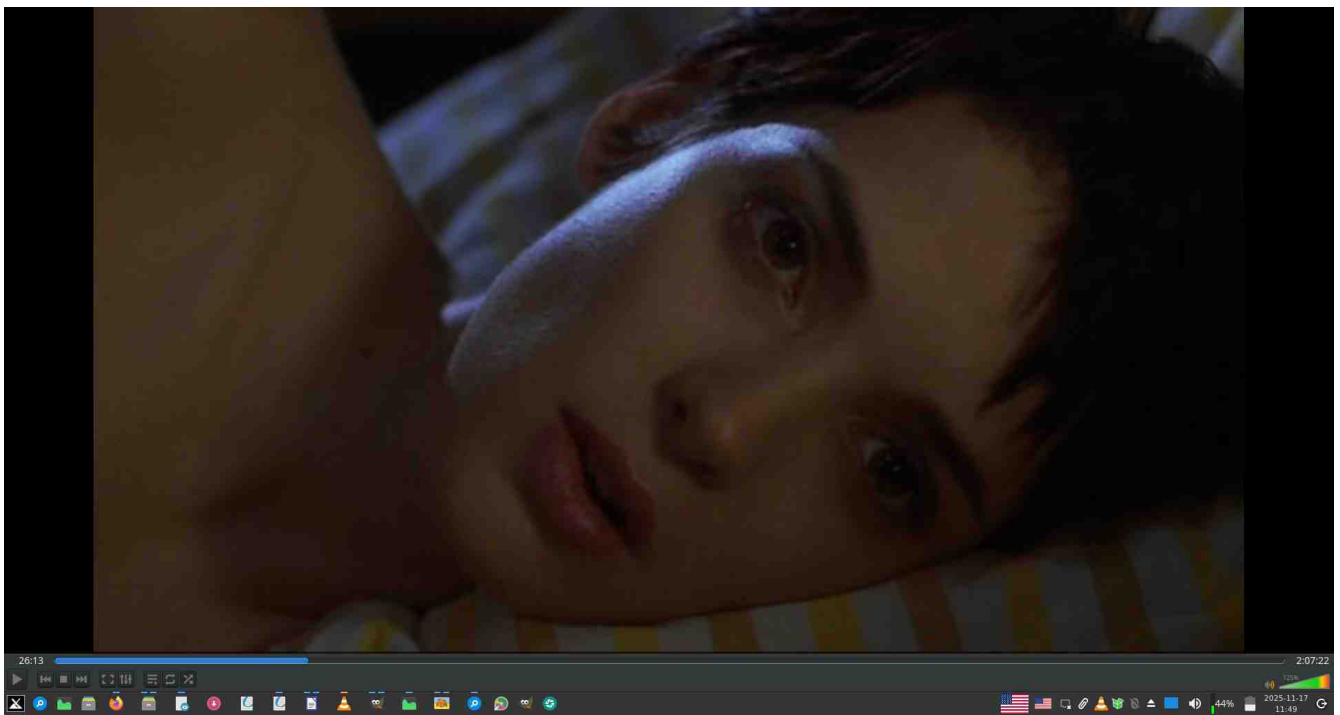
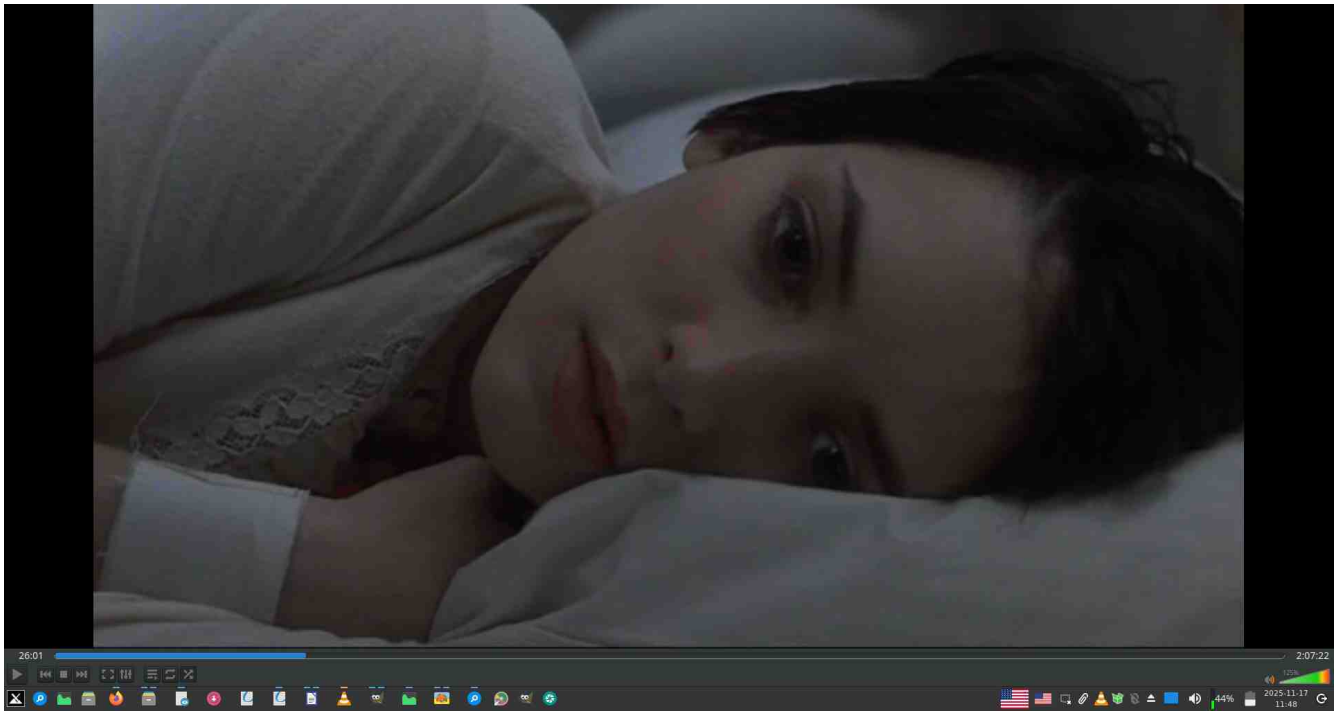


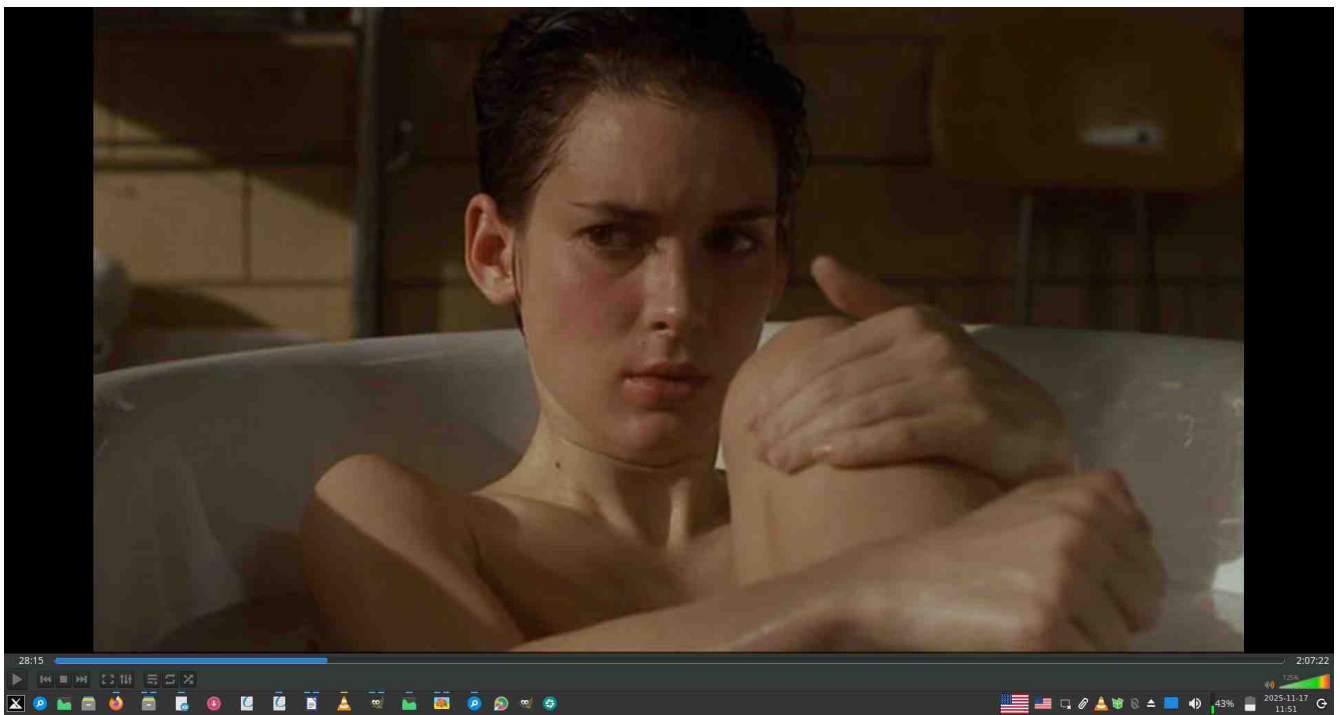
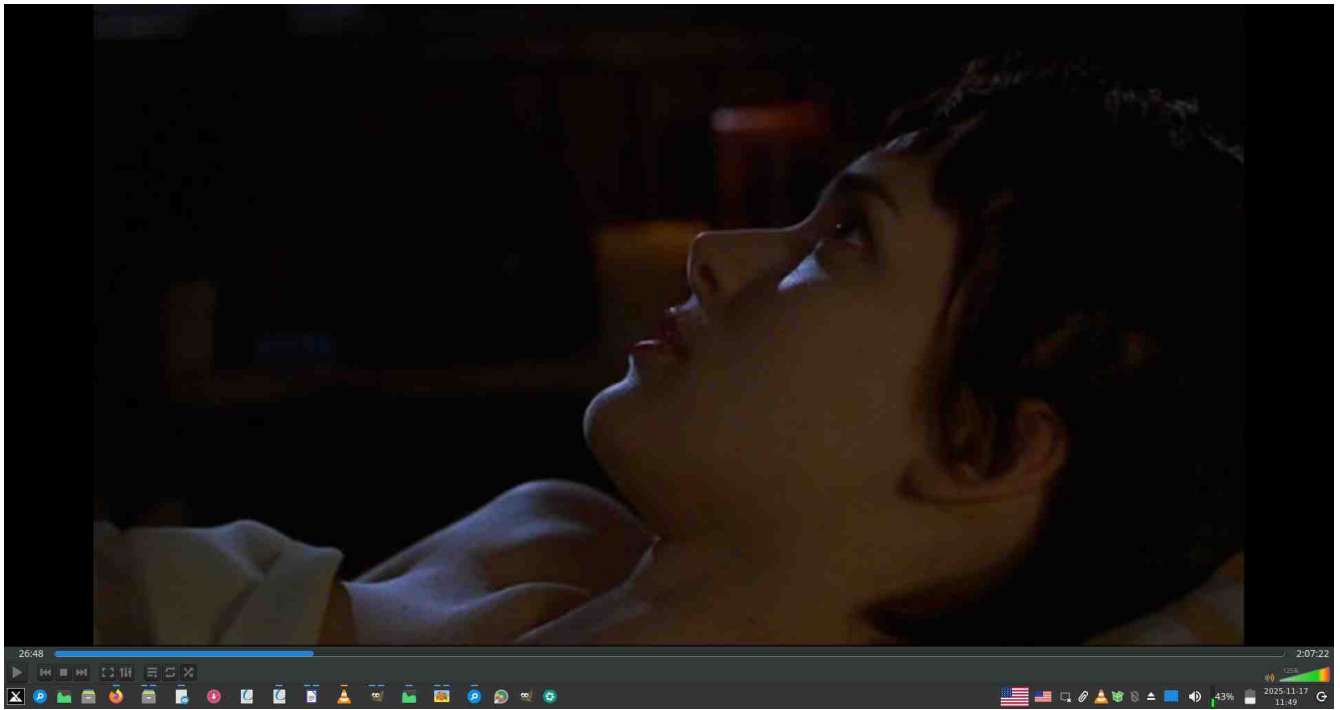


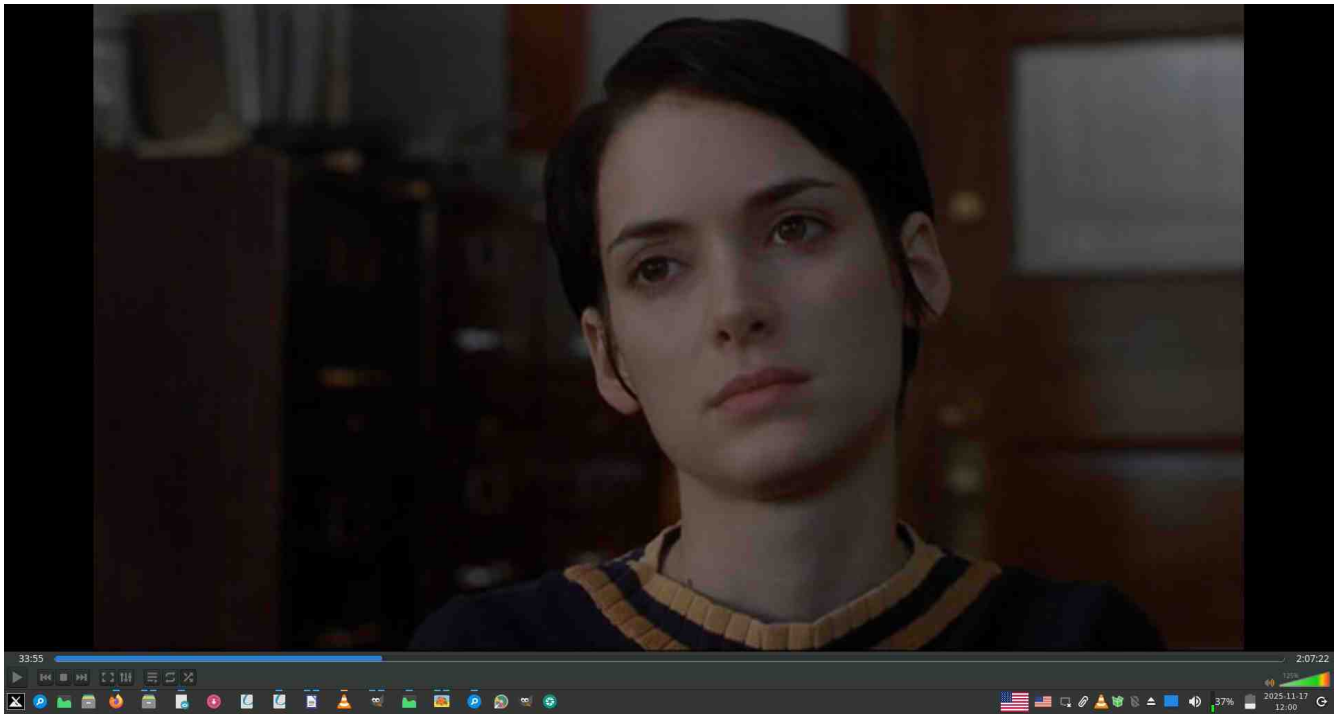


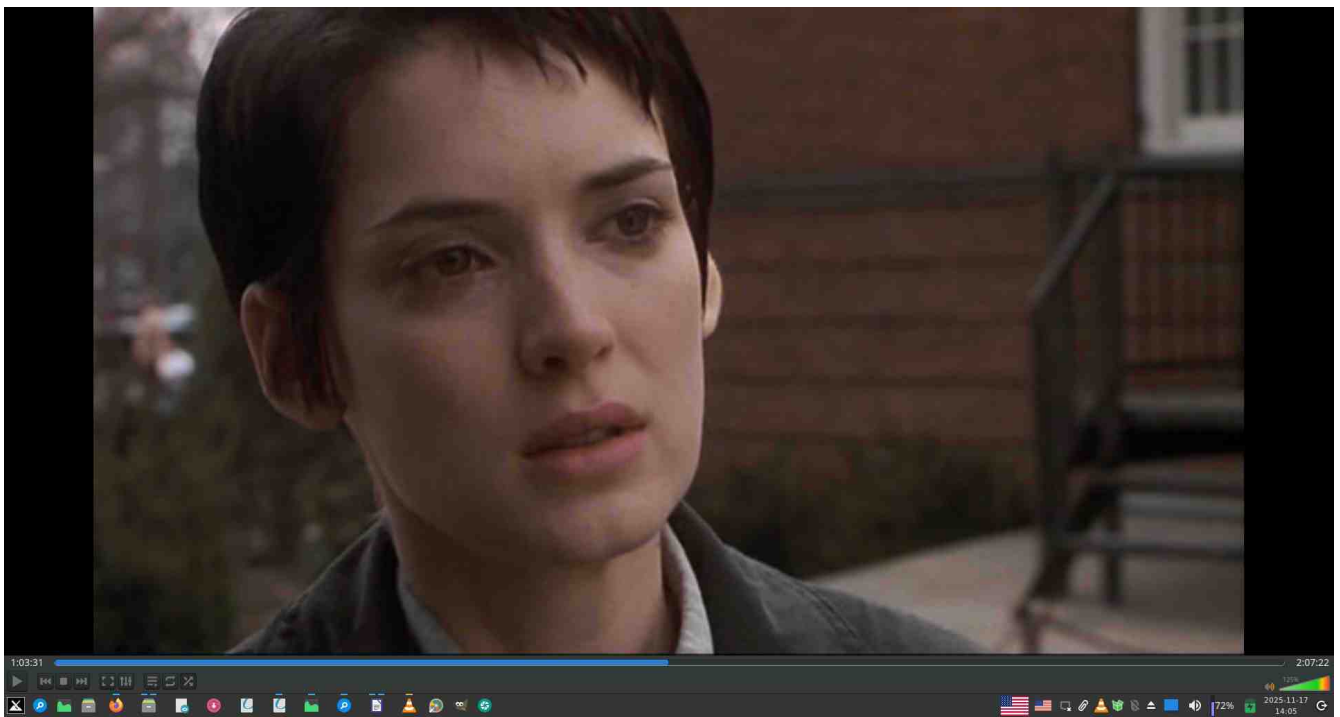
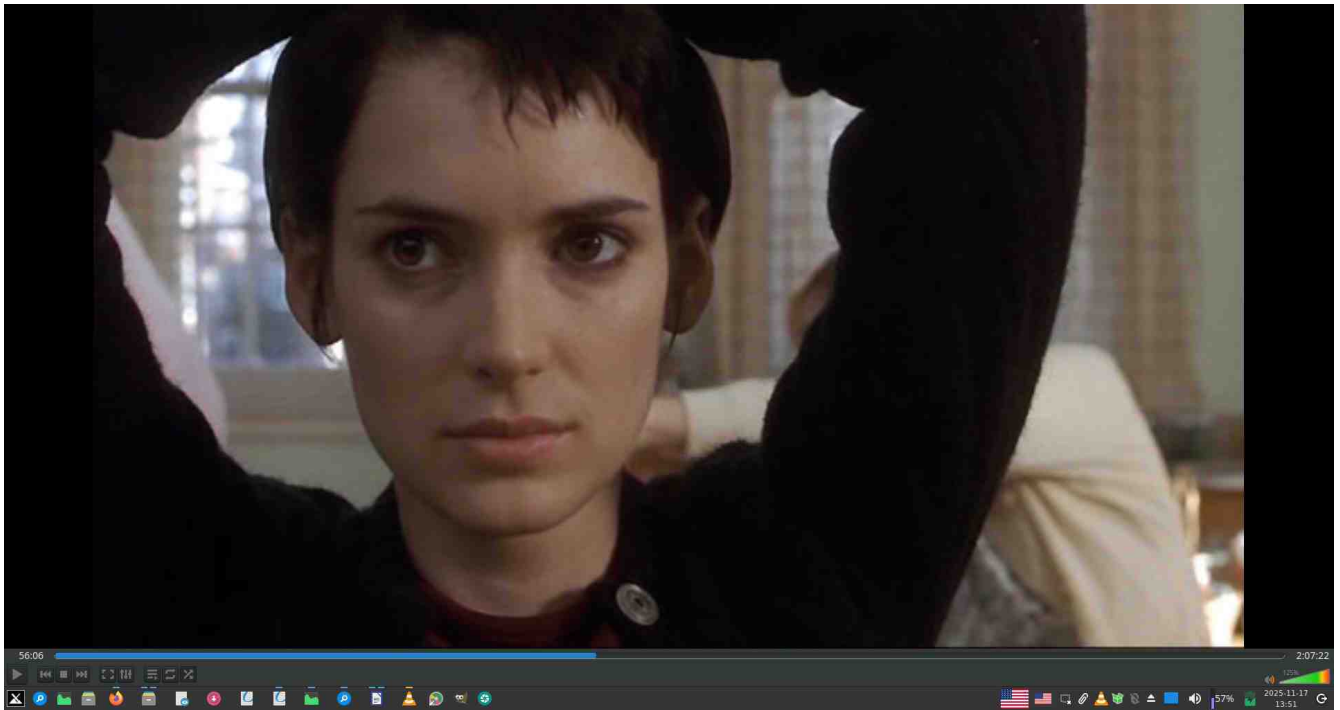


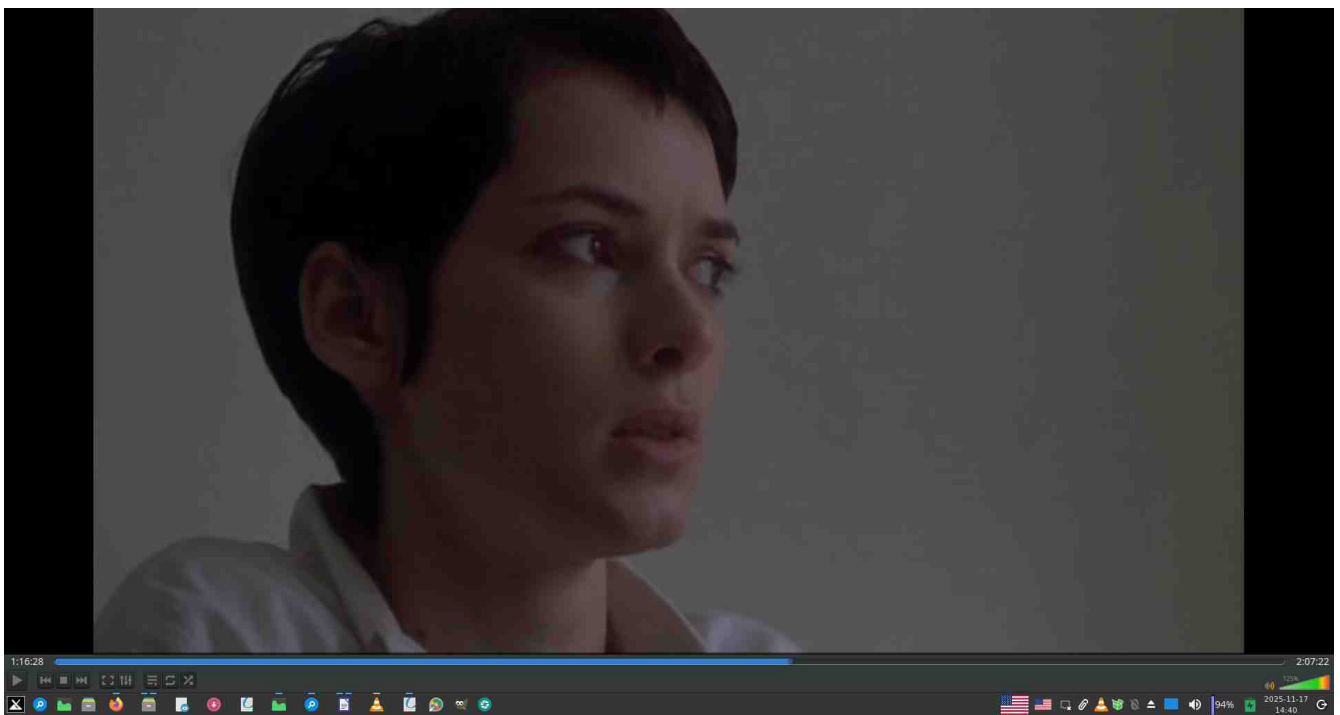
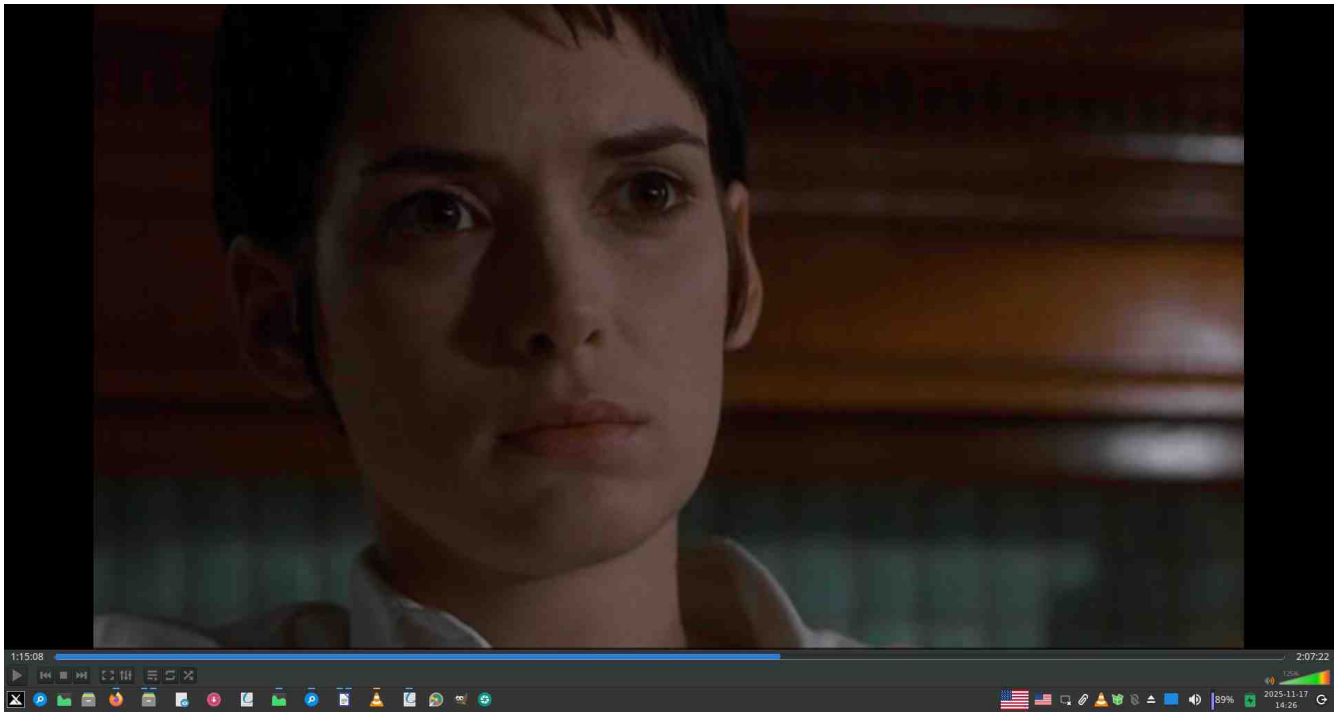


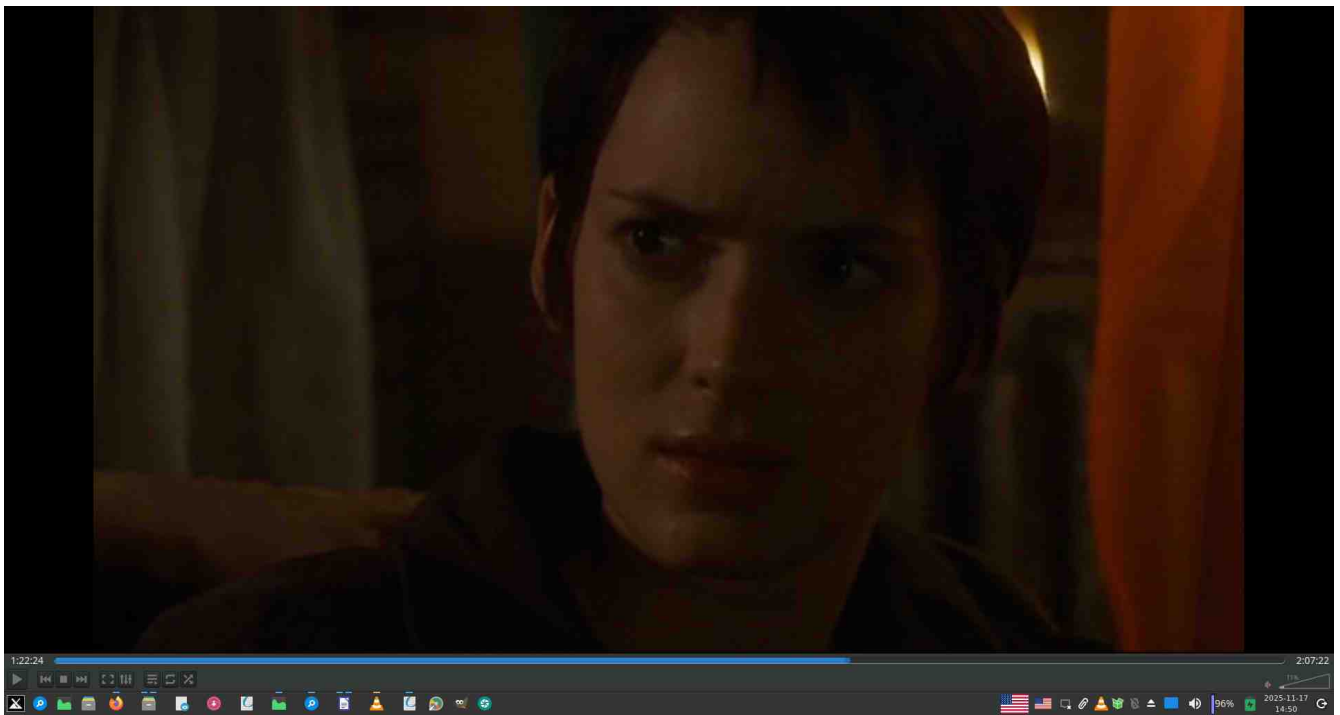


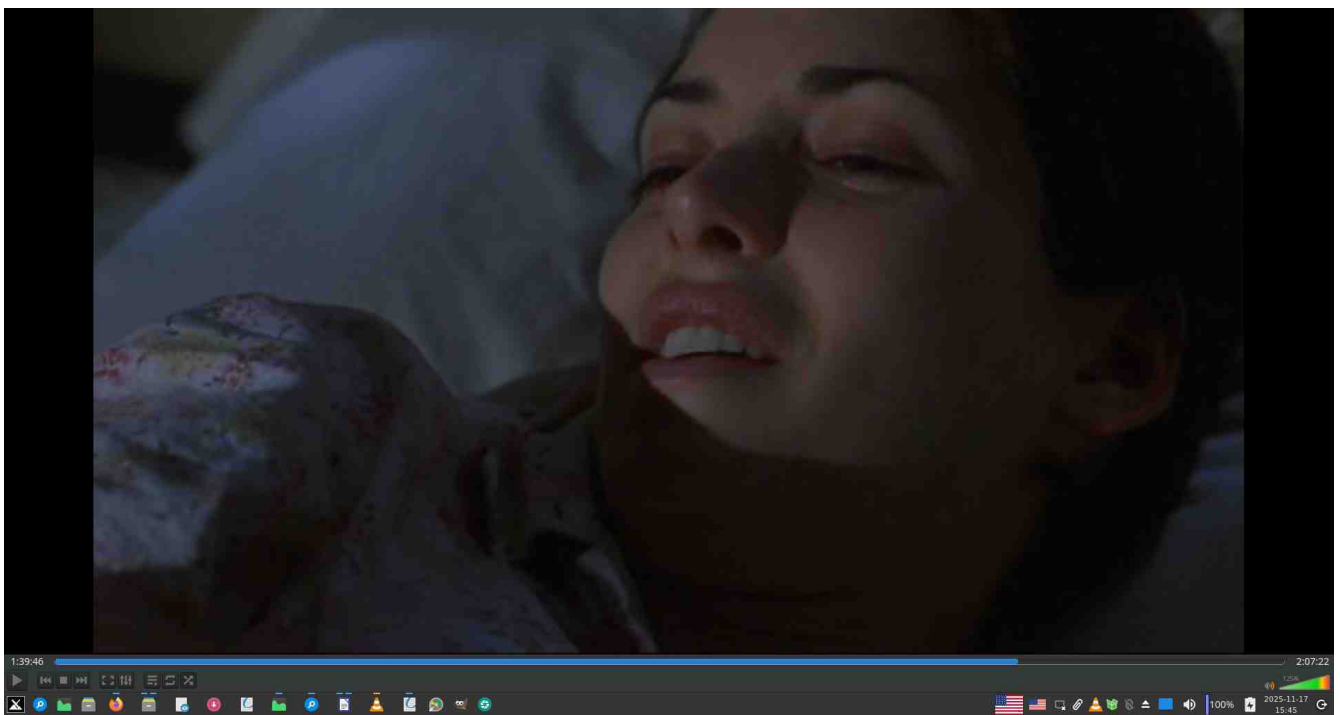
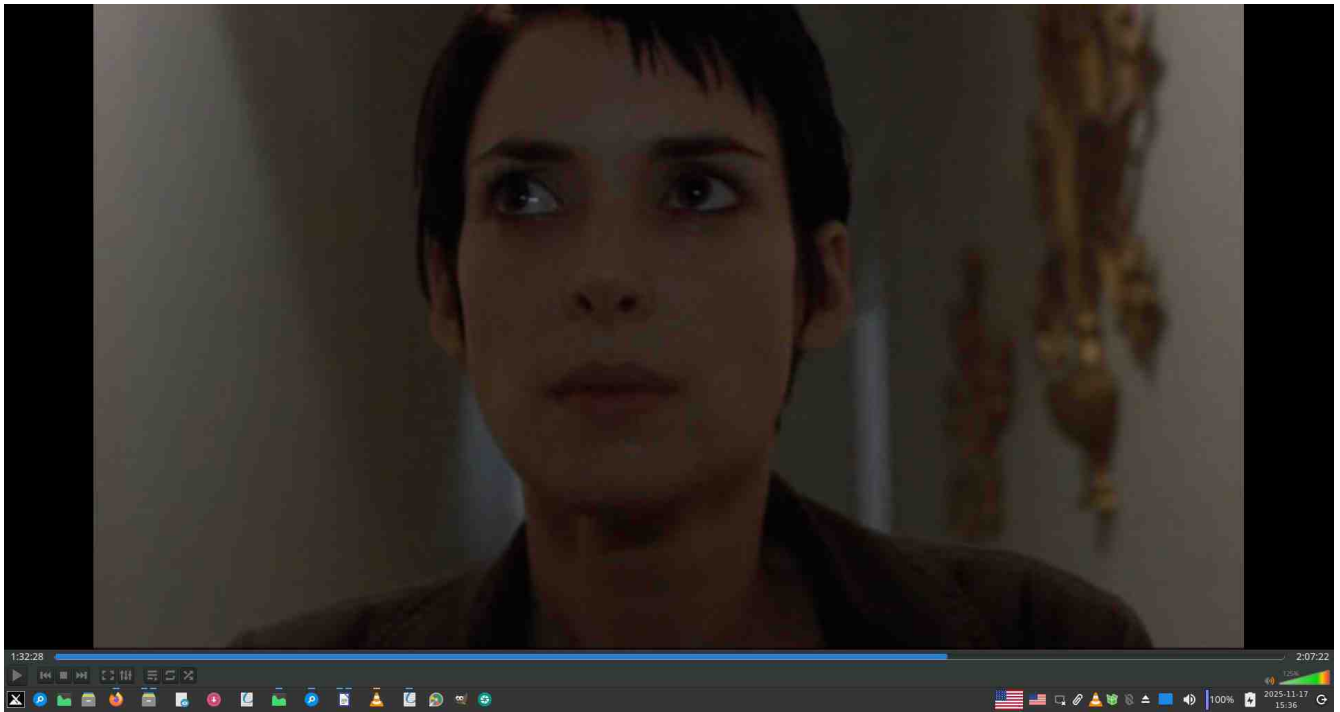


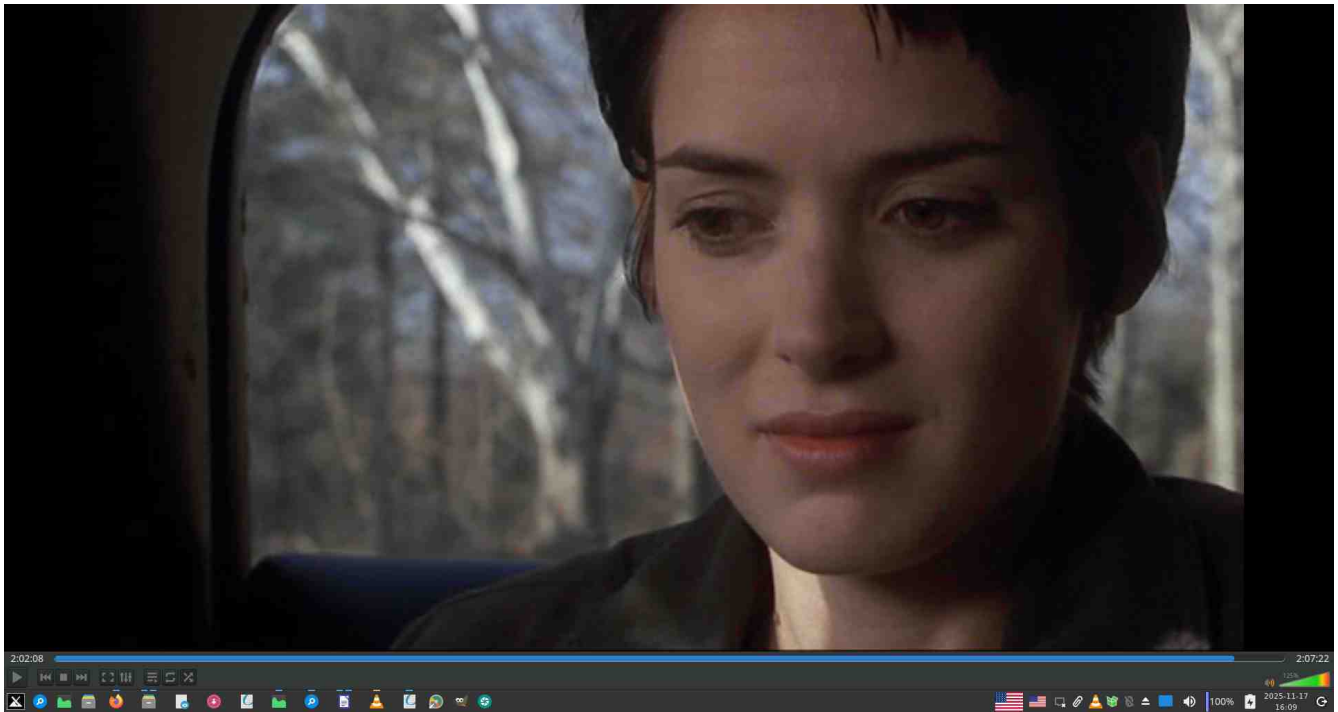




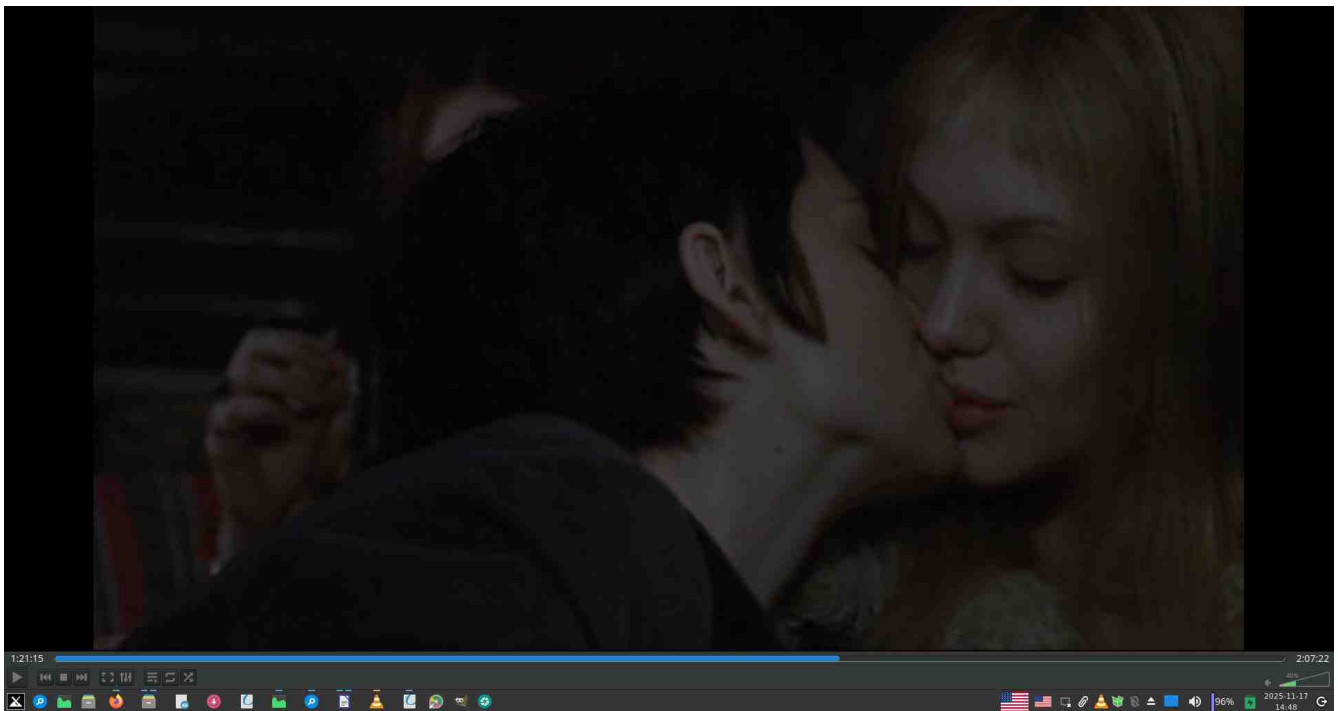








In order to signal the ability, willingness, readiness and availability of Winona Ryder for a lesbian relationship, she as “Susanna” was required to level a smacking kiss to the mouth of Angelina Jolie as “Lisa”, who was on the brink of being overwhelmed by it: [11, minute 82]

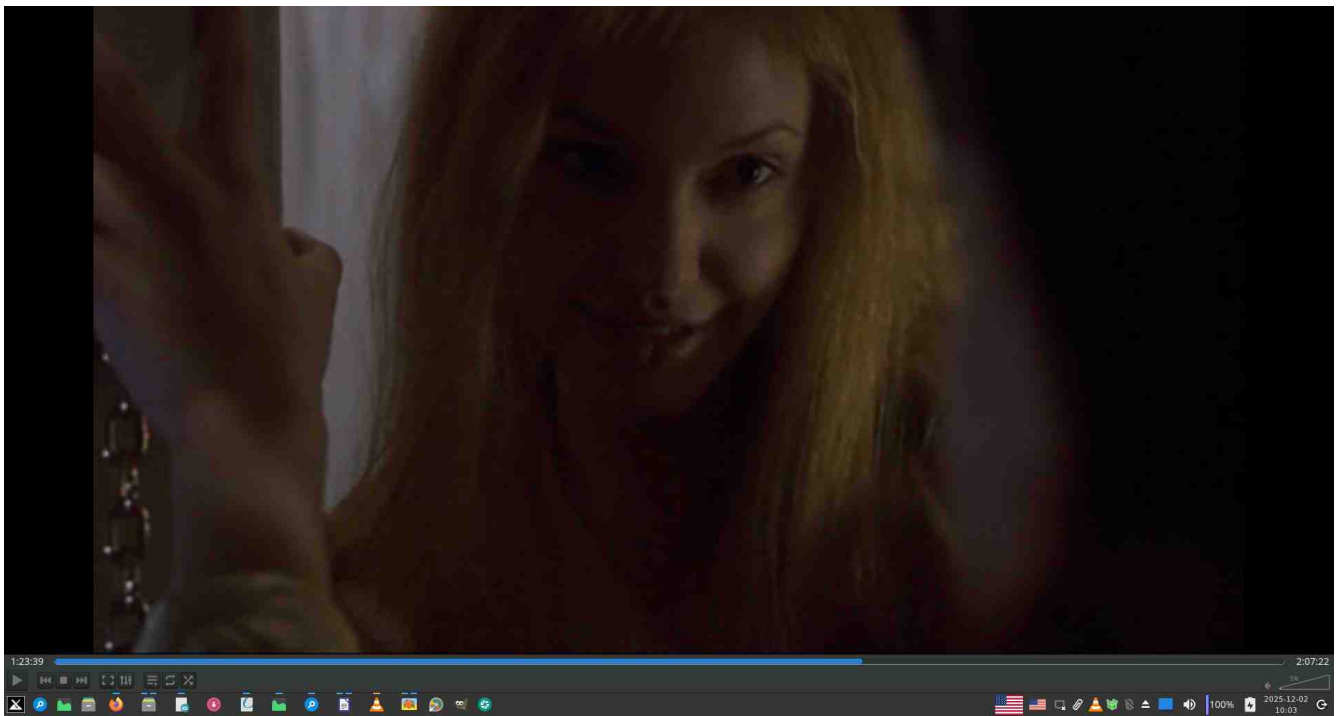
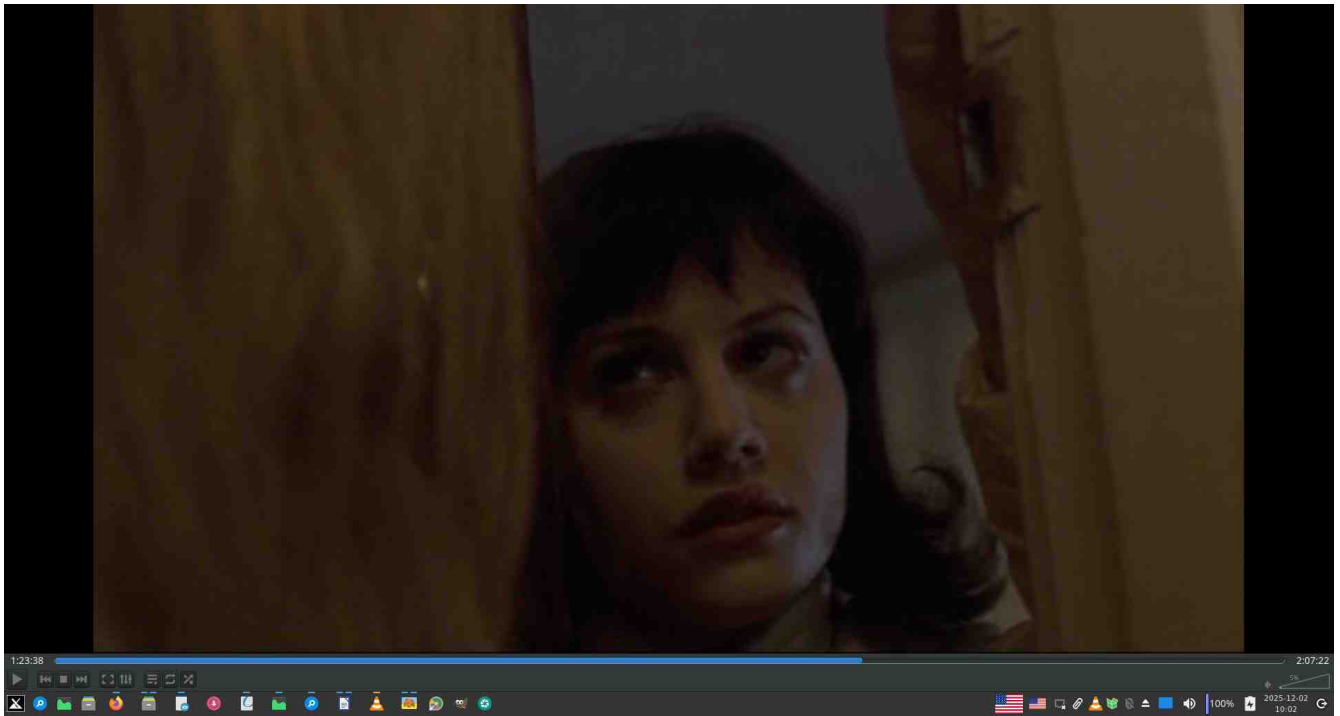


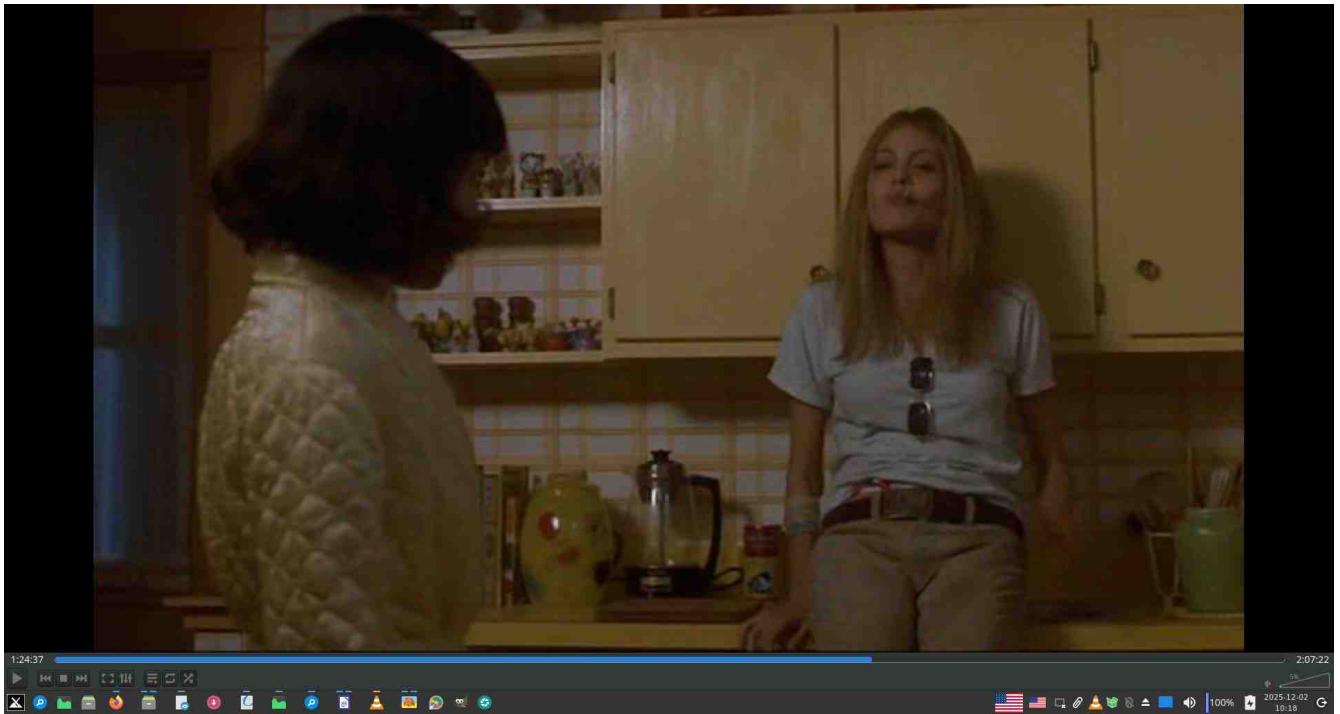
The presumed personal secret political mission of Winona Ryder to have a lesbian sexual relationship with Brittany Murphy can be corroborated by the first name of the character required to be acted by her, “Susanna”, which means “purity”, [138] what can be further referred to “chastity”, in this way being a potential formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you choose to remain virgin heterosexually, then you should contact Winona Ryder homosexually.” However, even Winona Ryder as “Susanna” was concocted “promiscuous”, [11, minute 51] namely inclined to casual sex, as part of her mental illness.

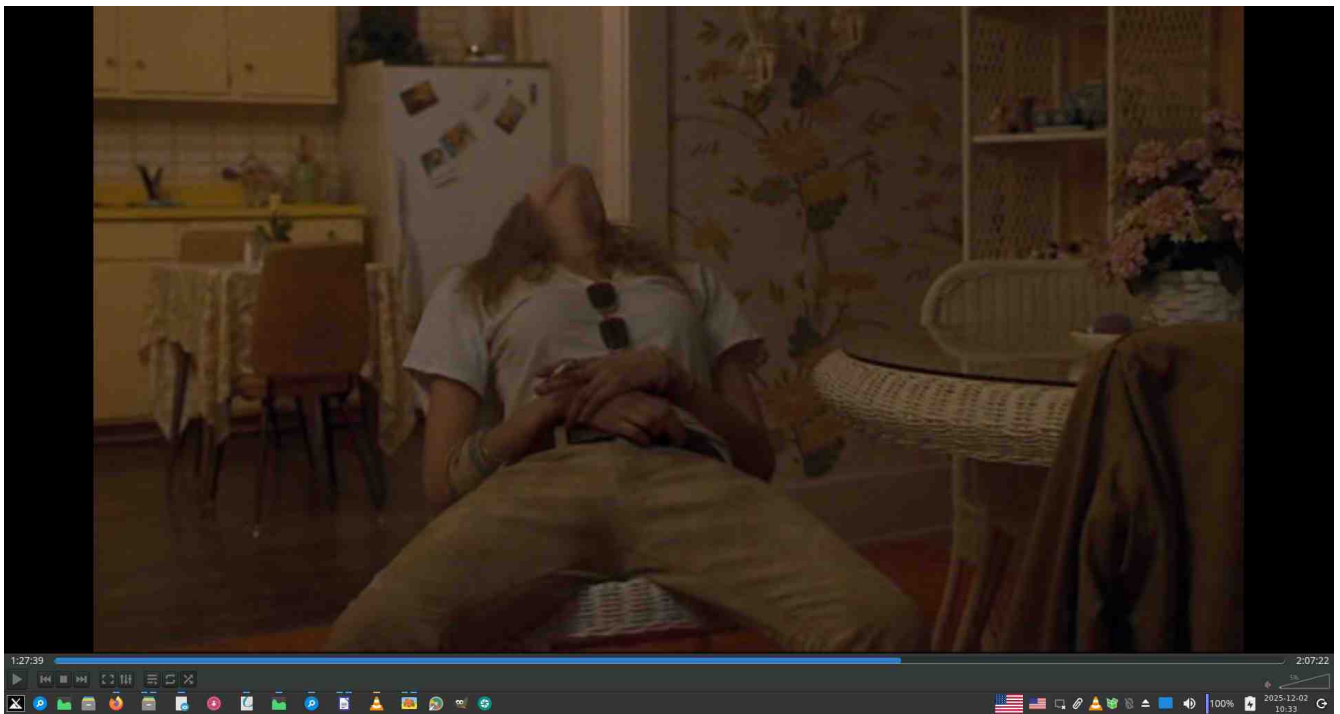
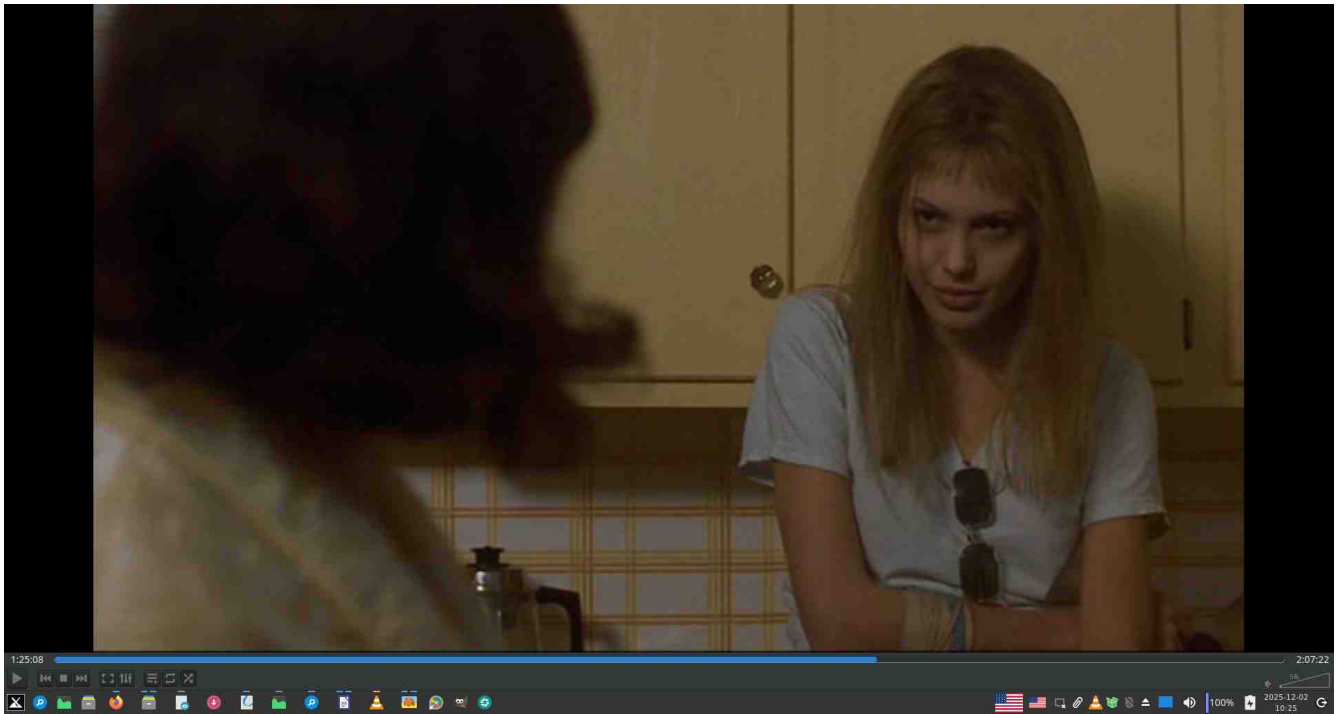
Winona Ryder was required to act a mirror scene, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [11, minute 118]

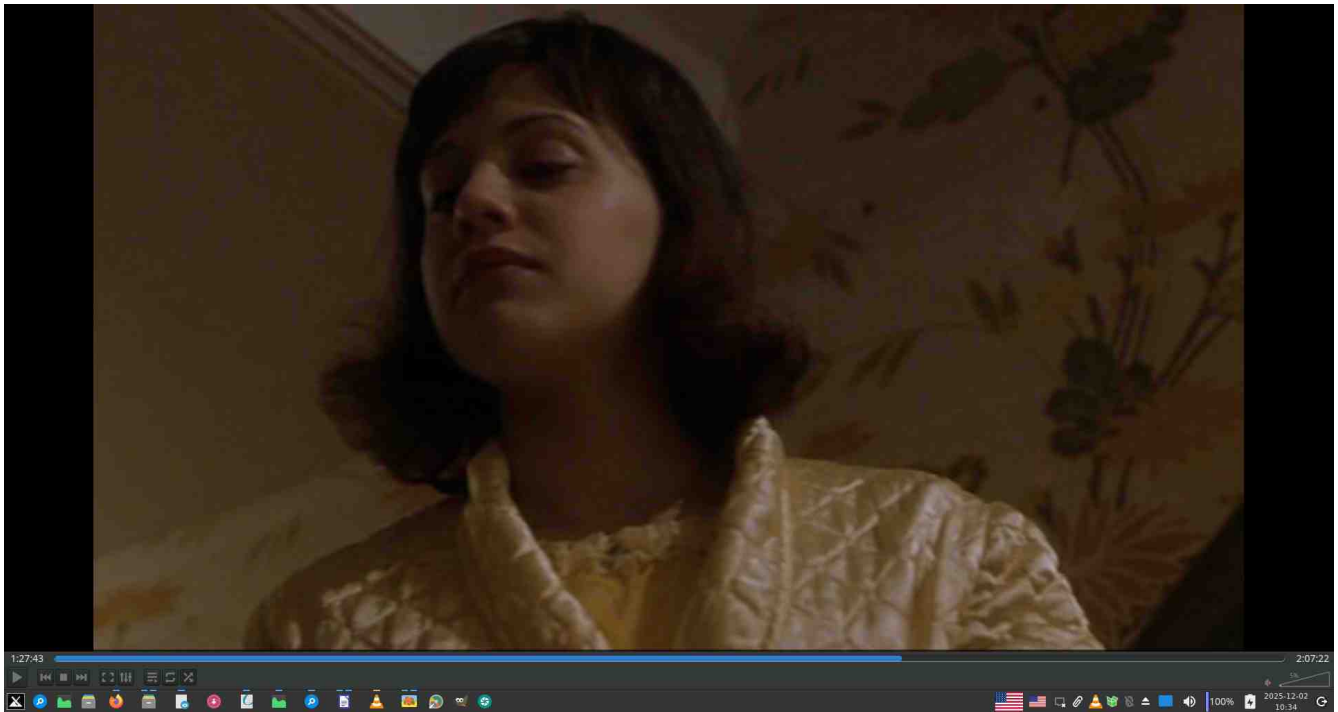


The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Angelina Jolie, who was married at the time of shooting this film, and must have been bisexual, because she had been in a lesbian “wonderful relationship that lasted many years” with Jenny Shimizu. [139] Angelina Jolie as “Lisa” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Daisy” as her former hospital mate, in only one scene, in the background presence of Winona Ryder, on the occasion of a joint visit of “Lisa” and “Susanna” to the home of “Daisy” rented outside in the town, with conversing: [11, minutes 84, 84, 85, 85, 86, 88 and 88]

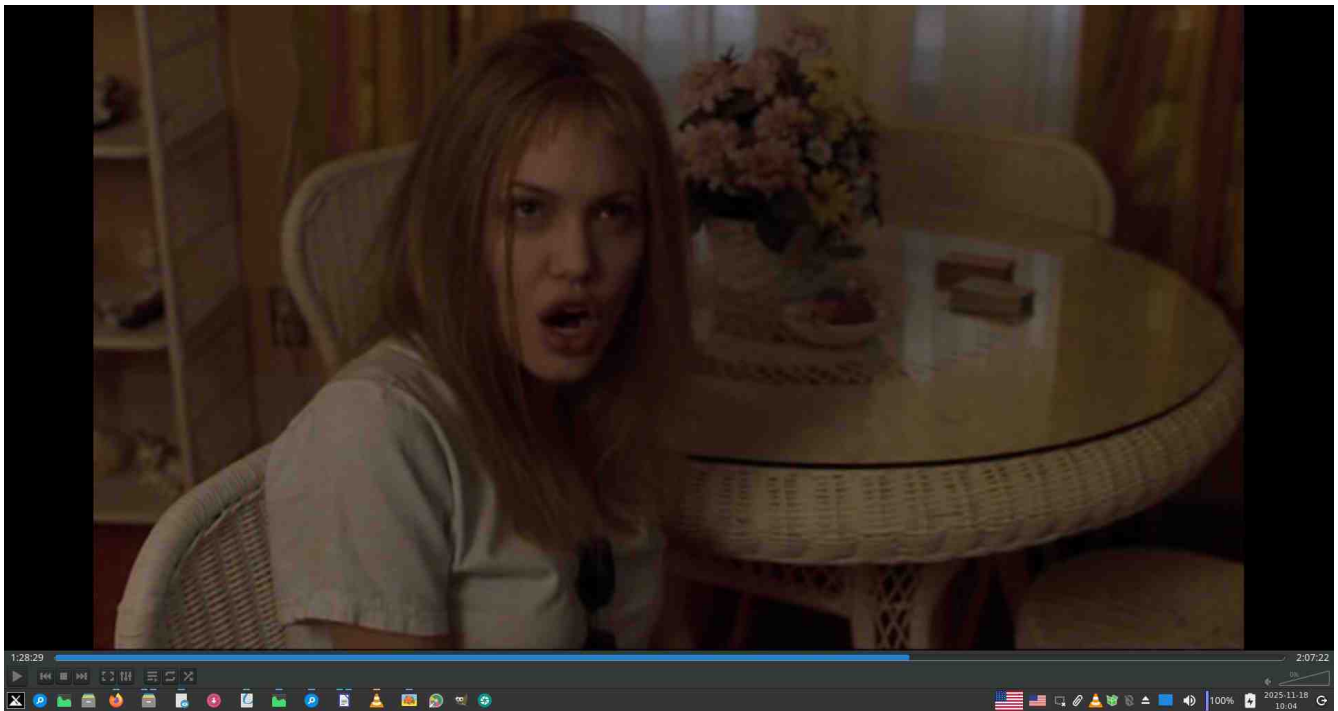


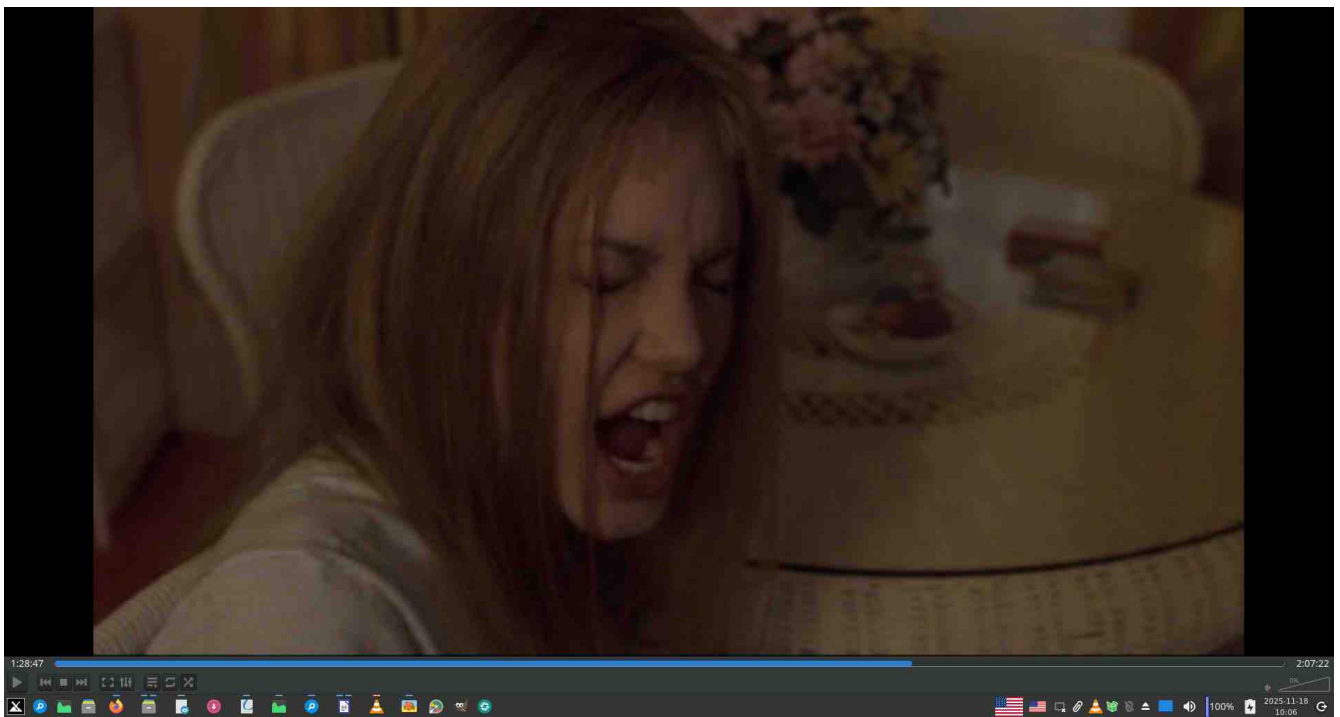
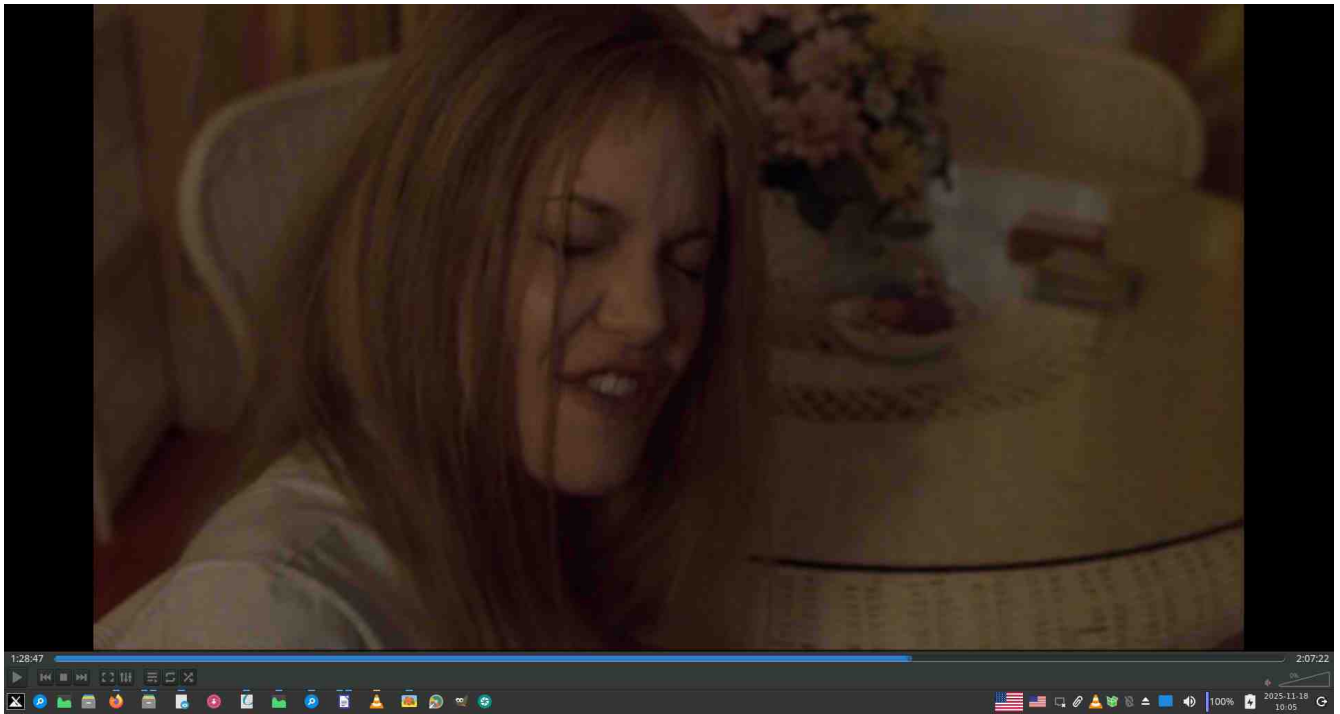


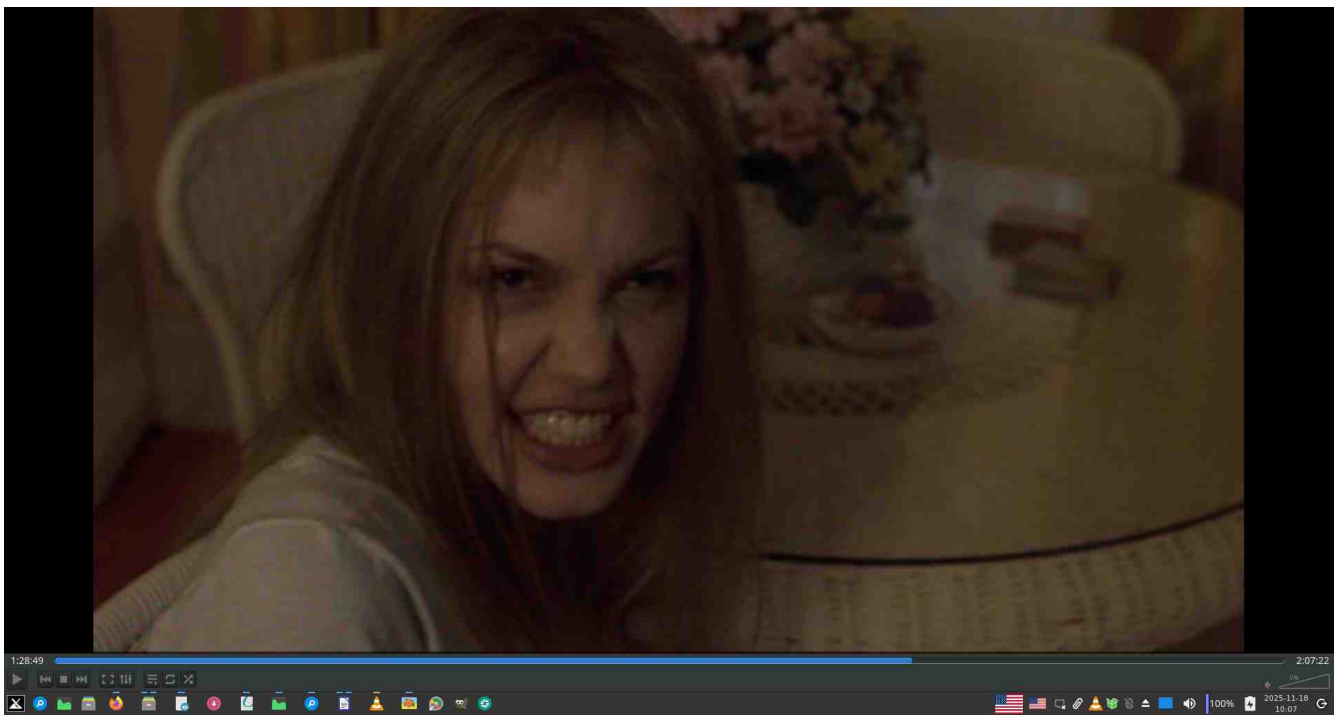
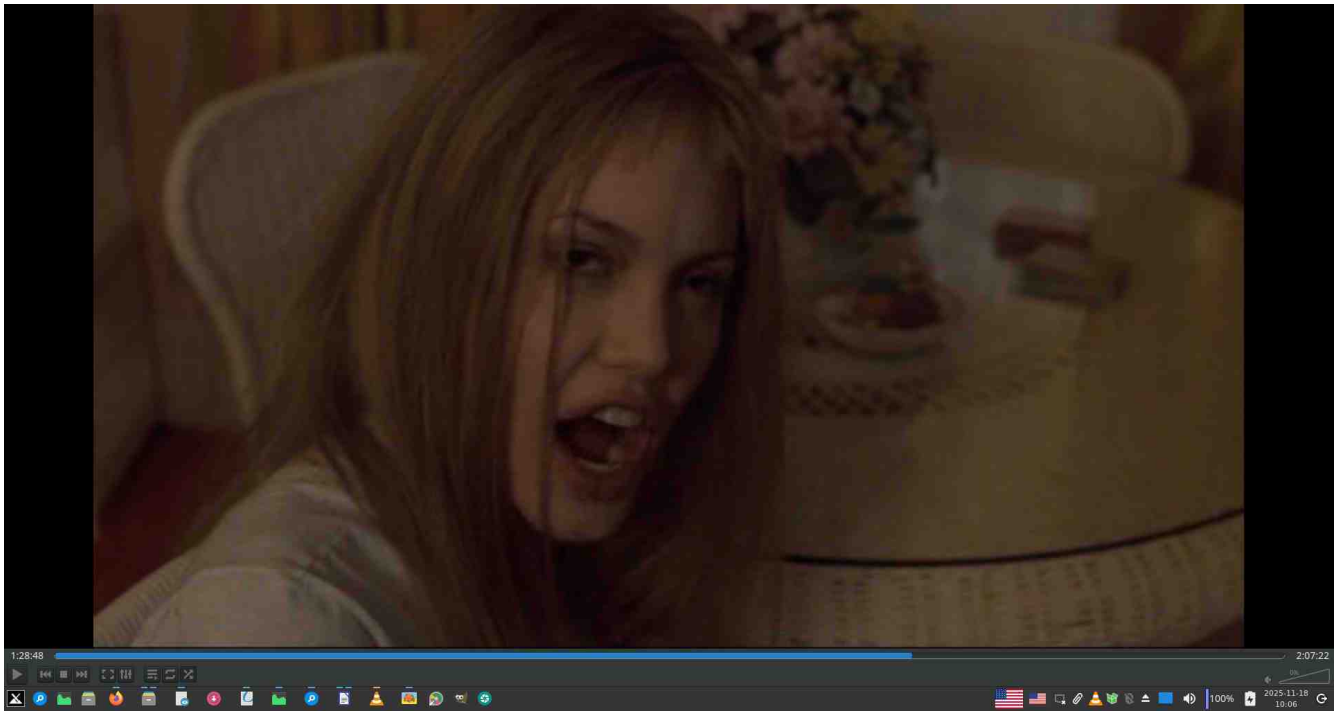


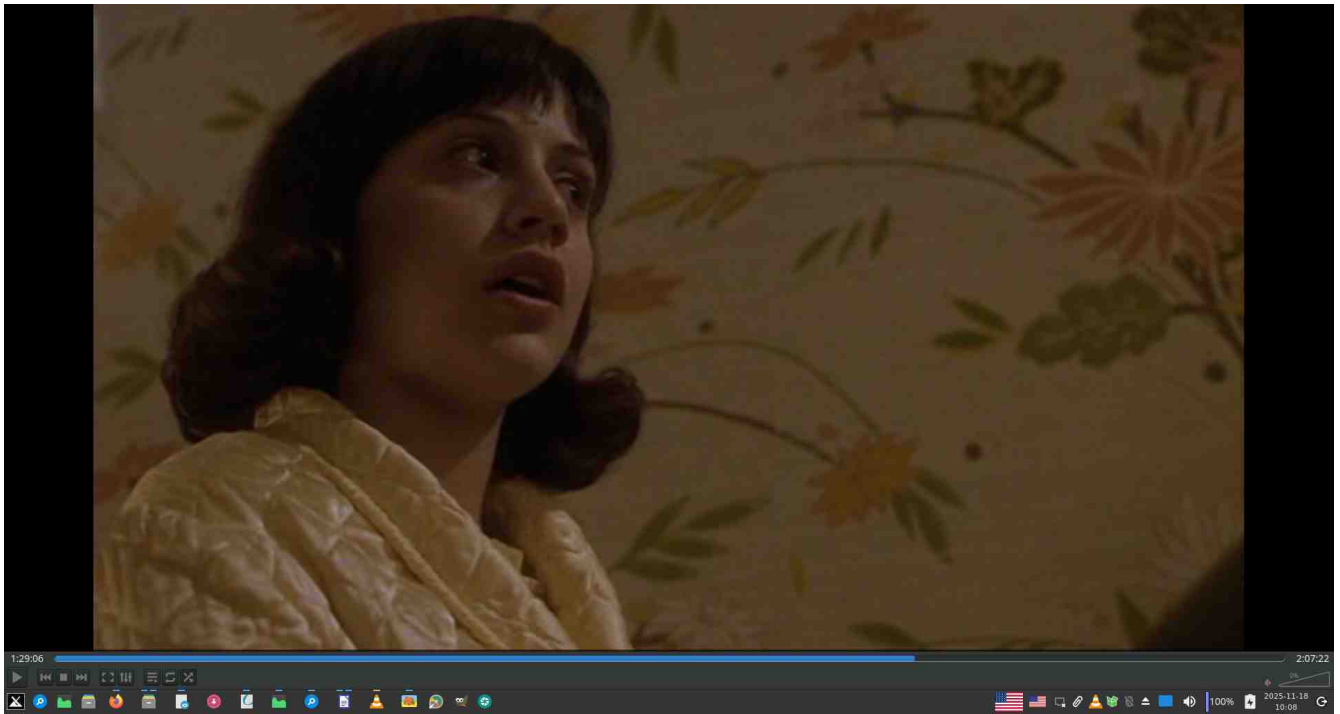


The incisive approach of Angelina Jolie as “Lisa” results in the suicide of Brittany Murphy as “Daisy” by hanging herself: [11, minutes 89, 89, 89, 89, 89, 90 and 94]









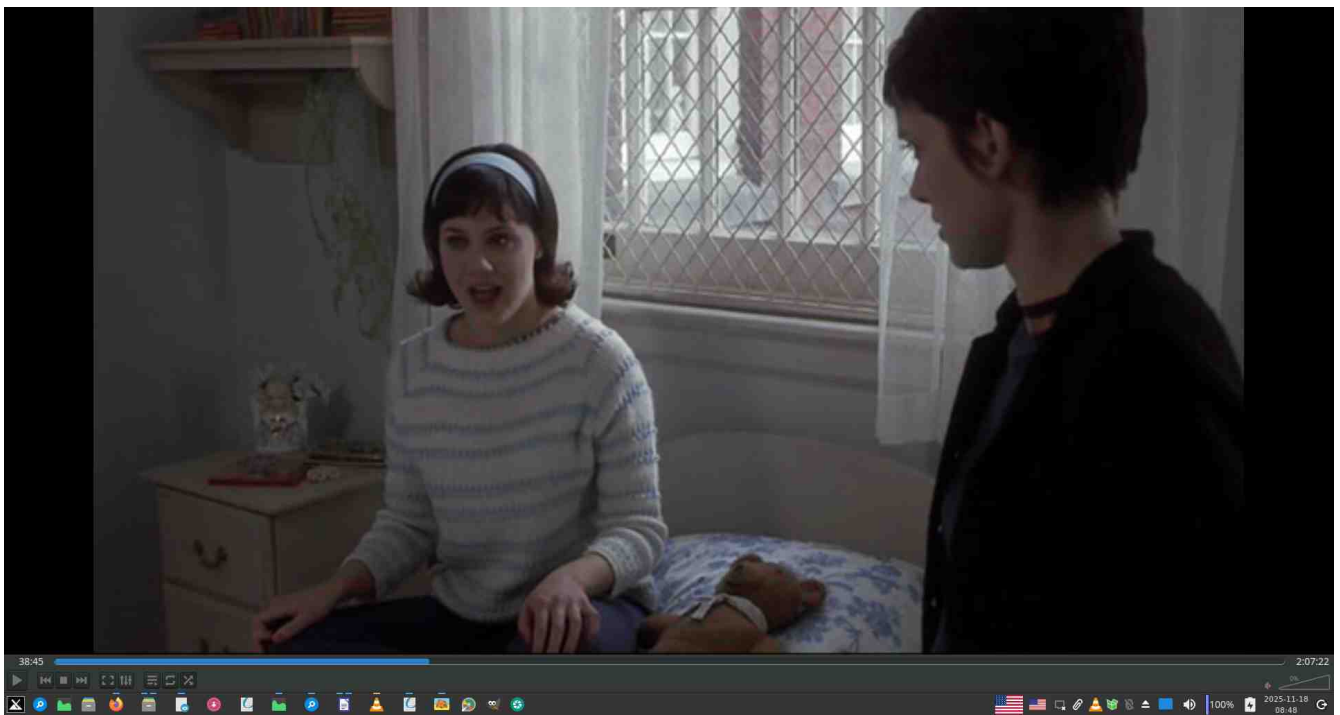
Angelina Jolie presumably became an Illuminati member in 1999, [180] the year of shooting this film, [46] presumption corroborated by her having been required to wear a T-shirt with the inscription “U.S. Air Force” — in conjunction with the fact that in her film entitled “Lara Croft: Tomb Raider” of 2001 there is a scene in which she as “Lara Croft” “calls in a kind of favor that is a secret”, [137, minute 40] which is provided by an aircraft of the USAF, certainly misused secretly by the american Illuminati: [11, minute 38]

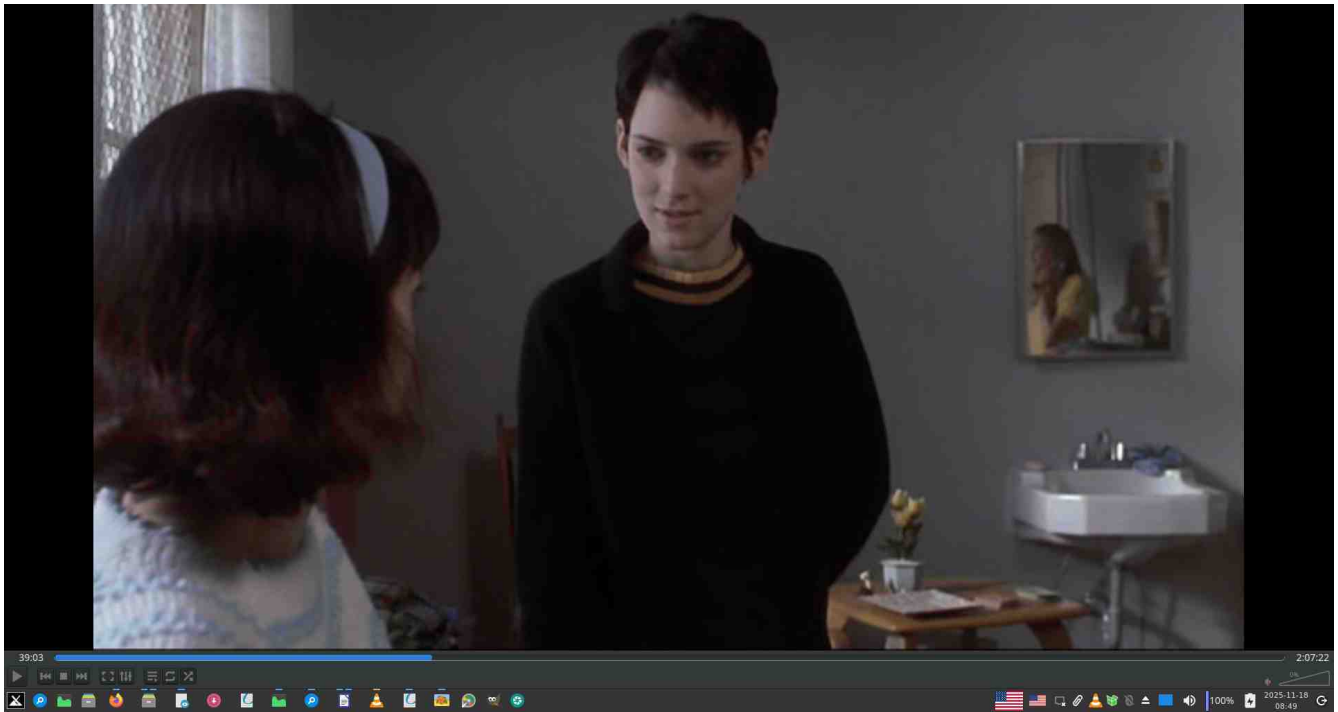


— and also by her having been required to ask Brittany Murphy as “Daisy”: “Illuminate me,” [11, minute 88] what could be a formulation and programing of the approximate message of the american Illuminati addressed to Brittany Murphy: “If you join the Illuminati like Angelina Jolie, you will become successful like her.” The fact that the single practically bilateral onscreen-“hook-up” [22, minute 82] — Winona Ryder as “Susanna” was watching the television in the background — of Angelina Jolie as “Lisa” with Brittany Murphy as “Daisy” triggered the suicide of the latter, substantiates the hypothesis that with this film the american Illuminati “prepared” [21, minute 25] Angelina Jolie for her real-life mission relative to Brittany Murphy within the lesbian relationship aimed at with their onscreen-“hook-up”. And by generalization, it results the presumption that within his marriage with Brittany Murphy the personal secret political mission of the “grave-digger” [10, minute 29] Simon Monjack was to assassinate or at least take part in creating the circumstances necessary for a concealed assassination of Brittany Murphy.

Winona Ryder and Angelina Jolie — both more employed, more awarded, and more referable to the american Illuminati than Brittany Murphy — together were required to trilaterally onscreen-“hook up” [22, minute 82] her as “Daisy” in one scene in her hospital room, in which she was required to act most negative feelings, and one could scrutinize her face while the other conversing with her, by this means they — and presumably the hidden FBI and CIA operatives — must have also been required to seek out the conjectured negative feelings and attitudes of Brittany Murphy towards them and the persons of their kind: [11, minutes 38, 38, 38, 39 and 40]





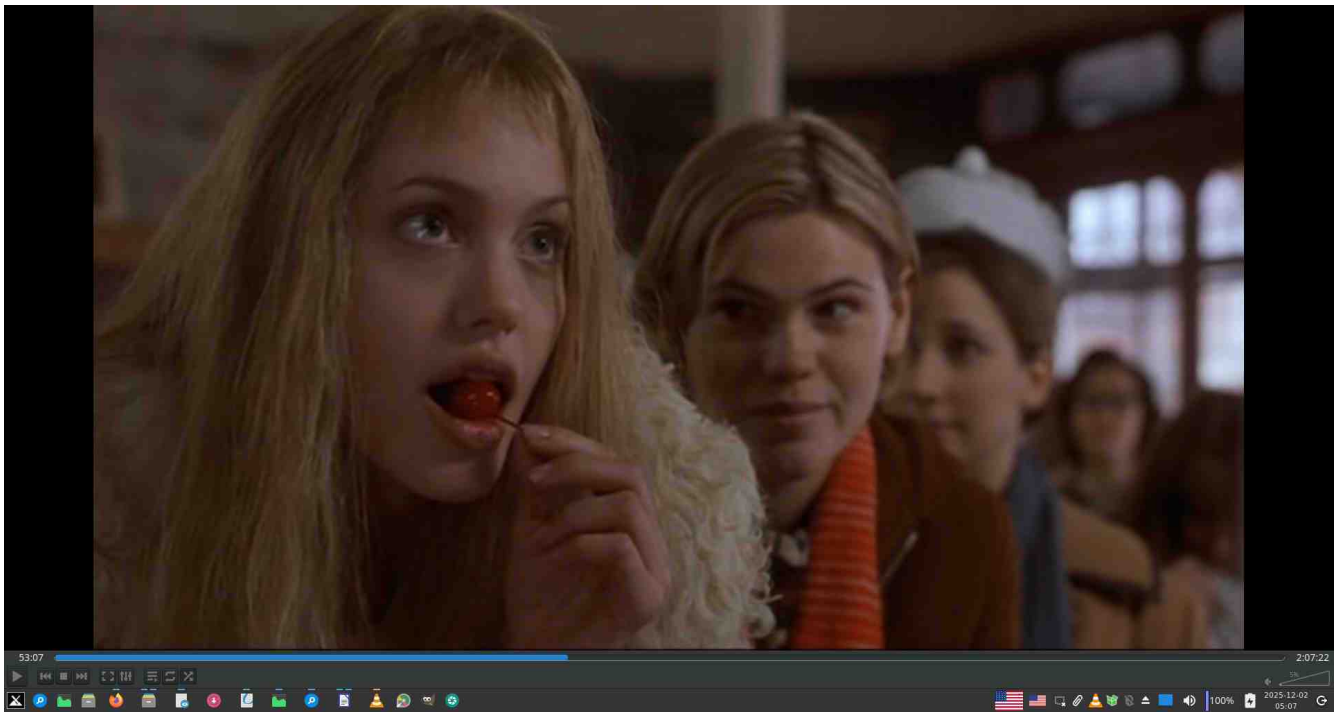


In implementing the same personal secret political guideline of programing the idea and triggering the action of a lesbian relationship of Brittany Murphy, all the patients were taken to an “ice cream parlor”, where two of them were required to order “peppermint stick”, to what Brittany Murphy as “Daisy” says: “It’s just called peppermint,” to what another says joking: “Peppermint dick ... Peppermint clit”: [11, minute 53]



After that, starting from a position facing Brittany Murphy and playing with her tongue, Angelina Jolie was required to act a scene of “popping the cherry” [12, minute 47] playing with and tearing off the stem of a cherry at her mouth, by so doing not only implementing the sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati, but also foreshadowing the next film of Brittany Murphy entitled “Cherry Falls” of 2000: [11, minutes 53, 53, 54 and 54]







At the same time, as a symbol of chastity, [141] the above clip of cherry further substantiates the hypothesis that at the time of shooting this film in 1999 Brittany Murphy was sexually chaste.

Further in the above scene, KaDee Strickland as “Bonnie” was required to place an ice cream in front of Brittany Murphy as “Daisy”, to what, favored by the relative and general adversity of her approaching the “crazy people”, she says: “Get that out of my face, asshole!”, and knocks it out of her hand: [11, minutes 55, 55 and 55]

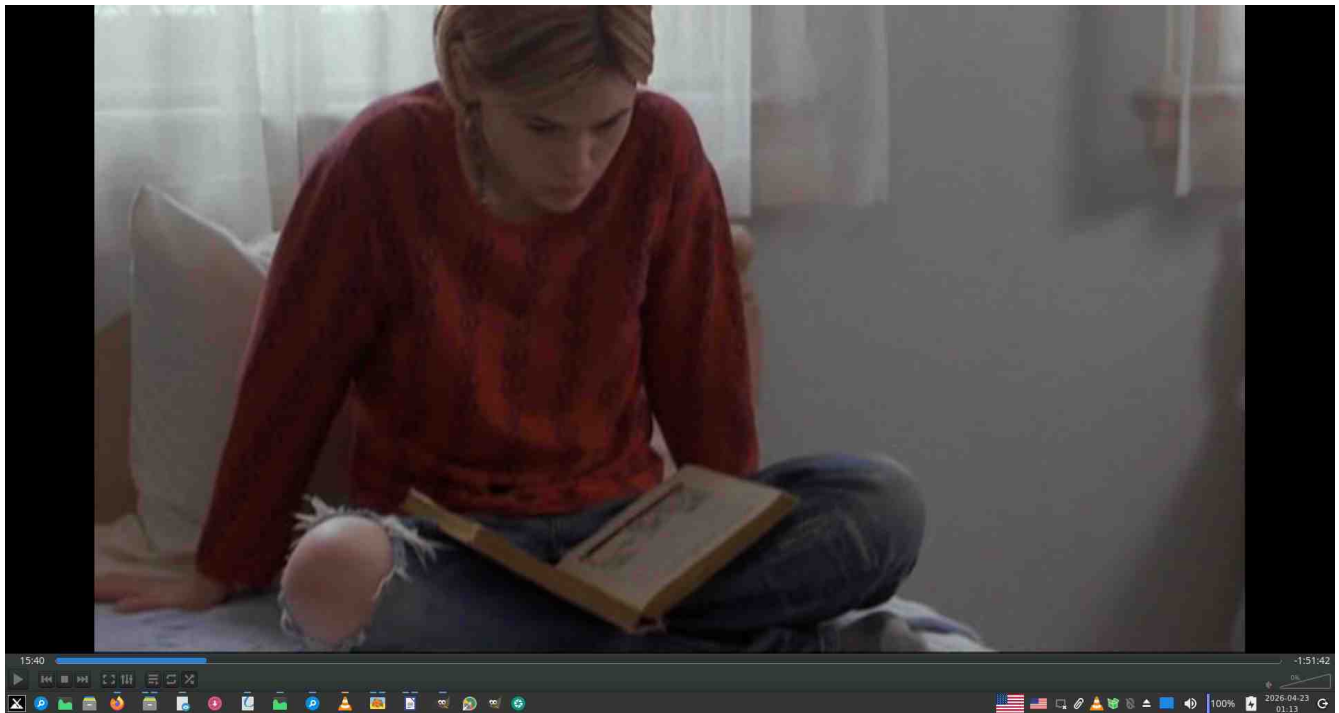


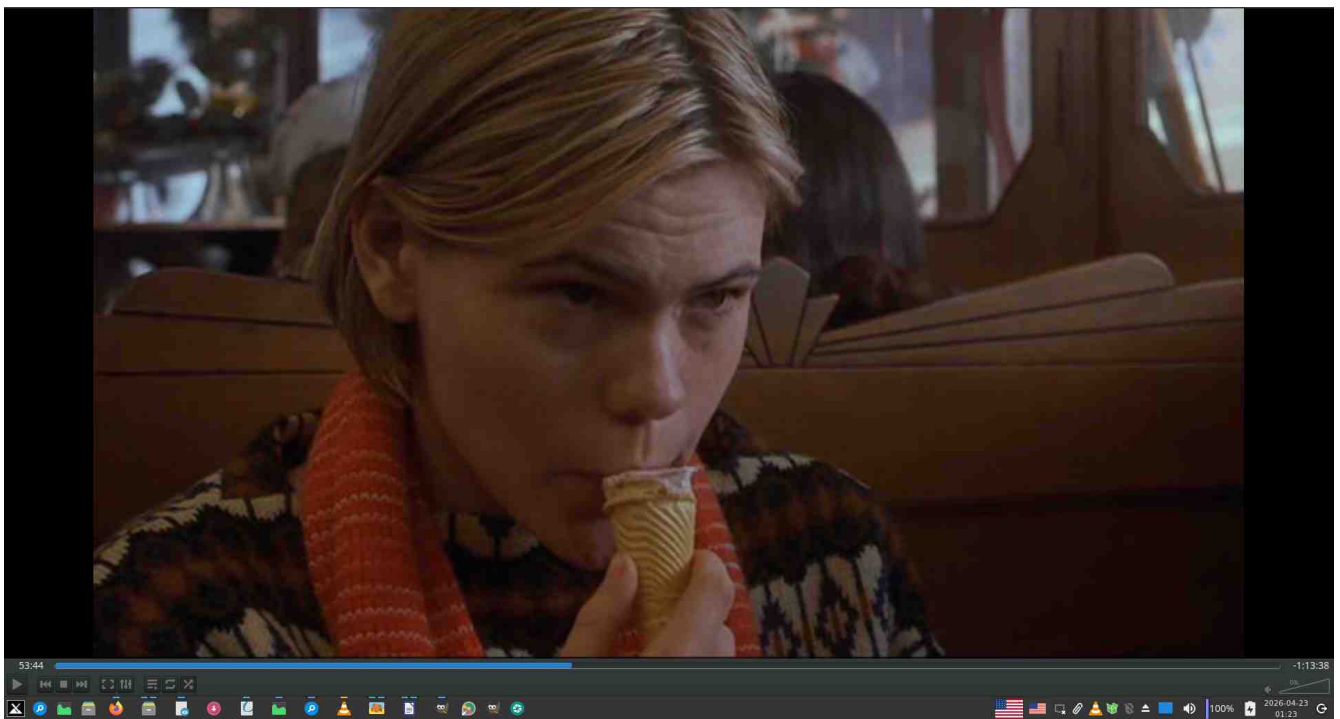
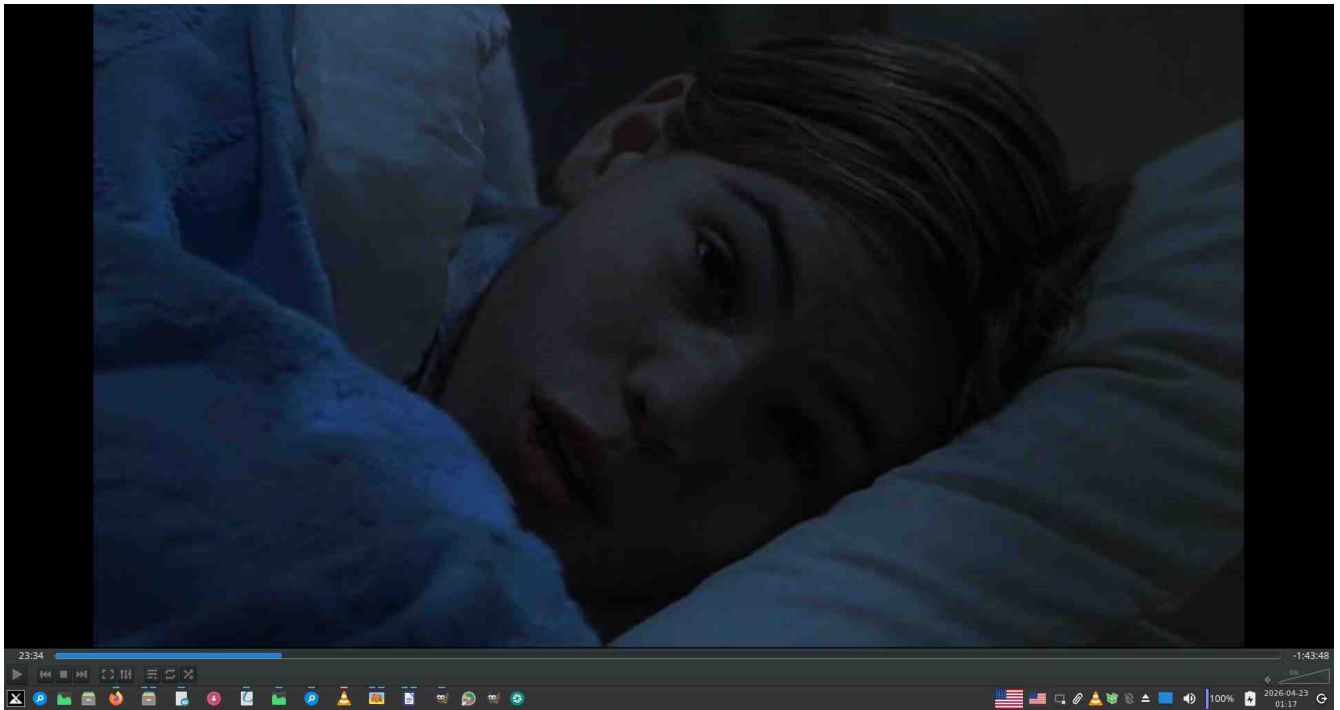


It can be presumed that with the above scene the american Illuminati had it sought out the feelings and attitude of Brittany Murphy to the “fellatio”, [12, minute 19] what repeatedly refers to that she had not experienced this kind of sexual relation.

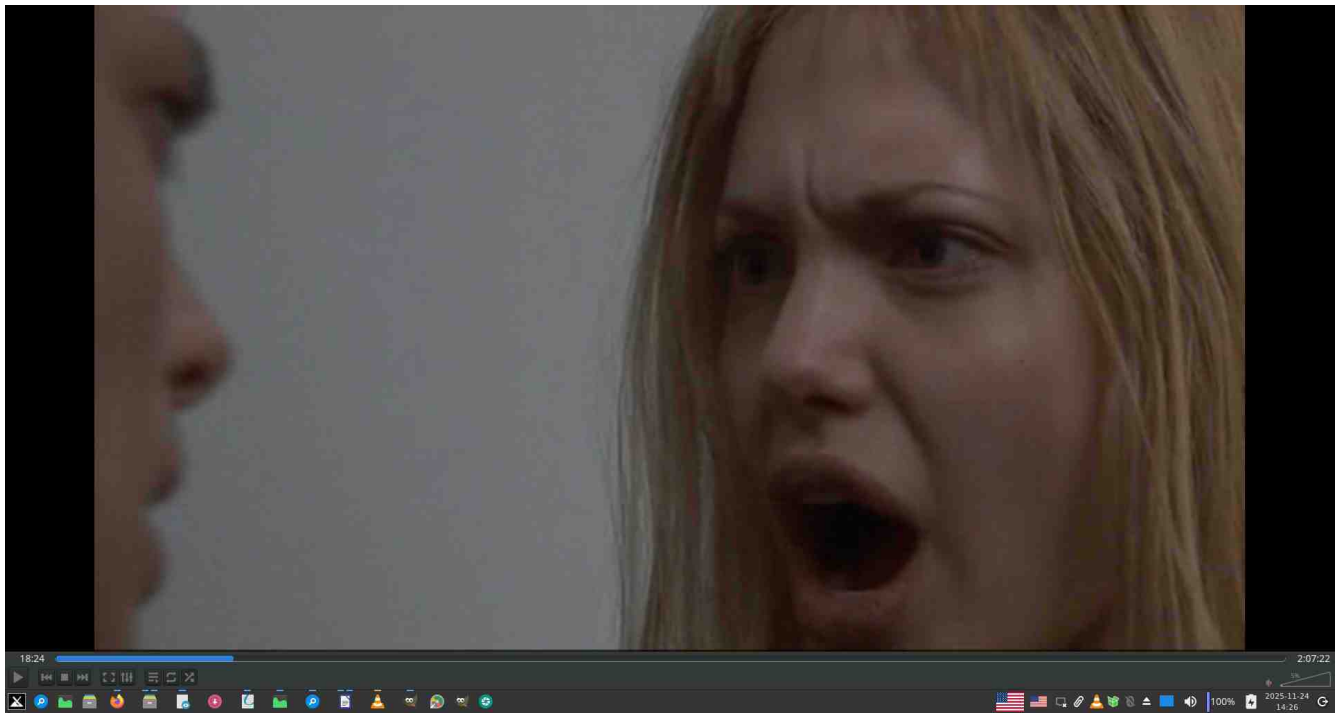
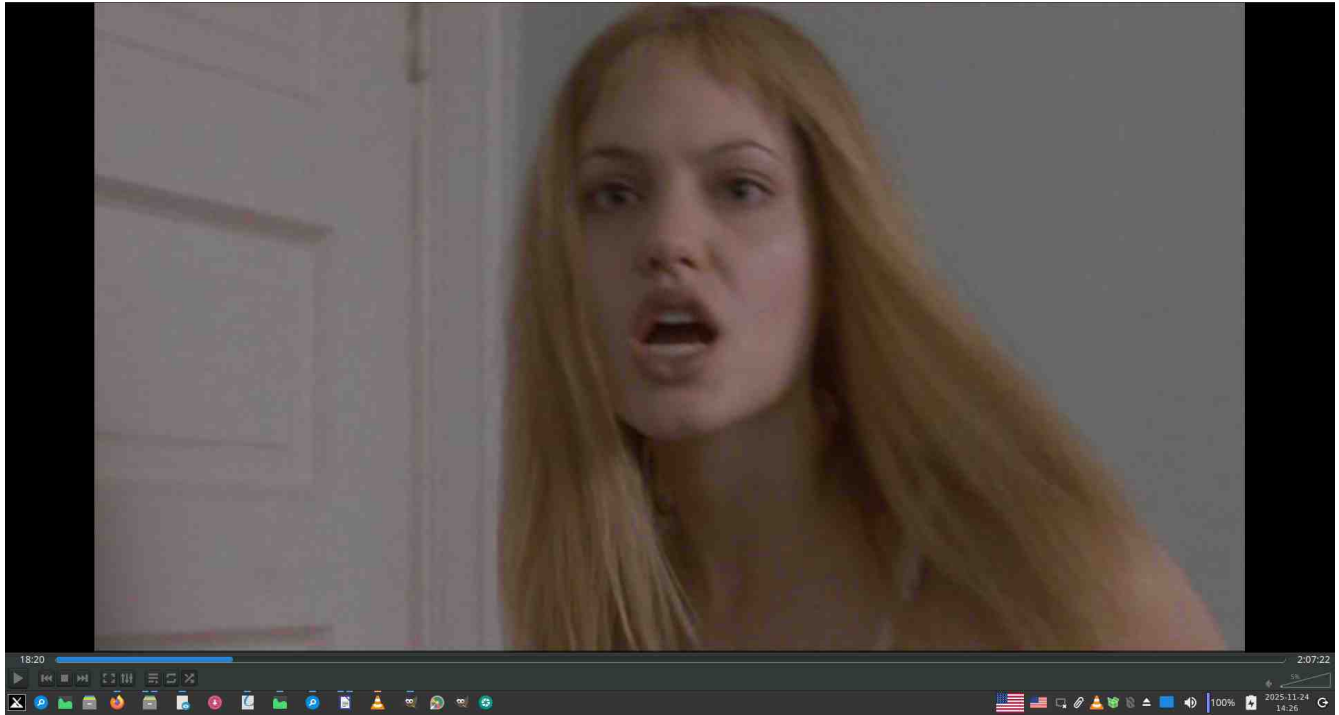
The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been

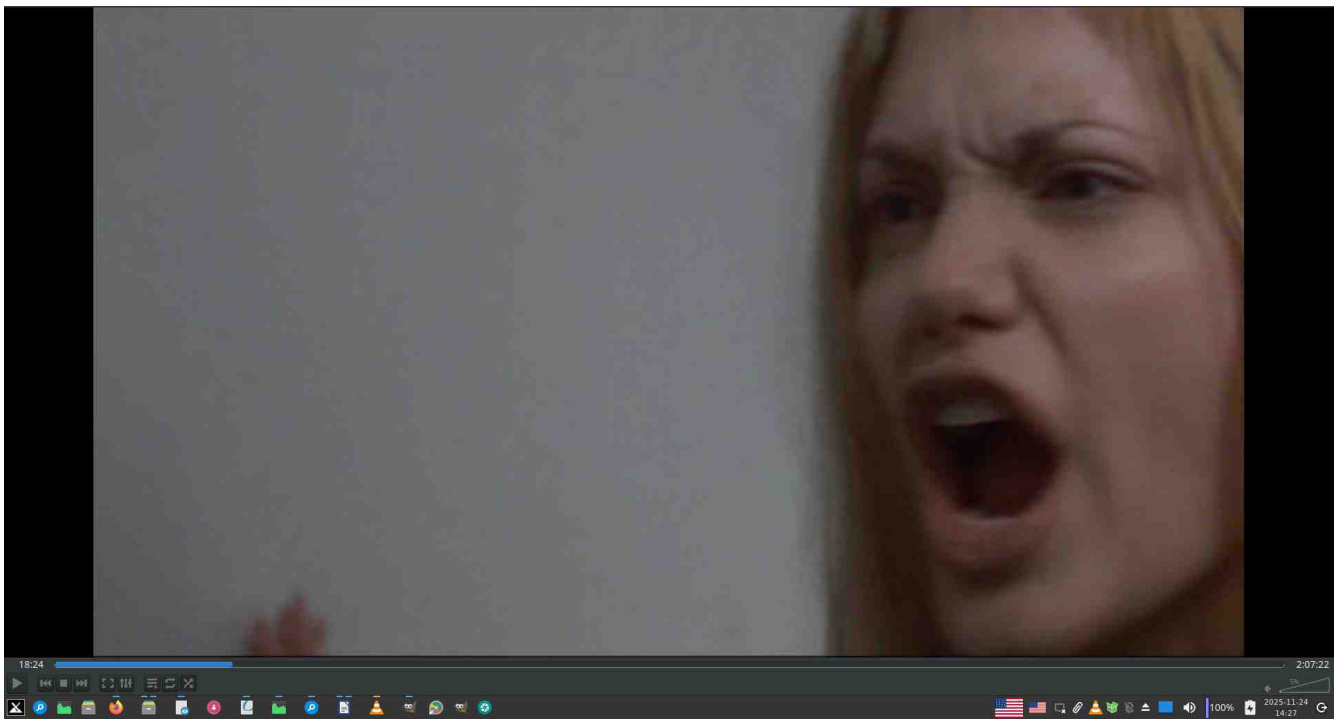
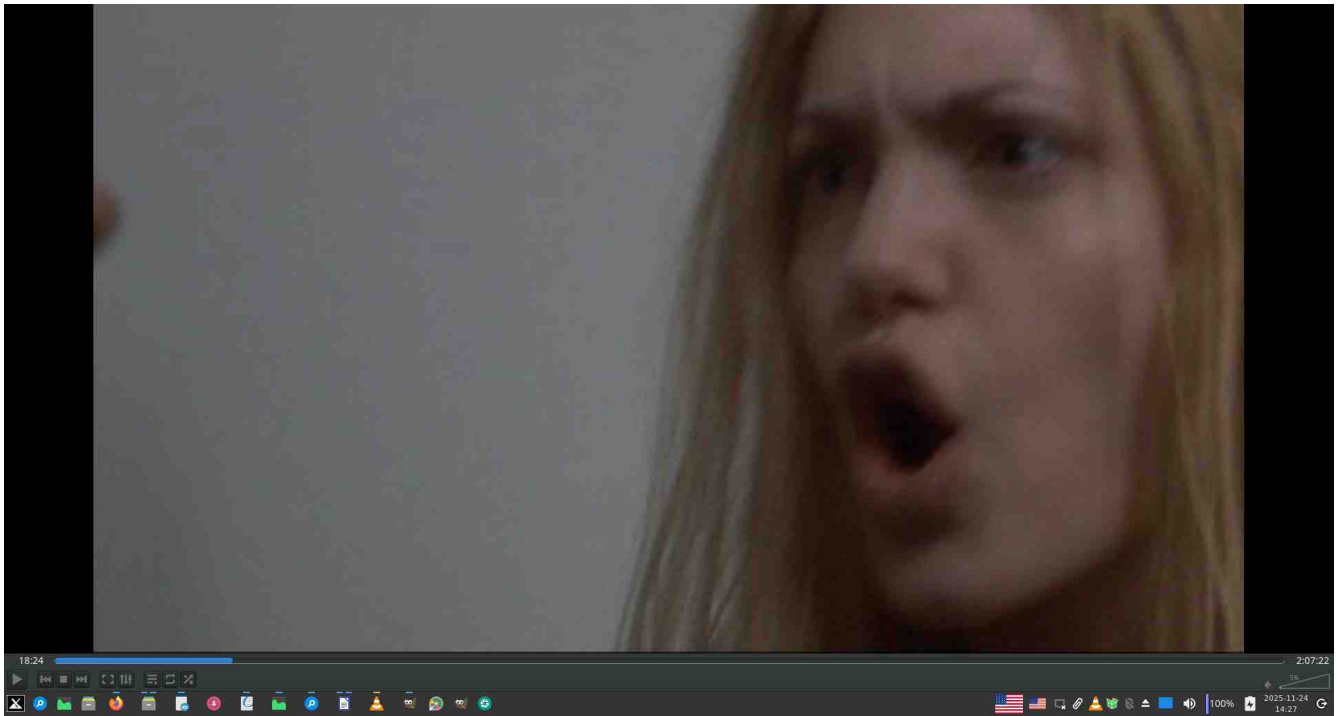
the actress Clea DuVall, on the basis of the fact that she was lesbian. [134] She as the “pathological liar” [11, minute 24] “Georgina Tuskin” was not required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Daisy”, but her face and dressed body was promoted by the film: [14, minutes 16, 16, 24 and 54]

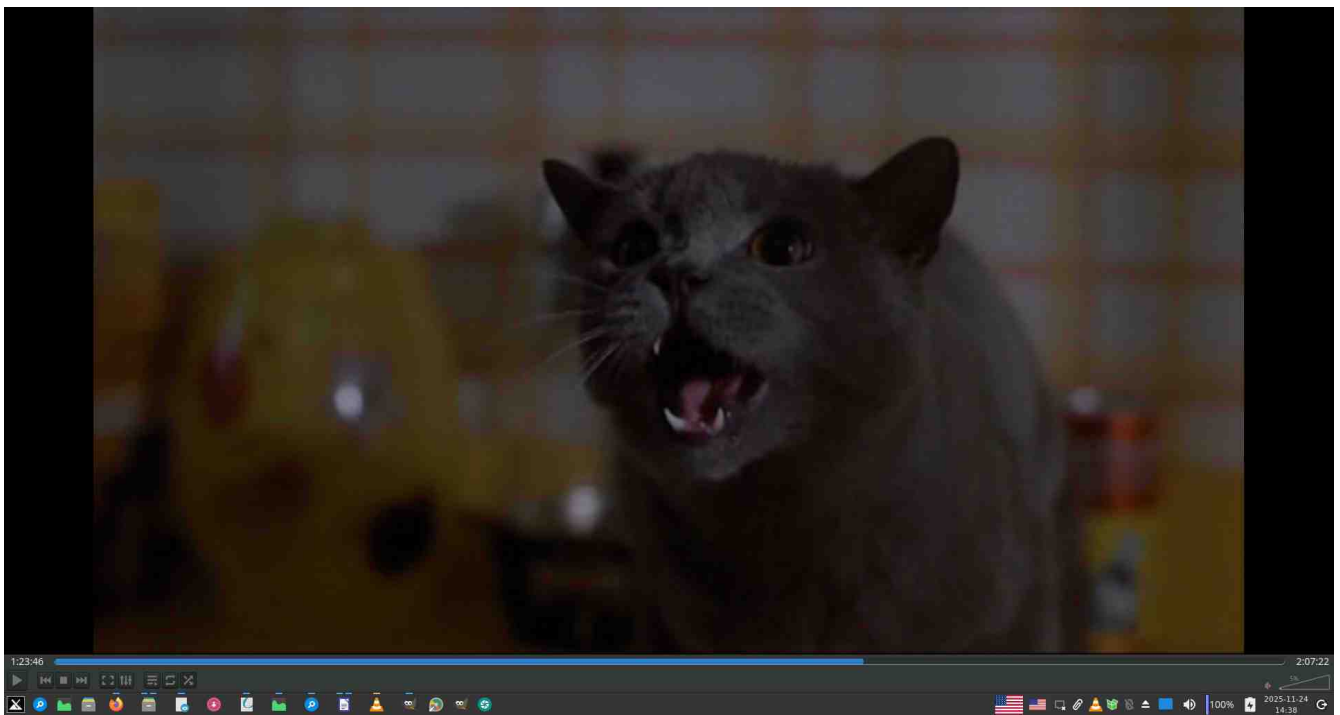
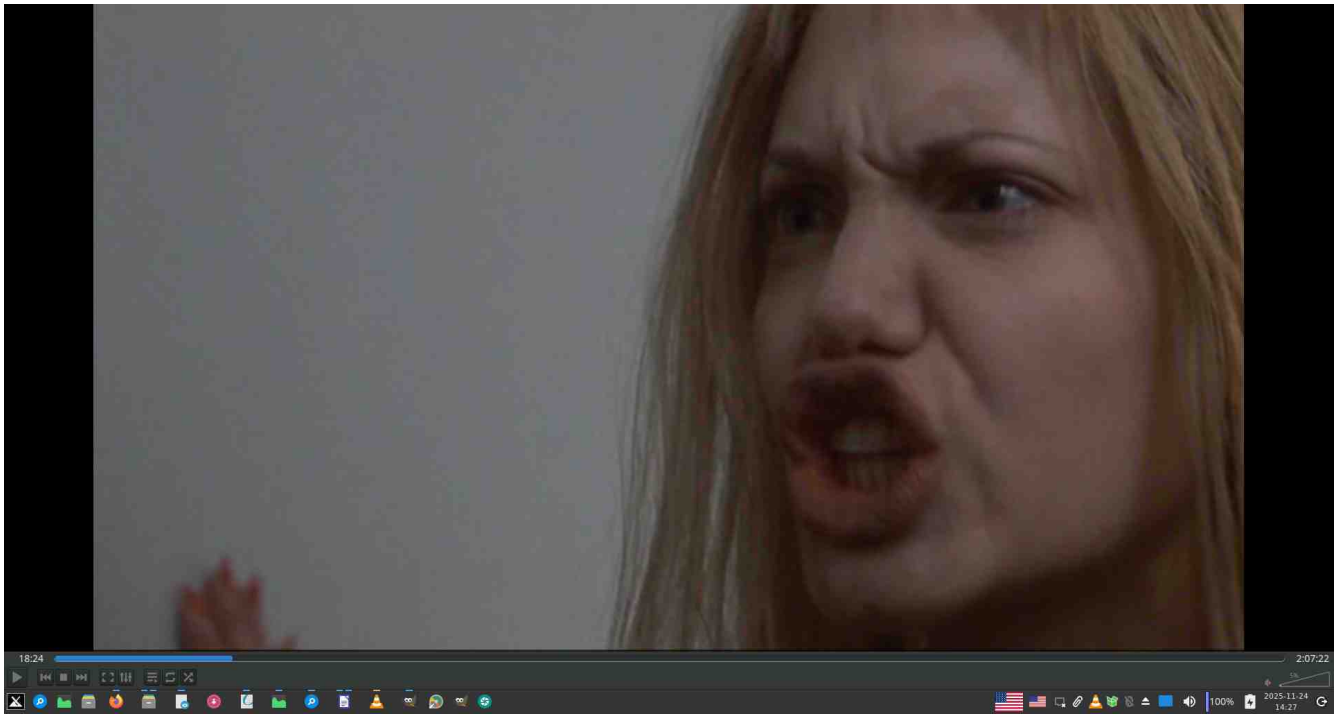




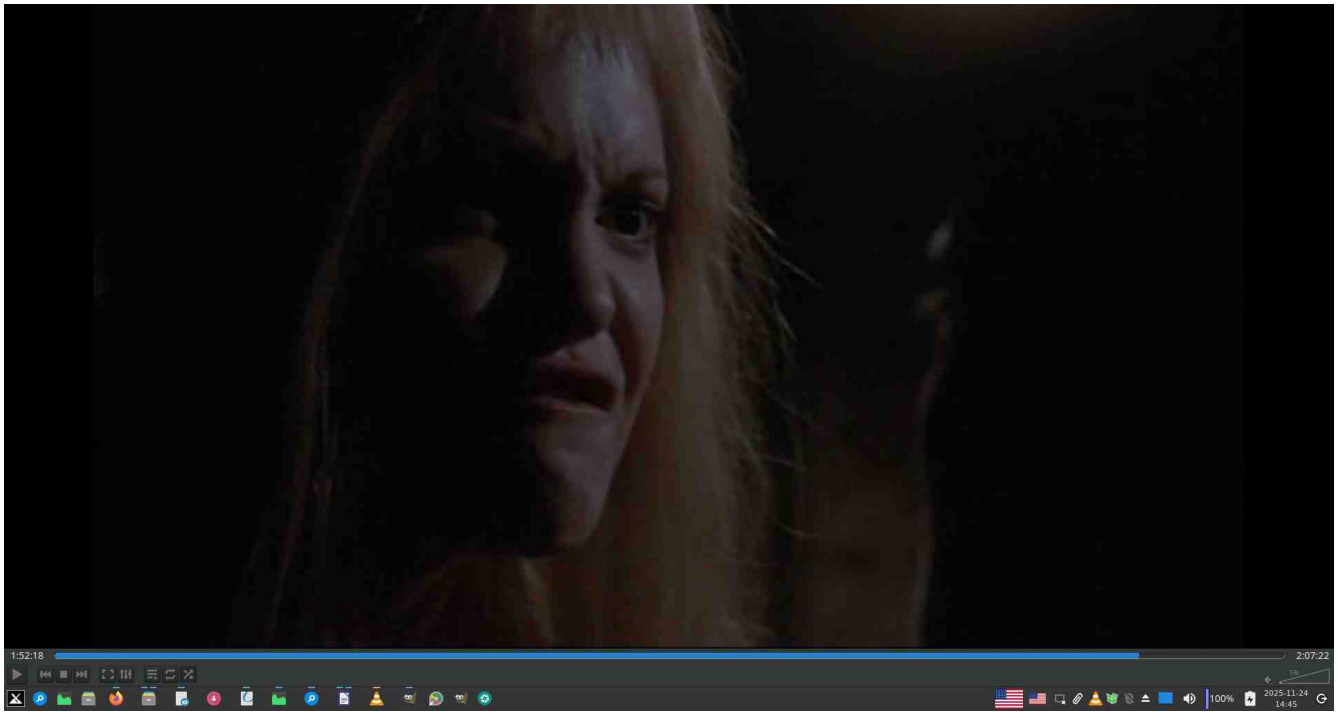
In her film entitled “Girl, Interrupted” of 1999, Angelina Jolie was required to act the metaphorical notion of “hyena” [108] in relation to Winona Ryder as “Susanna”, which certainly must have been viewed by Brittany Murphy, after she had already directly experienced the conversation with Angelina Jolie as “Lisa” that appears to have triggered the suicide of her as “Daisy”: [14, minutes 19, 19, 19, 19, 84, 84, 113, 113, 113, 113 and 113]

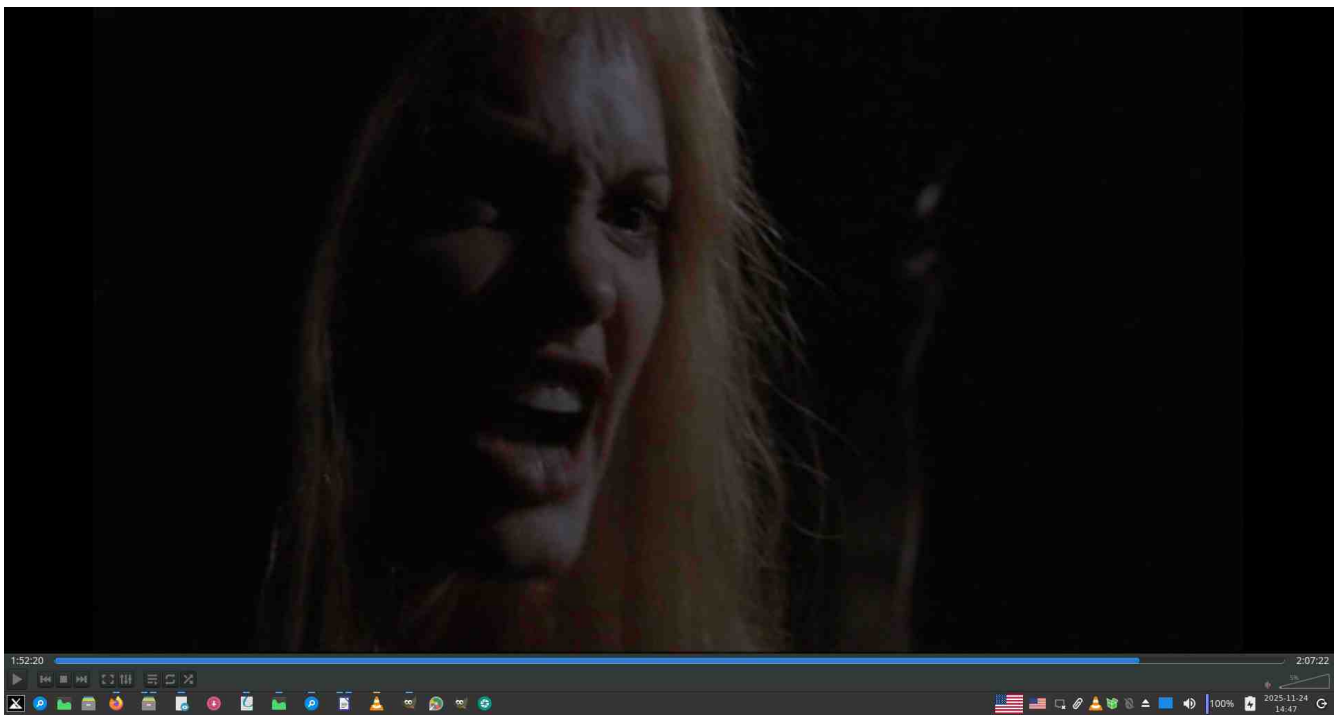
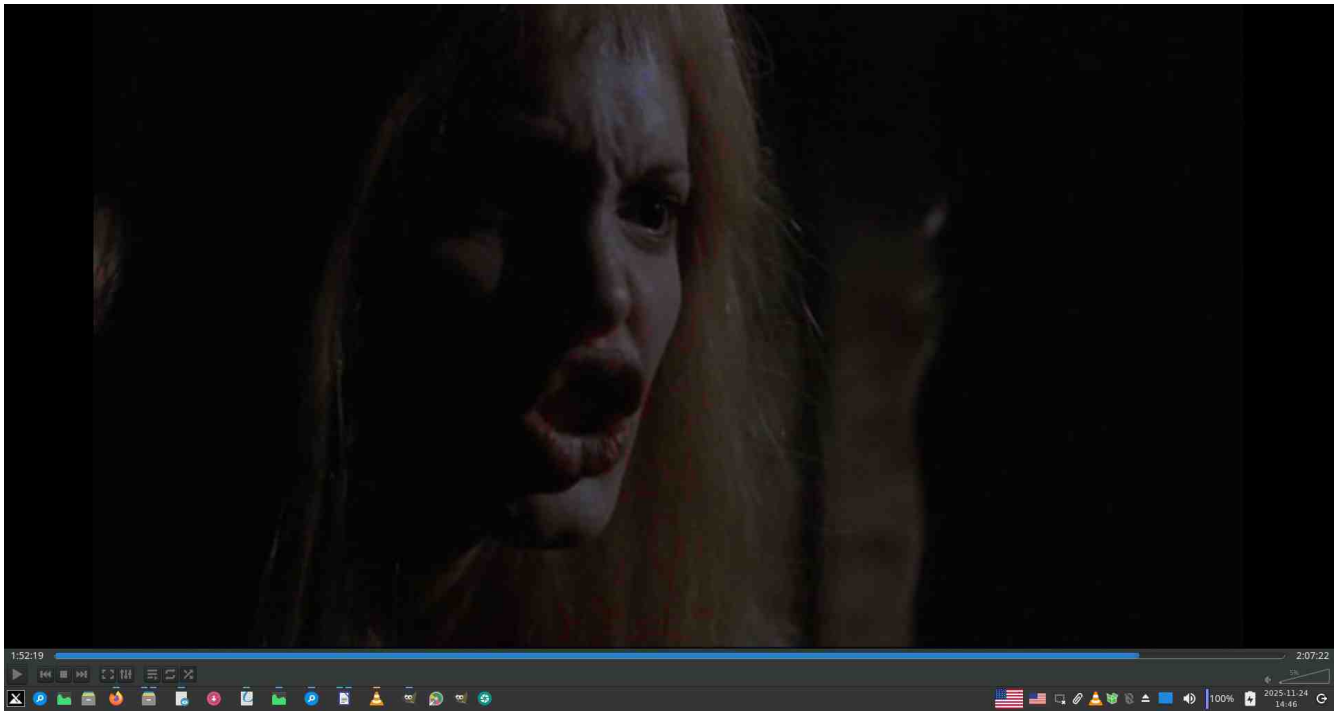








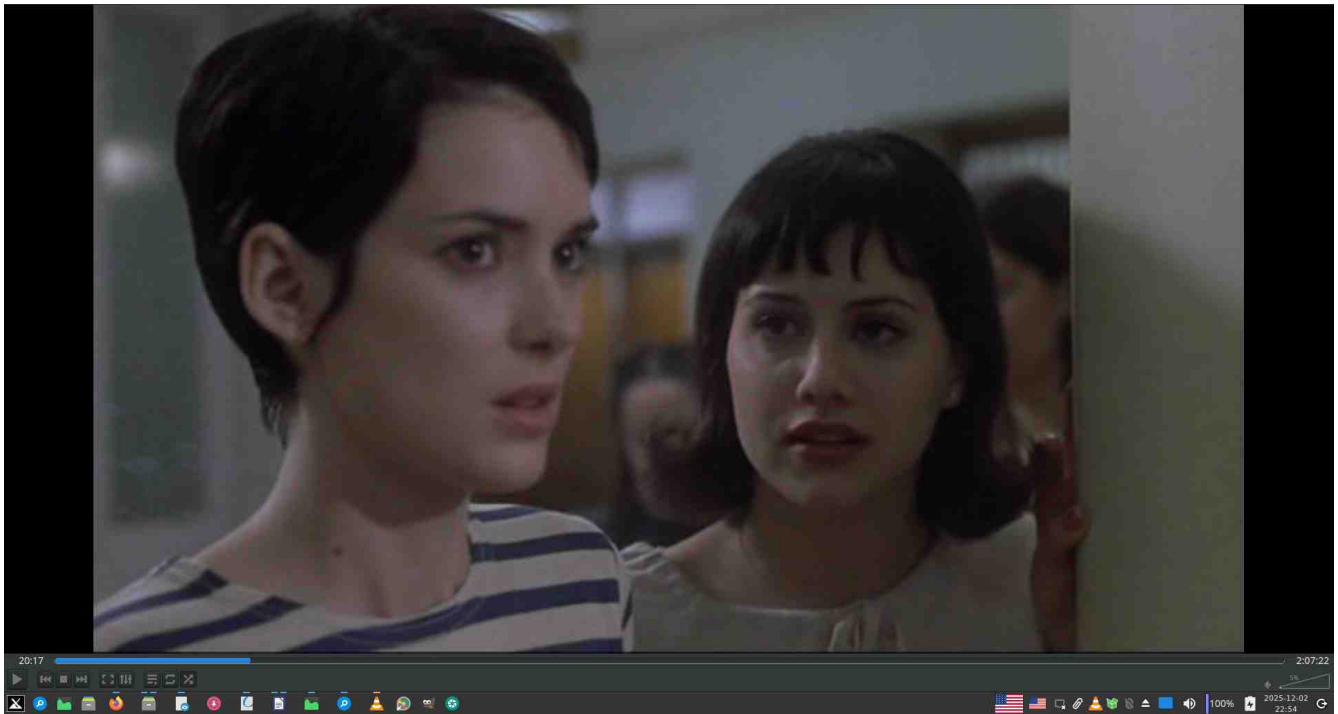




By requiring Brittany Murphy to act a character suffering from a psychiatric disease, the film has expressed, formulated, and programed the guideline of the national secret policy of the american Illuminati that a woman person refusing to have sex at the age of around 21 years is mentally ill. At the same time, by having required Vanessa Redgrave to act a psychiatrist character at the mental institution, it has expressed, formulated, and programed under what circumstances a woman person is considered by it mentally healthy: “The remedy for your mental illness is to become a ‘Vanessa’, namely sexually promiscuous.”

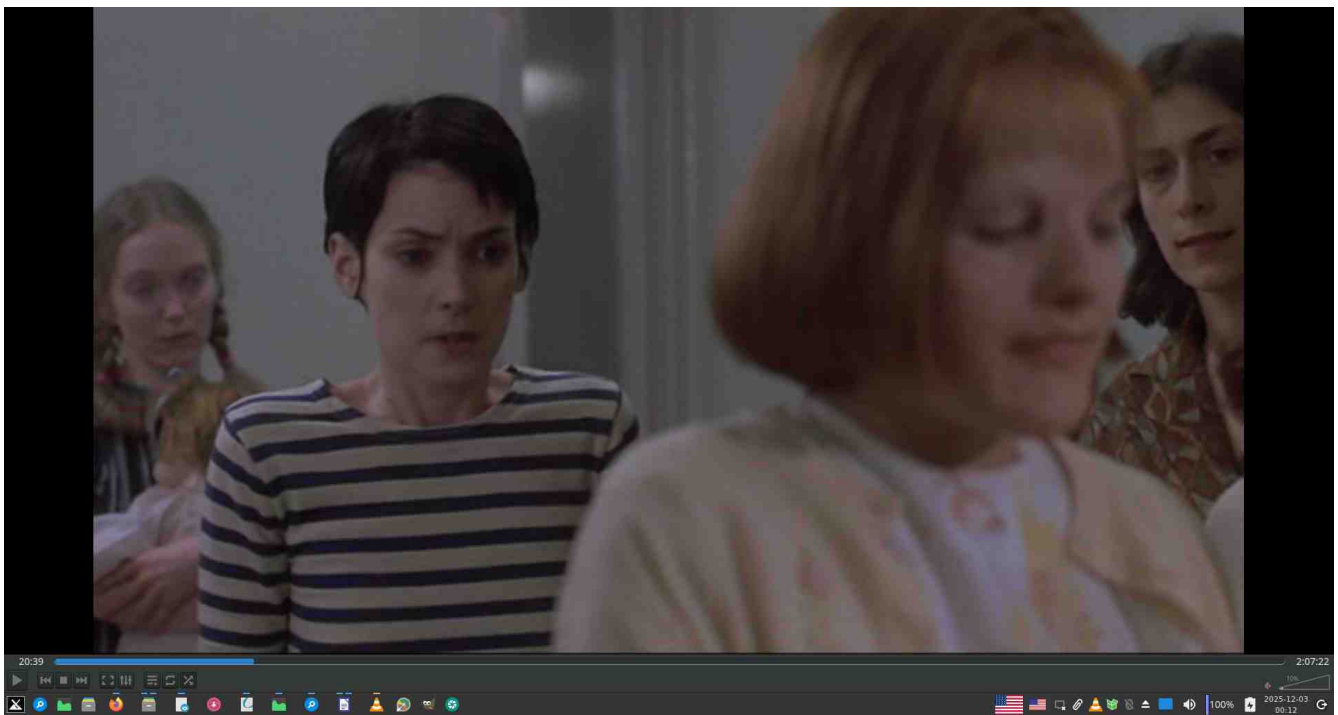
It appears that the film relations express, conserve and promote the real-life relations, inclusive of the personal secret political relations between the actors, their relations with the american Illuminati, and its personal secret policies relative to the respective actors, namely their national secret political status and, accordingly, the professional status meant for them in 1999. In this respect, at the distribution of medicines Brittany Murphy as “Daisy” was required to stay near the counter from the beginning, presumably as the point of reference of the target person, which refers to that the objective in this respect of the film was to bring into prominence the lifetime professional status meant for Brittany Murphy in 1999, so that the distribution of medicines can be considered a concealed advanced awarding ceremony for lifetime artistic achievements, not so much to be obtained by the respective actors, but rather planned by the american Illuminati in 1999. In this way, in the presumably significant absence of “Lisa”, required to be acted by Angelina Jolie (around 4 awards till 1999; around 50 awards till 2025), the medicines were distributed in the following order: “Susanna Kaysen”, required to be acted by Winona Ryder (around 14 awards till 1999; around 22 awards till 2025), [11, minutes 21 and 21]



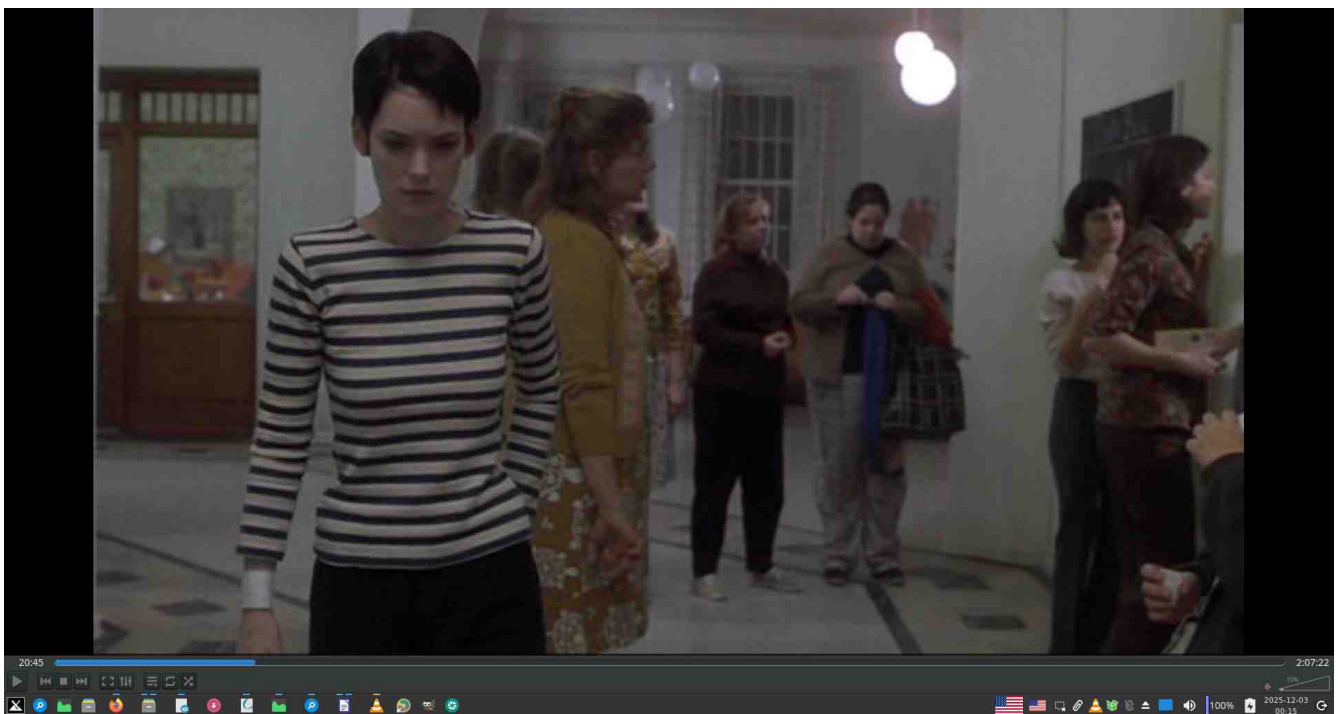


“Polly Clark”, required to be acted by Elisabeth Moss (no awards till 1999; around 10 awards till 2025), [11, minutes 21 and 21]





after whom even the presumably unawarded Robin Reck as “Theresa McCullian” [46] was placed before “Daisy Randone”, required to be acted by Brittany Murphy (no awards till 1999; around 1 award till 2009), [11, minute 21]



all these placements having been related to Brittany Murphy by ostentatiously making them in her on-screen presence, this presumably expressing, formulating, and programing the current and planned hostile background activity relative to her of the american Illuminati. It is characteristic that the distribution of medicines was required to be acted by an actress having an ethnically specific english or british facial expression, [11, minute 21]

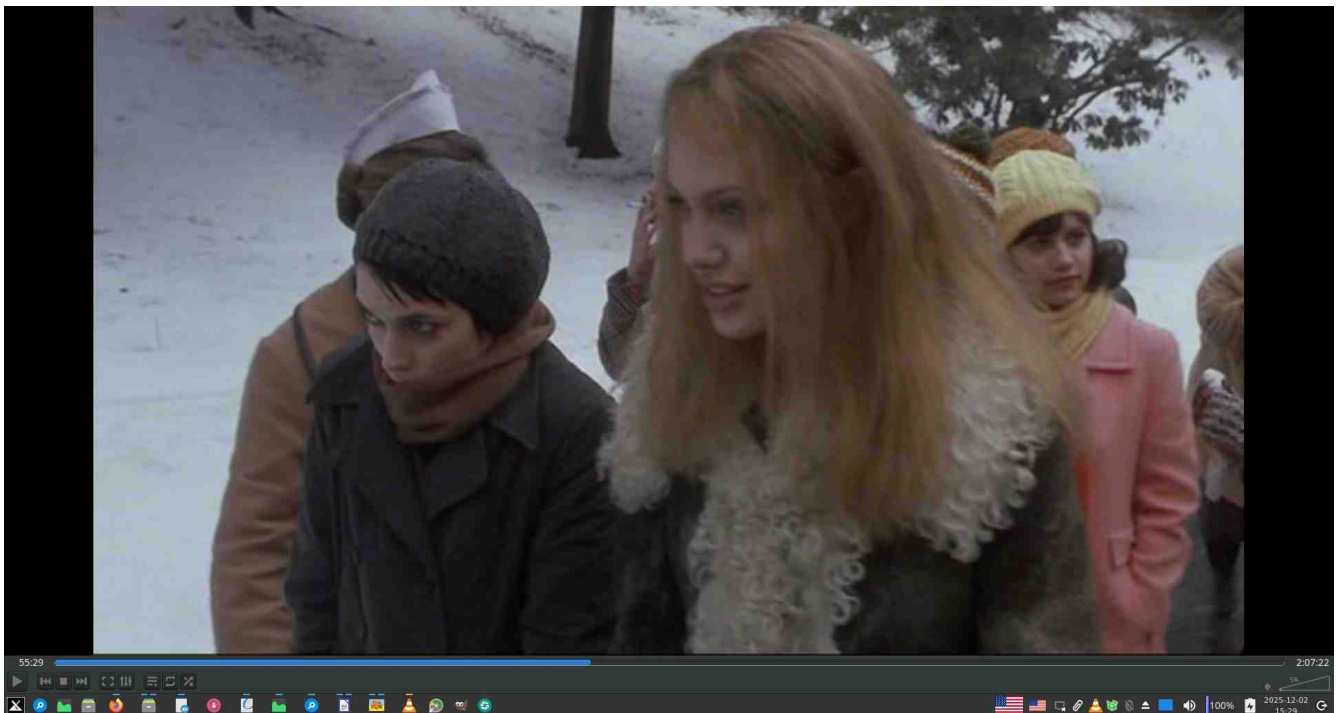


by so doing the film revealing that the american Illuminati is ethnically english, and has had full control over awarding the actors, and creating the Hollywood stars. At the same time, the medicine-distributing scene can be a formulation and programing of the approximate message of the american Illuminati addressed to actors: “You are all crazy after personal glory, and i award you in order to heal your craziness,” and certainly also in order for it to increase by this means the american “national glory” or the “american pride”. At the same time, the above scene has expressed that acting a mere medicine-distribution cannot have as an effect increasing the repute of an actor, that star-creation has been strictly subordinated to the national secret political requirements of the american Illuminati; on the contrary, such a scene could be utilized for decreasing the reputation of an actor, as the scene did did with Brittany Murphy.

The difference between the national secret political and film-artistic statuses of Elisabeth Moss and Brittany Murphy has also been expressed, formulated, and programed in a former scene, in which Elisabeth Moss appears “greater”, namely was meant to be greater than Brittany Murphy, in spite of the fact that at the time of shooting the film in 1999 she was less employed than and unawarded like Brittany Murphy: [11, minute 20]



In a presidential Mount-Rushmore type of scene, there have been expressed, formulated, and programmed the national secret political and professional statutory differences among Angelina Jolie, Winona Ryder and Brittany Murphy: [11, minute 56]



The song entitled “Downtown”, [11, minute 10] written by Tony Hatch and sung by Petula Clark, can be construed as a formulation and programming of the approximate message of the american Illuminati to Brittany Murphy: “Establish a sexual relationship particularly, or comply with my policy generally, and i will make you financially able to live in the downtown of Los Angeles.”

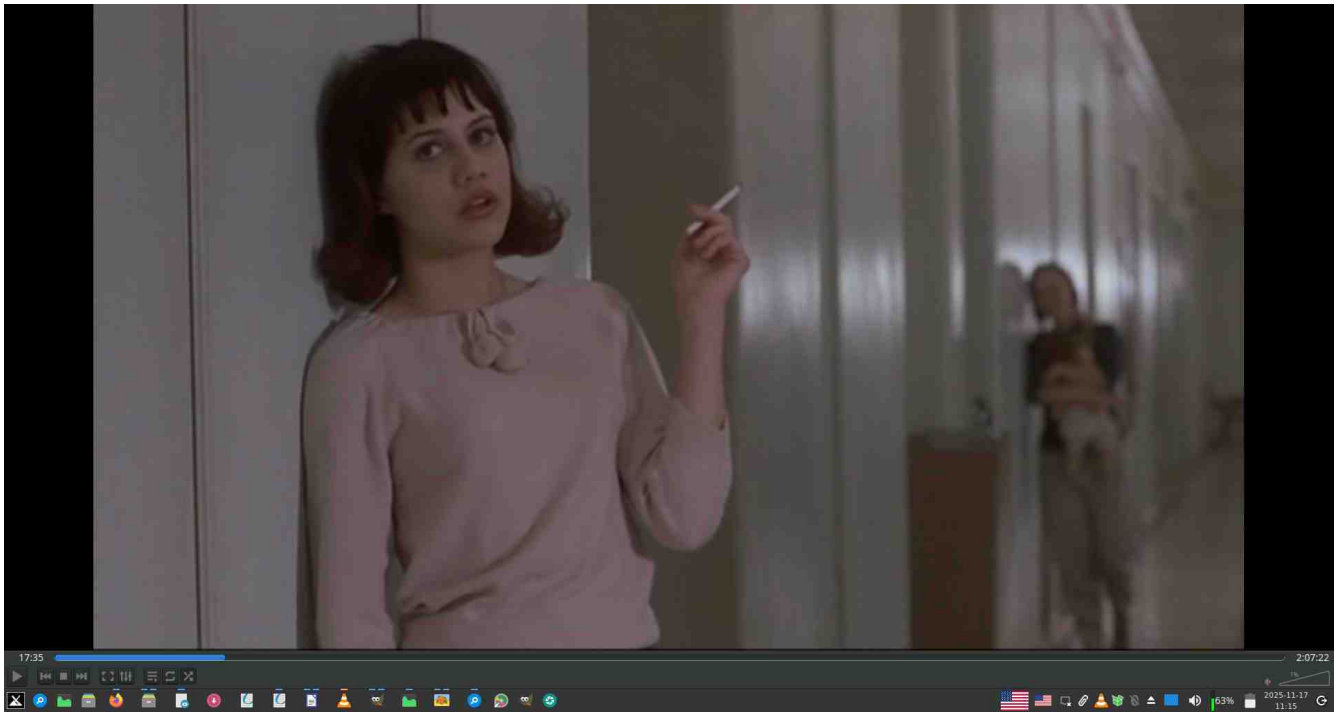
It may also be significant that while Brittany Murphy was not required to act a leading role in any common scene of this film — what can mean that she was not meant to acquire a leading role in the american, british, or other english-speaking societies — Angela Bettis was given that opportunity, in spite of the fact that at the time of shooting the film in 1999 she was much less employed than and un-awarded like Brittany Murphy: [11, minute 16]



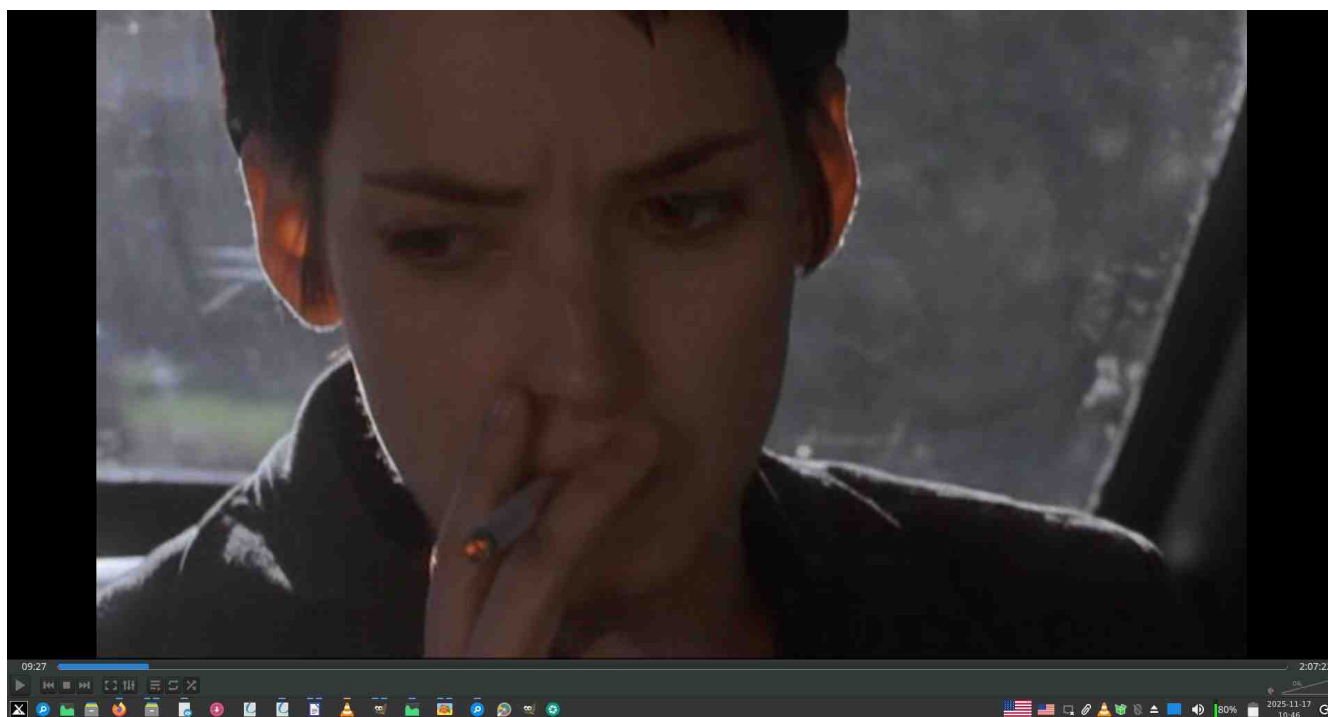
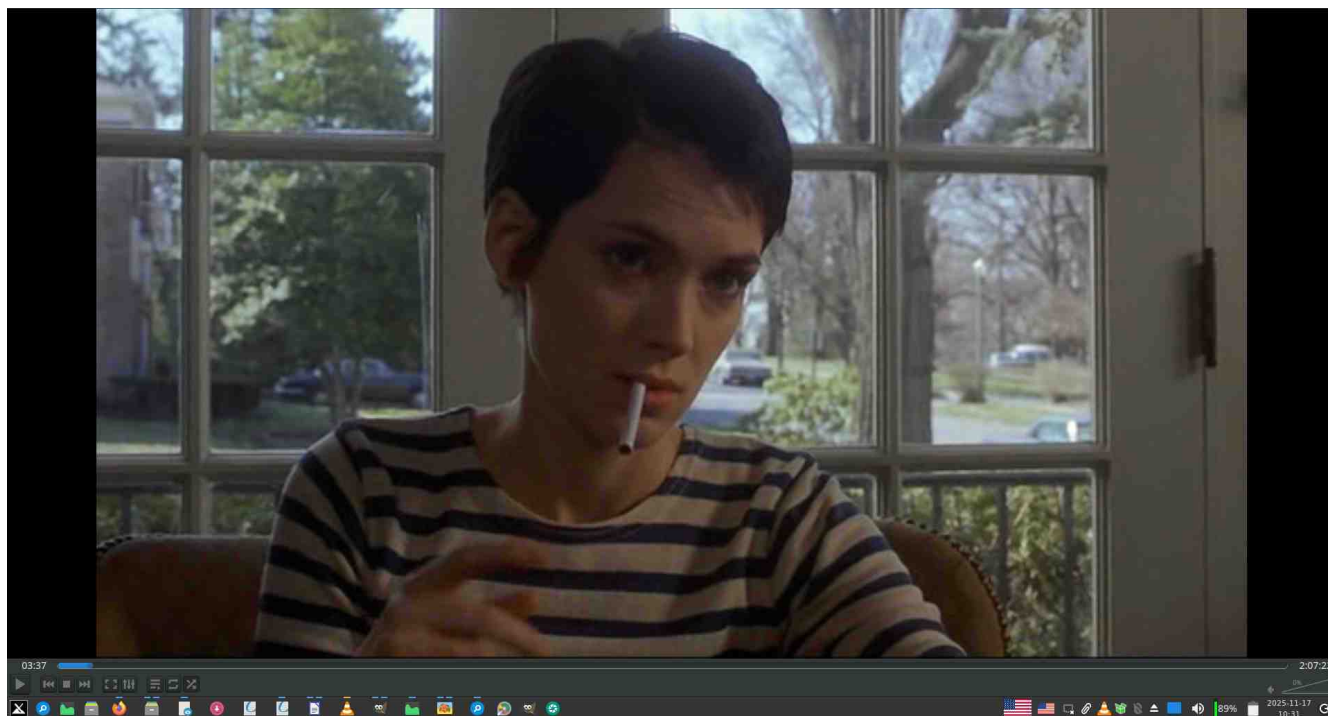
Then, accordingly, subsequently she was awarded around 4 times between 2002 and 2004. [135]

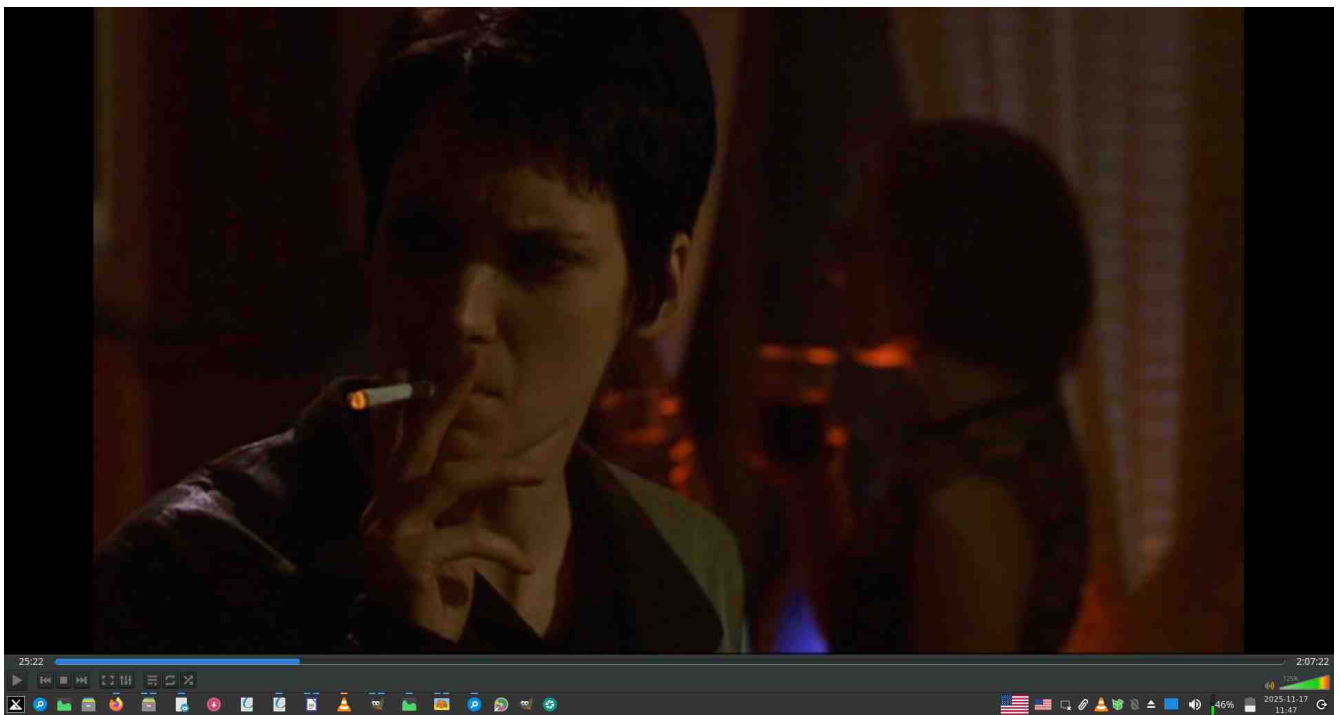
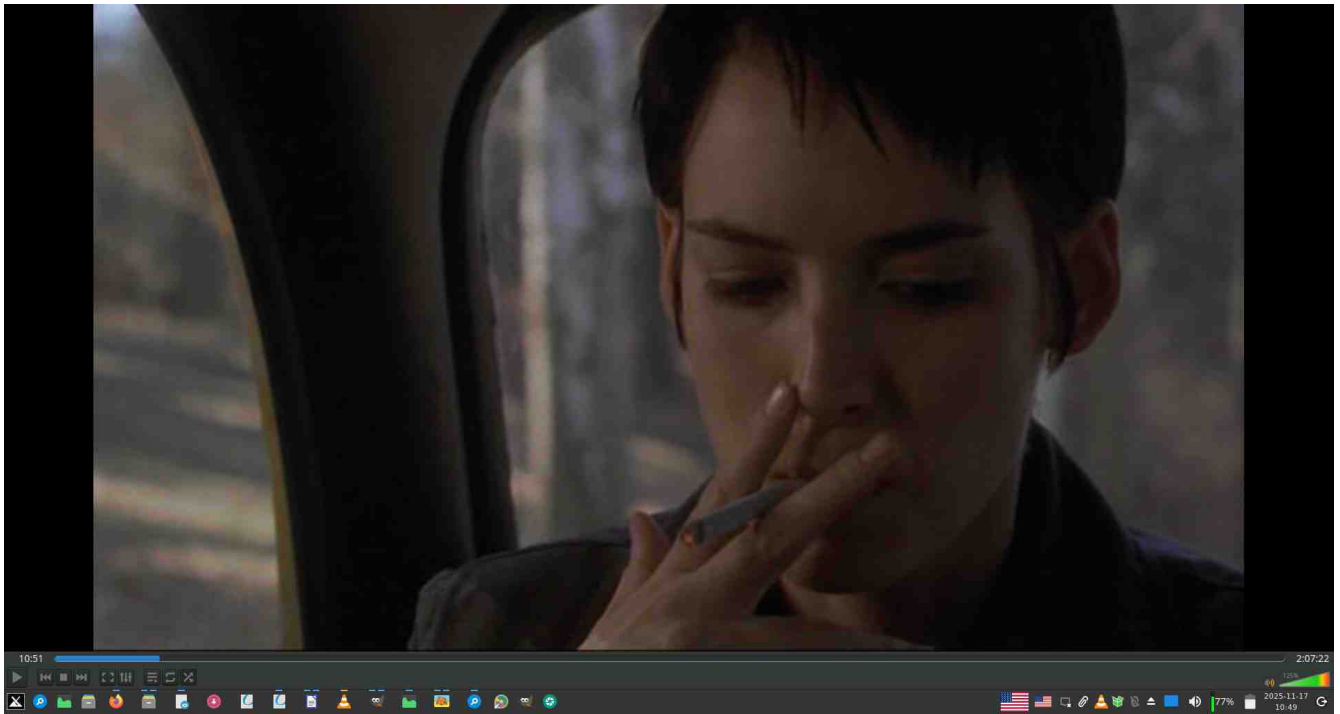
It can be presumed that the nurse character name “Valerie” was concocted for a mental-association creating reference to Jennifer Beals as “Valerie Rosales” in the film of Brittany Murphy entitled “The Prophecy II” of 1998, with the purpose of refreshing and recruiting the programings relative to that actress, character and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Jennifer Beals is willing to enter into a relationship with you.”

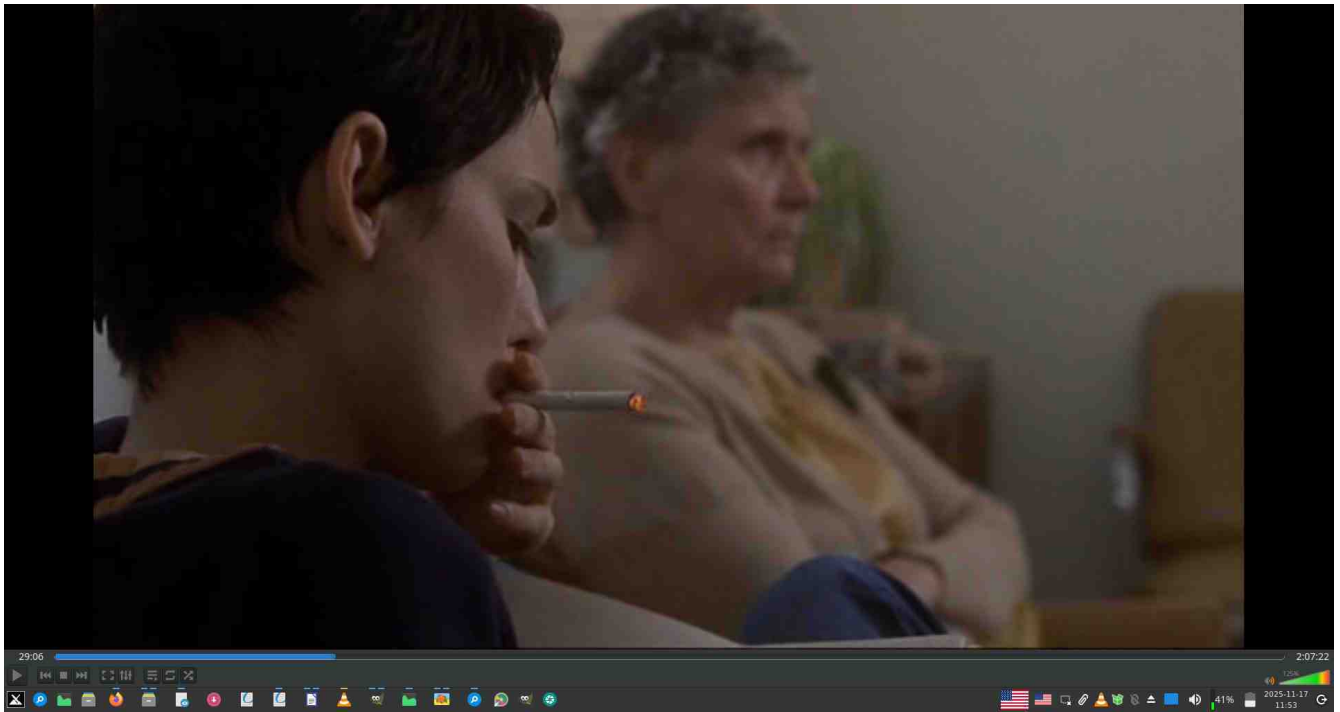
The film entitled “Girl, Interrupted” of 1999 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with her character: [11, minutes 18 and 21]

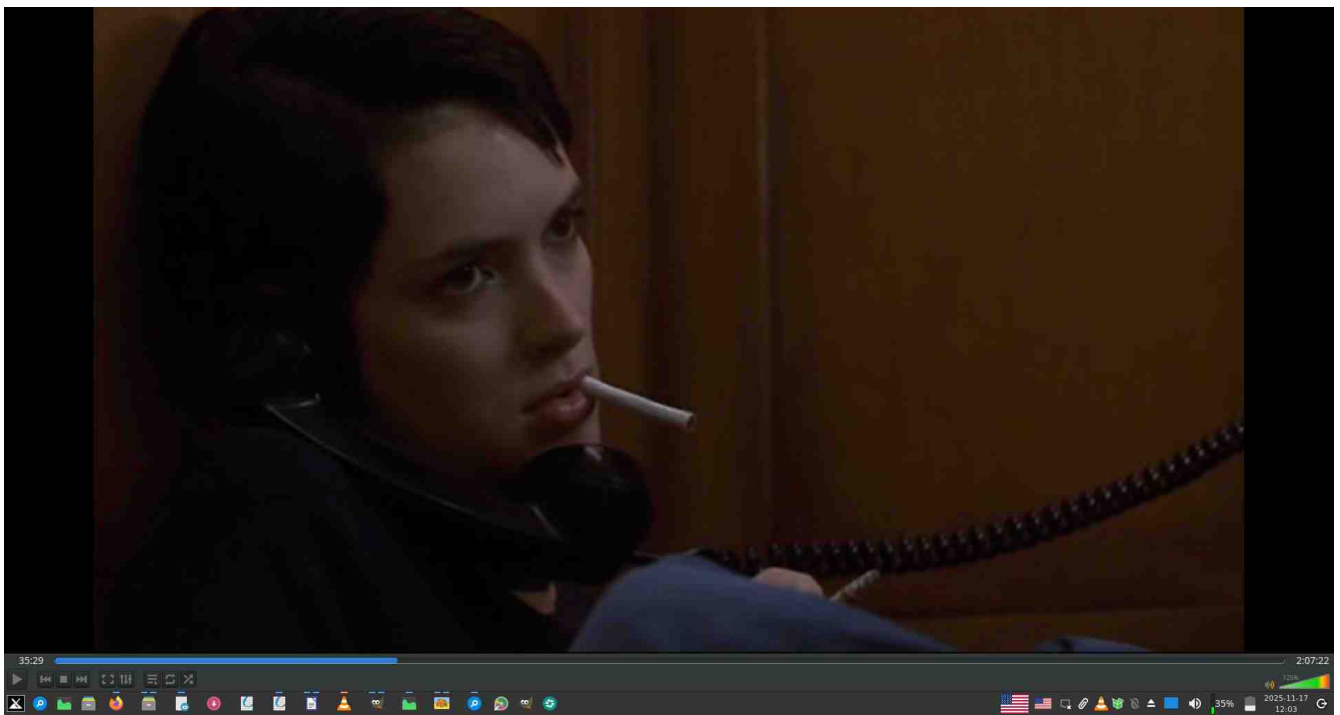
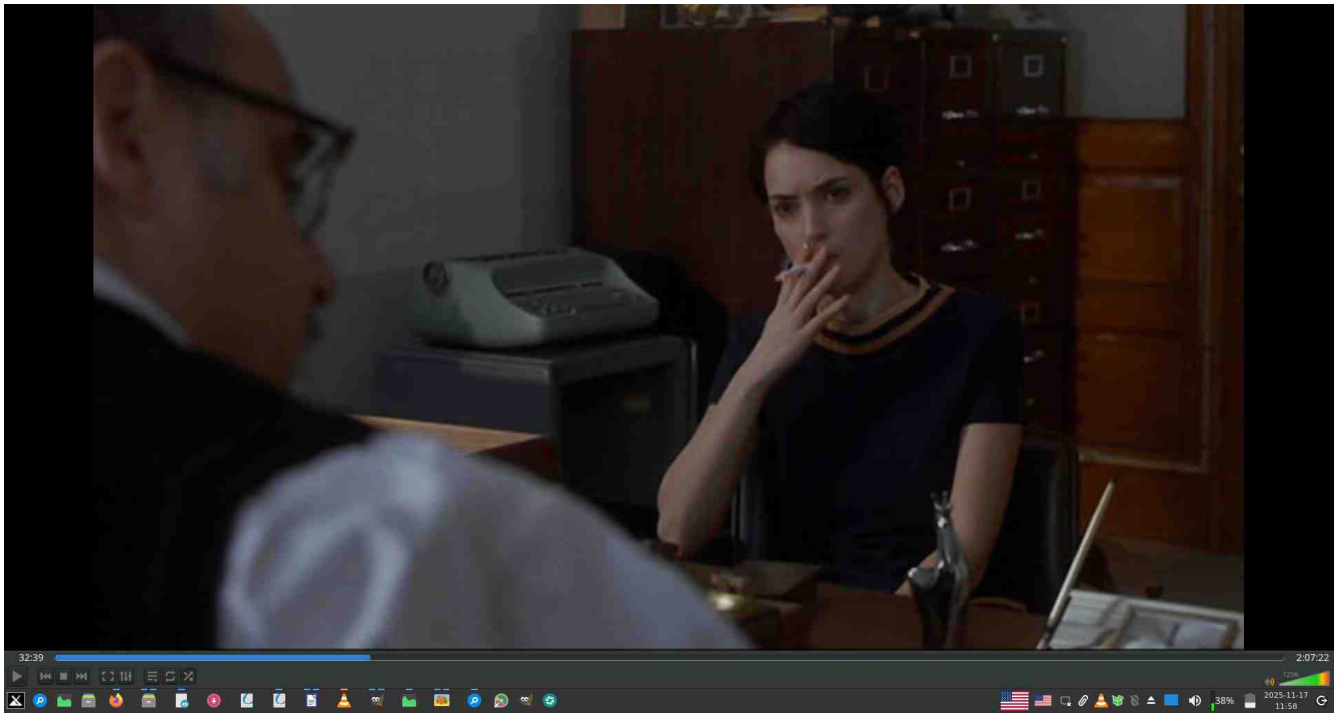


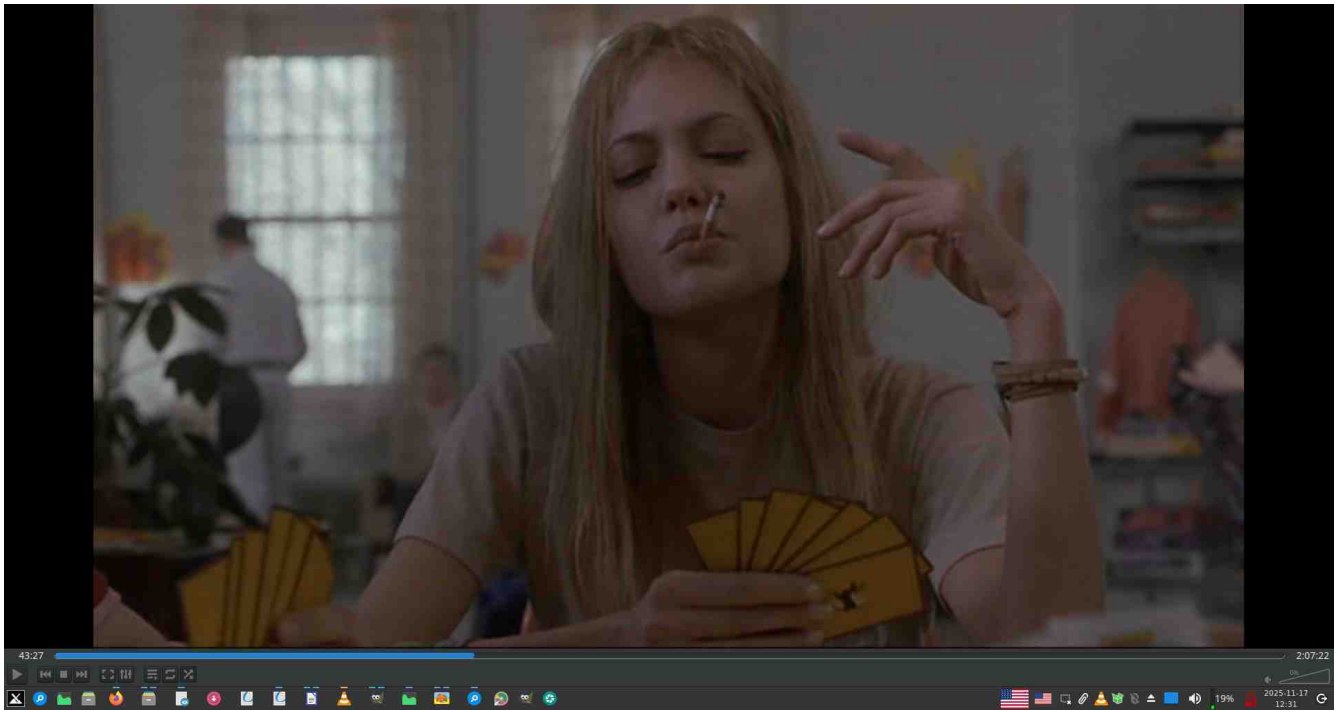
tobacco-addiction, with characters other than that of hers, in a scene without her: [11, minutes 4, 10, 11, 26, 30, 32, 33, 36, 44, 44, 45, 45, 48, 49, 50, 58, 59, 59, 59, 60, 67, 72, 72, 85 and 118]

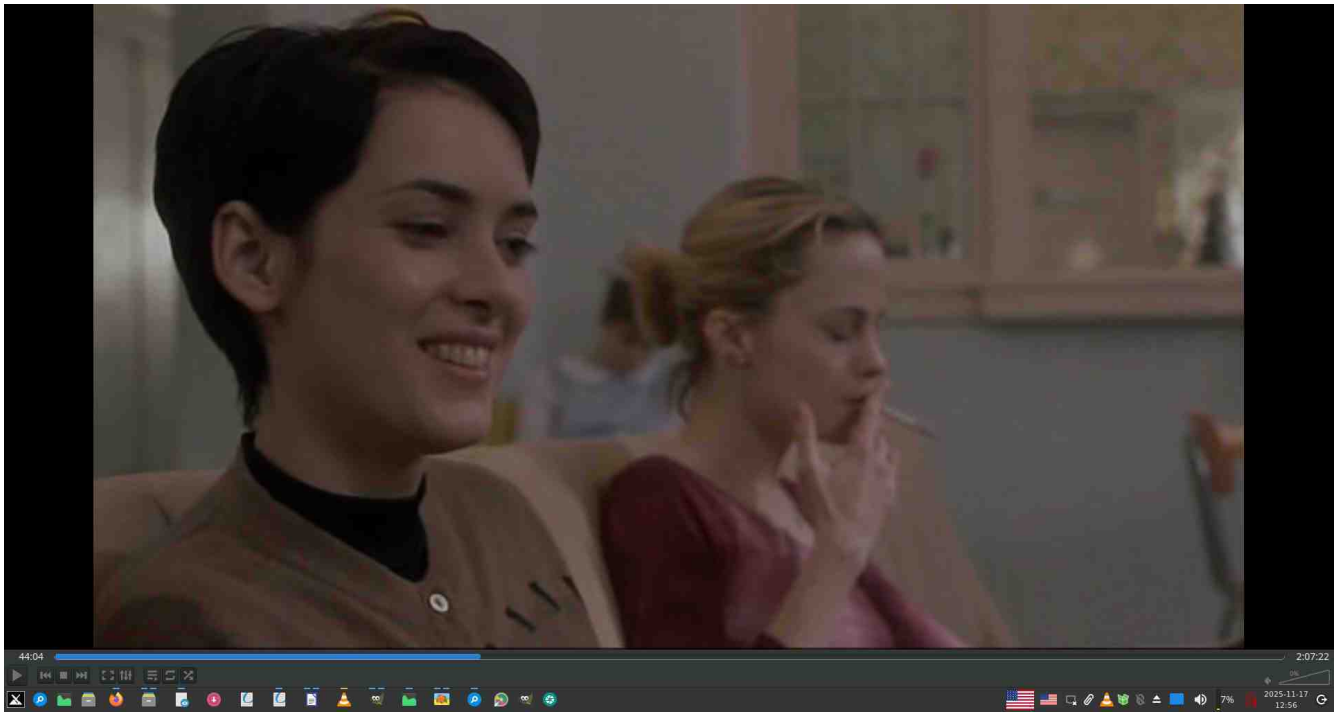


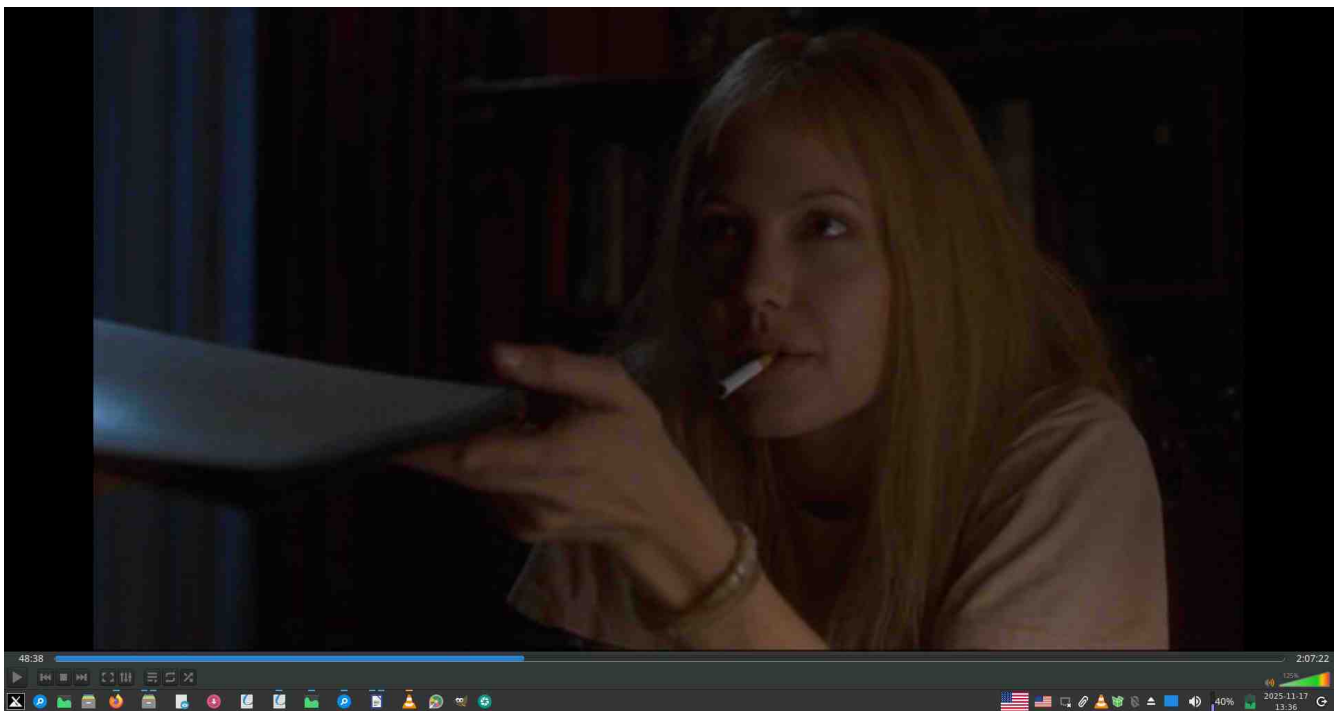
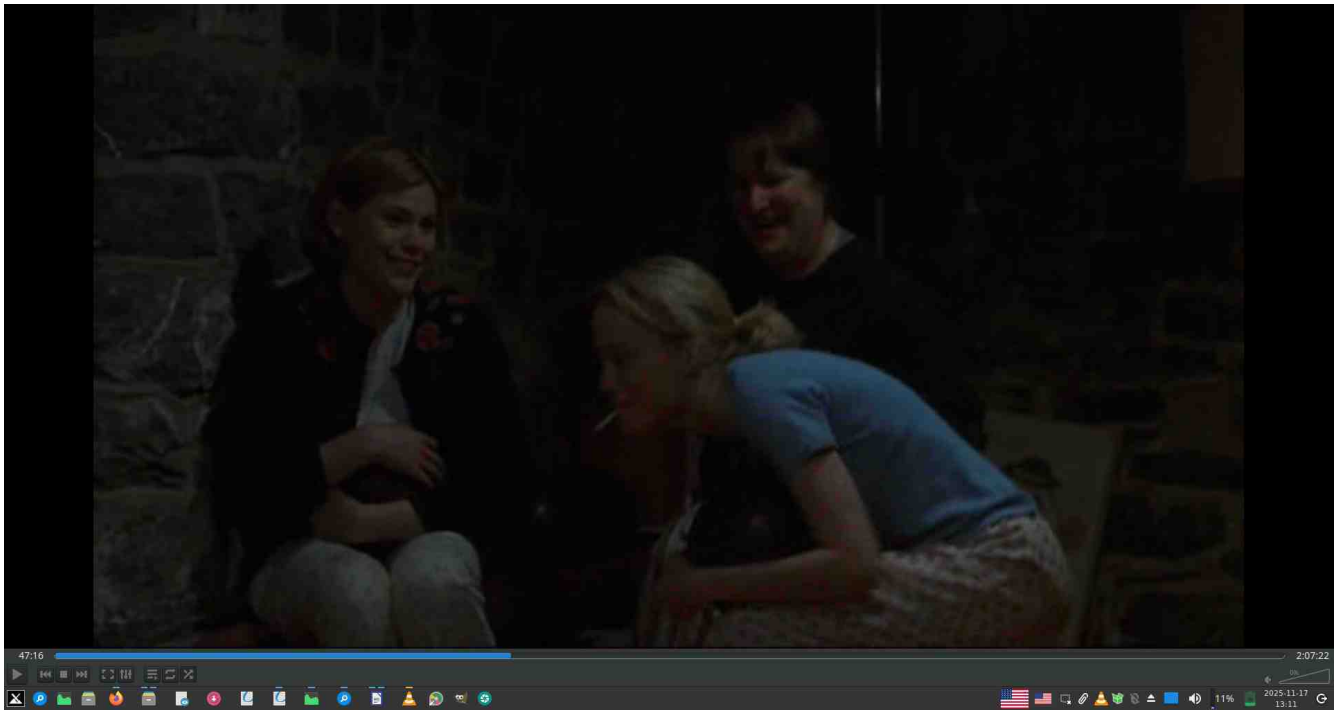






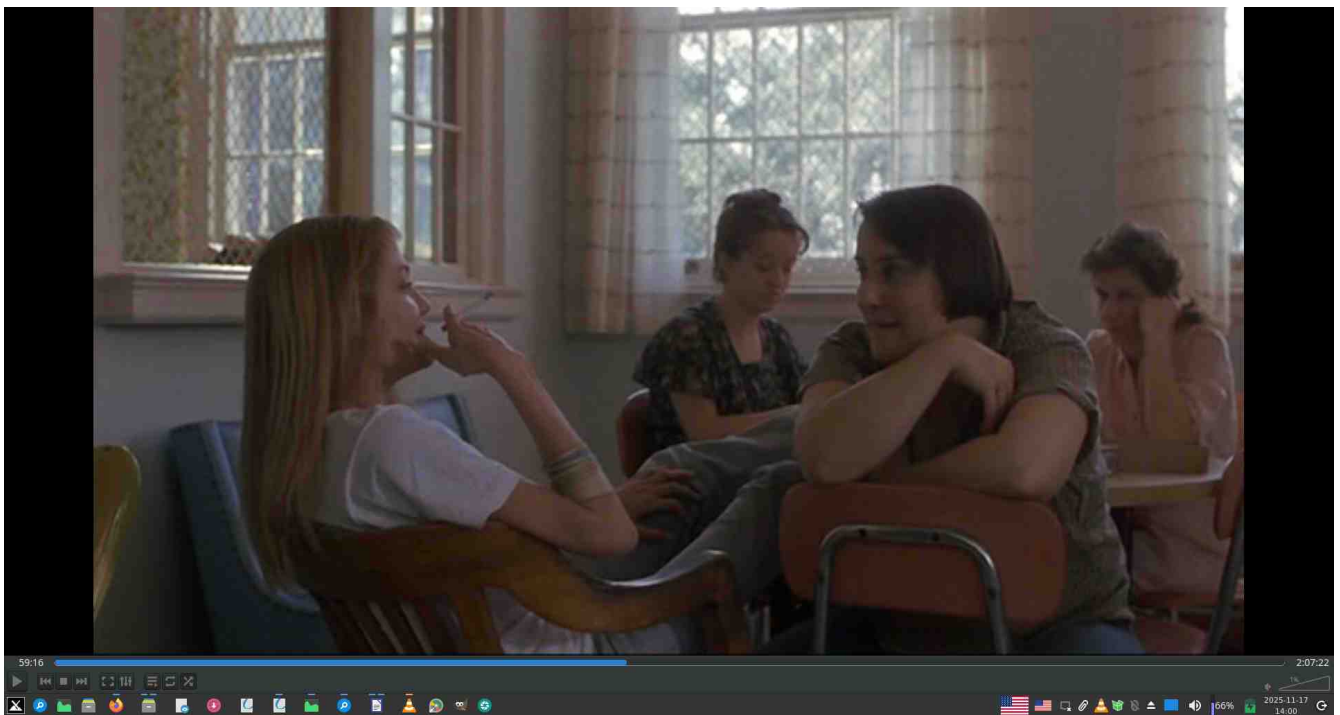
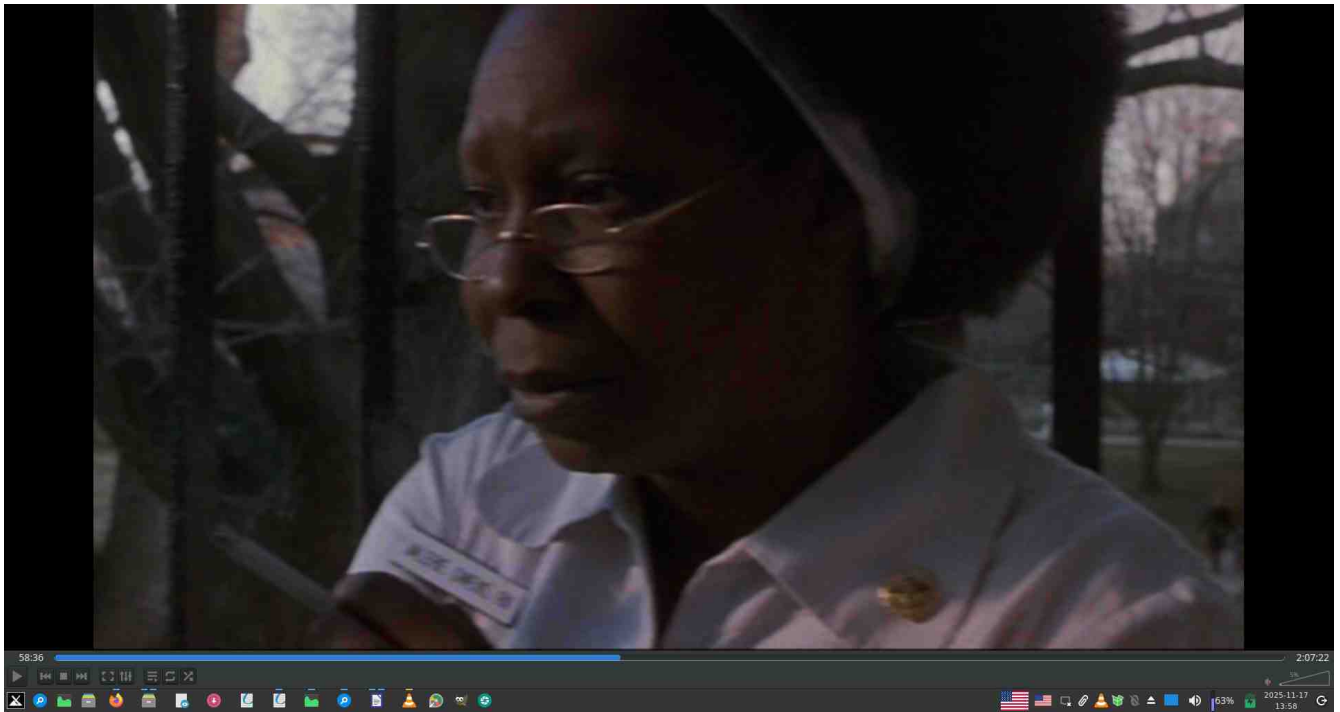


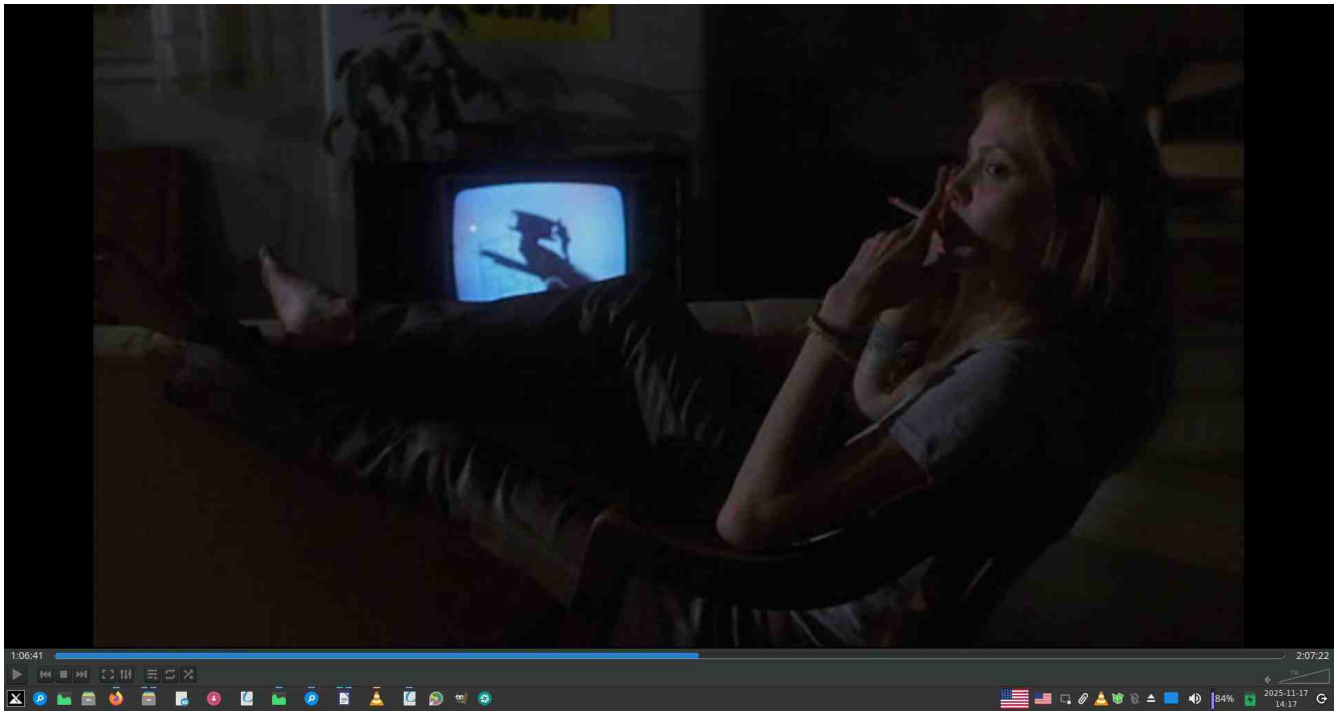


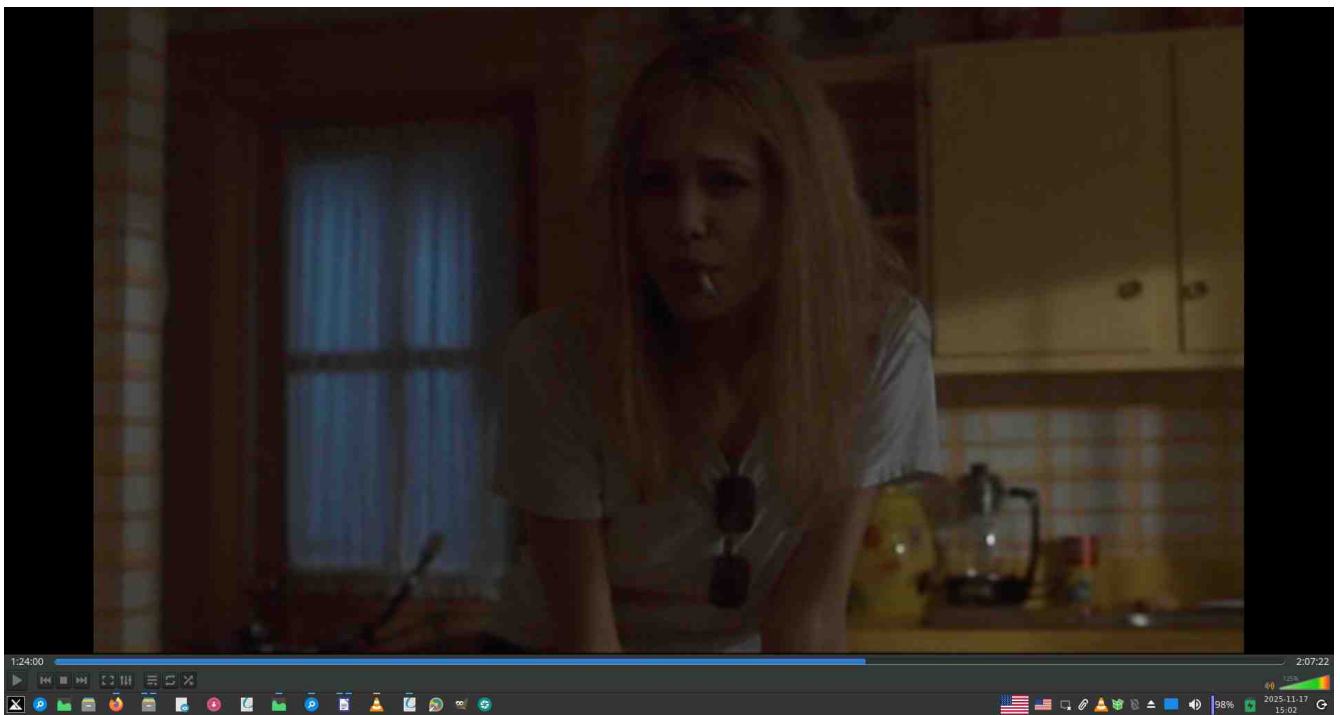
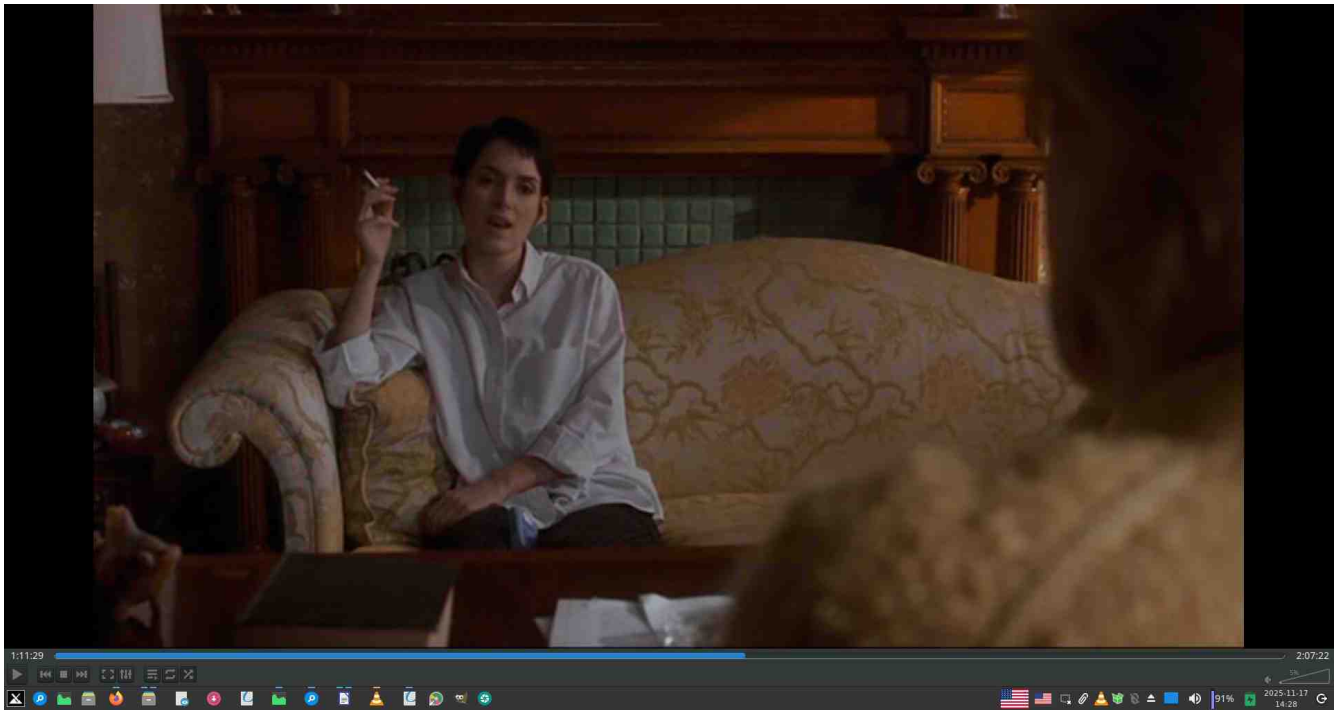






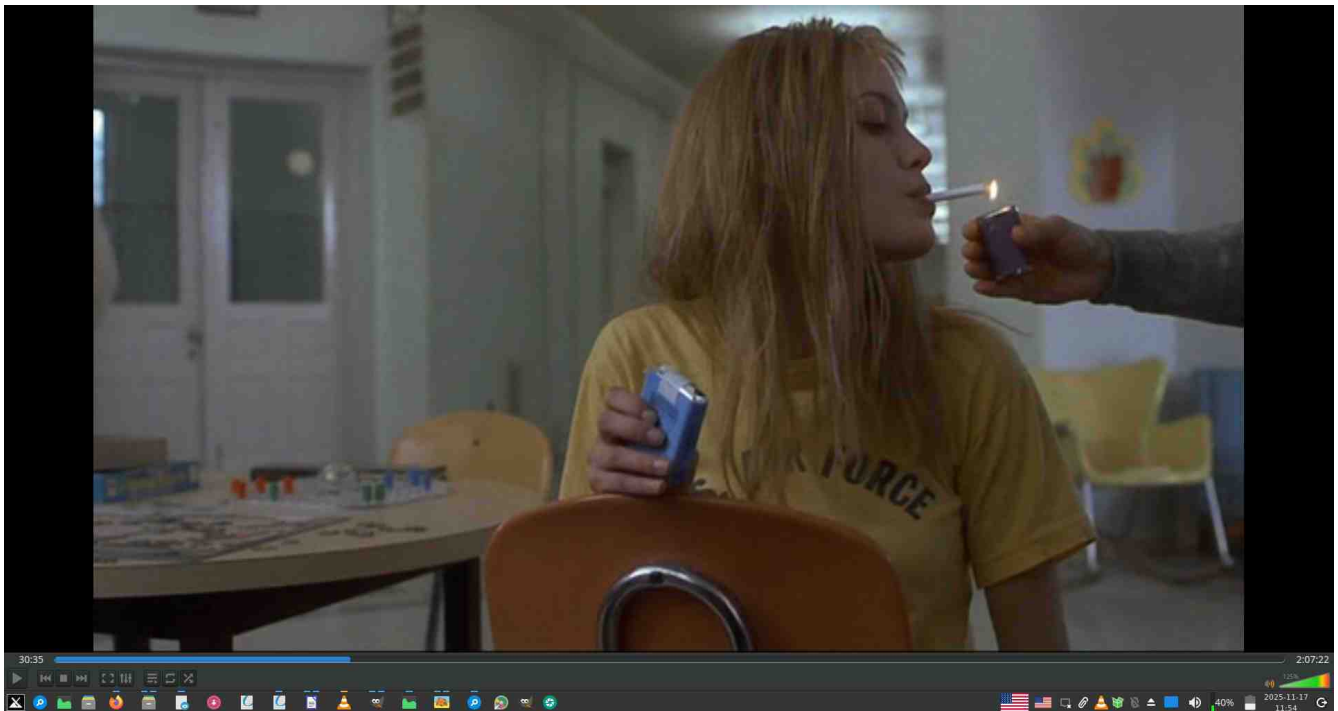








sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [11, minutes 31 and 49]



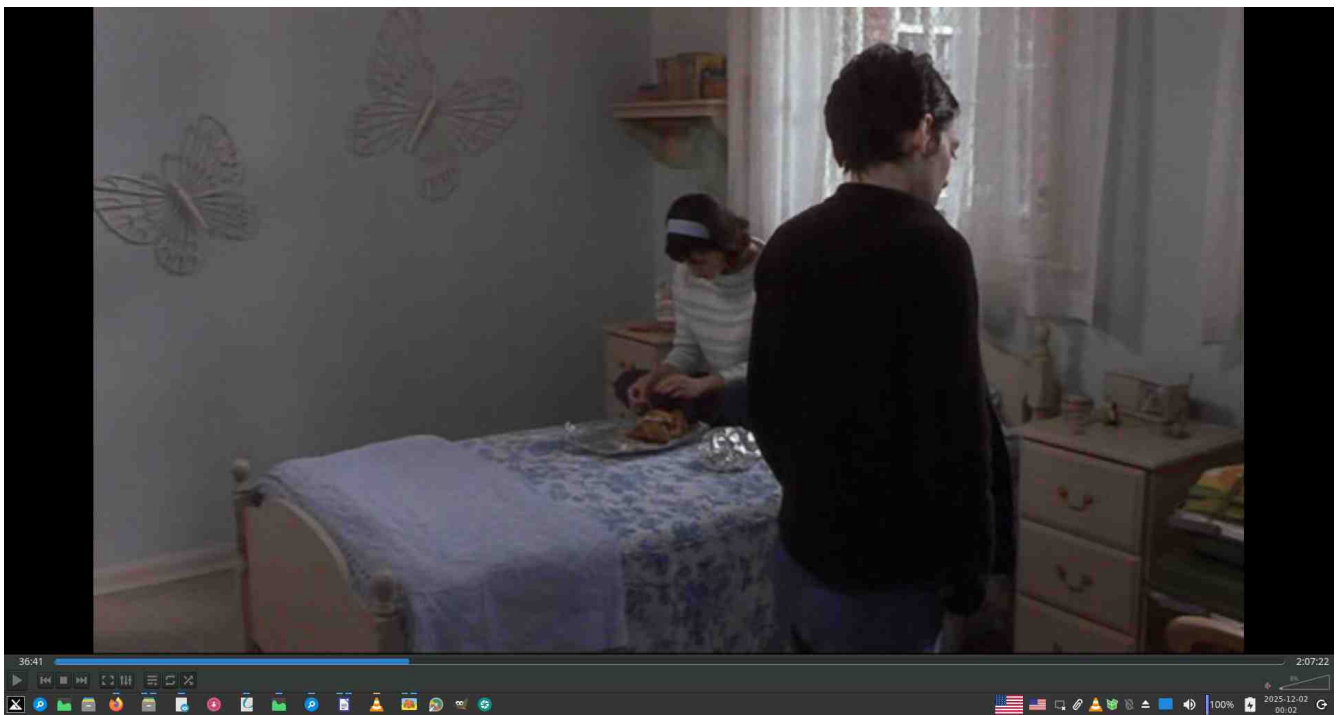


disease, with her character, “Daisy Randone” [46] suffering from a psychiatric disease: [11, minutes 11 and 37]





and monarch mind control, in a scene with her, by butterfly images on the wall: [11, minute 37]



The film entitled “Girl, Interrupted” of 1999 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political

messages addressed to the public relative to my person.

This film has promoted a reference to Jack Ruby — construed by me as meaning my person as having created knowledge about the american Illuminati and threatened with publishing it — by that Brittany Murphy as “Daisy” had a cat named “Ruby”. [11, minute 84]

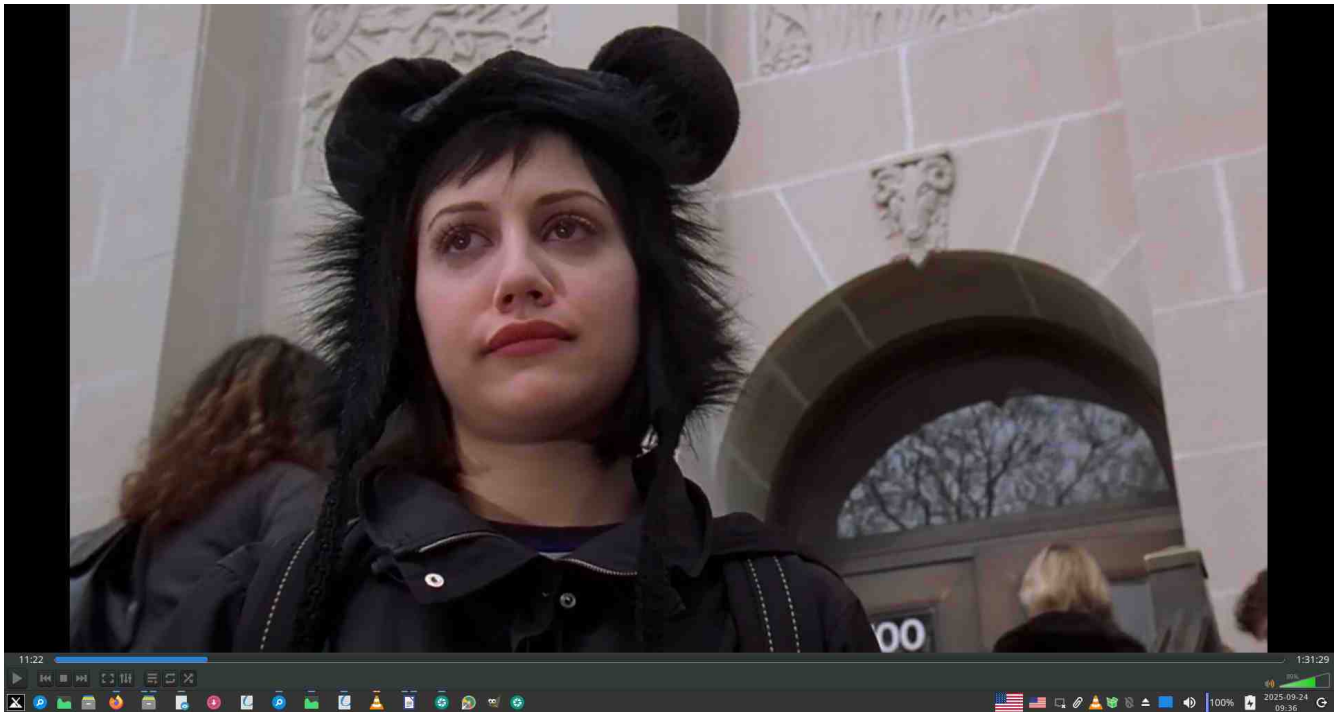
That Brittany Murphy as “Daisy” commits suicide by hanging herself can be construed as a formulation and programing of the approximate message of the american Illuminati: “The financing of publishing the books of István ADORJÁN by Brittany Murphy, may amount to her committing suicide”, as the word “hanging” can be used for coding my full name in its hungarian sequence: [hanging → hang + ing → an + in → ADORJÁN István,] or therefore: “Brittany Murphy may end up died by financing the publication of the books of István ADORJÁN.”

It is characteristic that Jared Leto resembled in facial expression Viorel POPA, [Read approximately: vio'rel 'popΛ.] whom i had met in 1990 at the hostelry named “Gasthof Teufel” in Ertl, Lower Austria, where i was residing as an asylum seeker. He was accepted for immigration to Canada. I can presume that he was a personal secret political paragon to my person, and in this way, in the personal secret political communications of the national secret political organizations, Jared Leto represented my person potentially immigrated into Canada and contacting Brittany Murphy, what on its part refers to that in her “adoption” [3, minute 23] there had been taken into account her compatibility with my person, what is in keeping with the results of this research.

2.14. The film entitled “Cherry Falls” of 2000

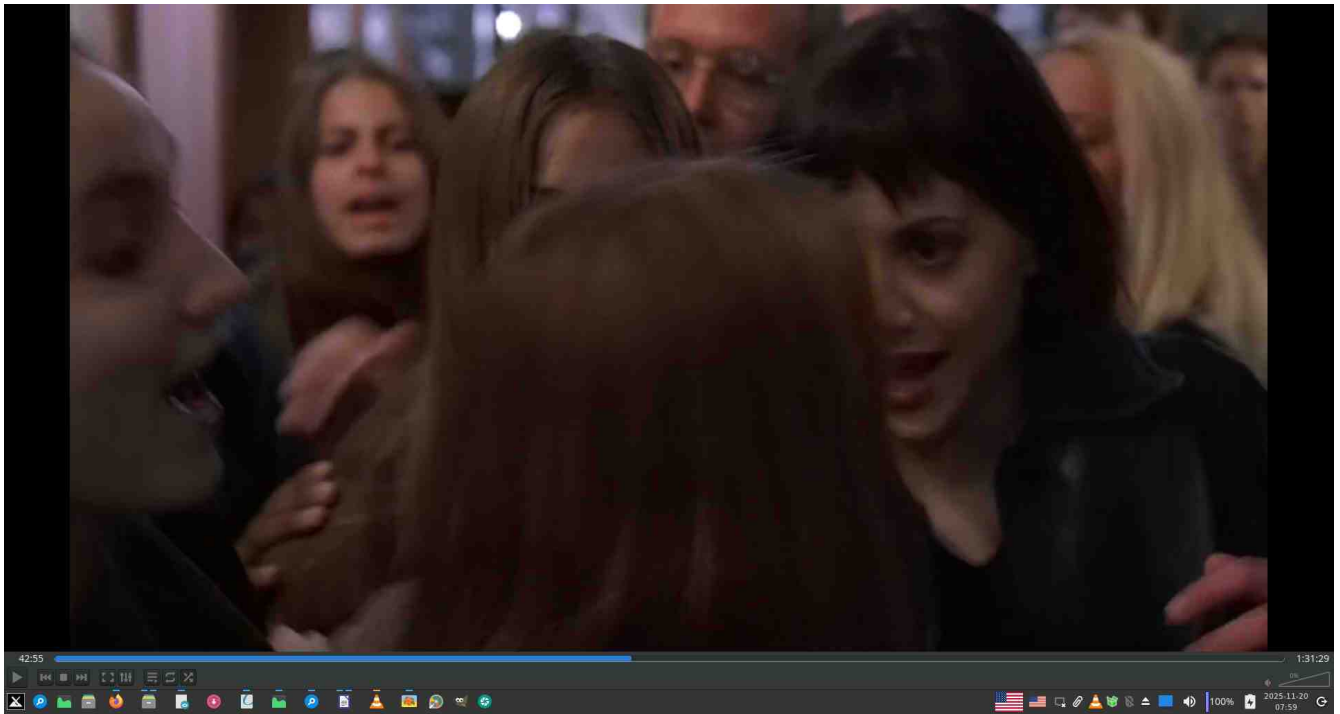
With this film — shot presumably in autumn 1999 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Michael Biehn [143] awarded around 1 time till the shooting of this film, [142] and the more employed actress Candy Clark. [144] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

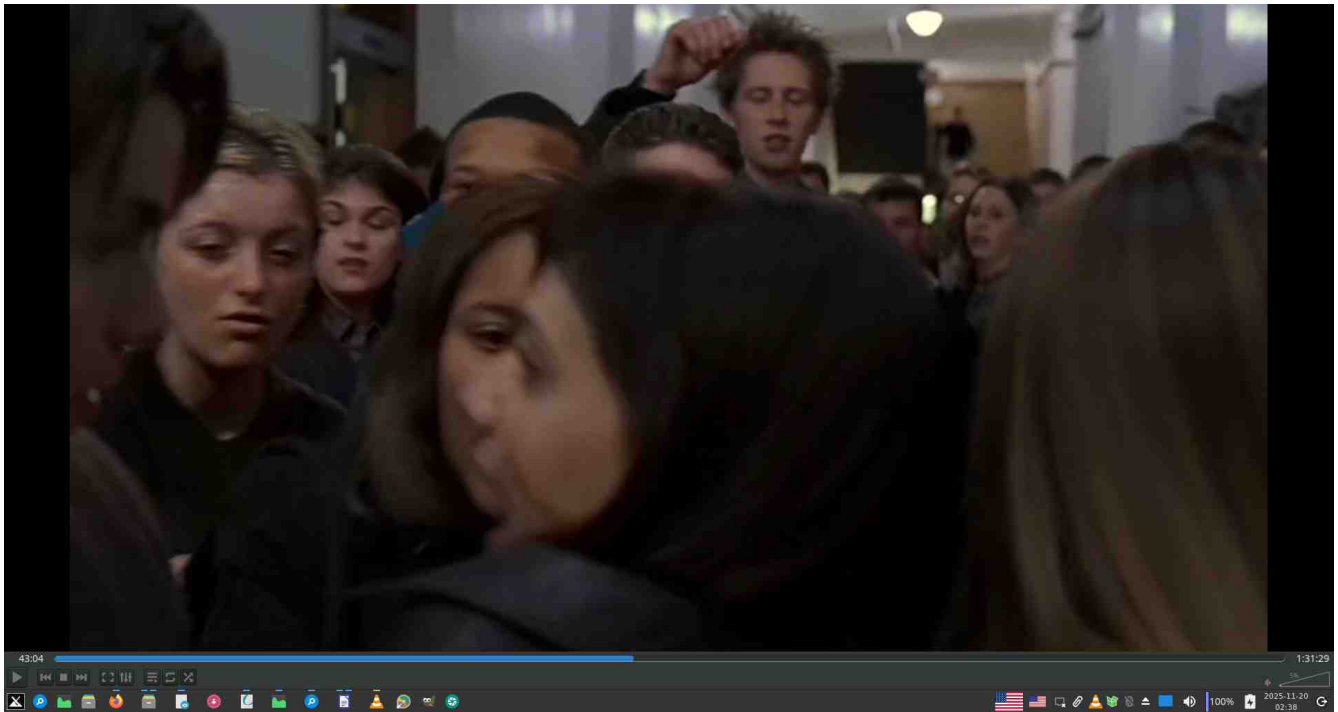
This film provides the most references to that at the time of shooting this film in 1999 Brittany Murphy was sexually chaste at the age of around 22 years, first of all by its location having been selected to be in Virginia, through the mental-association string: [Virginia → virgin,] then by her as “Jody Marken” confessing: “I’m still a virgin,” [12, minute 25] and last but not least by her wearing a Mickey Mouse cap meaning “childhood innocence”: [194] [12, minute 12]



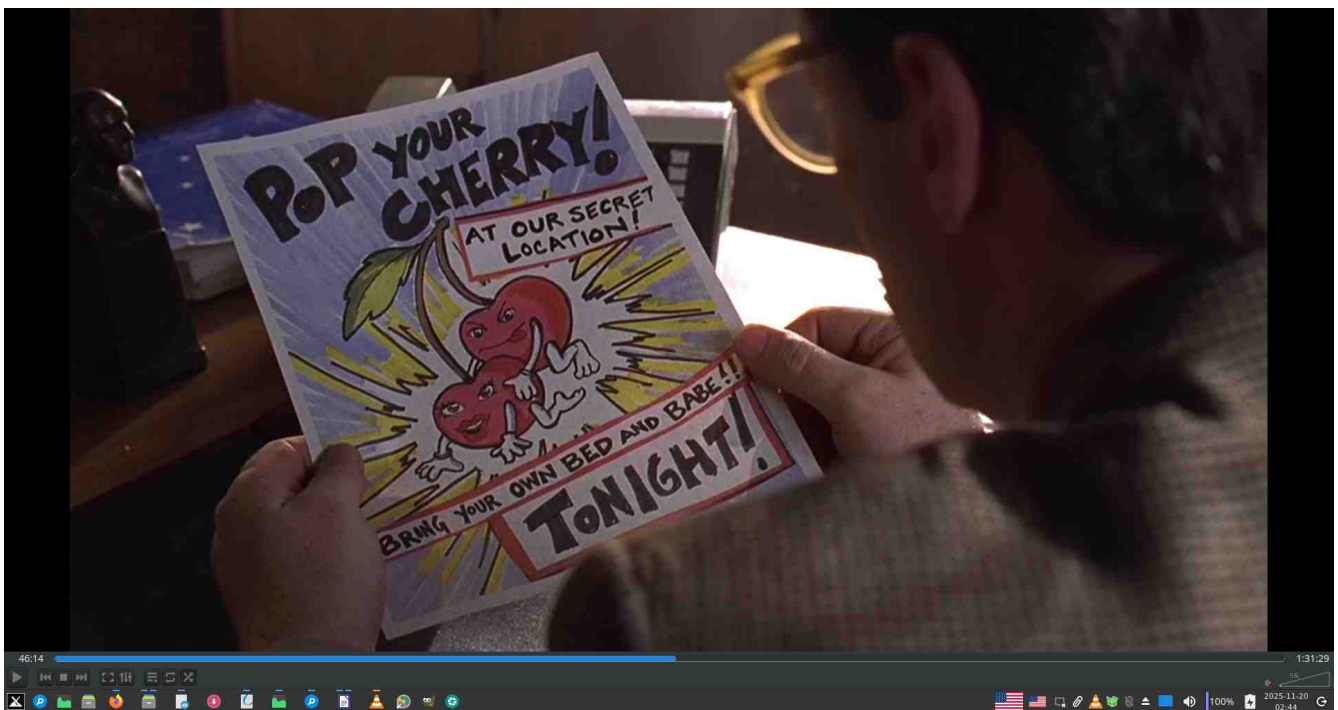
This may seem unusual from an american point of view, but as the hungarian actress in Romania Eliza-beth Adam (Erzsébet ÁDÁM) covertly confesses with her individual reciting evening of hungarian lan-guage entitled “A nap árnyéka” (The Shadow of the Sun) of 1982, she “lost her rosebud at 27 years”. [149, p. 144] This film can be considered a machine of the american Illuminati made with the particular purpose of “popping the cherry” [12, minute 47] of Brittany Murphy, also programed with the very title of the film: “Cherry Falls”, as a new item of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy with the personal secret policy relative to her of the american Illuminati, after among others the “madeover” [3, minute 26] short blouses required to be worn by her in the films entitled “Clueless” of 1995 and “Phoenix” of 1998.

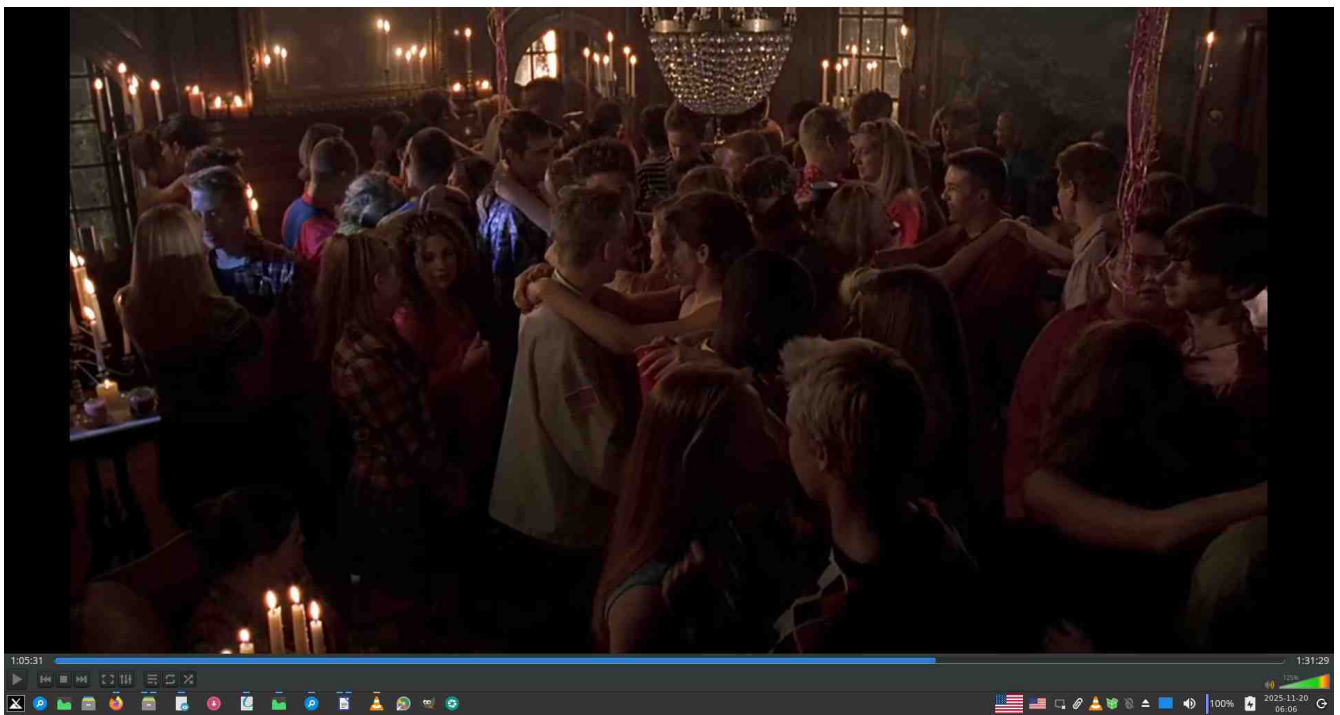
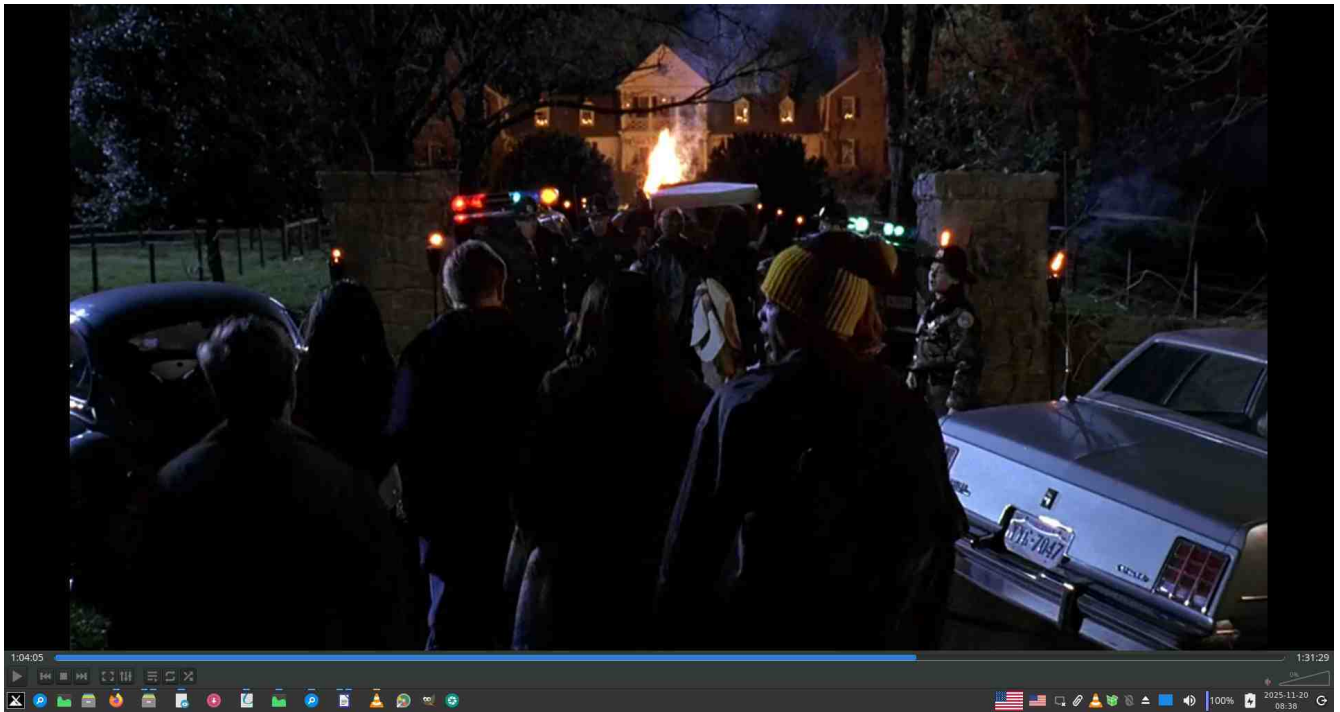
In order to increase to the maximum the probability of bringing about a sexual relationship of Brit-tany Murphy, the main locations of the film were selected to be a high school and a hunting lodge, as well as additional measures were taken to reach around her a density of boys and girls per surface unit higher than in her film entitled “Clueless” of 1995. In this way, she as “Jody” was made not a new-comer unknown student like her as “Tai” in the “Clueless”, but a popular hero of the school by suc-ceeding in living through an attack of a serial killer targeting and having already killed four “virgin” adolescents: [12, minutes 43, 44 and 44]

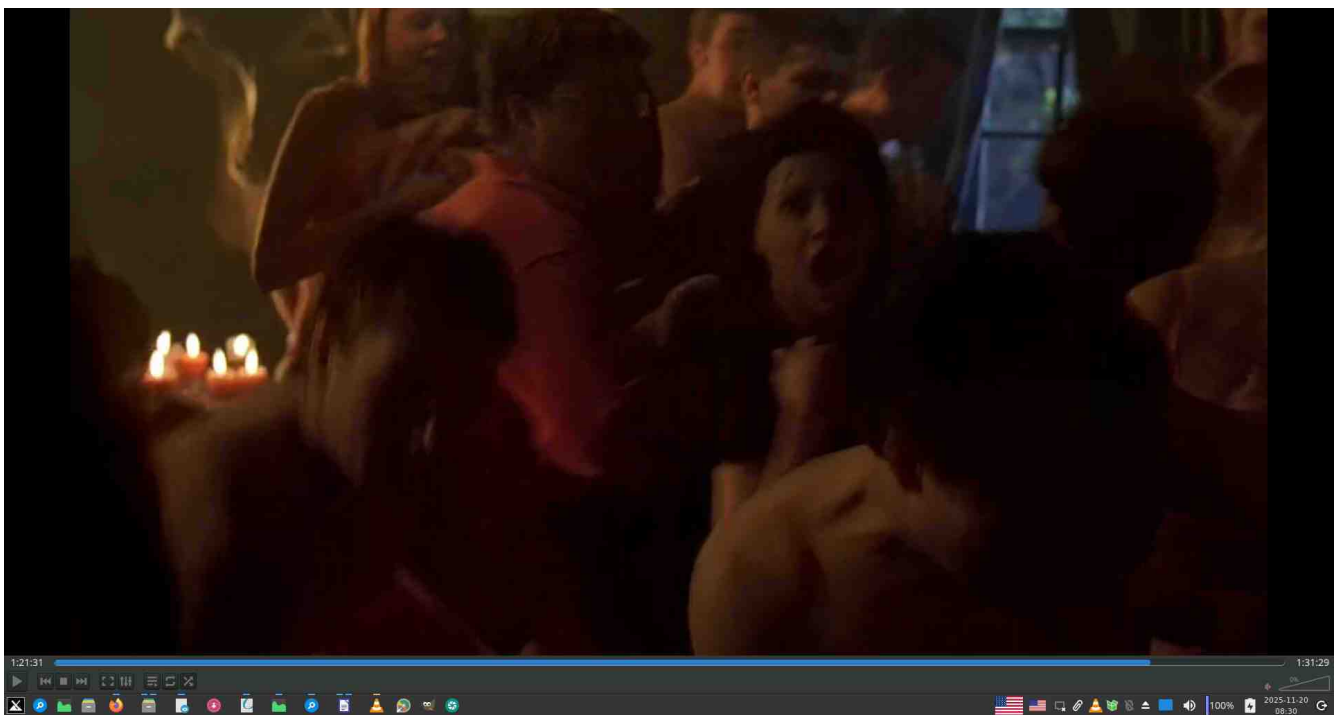
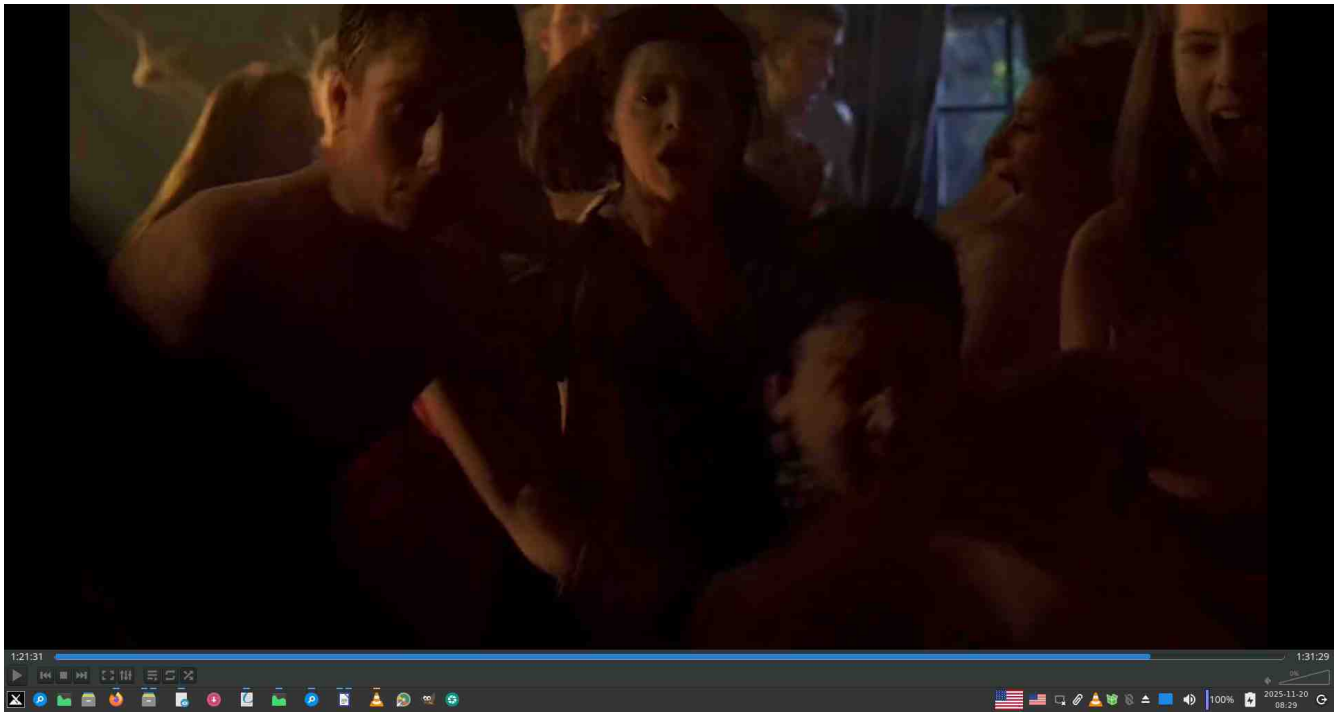




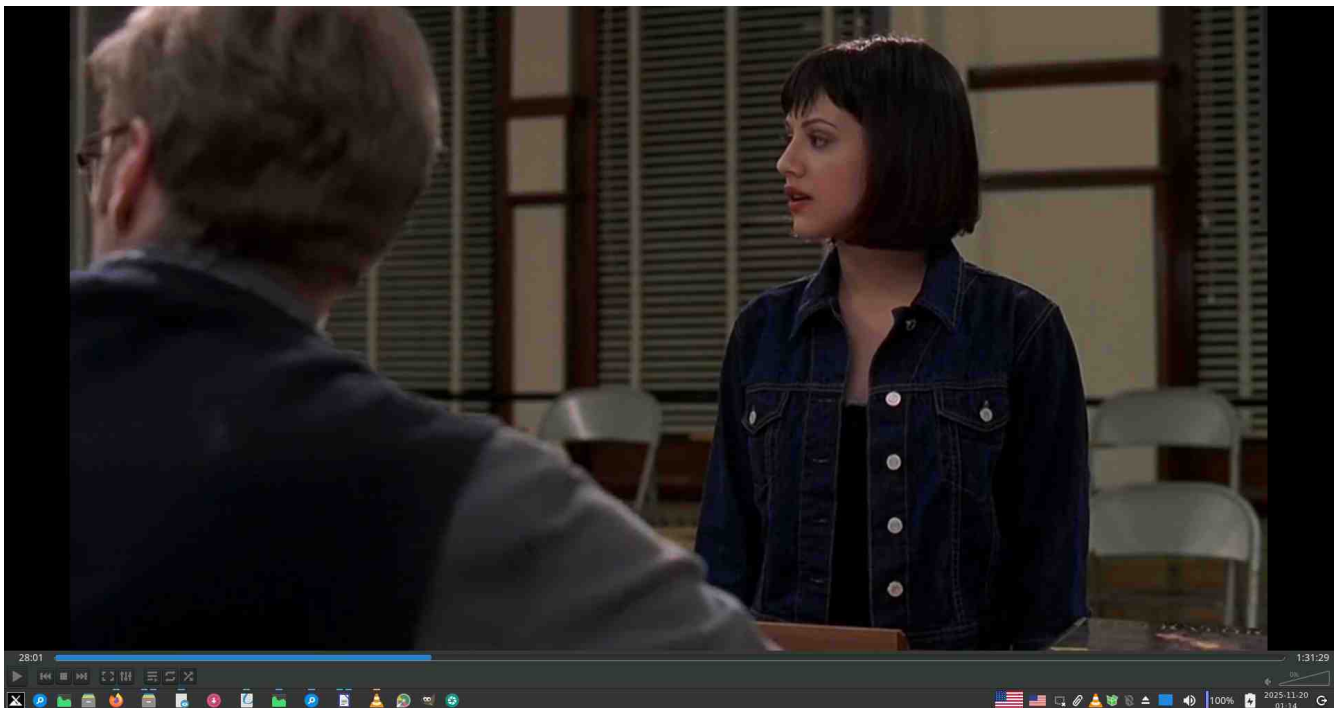
and there was organized not a normal party like in the “Clueless”, but a “sex party” named “Pop Your Cherry” [12, minute 47] in a hunting lodge, in order for them to avoid being targeted by the serial killer: [12, minutes 47, 65, 66, 82 and 82]





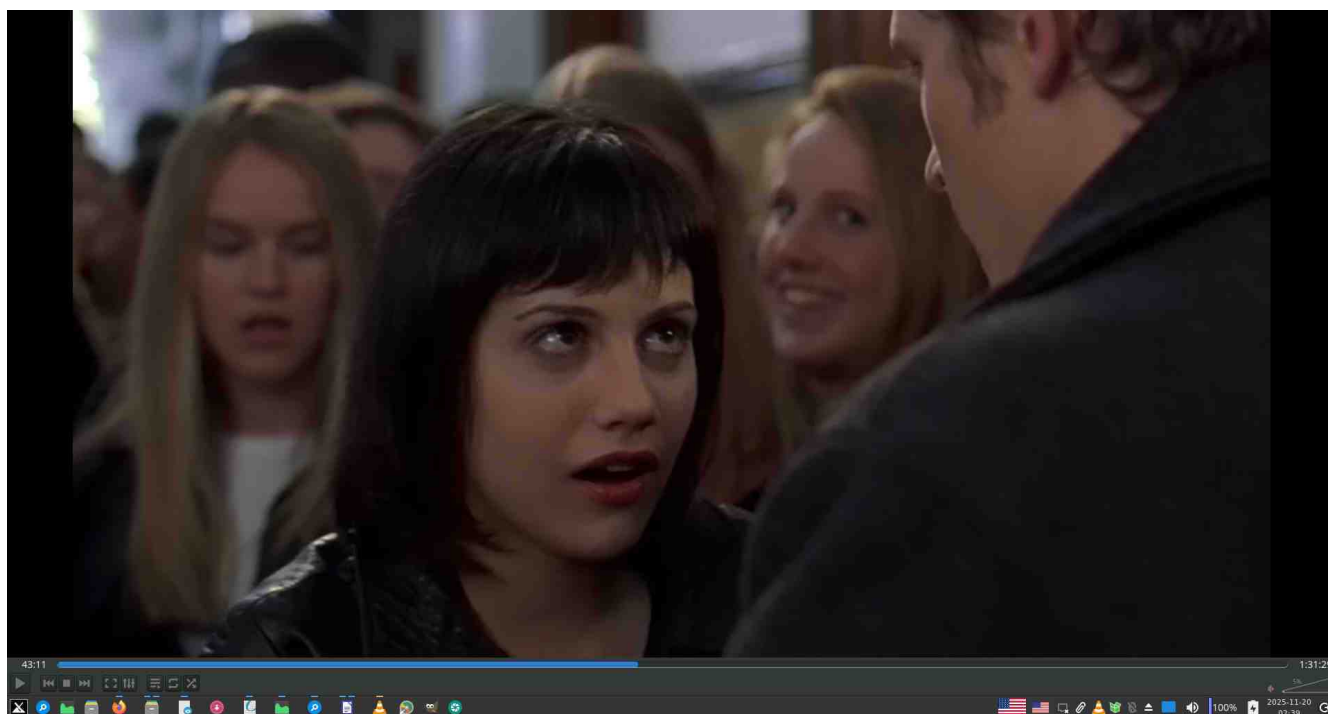
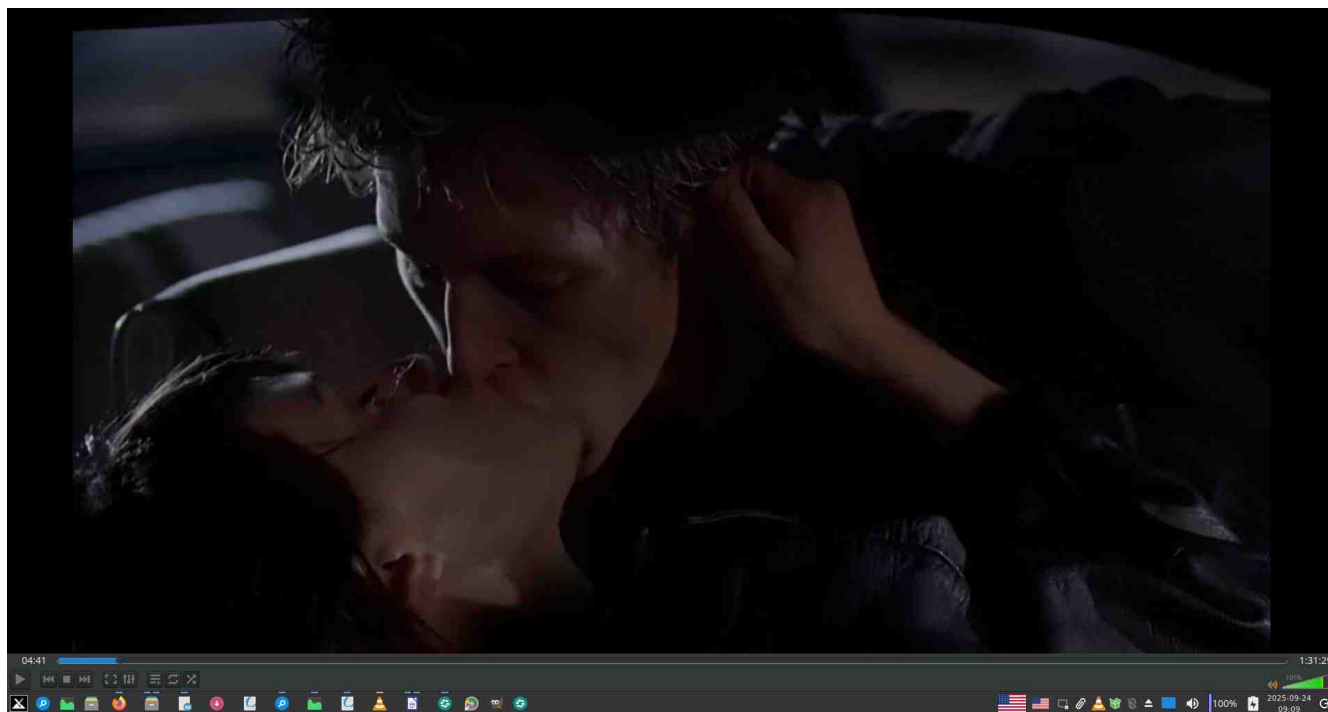


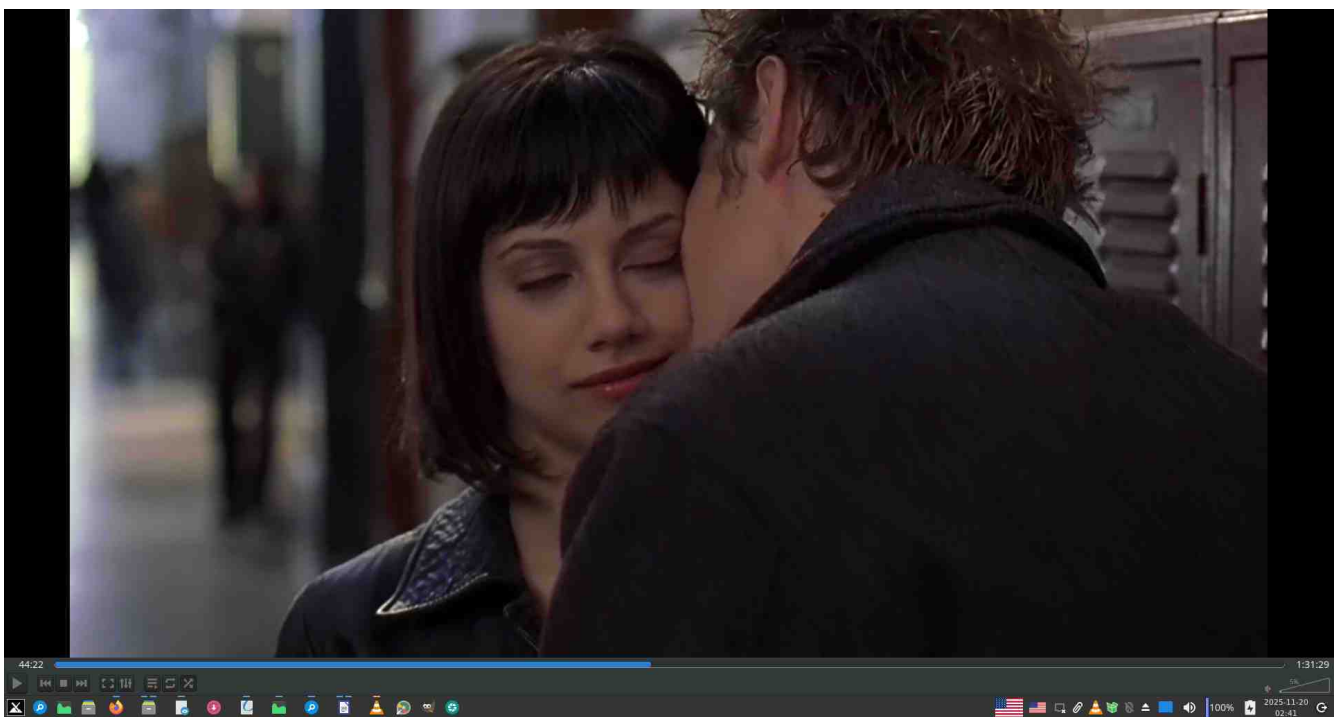
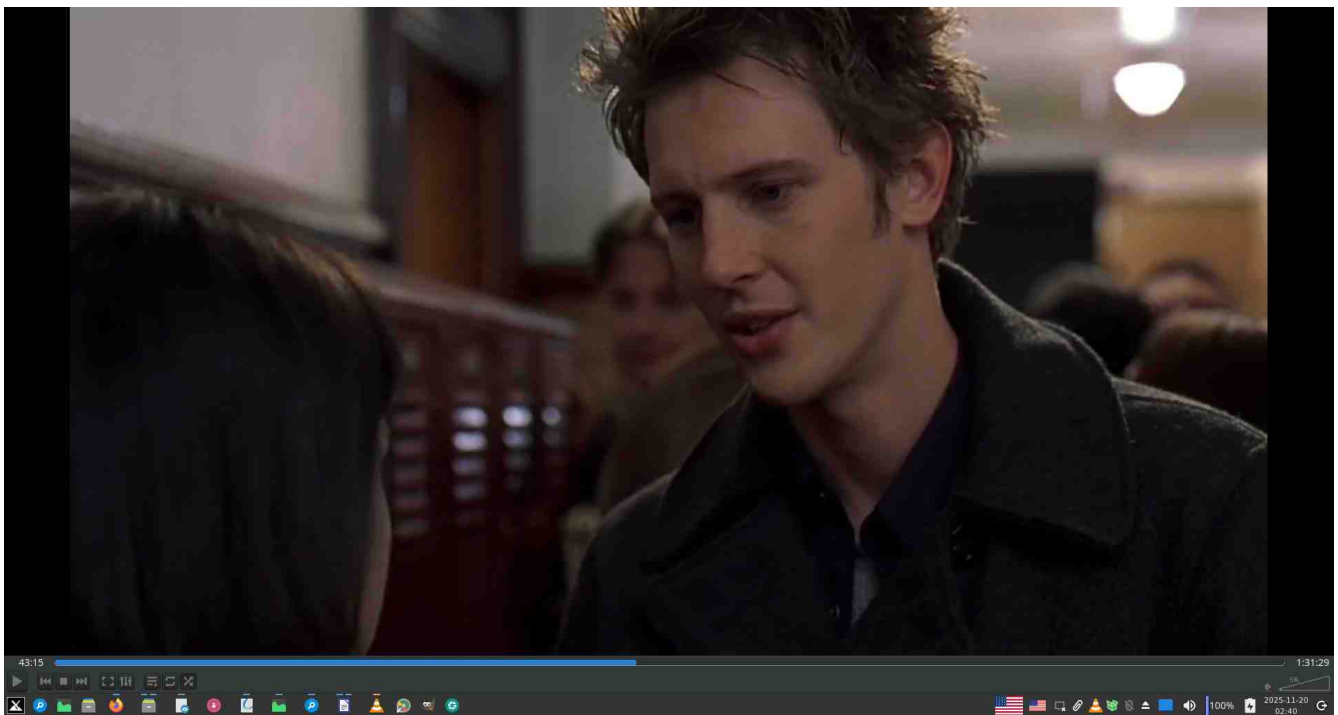
In order to make Brittany Murphy more “marketable”, her hair-do of her film entitled “Girl, Interrupted” of 1999 was changed: [11, minute 40] [12, minute 29]



With the film entitled “Cherry Falls” of 2000, the first personal secret political male “bait” [191,

minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Gabriel Mann, who was presumably unmarried at the time of shooting this film. [146] He as “Kenny Ascott” [48] was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody” as her boyfriend, with conversing, touching, kissing, sharing a bed, and soft sexual relations: [12, minutes 5, 44, 44 and 45]

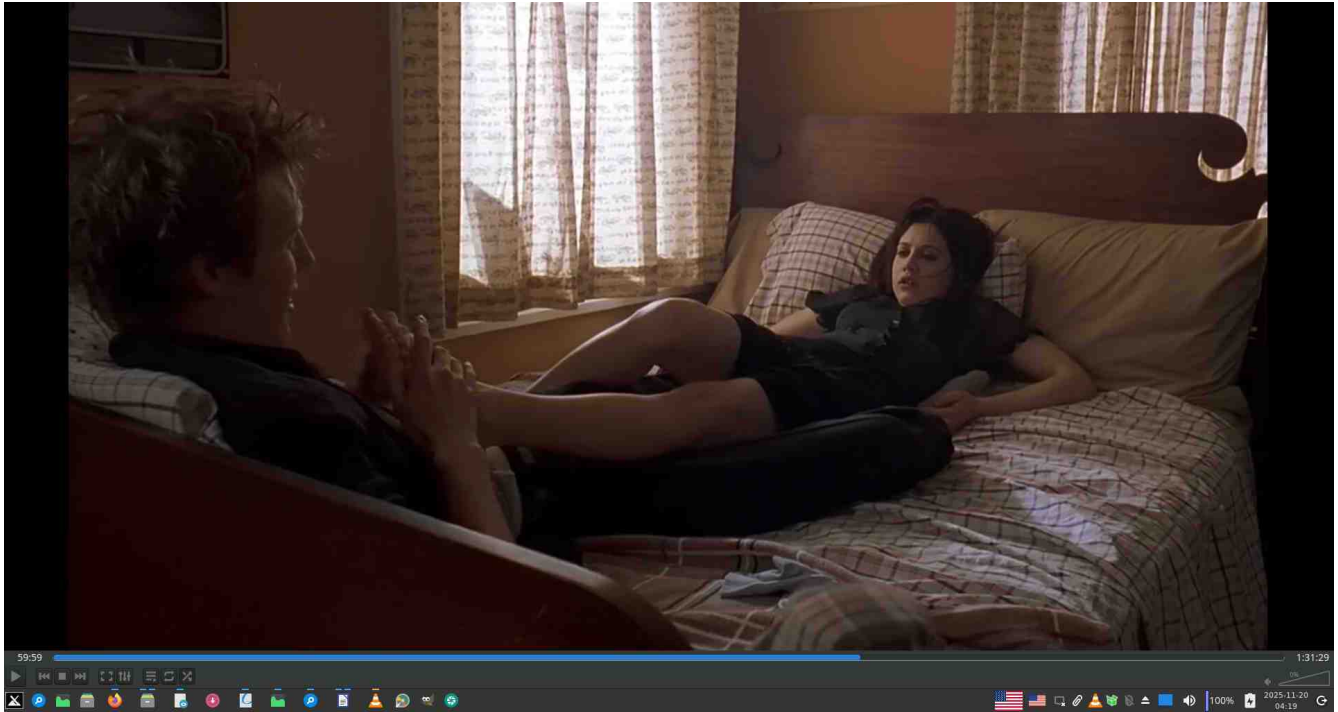


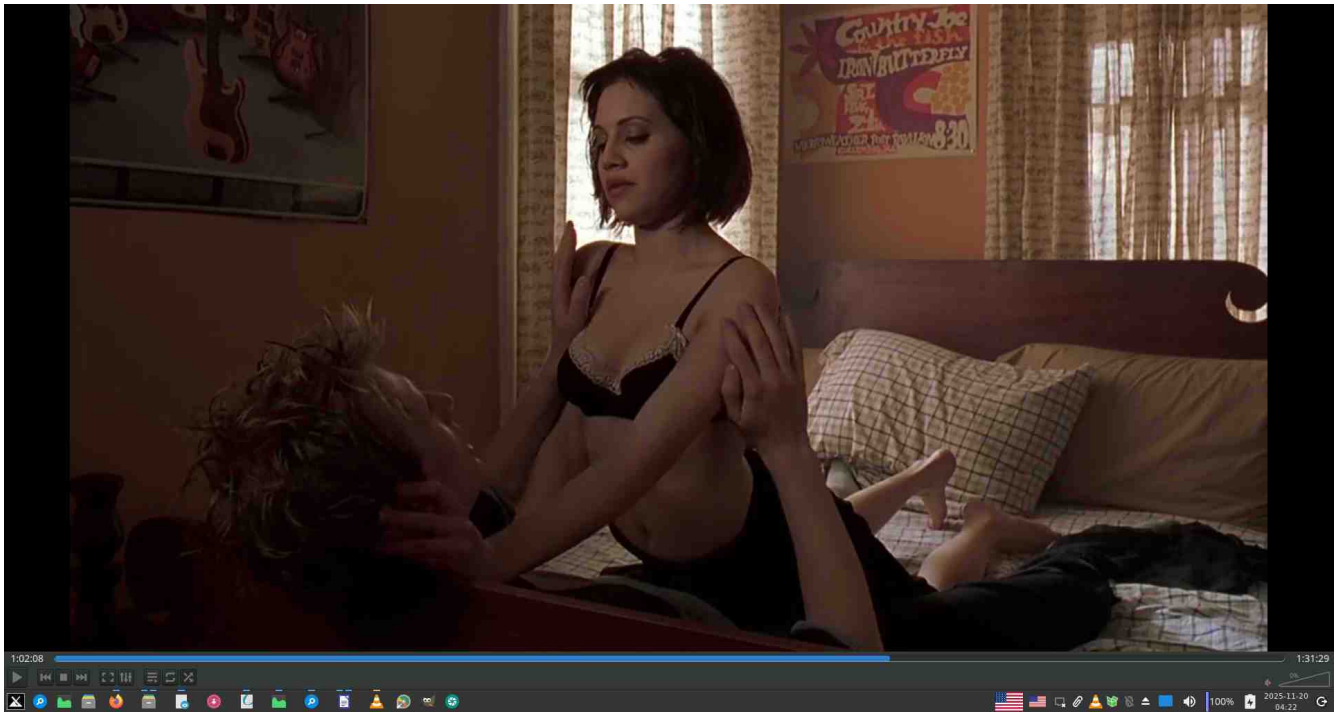


Gabriel Mann as “Kenny” was required to put the question to Brittany Murphy as herself, rather than as “Jody”: “Doesn’t it ever bother you you could die a virgin?”, [12, minute 5] by so doing providing a reference to her chastity, and presumably alluding to chastity as a reason for the american Illuminati to have her particularly, and one generally assassinated, rather than meaning her becoming a “Mother

Teresa”, [12, minute 15] a presumption corroborated by the slogan chanted by the students: “Virgin High! Drop your pants to fuck, or die!” [12, minute 48]

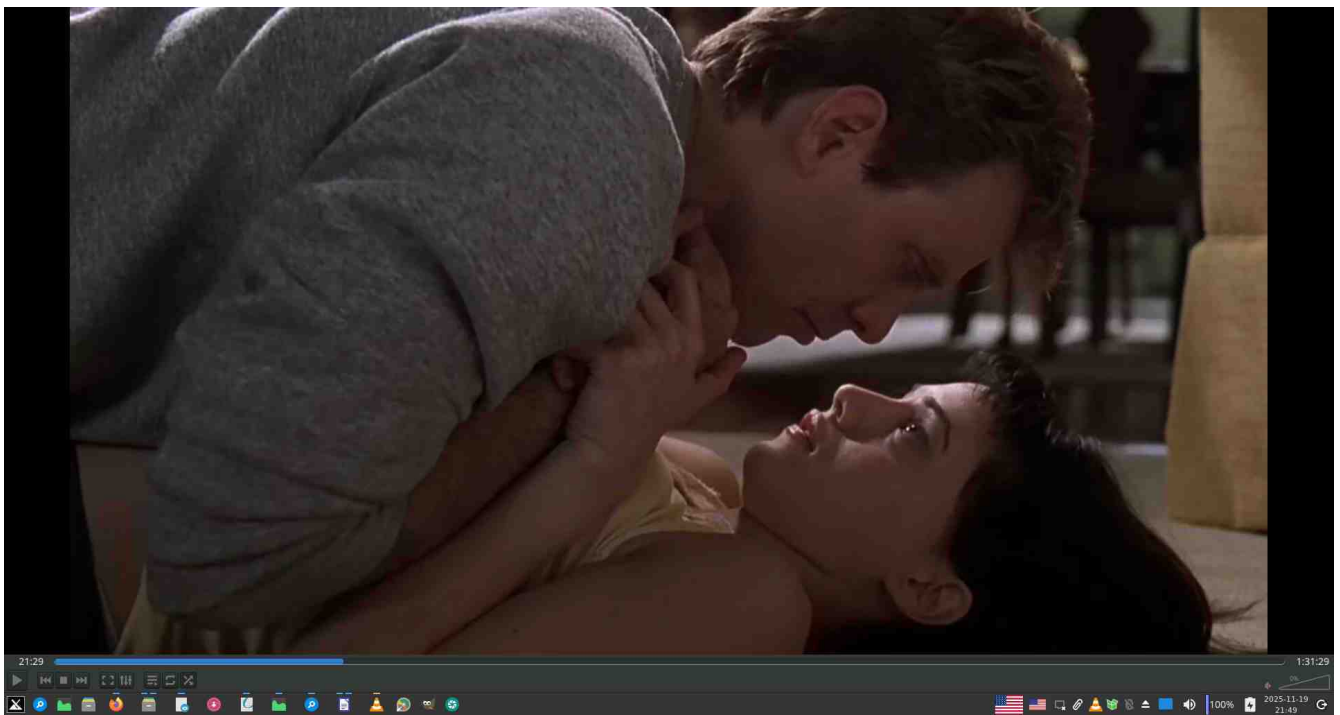
As a measure of concealment, Brittany Murphy as “Jody” was required to ask Gabriel Mann as “Kenny” to have full sex with him, but he refused because of her external motivation, by this means creating the appearance that it was Brittany Murphy who wanted to implement the sexual personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati, and not Gabriel Mann as “Kenny”: [12, minutes 60 and 63]

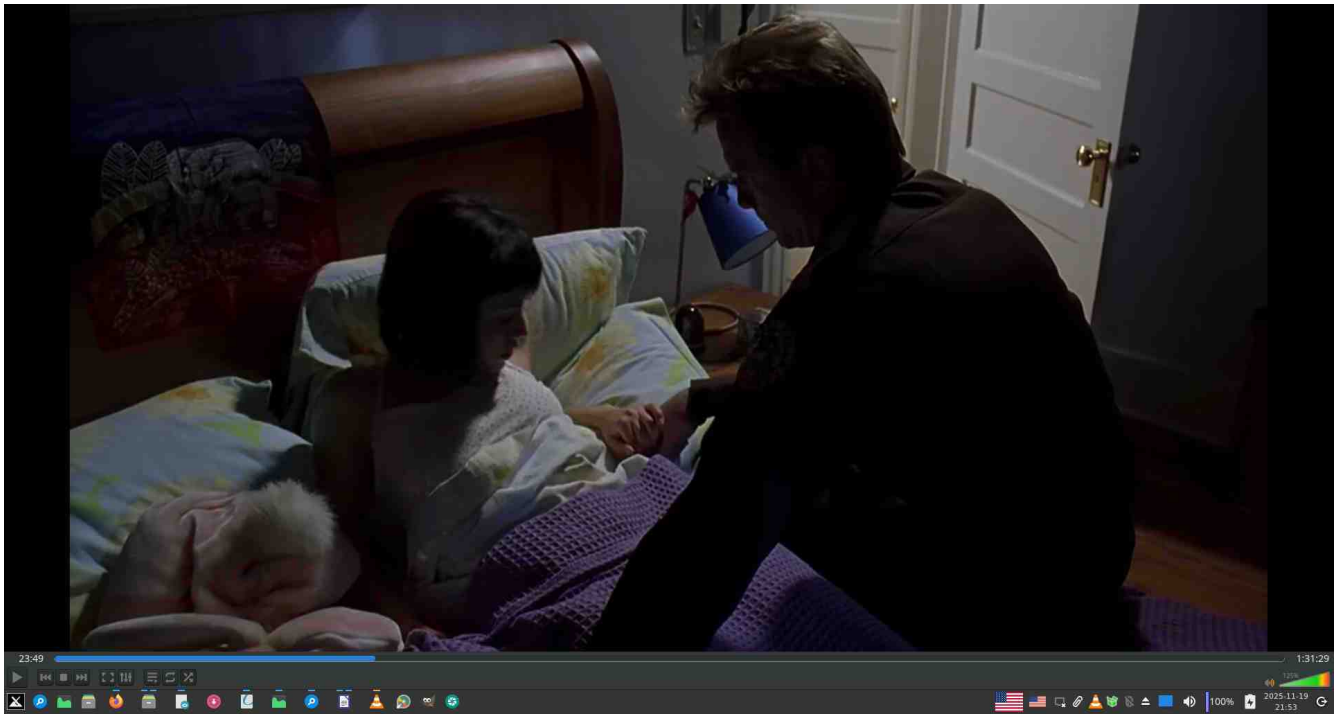


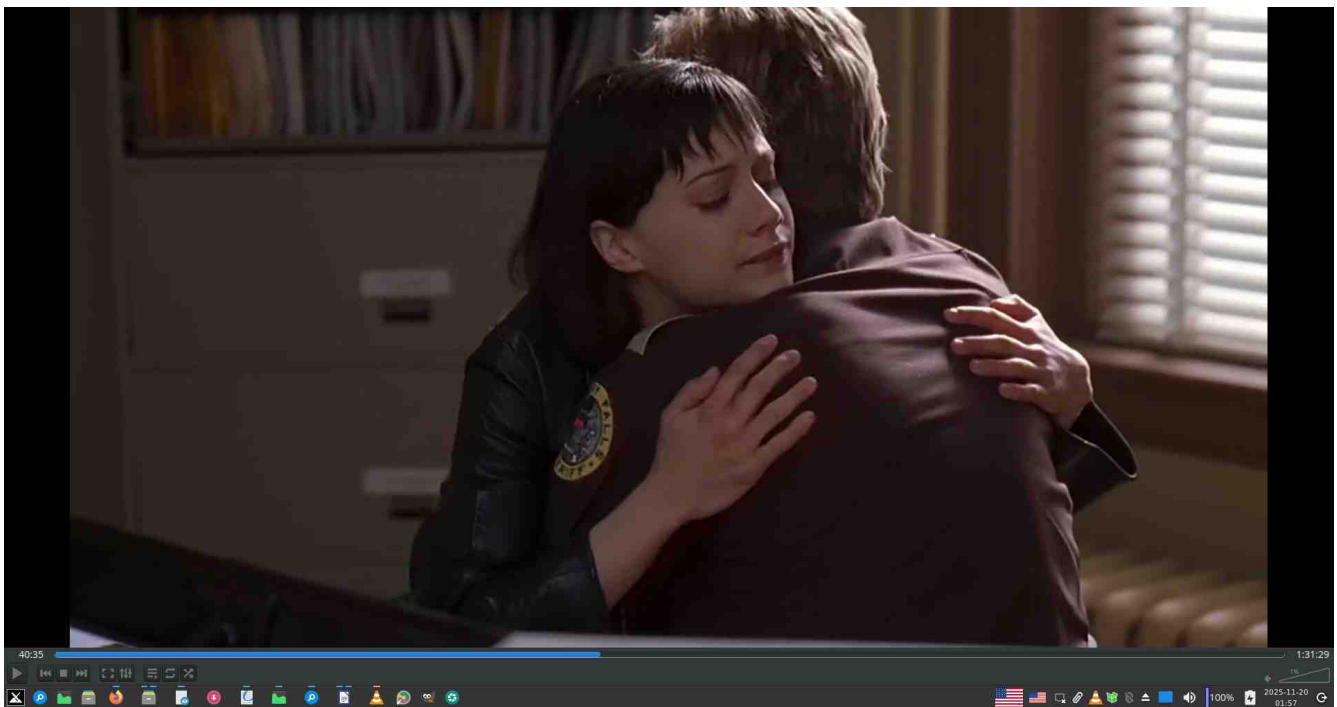


The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Michael Biehn, who was married at the time of shooting this film. [142] He as the sheriff “Brent Marken”, [48]was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody Marken” as her father, with conversing, hard corporal contacts under cover of a session of fighting instruction and training, kissing, and hugging: [12, minutes 9, 22, 22, 22, 24, 26 and 41]



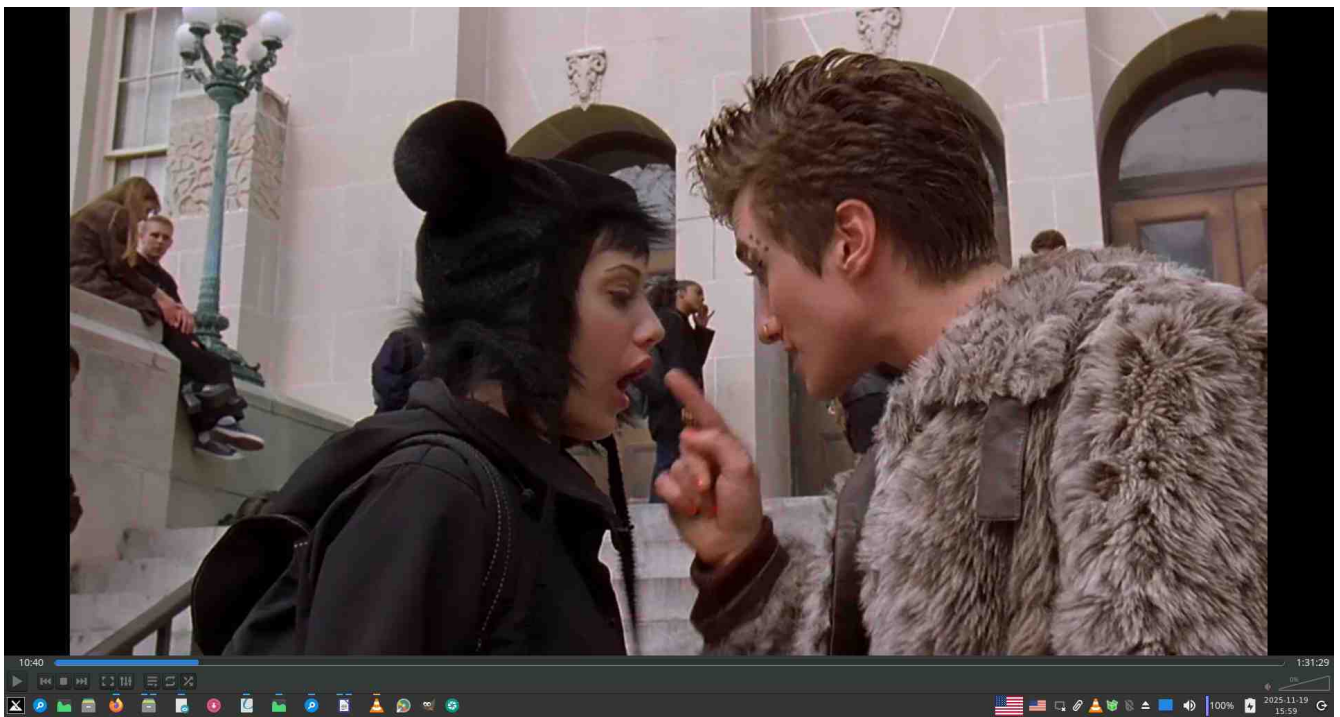


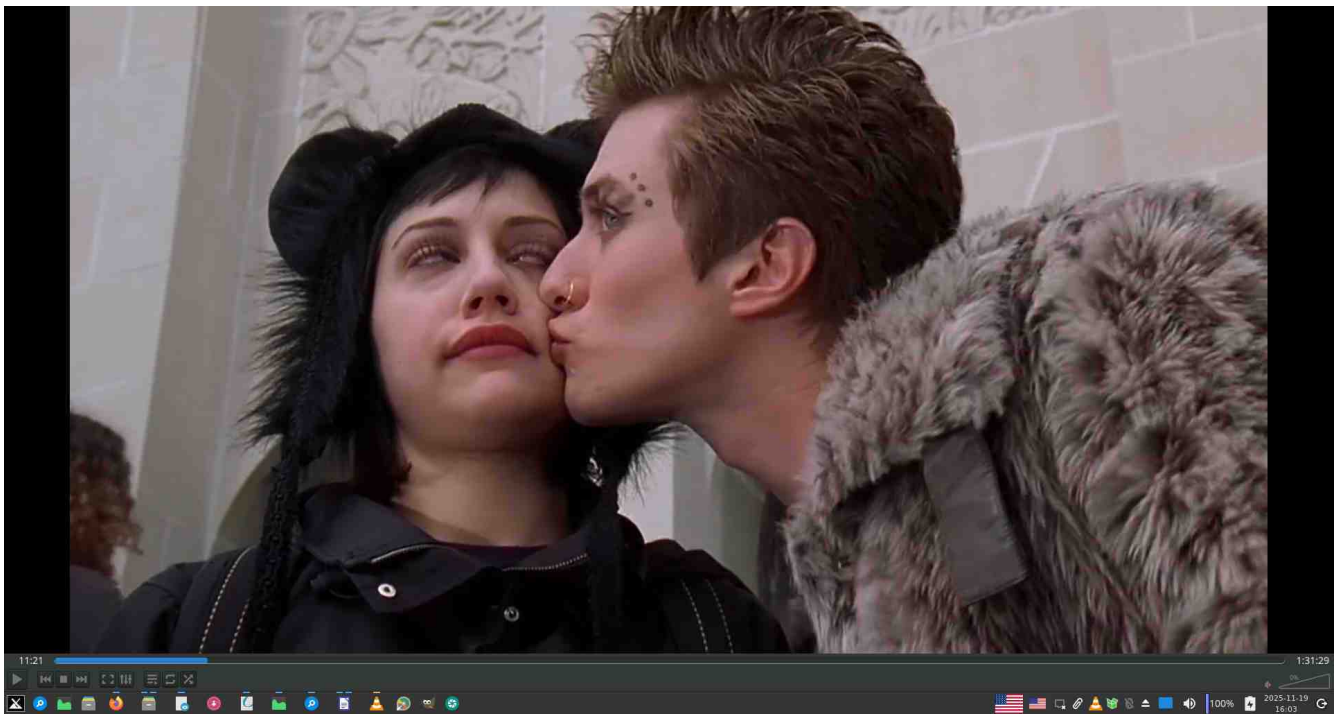
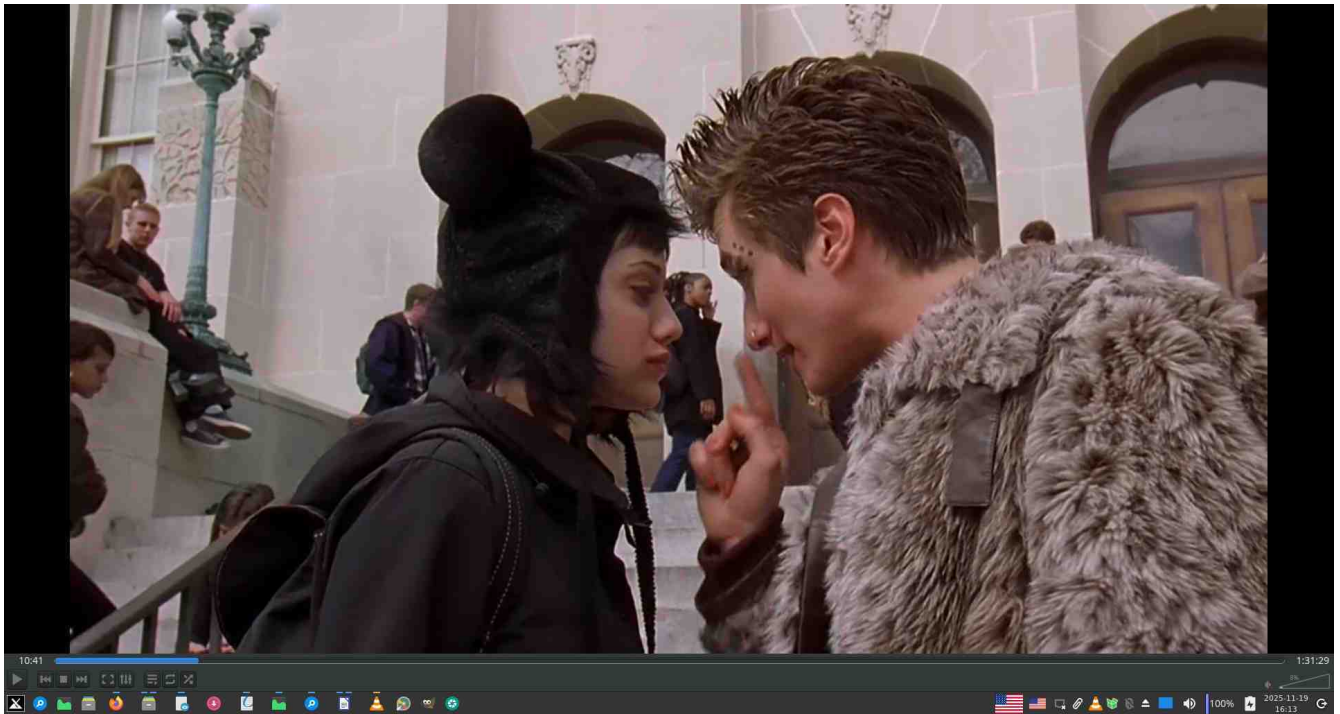


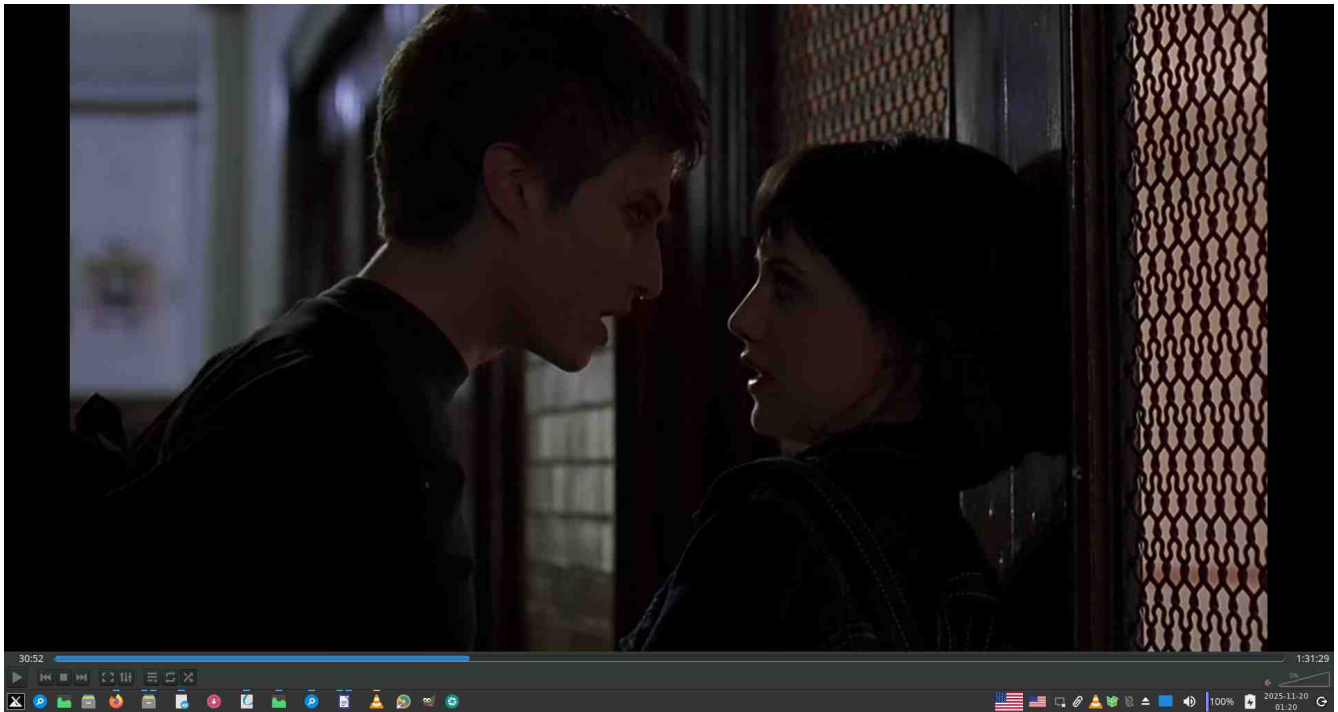


By this means, the film anew implemented the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati of having her enter a sexual relation with her desired stepfather.

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Keram Malicki-Sanchez. [48] He as “Timmy” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody” as a friend of hers, with conversing. It is characteristic that in their first and main common scene she was required to try mouthing his finger, what in all probability was a metaphorical implementation of the “fellatio” [12, minute 19] sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: [12, minutes 11, 11, 11, 12 and 31]

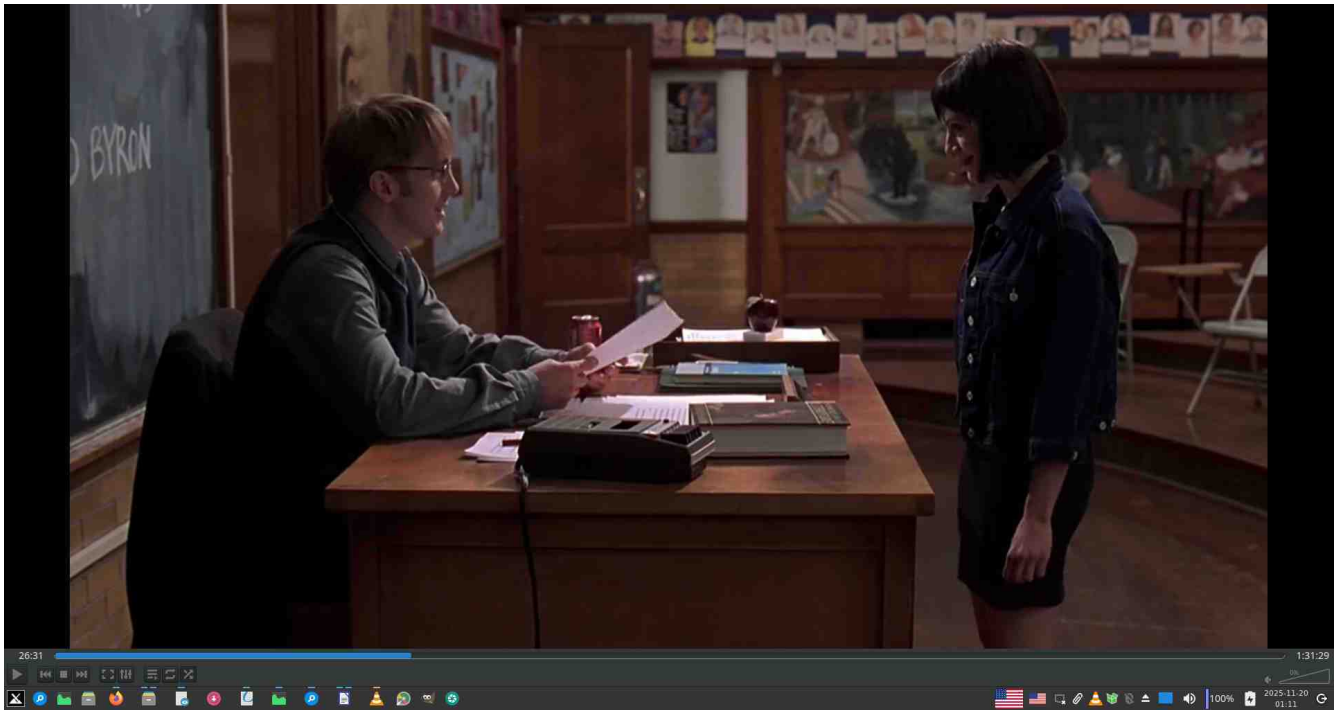


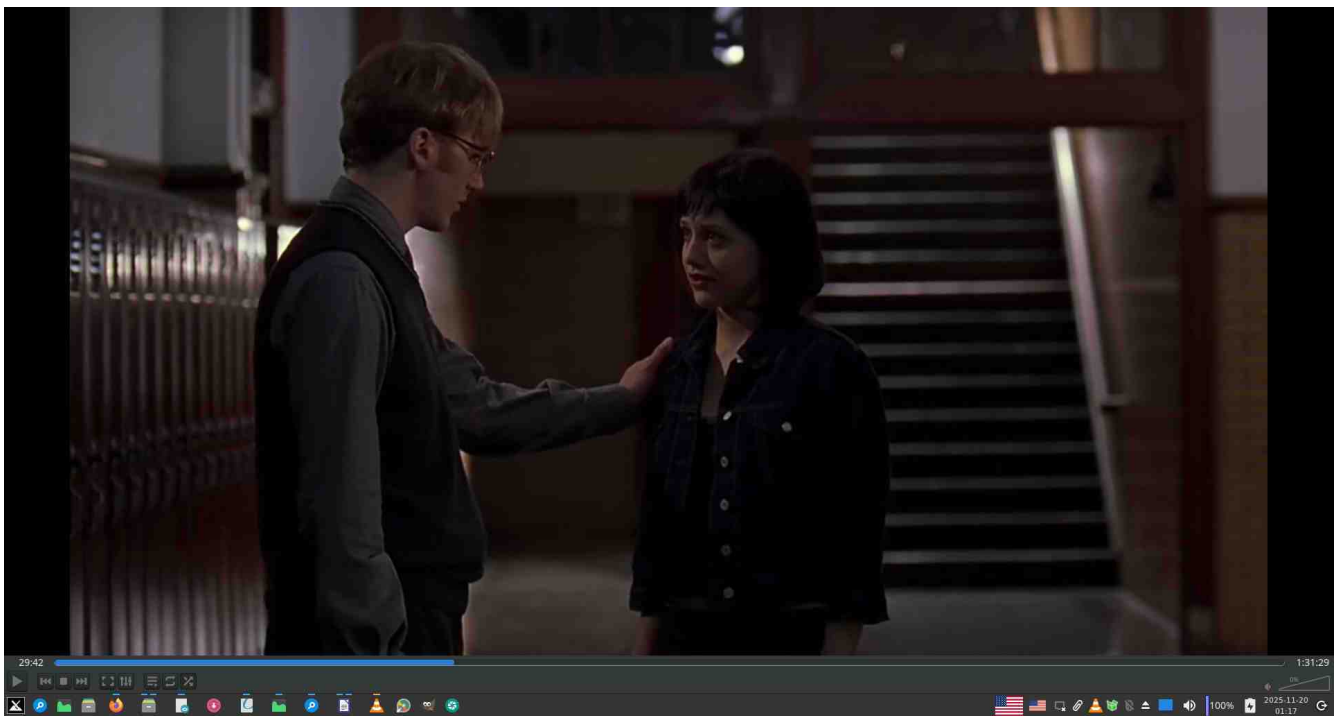


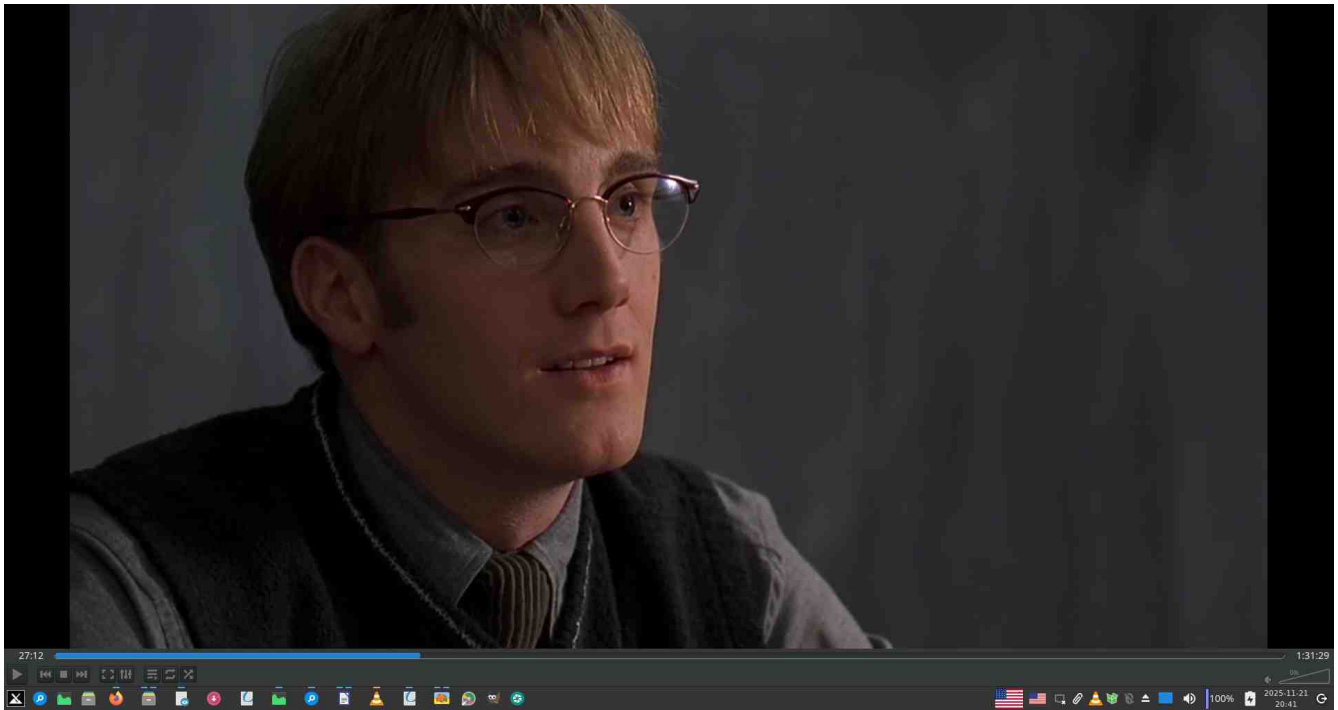


It is to be mentioned that the “fellatio” [12, minute 19] sexual guideline was also implemented with the words “cock-sucking”, [12, minute 18] “suck good dick”, [12, minute 18] and “fellatio”. [12, minute 19]

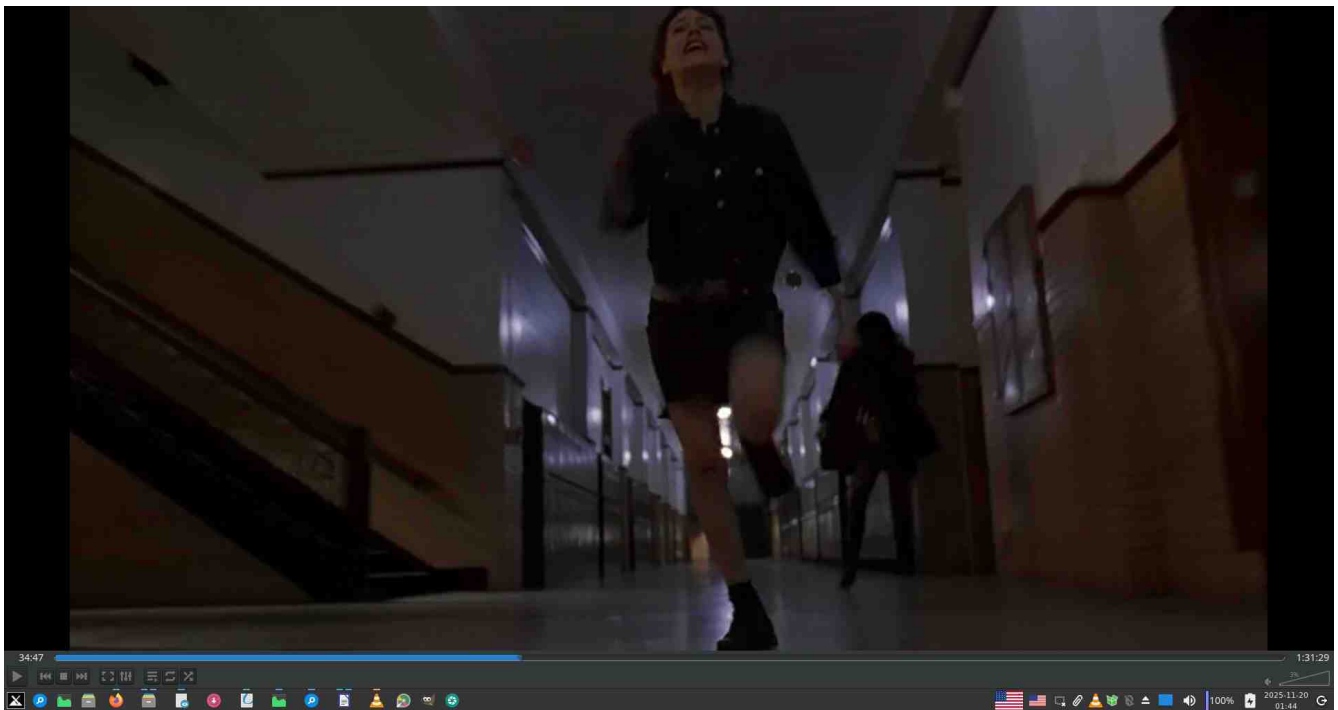
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Jay Mohr, who was married at the time of shooting this film. [147] He as “Leonard Marliston” was required to bi-laterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody” with his kind first personality of her teacher receiving a paper of hers, and additionally under cover of looking for someone having appeared to her as hiding in the school, with conversing and touching: [12, minutes 27, 29, 30, 30 and 28]

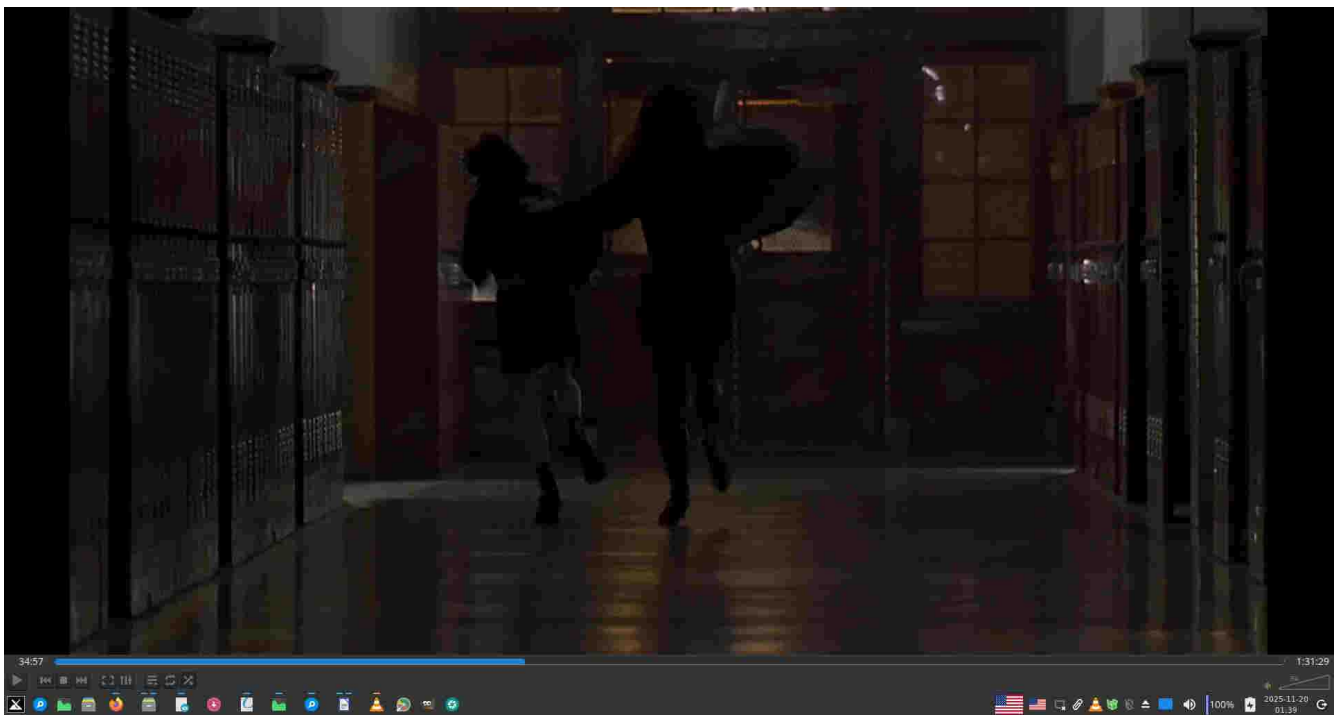
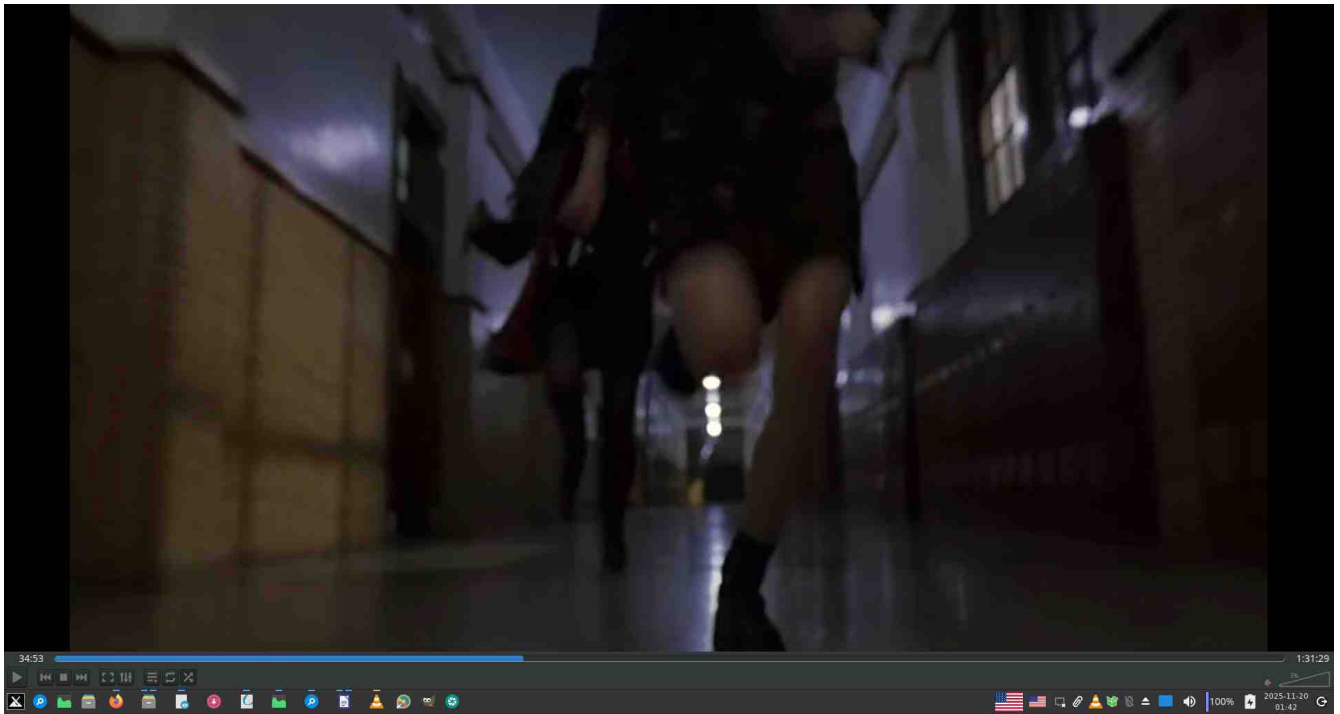


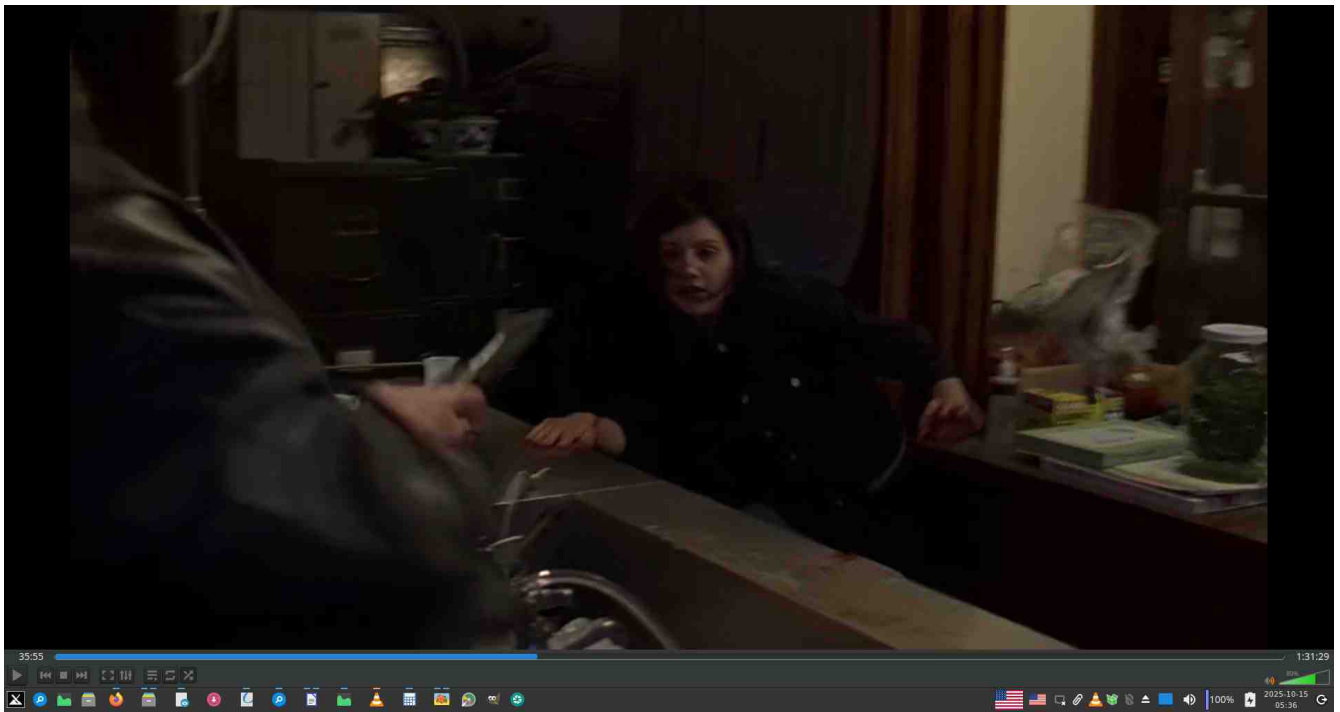
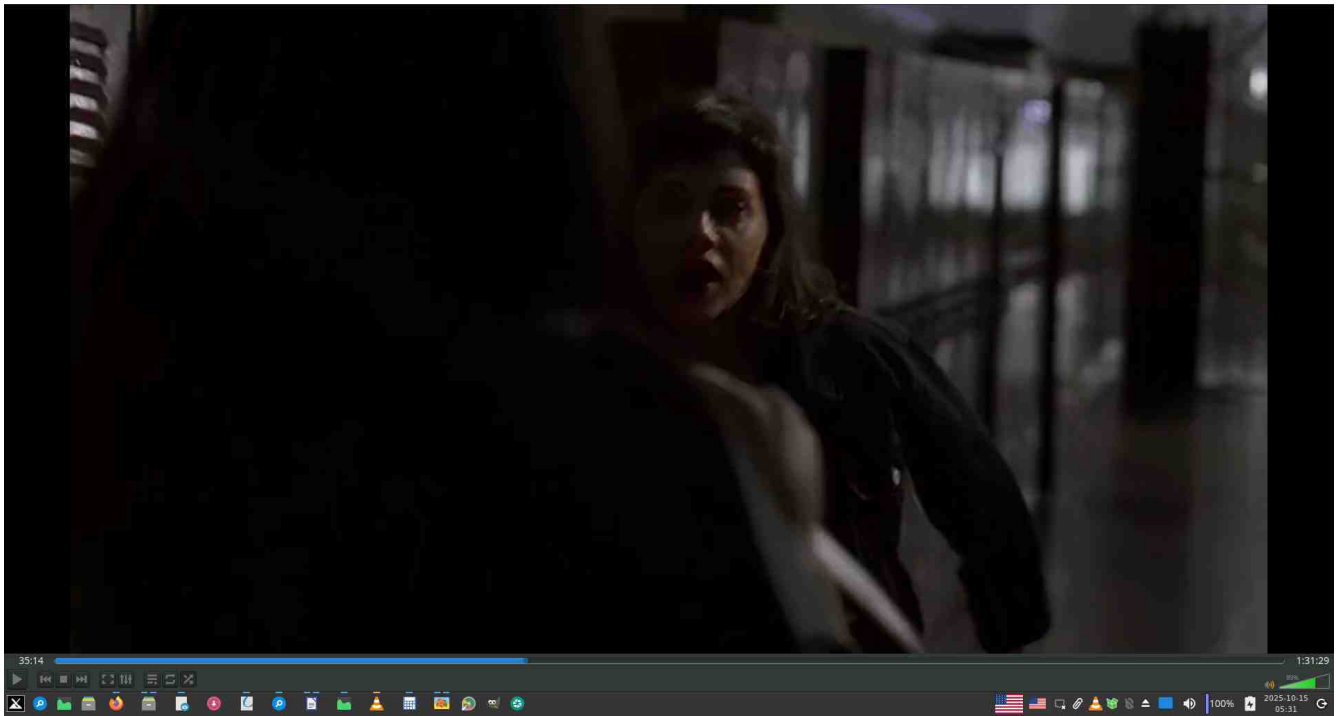


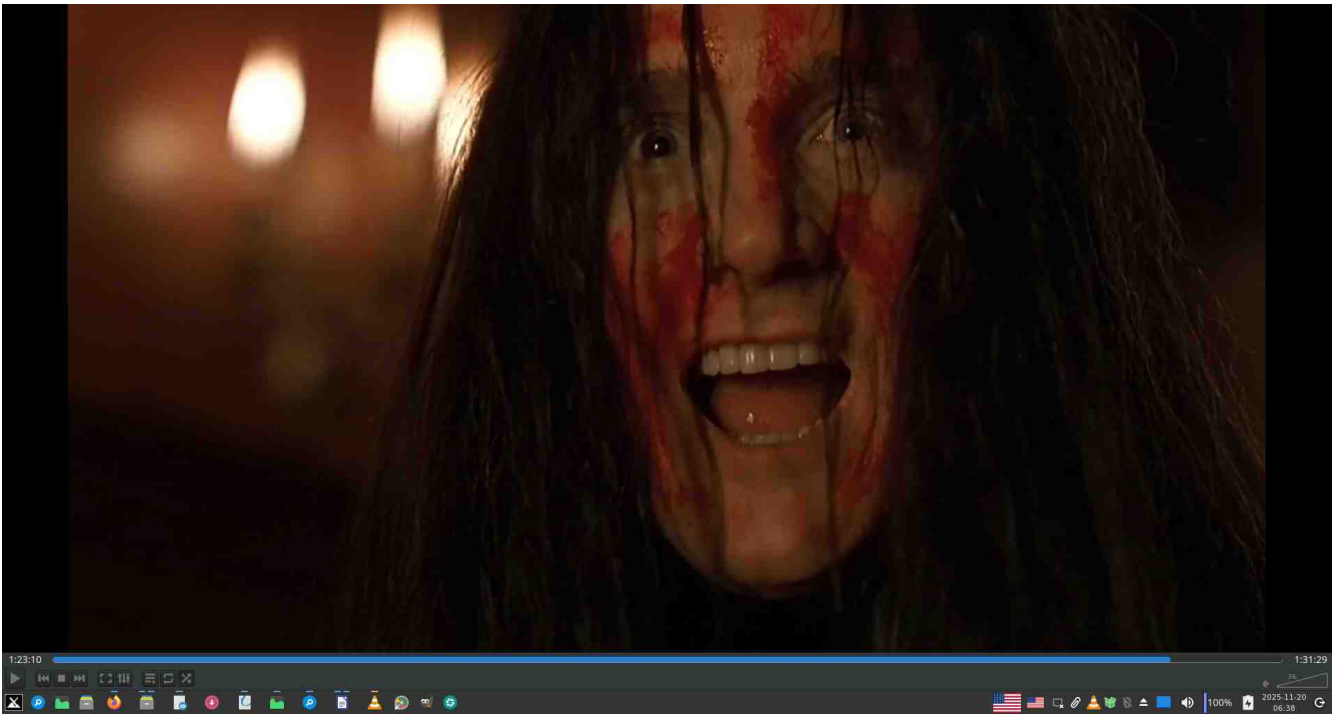


and with his “evil” [36, minute 66] second personality of a serial killer “murdering virgins”, [12, minute 30] attacking and trying to kill Brittany Murphy as “Jody” with a knife: [12, minutes 35, 35, 35, 36, 36 and 84]



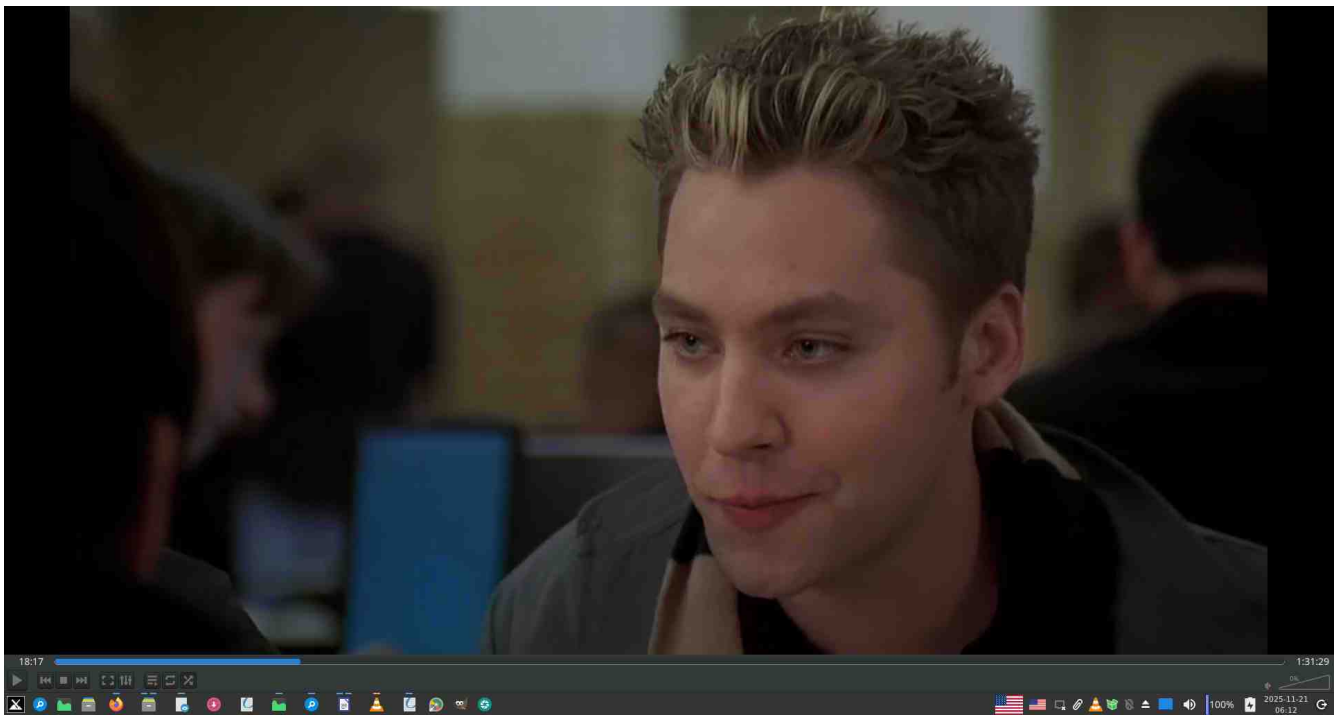
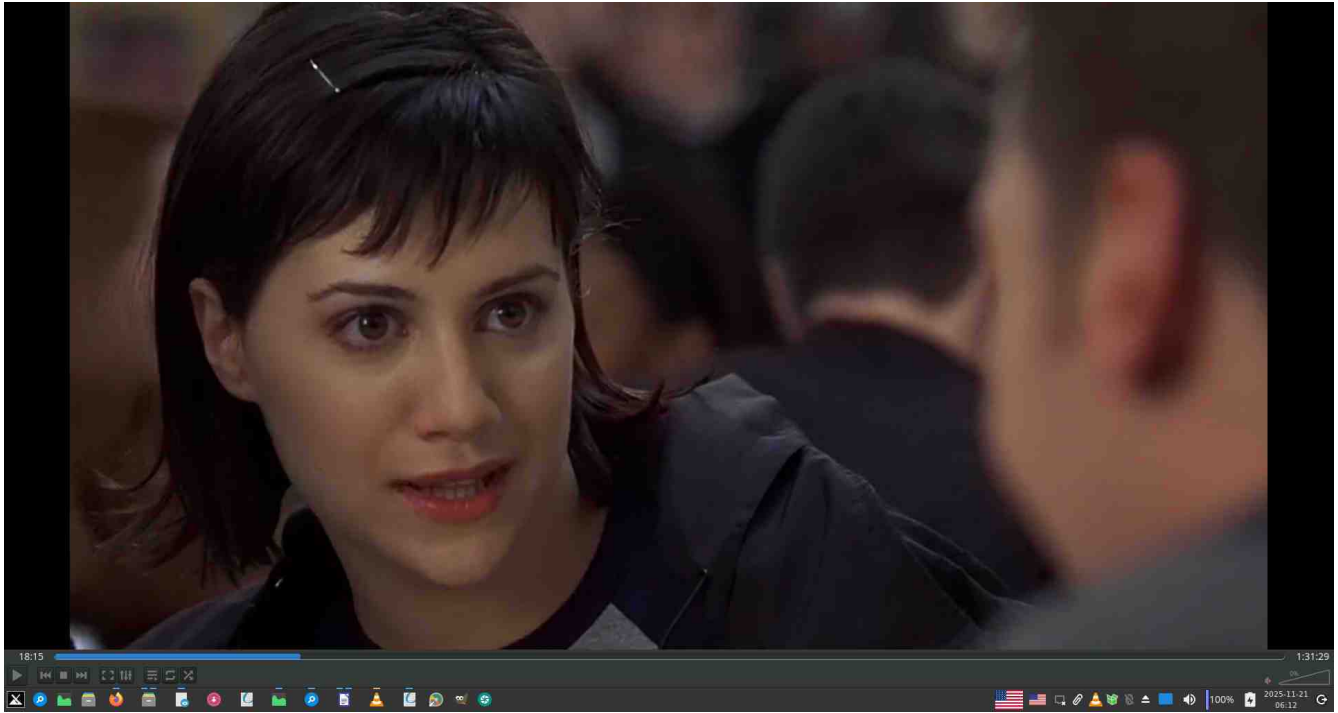


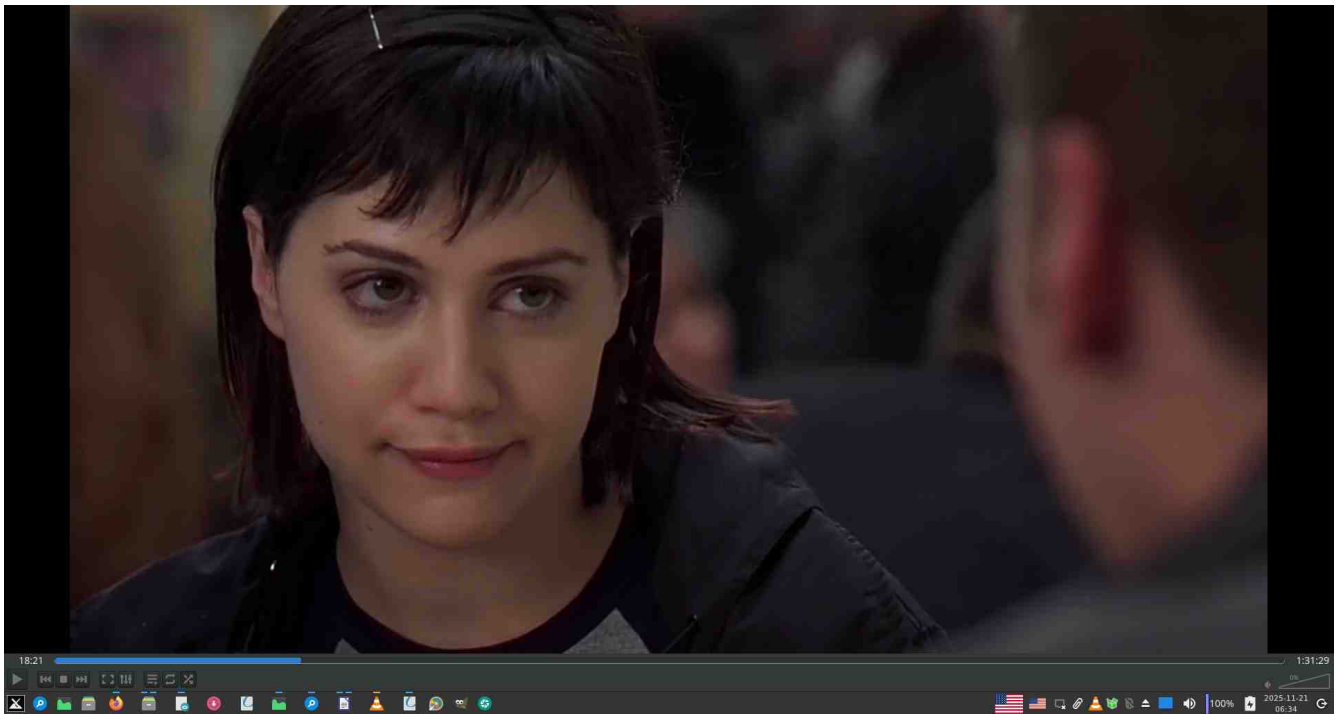




As Brittany Murphy as “Jody” may have meant Brittany Murphy as herself, then “Leonard Marliston” trying to kill “Jody” may have meant Jay Mohr being missioned with killing Brittany Murphy. Namely, Jay Mohr as “Leonard Marliston” was required to do in this film what Kiefer Sutherland as “Bob Wolverton” had been required to do in the film entitled “Freeway” of 1996, with the difference that this time Jay Mohr did it directly to Brittany Murphy, by so doing corroborating the presumption of their same personal secret political mission relative to Brittany Murphy, and reinforcing the generalization of this presumption to all the personal secret political male “baits” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life. Therefore, the above scene can be construed as a spiritual “preparation” [21, minute 25] of Brittany Murphy for her relationships and marriages, all planned to be controlled by the american Illuminati. This refers to that Simon Monjack would be both her loving husband, and an “angel” [25, minute 128] jointly of the jewish ethnical secret political organization in Great Britain — one of the main fronts of which having been the conservative judaism, its personalities and institutions, having been mostly asserted with the film of Brittany Murphy entitled “Family Prayers” of 1993, with which she was attempted to be taken under jewish ethnical secret political control through a relationship with Tzvi Ratner-Stauber — the british national secret political organization, and the american Illuminati, missioned to assassinate or at least take part in creating the circumstances necessary for a concealed assassination of Brittany Murphy. At the same time, the above scene could constitute a part of and symbolically represent the motivation of Brittany Murphy in her choosing not to marry till 2007. Further, the above scene of chasing to murder can bear the more profound meaning of the american Illuminati having sentenced a person to death, and pursuing creating and finding the suitable circumstances capable of concealing the personal secret political execution. In the concrete case of Brittany Murphy, it may have sentenced her to death months or even years before her marrying Simon Monjack, and then with his contribution it succeeded in executing her in december 2009. The references to the cases of Sharon Tate and Marilyn Monroe can be construed as manifestations of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy.

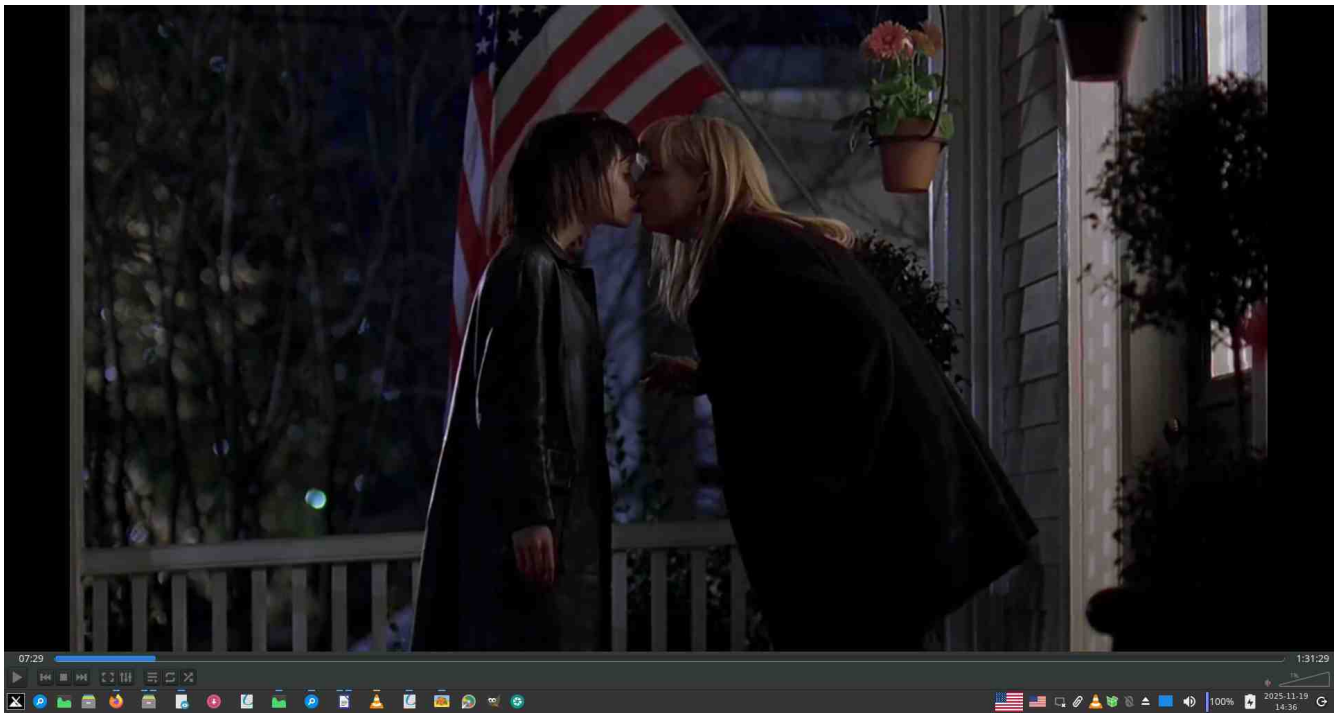
The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Michael Weston, who was unmarried at the time of shooting this film. [148] He as “Ben” [48] was required to on-screen-“hook up” [22, minute 82] Brittany Murphy as “Jody” as a classmate of hers, in only one scene, with conversing: [12, minutes 19, 19, 19 and 19]



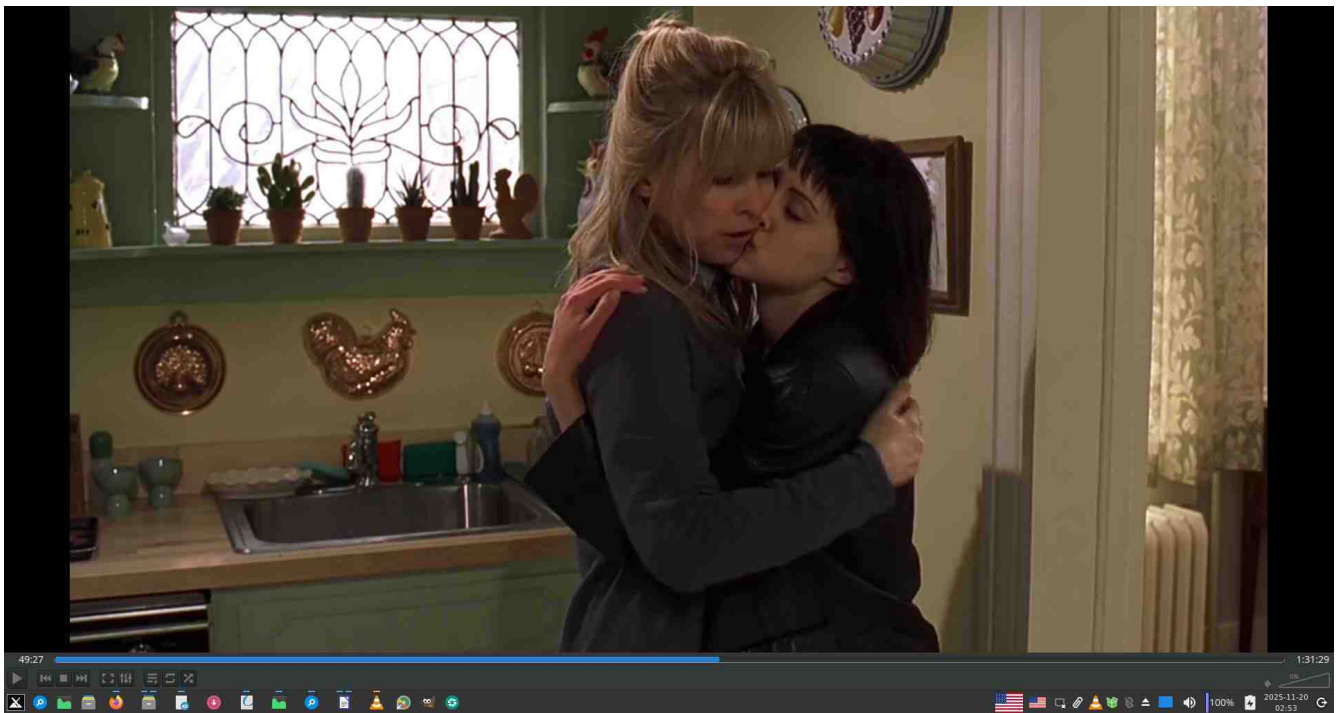


He was required to say to her about a girl classmate: “She thinks fellatio is Shakespeare’s character. She never saw a dick,” [12, minute 19] by this means implementing in a most efficient manner the “fellatio” sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati.

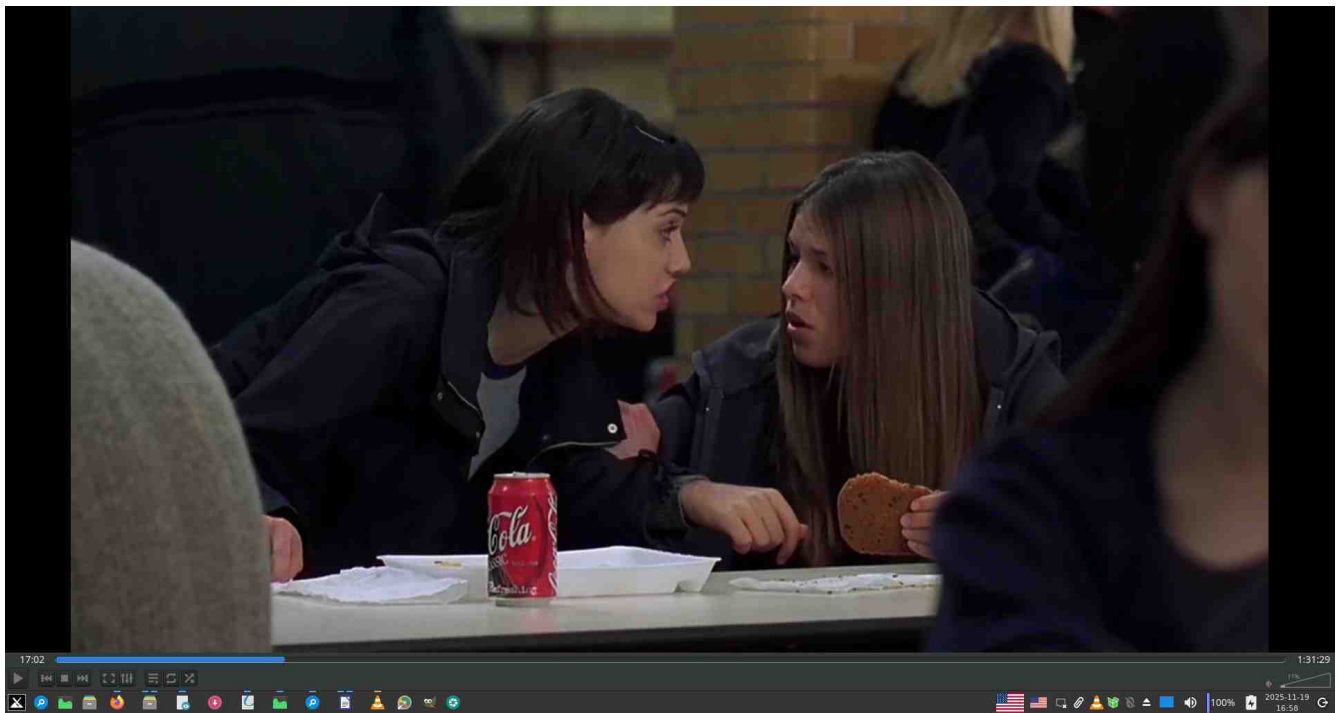
With the film entitled “Cherry Falls” of 2000, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Candy Clark, who was unmarried at the time of shooting this film, and had been totally married only around two years with two men, [144] which may refer to a kind of difficulty of hers in relationship and marriage with men. She as “Marge Marken” [48] was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody” as her mother, in the framework and under cover of which character she could “hook up” Brittany Murphy in a lesbian manner, with conversing, kissing, touching, hugging, and front-touching looking: [12, minutes 8, 49, 49, 50 and 50]

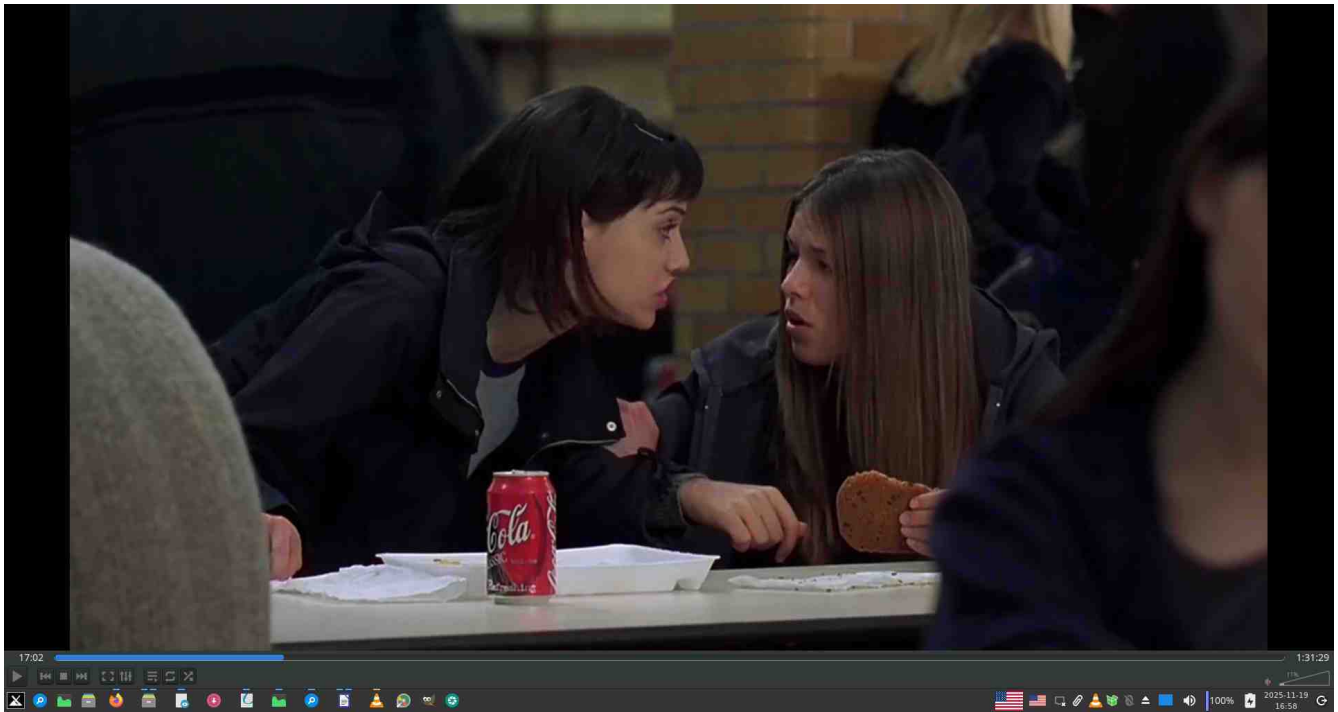




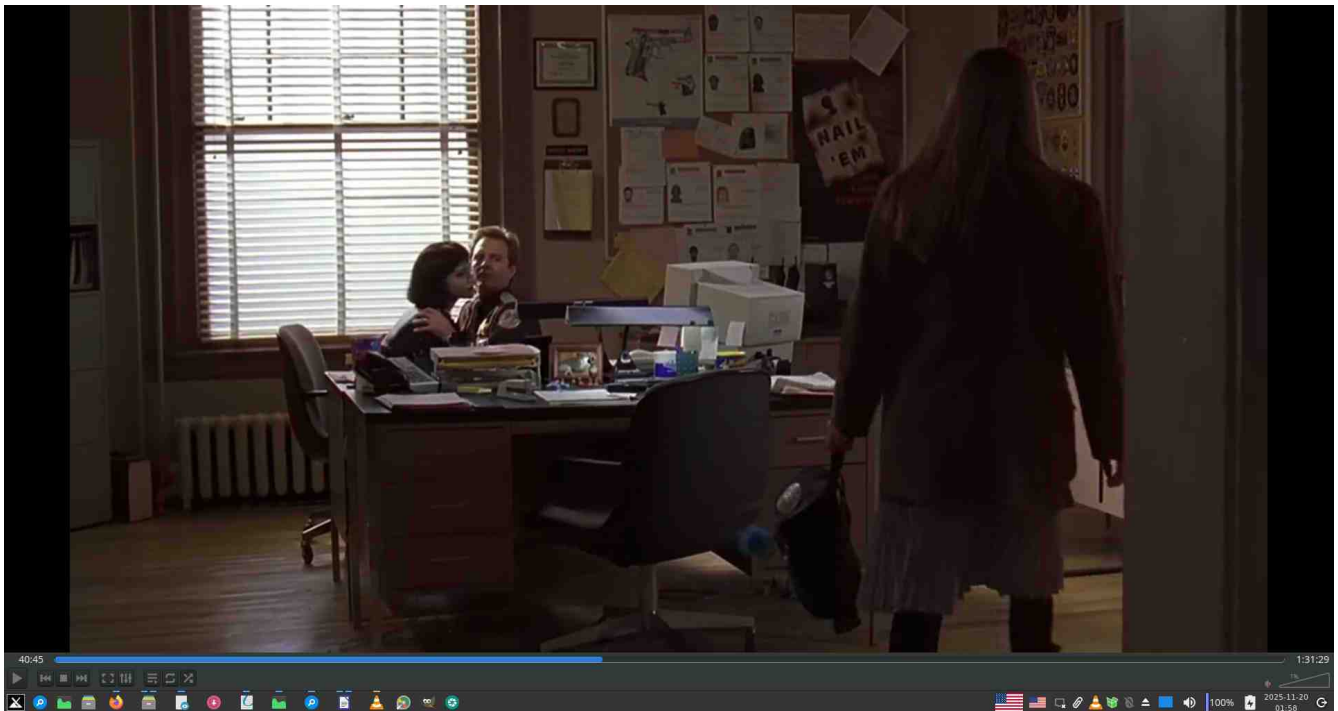


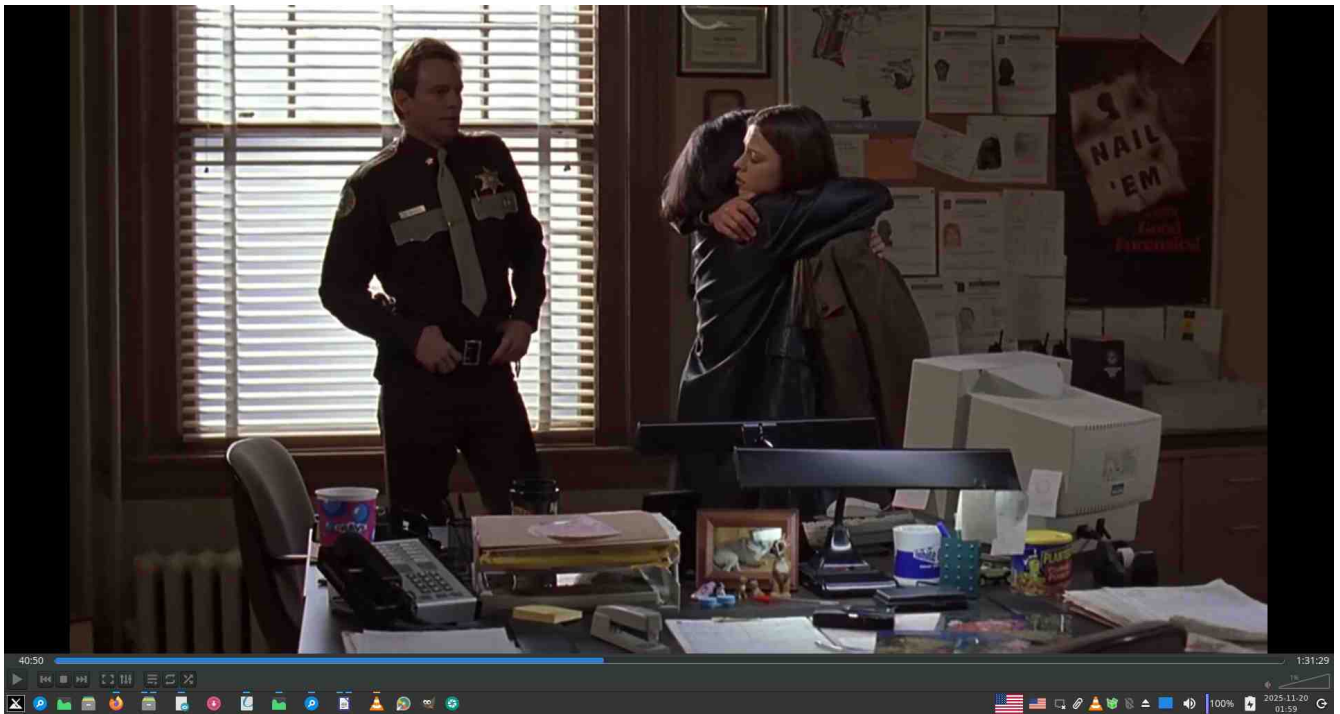
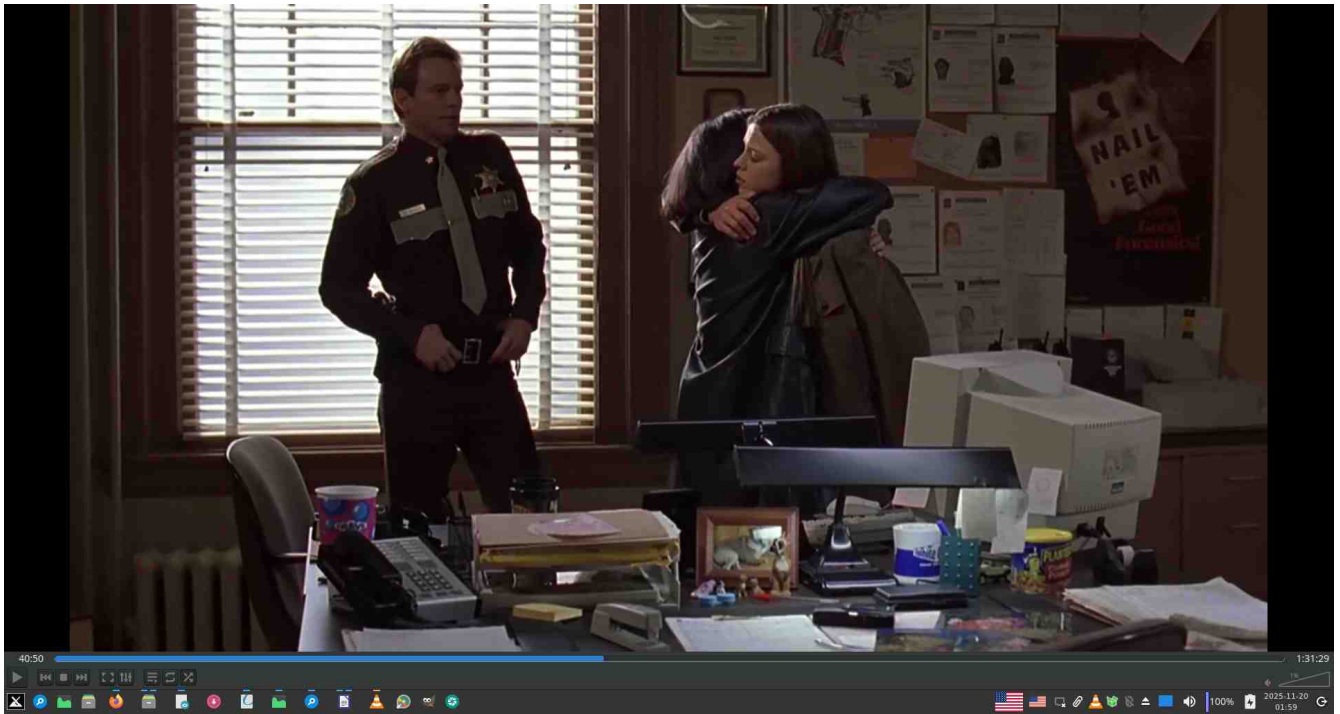
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Natalie Ramsey. She as “Sandy”, [48] was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jody” as her classmate and friend, with conversing, touching, and hugging: [12, minutes 16, 18 and 43]

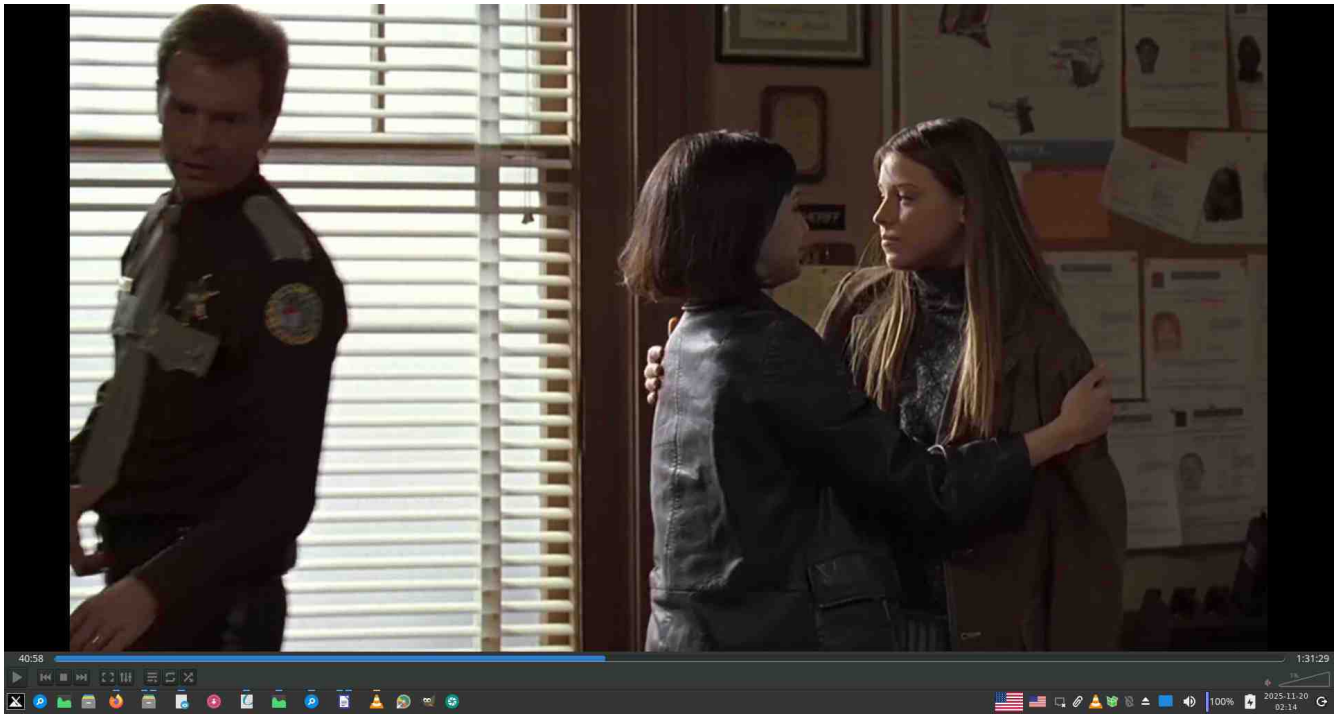


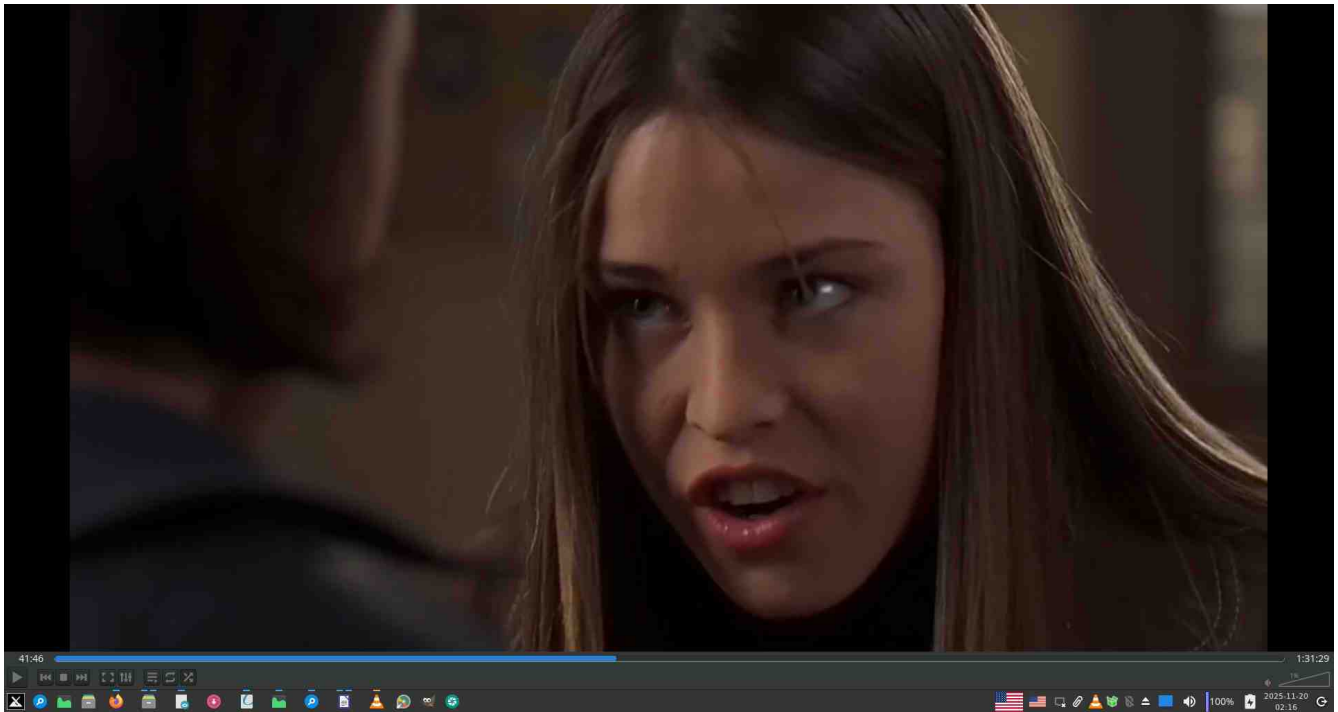


In another scene, Natalie Ramsey as “Sandy” was required to break up the ongoing onscreen-“hook-up” [22, minute 82] of Brittany Murphy as “Jody” with Michael Biehn as her father, by this means the american Illuminati presumably formulating and programing the approximate personal secret political message to Brittany Murphy: “If you fail a heterosexual relation with Michael Biehn, then there will be Natalie Ramsey ready for a lesbian sexual relation with you”: [12, minutes 41, 41, 41, 41, 42 and 42]









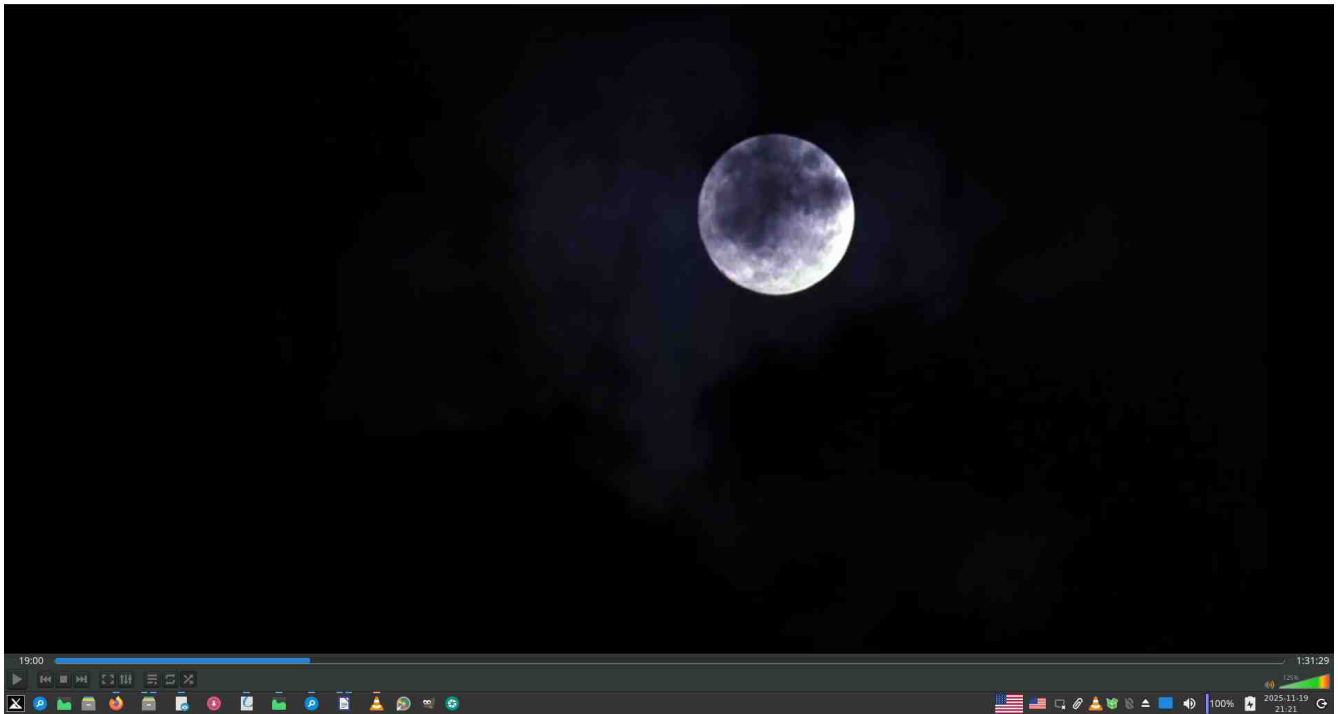
In the same above scene, Candy Clark as the mother of Brittany Murphy as “Jody” was required to break up the ongoing onscreen-“hook-up” [22, minute 82] of her daughter “Jody” with Natalie Ramsey as “Sandy”, by this means the american Illuminati presumably formulating and programing the approximate personal secret political message to Brittany Murphy: “If you fail a hard lesbian sexual relation with Natalie Ramsey, then there will be Candy Clark ready for a soft lesbian sexual relation with you”: [12, minutes 42, 42 and 42]



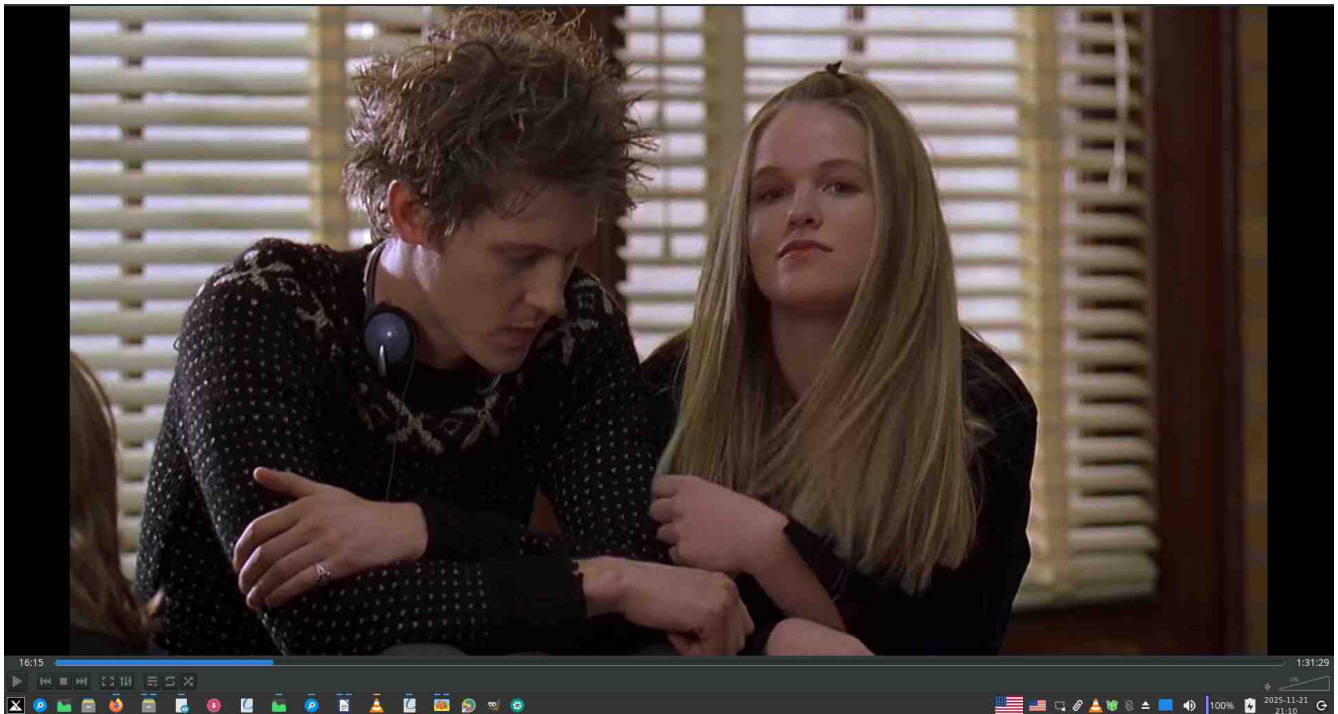


The film entitled “Falling Sky” of 1998 has presumably implemented the guideline of “lunatic” [31, minute 13] [320] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, or of the national secret policy of the american Illuminati relative to adolescence virginity, with two clips of the moon presented immediately before two scenes in which Jay Mohr as “Leonard Marliston” was required to act killing three virgin adolescents: [12, minutes 1 and 20]





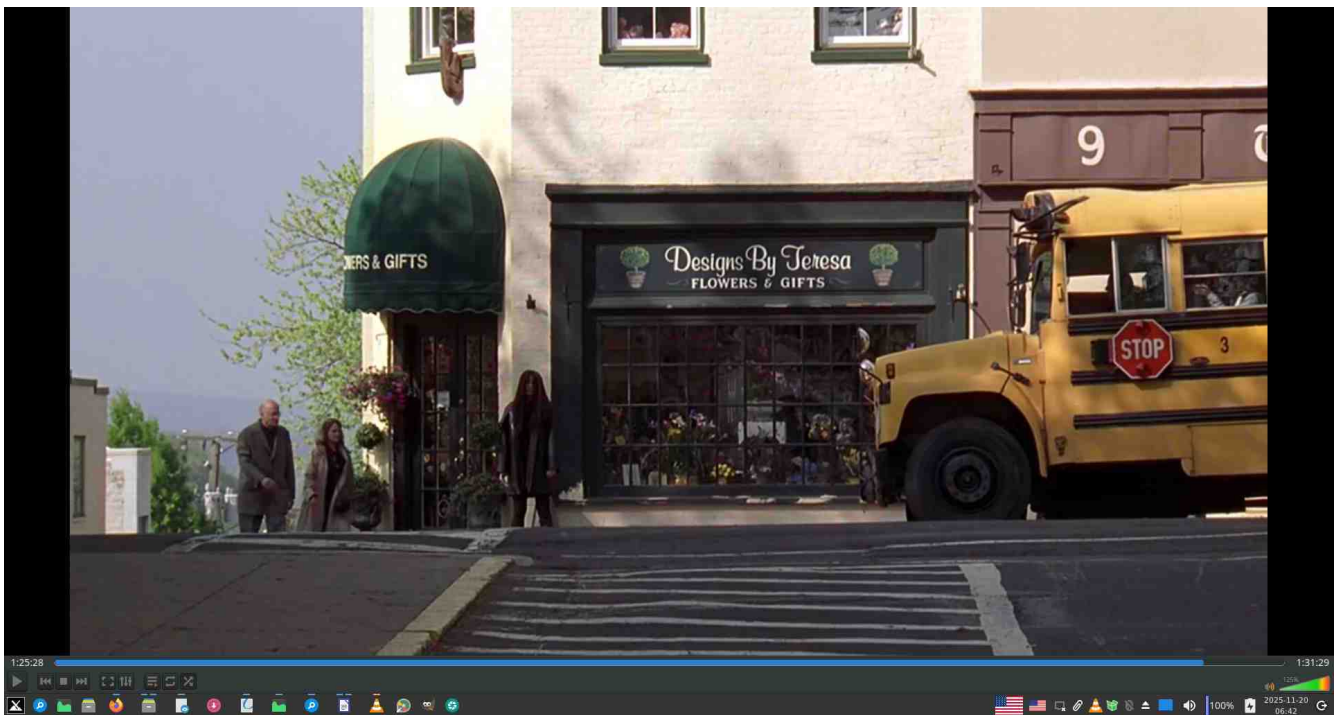
It can be presumed that casting Joannah Portman as “Sharon”, and then requiring her to on-screen-“hook up” [22, minute 82] both Gabriel Mann as “Kenny” and Brittany Murphy as “Jody”, [12, minutes 17 and 46]



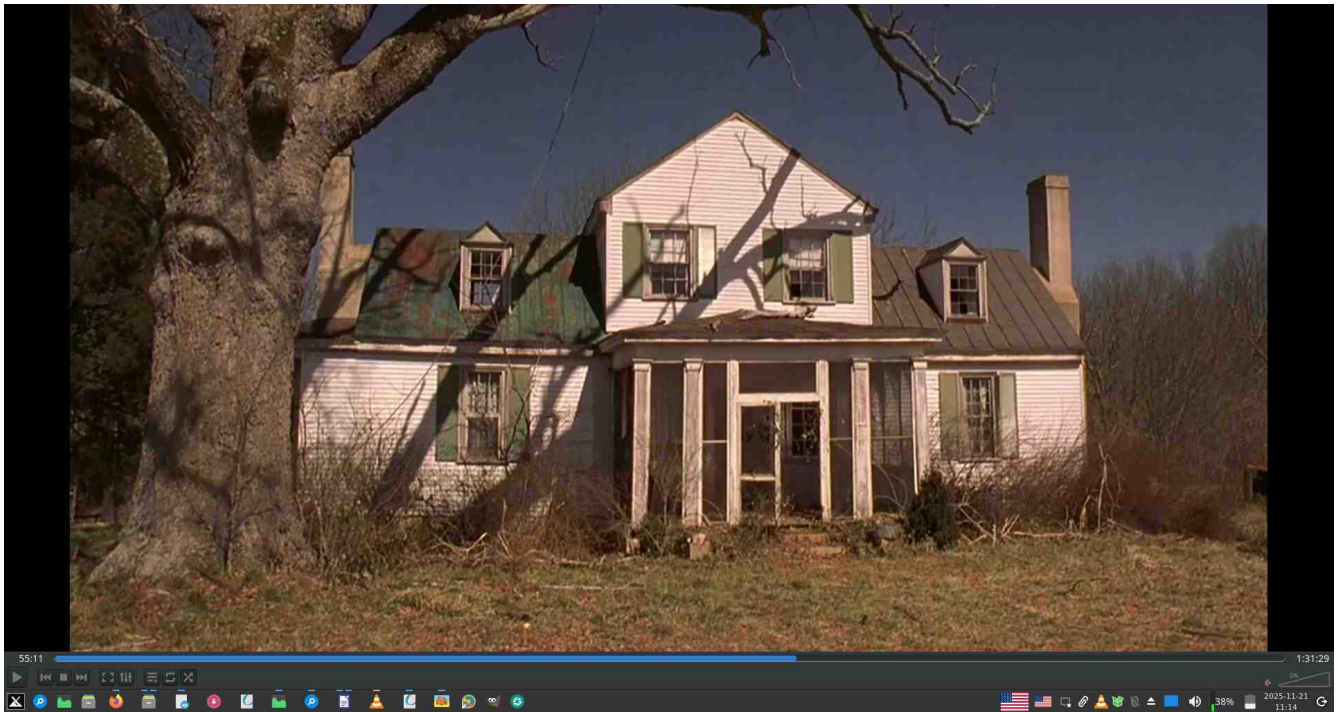


was meant for a new mental-association creating reference to the case of Sharon Tate, as well as formulated and programmed the approximate message of the American Illuminati to Brittany Murphy: “If you marry Gabriel Mann, then your case will become like that of Sharon Tate.” This message can be generalized to all the potential husbands of Brittany Murphy. And indeed: her case became like that of Sharon Tate only after she had married Simon Monjack, the “Charles Manson” of Brittany Murphy.

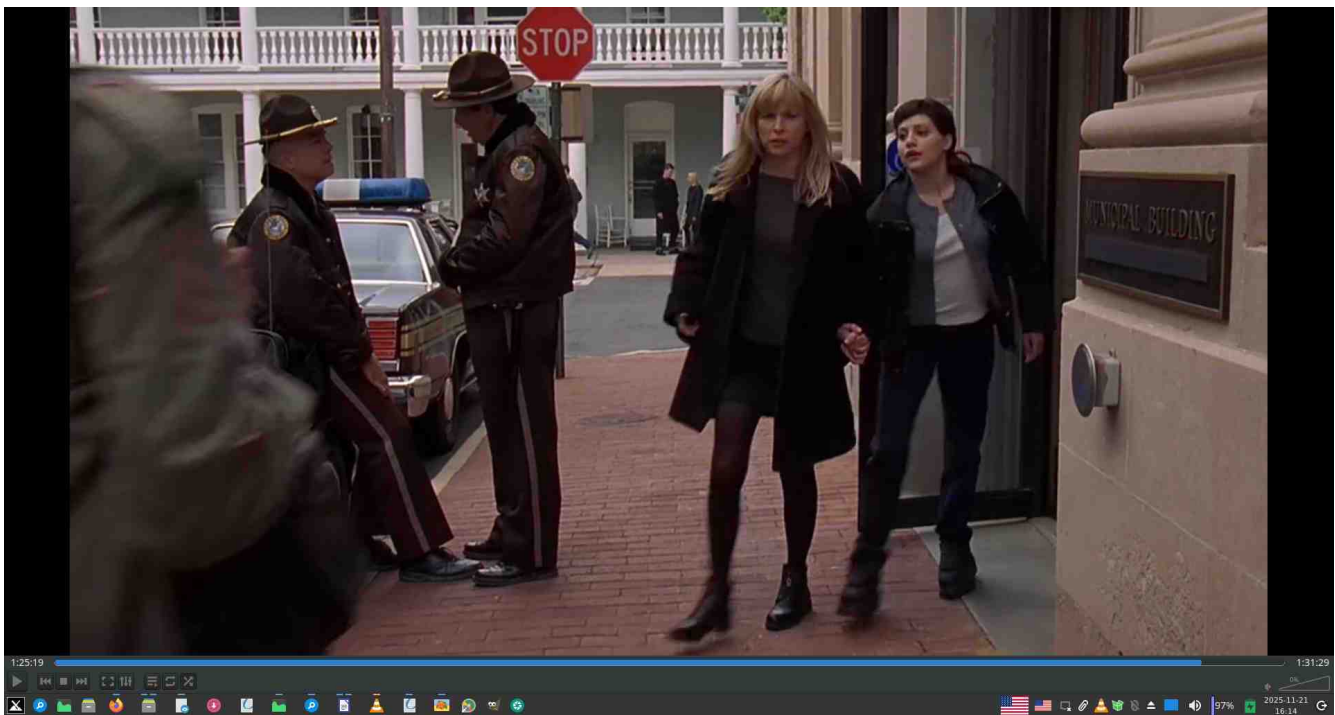
In the final scene of Brittany Murphy in this film, she was required to glimpse or have an impression of glimpsing a woman person resembling the character named “Loree Sherman” standing at a “flower and gift” shop named “Designs by Teresa”, [12, minute 86]



by this means the american Illuminati having presumably formulated and programed the approximate message addressed to Brittany Murphy: “If you remain a virgin, namely follow the path of life of Mother Teresa, then i will put an end to your acting career, you will have to become a businesswoman, and you will have the fate of Lorelee Sherman,” namely she would experience something similar to what happened to the character “Lorelee Sherman” in the film: the american Illuminati will have her raped by “seniors from good families”, [12, minutes 53 and 54] she will have to leave the town, and will live in a house like that of “Lorelee Sherman”; [12, minute 56]



The above personal secret political message can be generalized to a national secret political message: "If India and other entities did, the USA will produce not one 'Mother Teresa'; if you want to care for others, then you will have to do services for and have hard sex with members of the Illuminati." Moreover, the above personal secret political message implies that during and at the end of the shooting Brittany Murphy did not have any relevant sexual relation, what is also indicated by the film ending with her as "Jody" and Candy Clark as her mother in the film, and the final sexual solution of the american Illuminati in the real life, leaving the "Municipal Building" together: [12, minute 86]



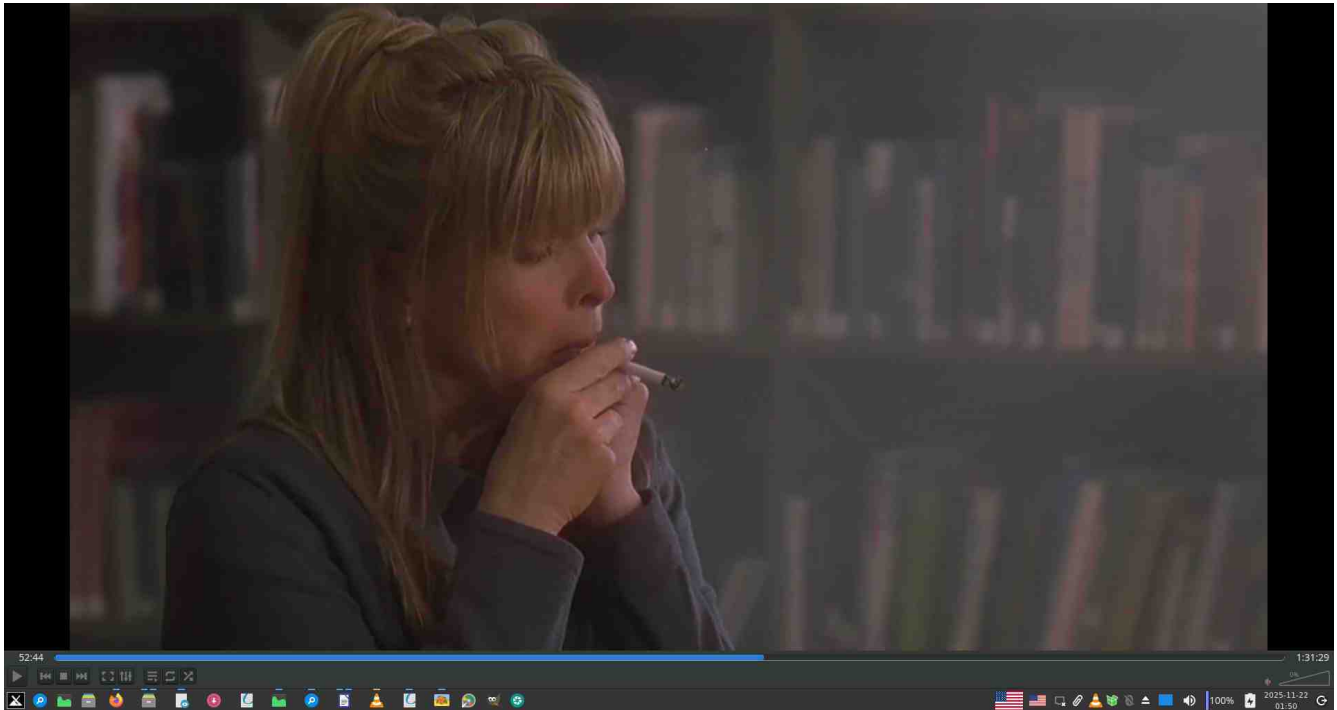
It can be presumed that the character first name “Loralee” was concocted for a mental-association creating reference to the case of Marilyn Monroe and her film entitled “Gentlemen Prefer Blondes” of 1953, in which she was required to act “Lorelei Lee”, and can be construed as a formulation and programming of the approximate message of the american Illuminati to Brittany Murphy: “You should dye your hair blond, because gentlemen prefer blondes.” And indeed: around 10 months later, in the film entitled “Sidewalks of New York” of 2001 Brittany Murphy would appear with a blond hair. It is characteristic that the personal secret political propaganda of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy would concoct her hair dyed blond as a sign of an identity crisis of hers: she “was trying to become someone she wasn’t”. [37, Part 1, minute 29] However, this “achievement” of the american Illuminati would be part of “breaking” and “choking” Brittany Murphy indeed.

At that time, the american Illuminati faced the same problems with Marilyn Monroe, namely it had not succeeded in having her married, for that reason it suspected her with disloyalty to the USA, and with that film it related her with France, certainly on the basis of a secret agreement with the french national secret political organization. In this respect, the contents of the above personal secret political message addressed to Brittany Murphy gains new elements: “If you remain a virgin, namely follow the path of life of Mother Teresa, i will implement my conception that you did not marry because gentlemen prefer blondes, you will have to emigrate and integrate with another country, otherwise in the USA you will have the fate of Marilyn Monroe.” Namely, the fact that Brittany Murphy had not married, offended in a manner the american “national dignity”, it could be construed as an indirect accusation against all the male “baits” [191, minute 61] to her for the role of husband in her real life, with their having been personal secret political agents, just like in the case of Marilyn Monroe, and consequently she would have to experience something similar to what happened to Marilyn Monroe: she would be offered the alternative of emigration, otherwise she would be assassinated.

Casting Kristen Miller as “Cindy” can be construed as a new reference to Arthur Miller as representing an unwanted type of boyfriend, husband, or lady-friend, who could not have been utilized by the

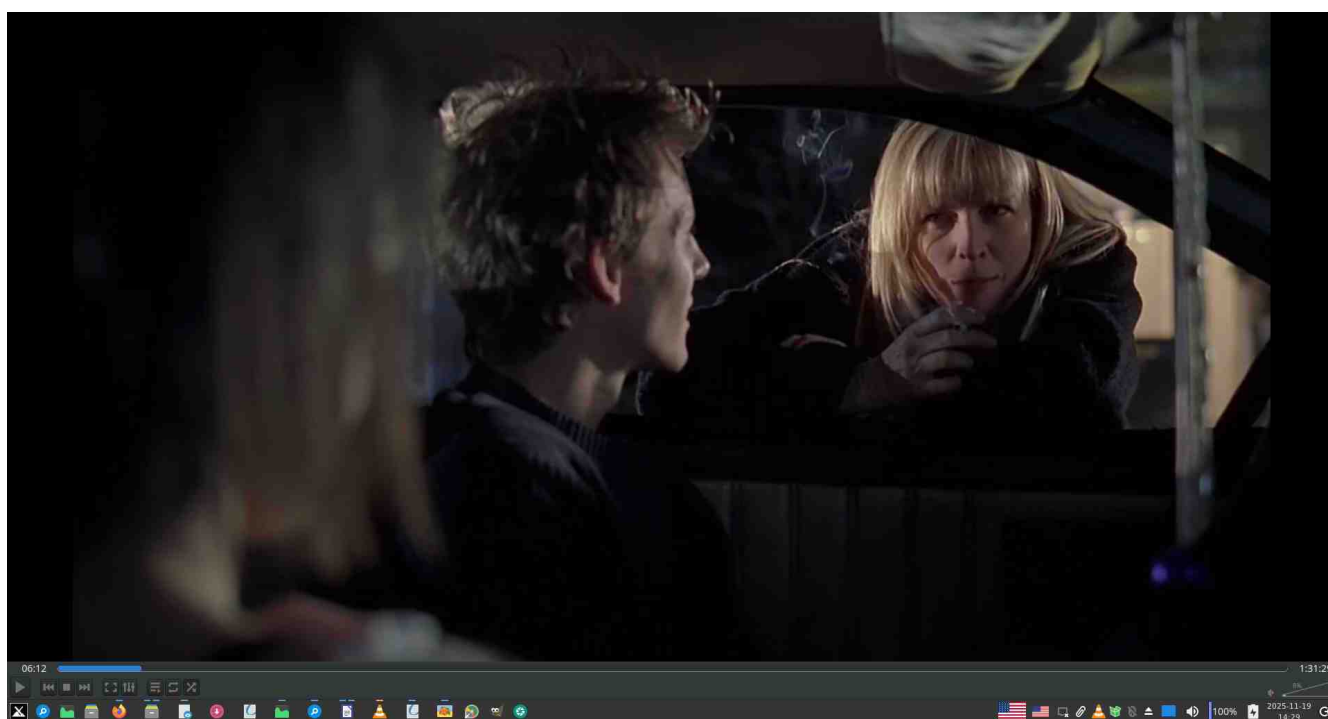
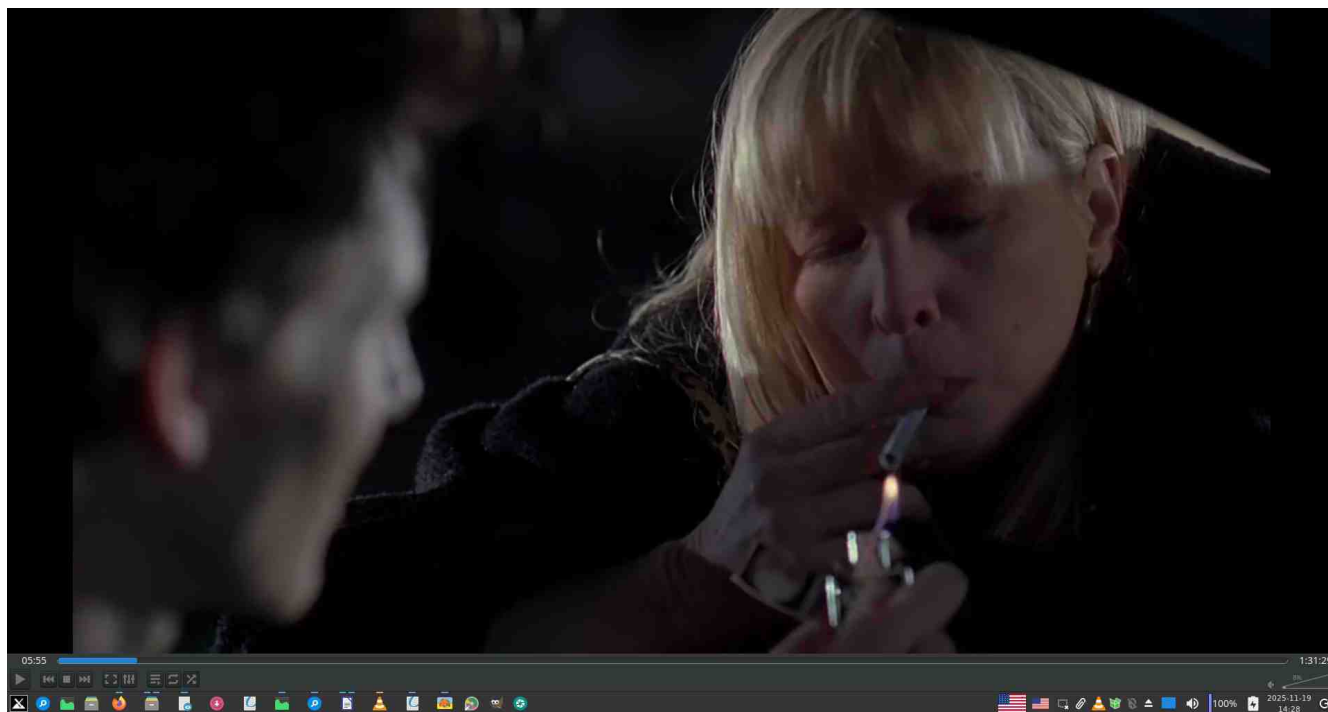
american Illuminati for controlling its target person of Brittany Murphy, and so qualified by it as unutilizable, inconvenient, or dangerous.

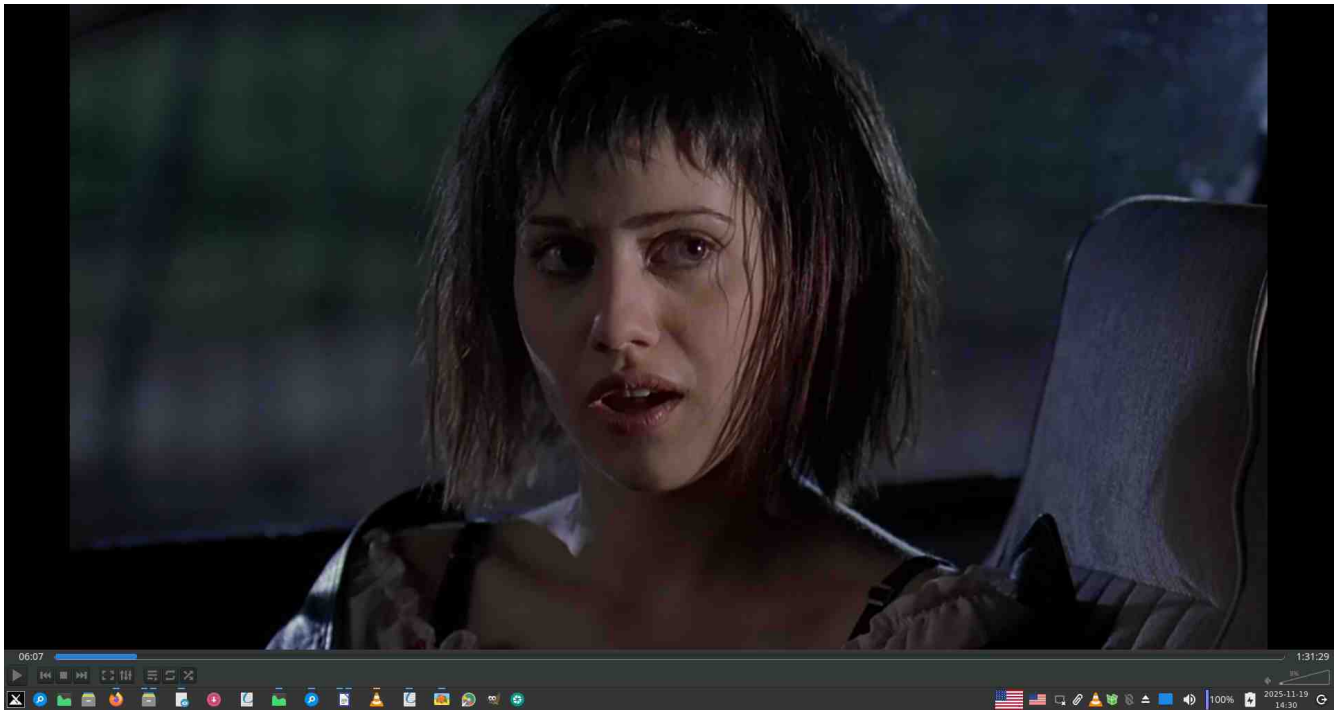
The film entitled “Cherry Falls” of 2000 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her: [12, minutes 53, 54 and 54]





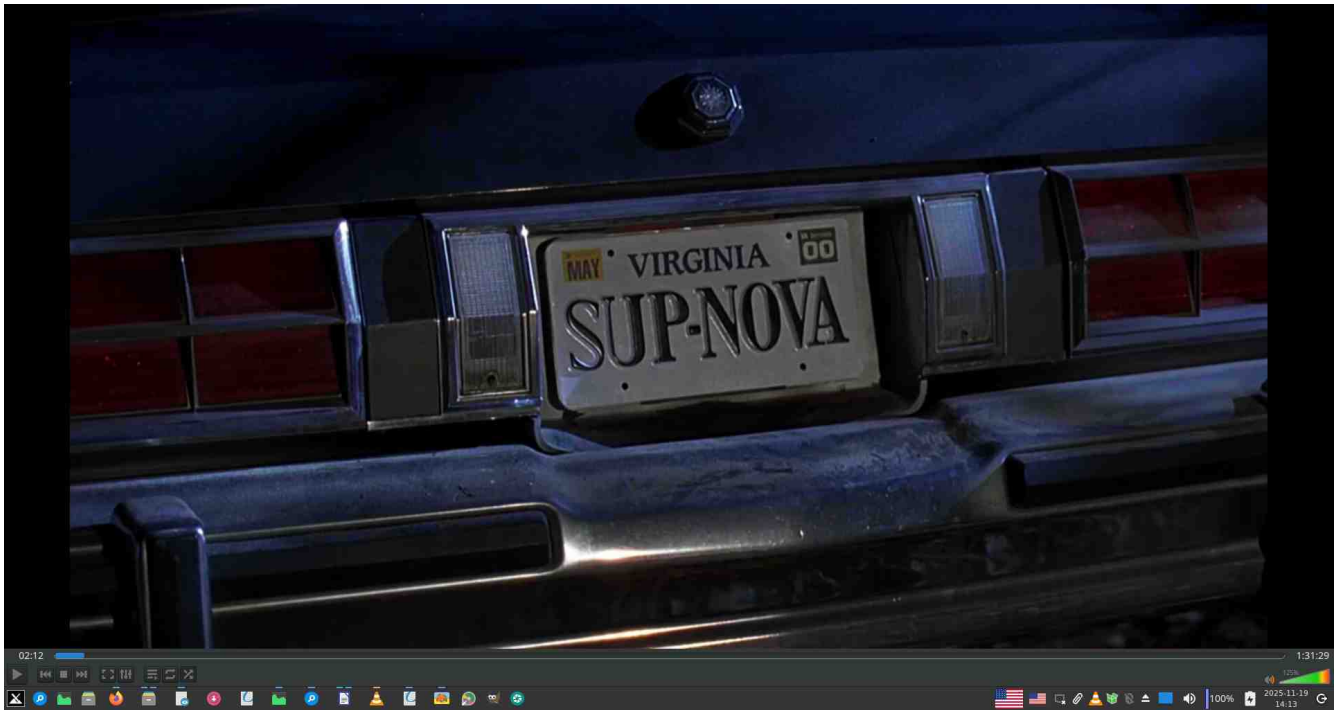
and sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [12, minutes 6, 7 and 7]





The film entitled “Cherry Falls” of 2000 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

Jesse Bradford as “Rod Harper” was required to present himself as an alien who “traveled secretly across the depths of space, assuming human form, so he may come to know earthly women, and repopulate his desolated planet.” [12, minute 1] To further program his extraterrestrial origin and mission, his car was required to have a plate with the inscription alluding to the word “supernova”: [12, minute 3]



The word “supernova” bears a reference to the epigraph of my four books about my four illegal fleeing attempts, of which the hungarian language version of the first one, entitled “Towards the Iron Curtain of the Hungarian Communist State”, i had published in 2000: “The Earth’s ‘hydras’ shall be destroyed only by the Sun’s supernova?” Further, the alien aspect of the film can be an expression, formulation, and programing of the national secret political concoction of the american Illuminati that my person and persons of my kind cannot belong to this planet, but they were brought here by aliens.

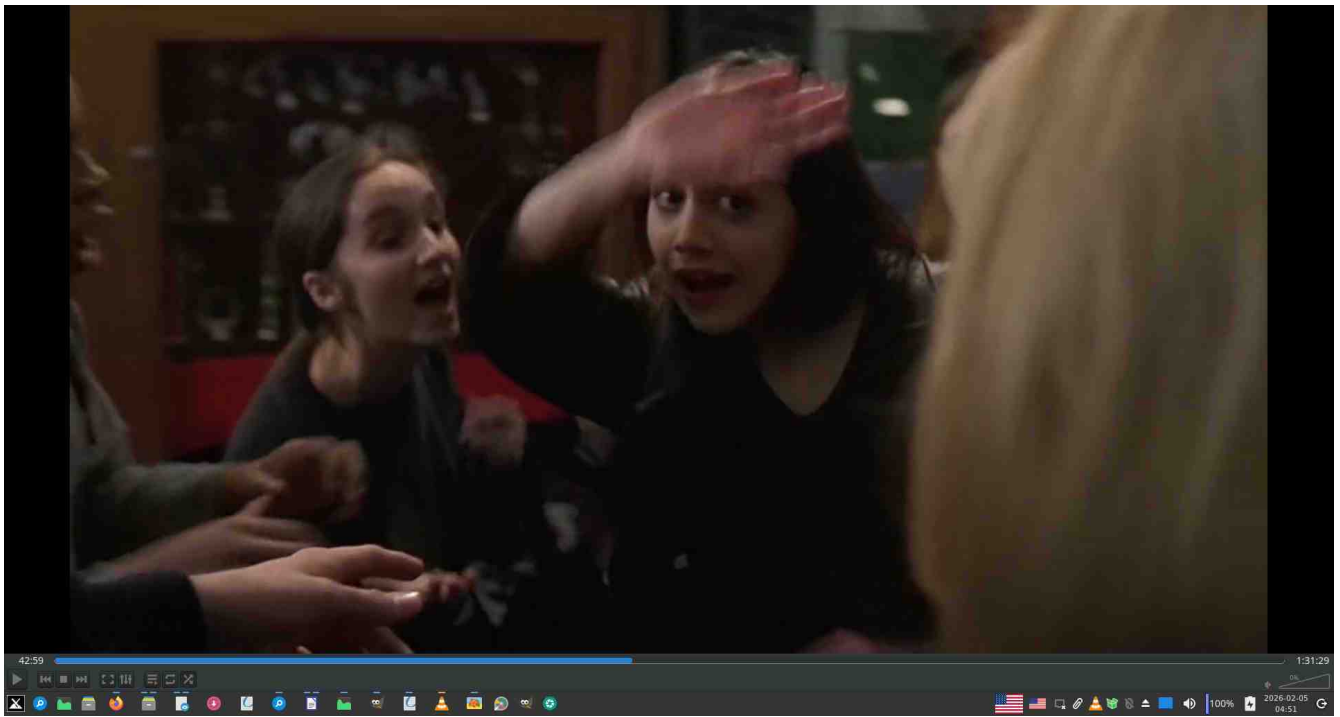
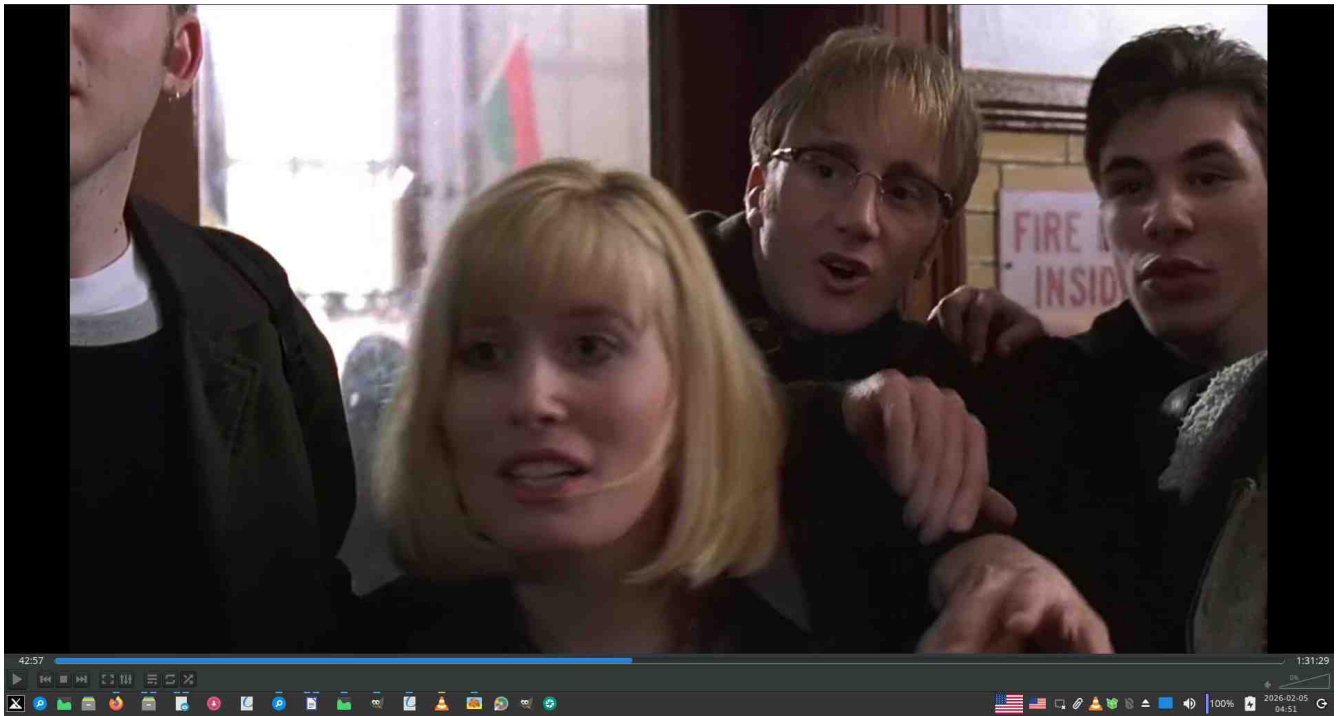
The character surname “Marliston” can be presumed to have been a coded name of myself, just as “Martin”, for example: [Marliston → ar + istn → ADORJÁN István] and as such that teacher character concocted by the american Illuminati can represent one of my future paths of life to and in the USA in the personal secret political conception of the american Illuminati. Namely, in 1999 i was about to finish the writing also in the english language of my four books about my four illegal fleeing attempts from the Socialist Republic of Romania occurred between 1986 and 1989. Accordingly, the image of Shakespeare and the sentence “fellatio is Shakespeare’s character” [12, minute 19] can be construed as formulating and programing the personal secret political message by the american Illuminati: “If you, as a person having gotten a teacher position in the USA, further integrate with contacting a woman, namely acquire the character of contacting women with fellatio, then i will allow you to have the chance of reaching the professional level of William Shakespeare in the field of the english language”: [12, minute 84]

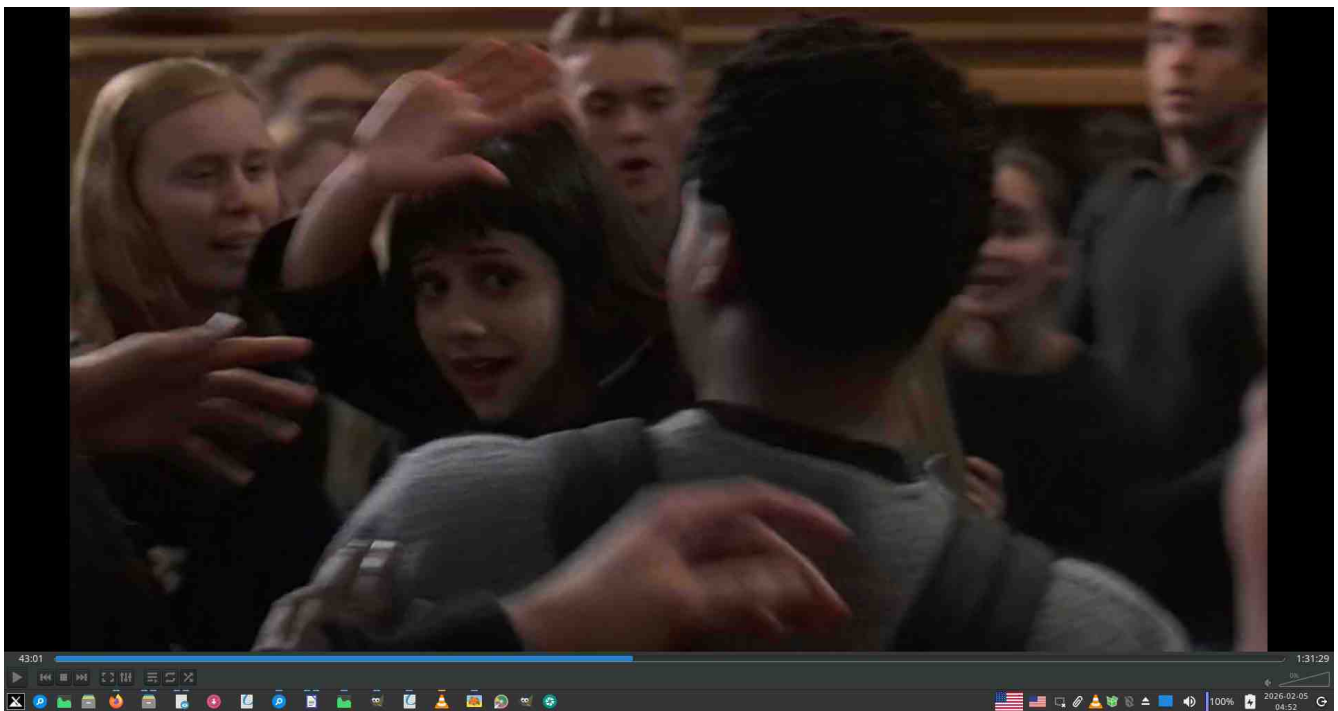
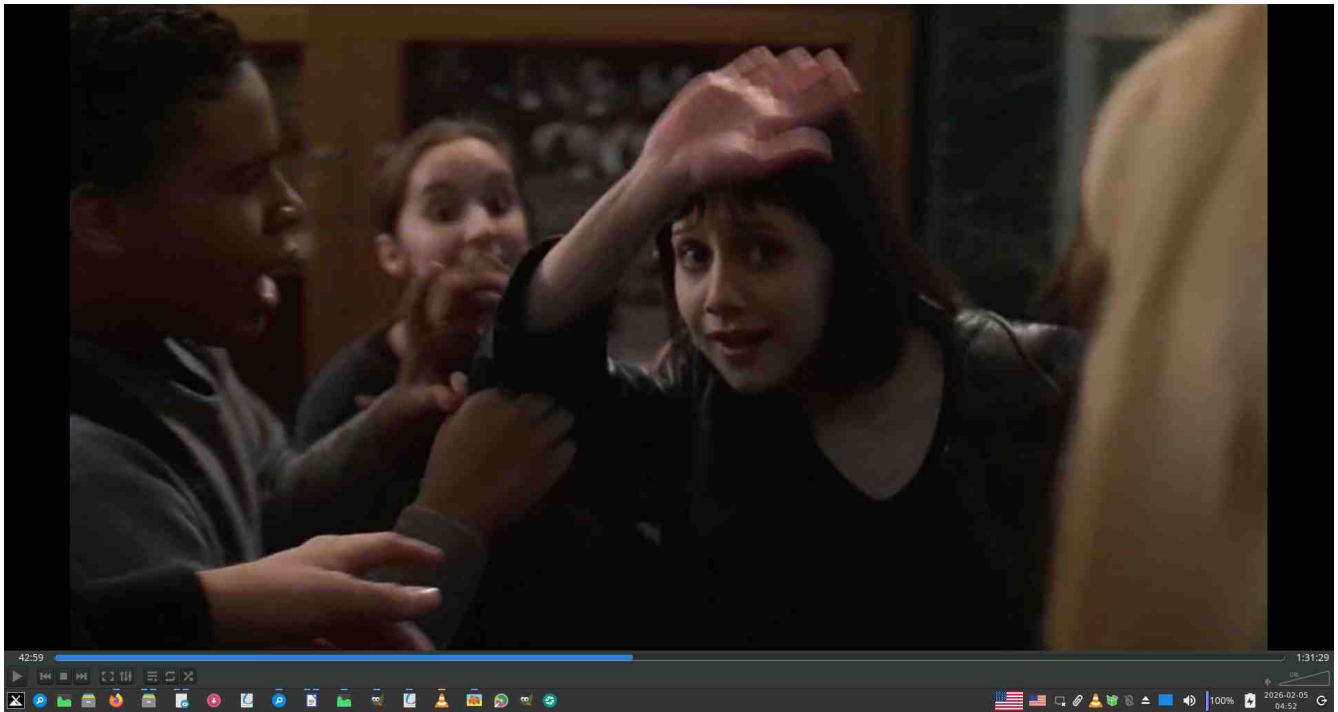


At least up to the present, the american Illuminati and i did not do that, but it indeed did it just around that time with Marshall Bruce Mathers III (Eminem).

I can presume that by requiring Brittany Murphy as “Jody” to appear walking in front of Jay Mohr as “Leonard Marliston” representing a potential path of life of my person, looking at him, and waving her hand to him, by so doing appearing to look or looking into the lens of the camera for around 2 seconds, [12, minutes 43, 43, 43, 43 and 44]





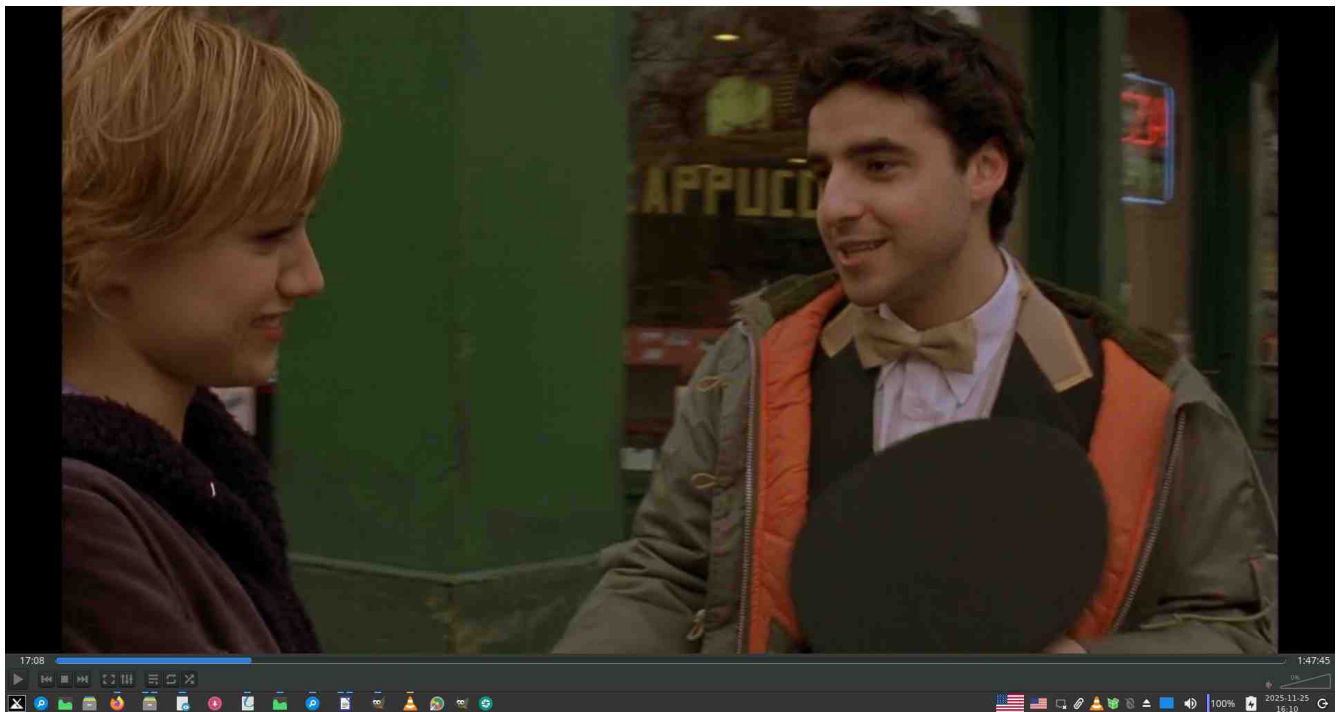


the film intended to establish a future mediated personal contact between Brittany Murphy and my person on my viewing it — what after all was established only during creating this book in 2025 and 2026 — at the same time and till 20 december 2009 having formulated and programed the approximate message of the american Illuminati to my person: “If you immigrate into the USA, Brittany Murphy as a star will be willing to enter into a relationship with you.”

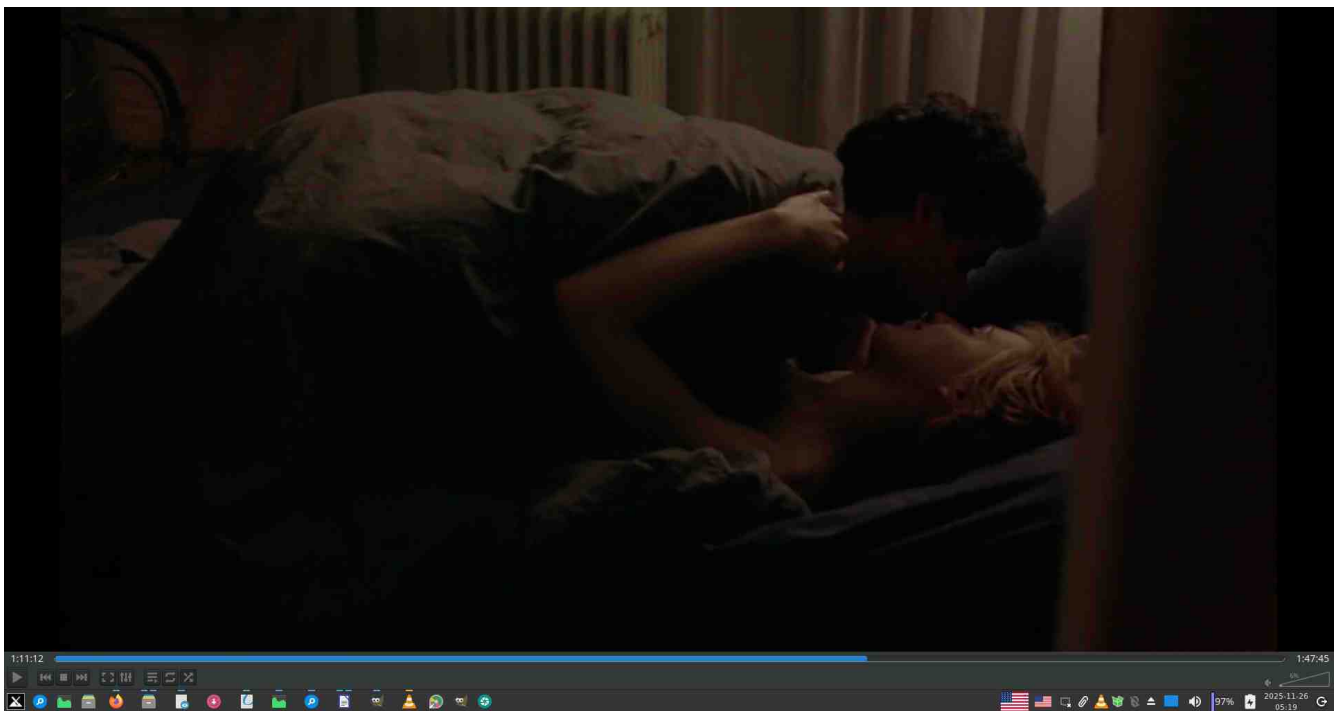
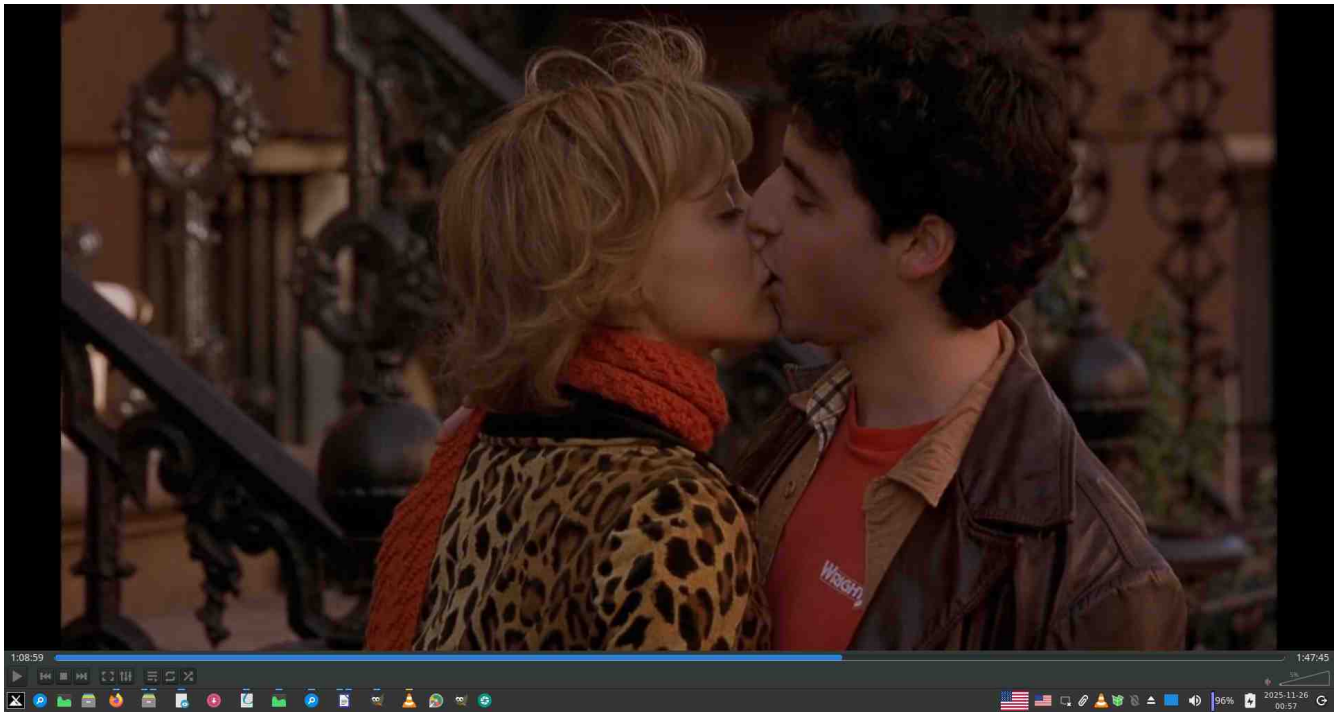
2.15. The film entitled “Sidewalks of New York” of 2001

With this film — shot presumably in early 2000 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Stanley Tucci [160] awarded around 7 times till the shooting of this film. [161] He must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

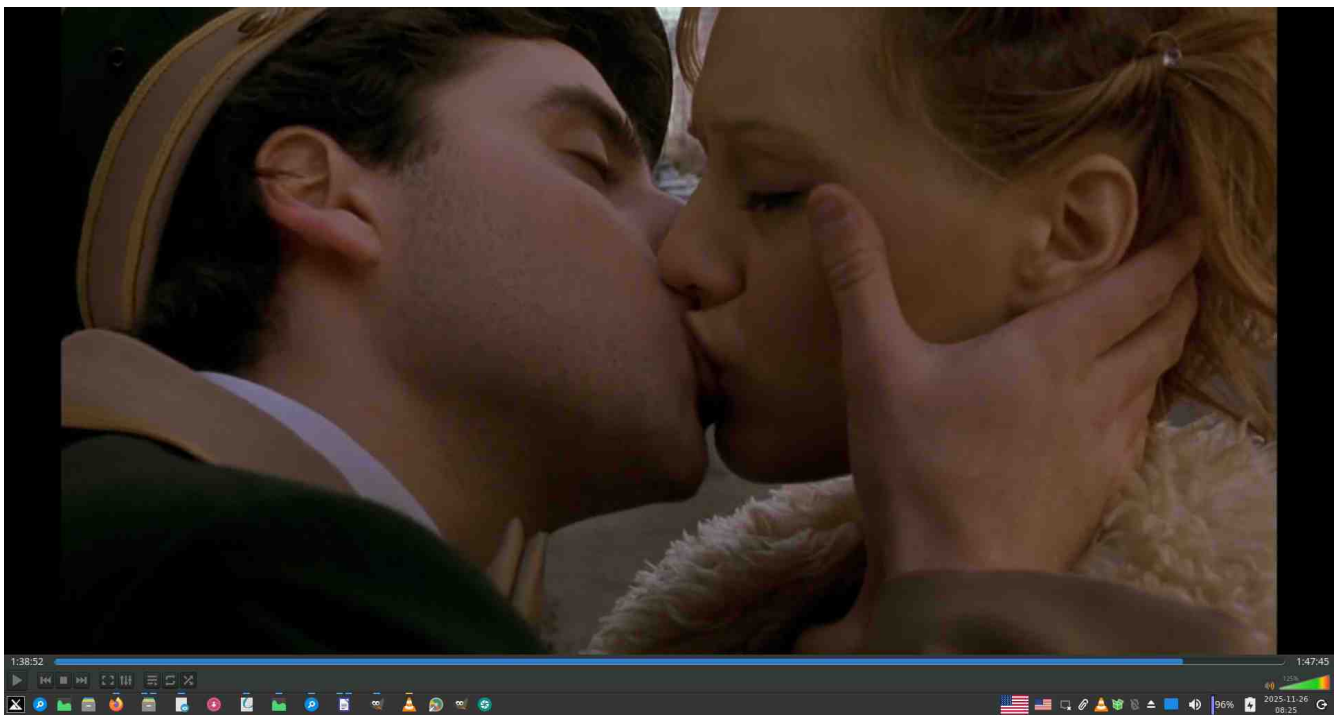
With the film entitled “Sidewalks of New York” of 2001, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor David Krumholtz, who was unmarried at the time of shooting this film. [351] He as “Ben” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ashley” as a divorced man looking for a new wife, with conversing, touching, kissing, and an apparent hard sexual scene: [15, minutes 18, 63, 68, 69 and 72]







The above sexual scene can be presumed to have observed the film sexual-behavior rule of Brittany Murphy, because she acted it covered by a blanket. The existence of the rule is corroborated by the unusual covering of David Krumholtz to the neck with the blanket, in all probability necessary to cover the dressed body of Brittany Murphy, required to be suggested naked with her sentence “You are not going in there.” [15, minute 72] [15, minutes 87 and 99]



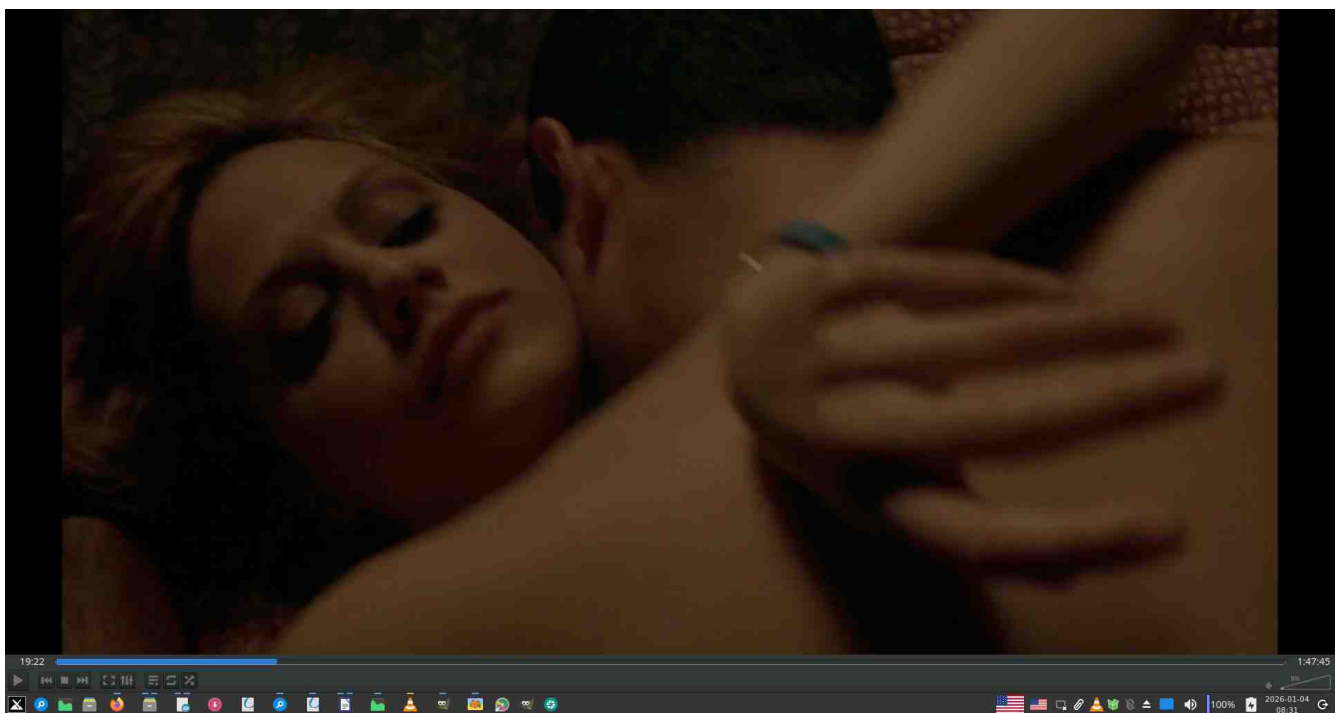
Their common scene with presumably the Brooklyn Bridge in the background and with Brittany Murphy having been required to look in that direction had the potential to refresh and recruit the program-ings to her of her play entitled “A View from the Bridge” of 1997, namely among others her character “Catherine”, nicknamed “Katie”, programing the sex appeal of Kari Wührer as “Katie” in her film entitled “Phoenix” of 1998, which she was expected to avail of in relation to David Krumholtz, and last but

not least the relative poverty symbolized by “Red Hook, the slum that faces the bay on the seaward side of Brooklyn Bridge”, [196] which was in store for her in case of marriage with him, and not with an Illuminati member: [15, minute 102]

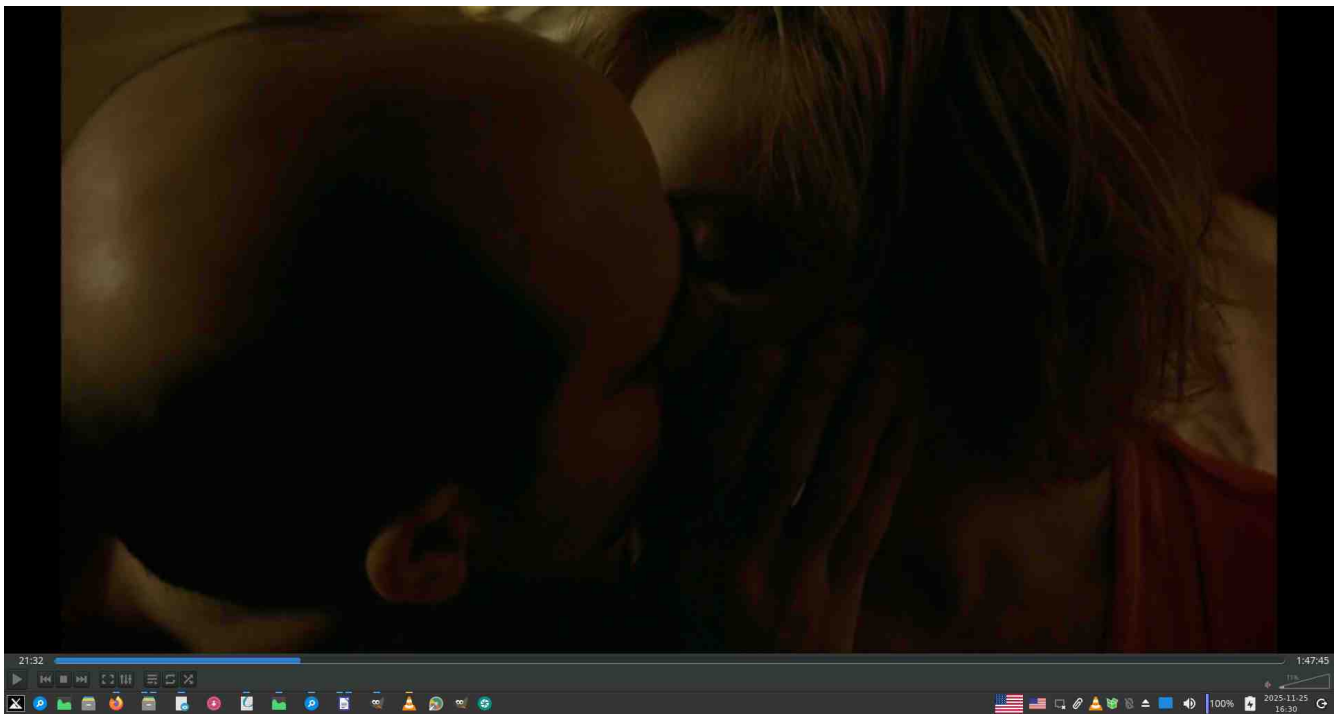
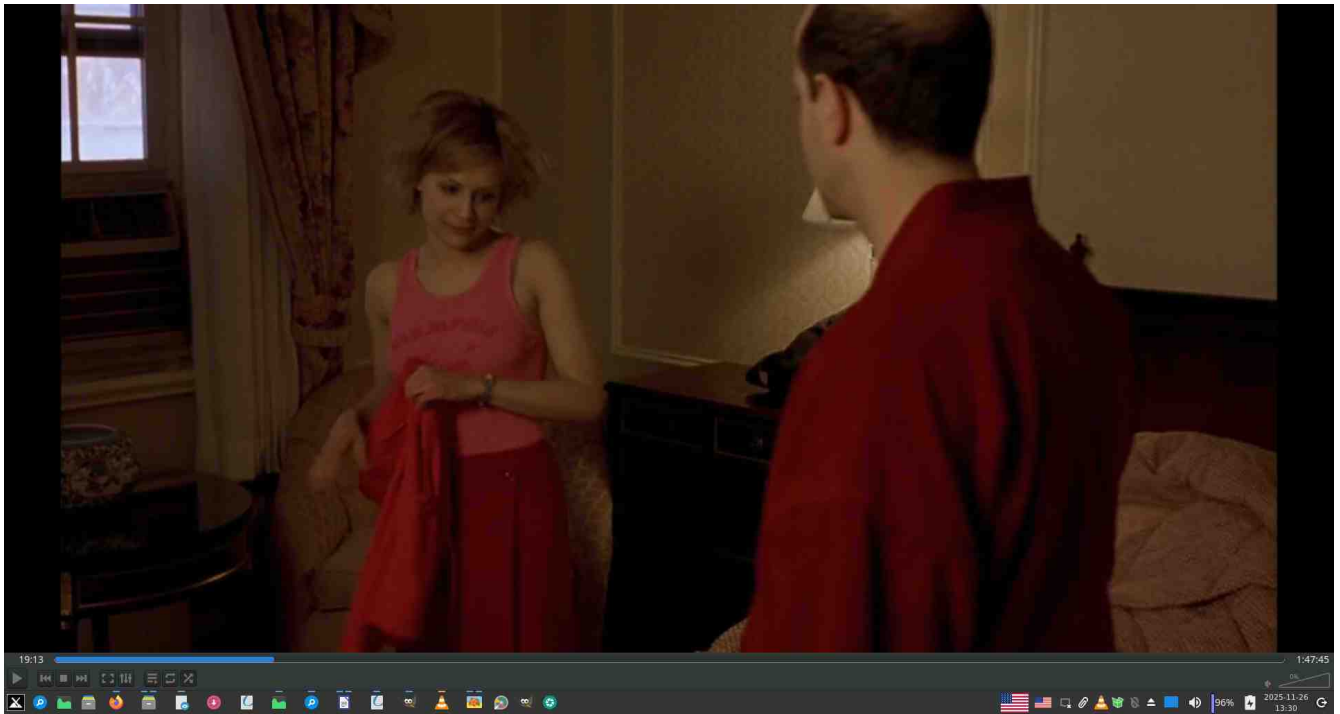


Otherwise, the word “Brooklyn” can be construed as a formulation and programing of the approximate message of the american Illuminati, already reflecting at that time a nostalgic desire of its, rather than a guideline of its national secret policy: [Brooklyn → brook + ly → break + Emily, namely decoded approximately: “I will break all persons coming to the USA just to use it in the interests of their original states or their citizens.” And in the conception of the american Illuminati so could be, among many others, Angelo Bertolotti, David Krumholtz, Anthony LaPaglia, and Brittany Murphy herself as well, so long as she declined to venture into a relationship with one of its male and female “baits” [191, minute 61] to her presented with her films, who with few exceptions all were “all-americans”, [16, minute 22] who did not need “americanization”. [156]

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Stanley Tucci, who was married at the time of shooting this film. [162] He as “Griffin” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ashley” as a married man carrying on an extramarital sexual relationship with her, with conversing, riding, kissing, and an apparent hard sexual scene: [15, minutes 65, and 20]

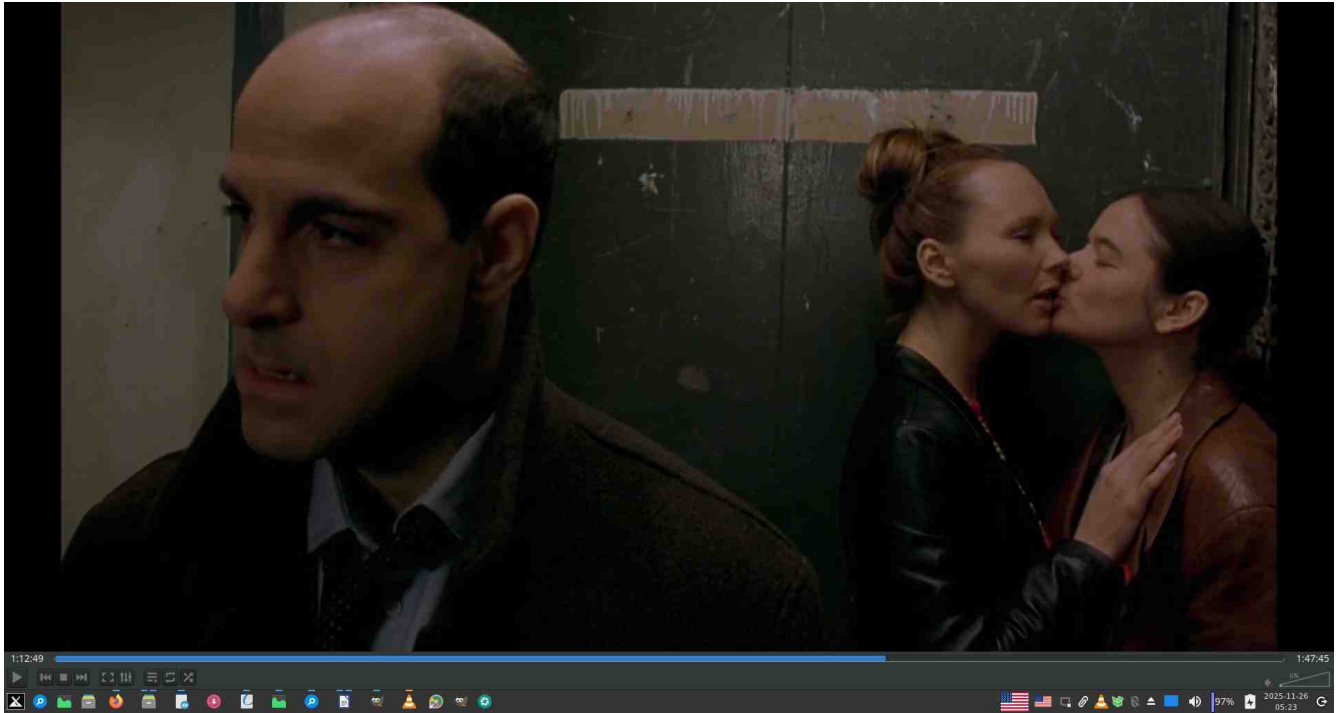


The above sexual scene can be presumed to have observed the film sexual-behavior rule of Brittany Murphy, because she acted it covered by the naked trunk of Stanley Tucci, a positioning necessary in all probability to cover the dressed bust of Brittany Murphy. This and the existence of the rule are corroborated by the apparent complete lack of excitement of Brittany Murphy looking at her watch. [15, minutes 20, 22, 85 and 90]



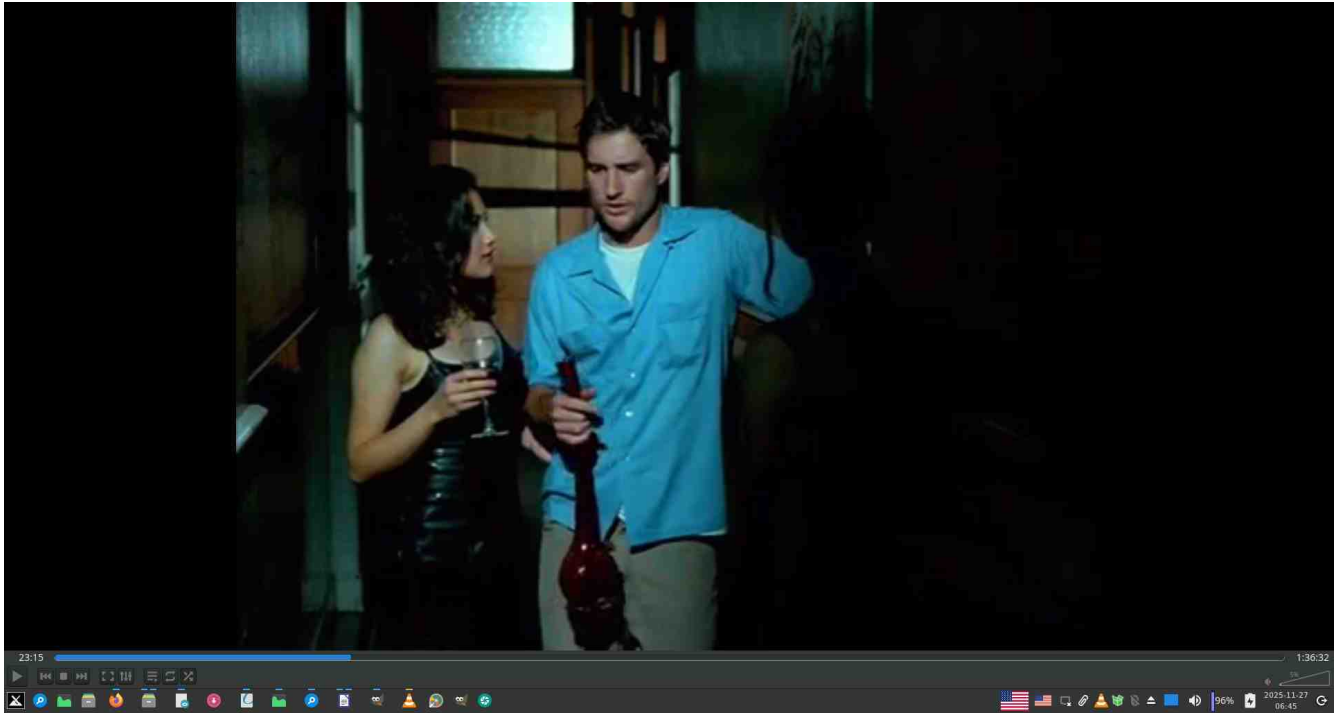


It is characteristic that Stanley Tucci as “Griffin” later falls in love with Brittany Murphy as “Ashley”, wants to divorce his wife, and marry her, namely presumably similarly to with what the american Illuminati had him missioned relative to Brittany Murphy as herself in the real life. On his way out of the building of her flat, he sees two girl characters performing a kind of lesbian sexual relation in the elevator: [15, minute 73]



Based on the above scene, it can be presumed that the happenings during shooting the film of Brittany Murphy entitled “Trixie” of 2000, presumably in autumn 1998, and afterwards strengthened the conjecture of the american Illuminati that she was bisexual or lesbian.

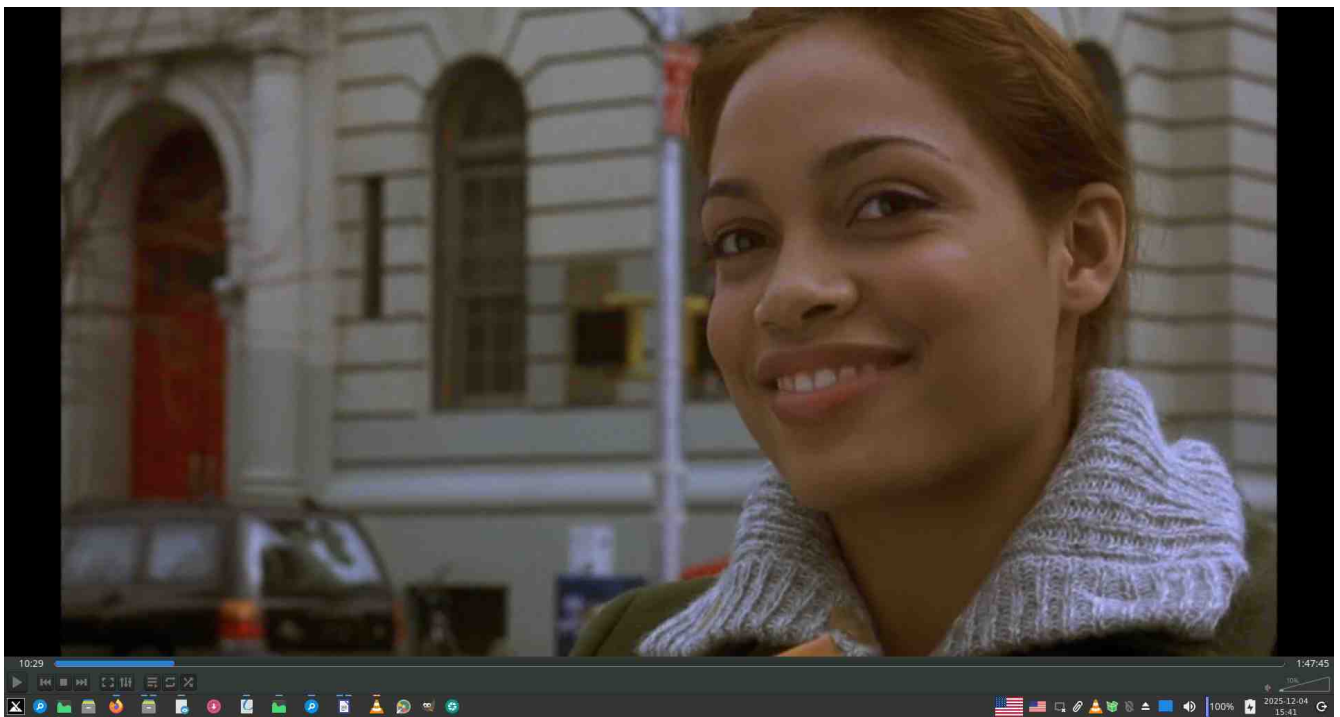
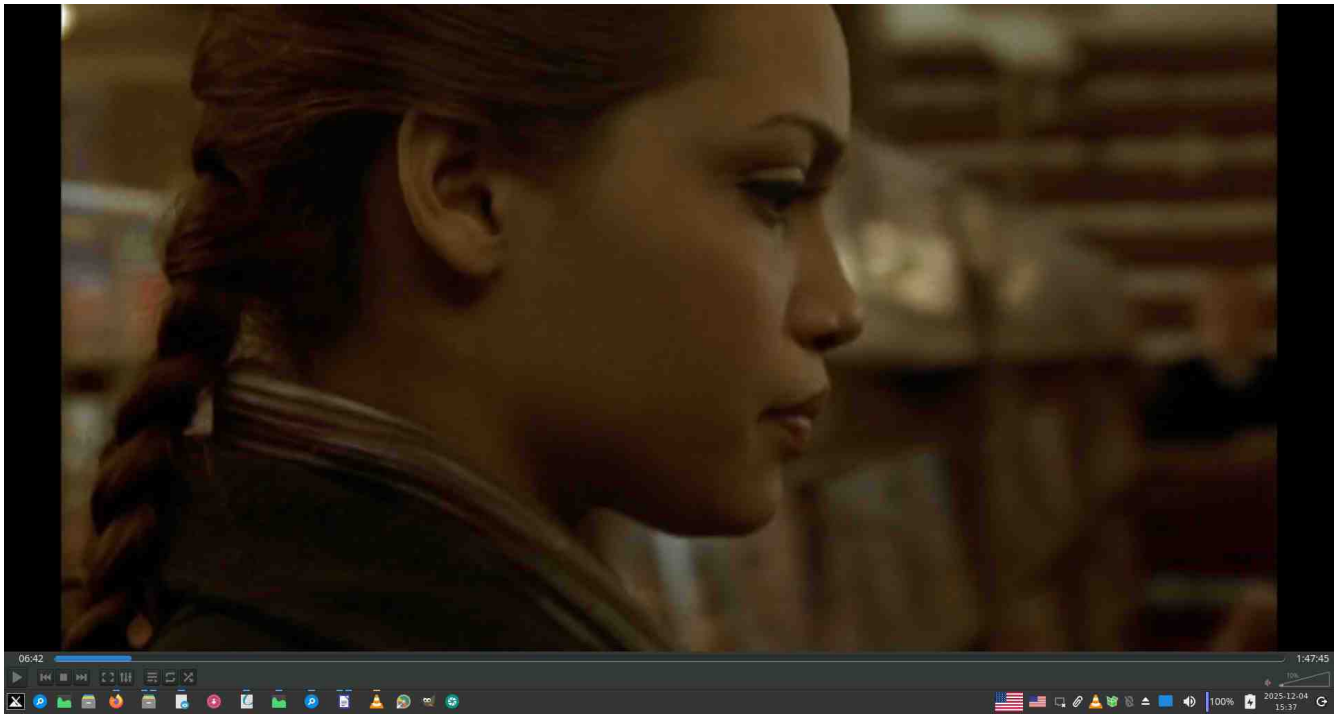
The American Illuminati had it taught Brittany Murphy as “Ashley” how to initiate a sexual relation with a man, when Stanley Tucci as “Griffin” says her that she “holds the huge cock” [15, minute 70] [of a dated man,] an instruction which had already been programmed her metaphorically with Luke Wilson as “David” standing by her as “Mary” and holding a bong in his hand in her film entitled “Bongwater” of 1998: [5, minute 24]

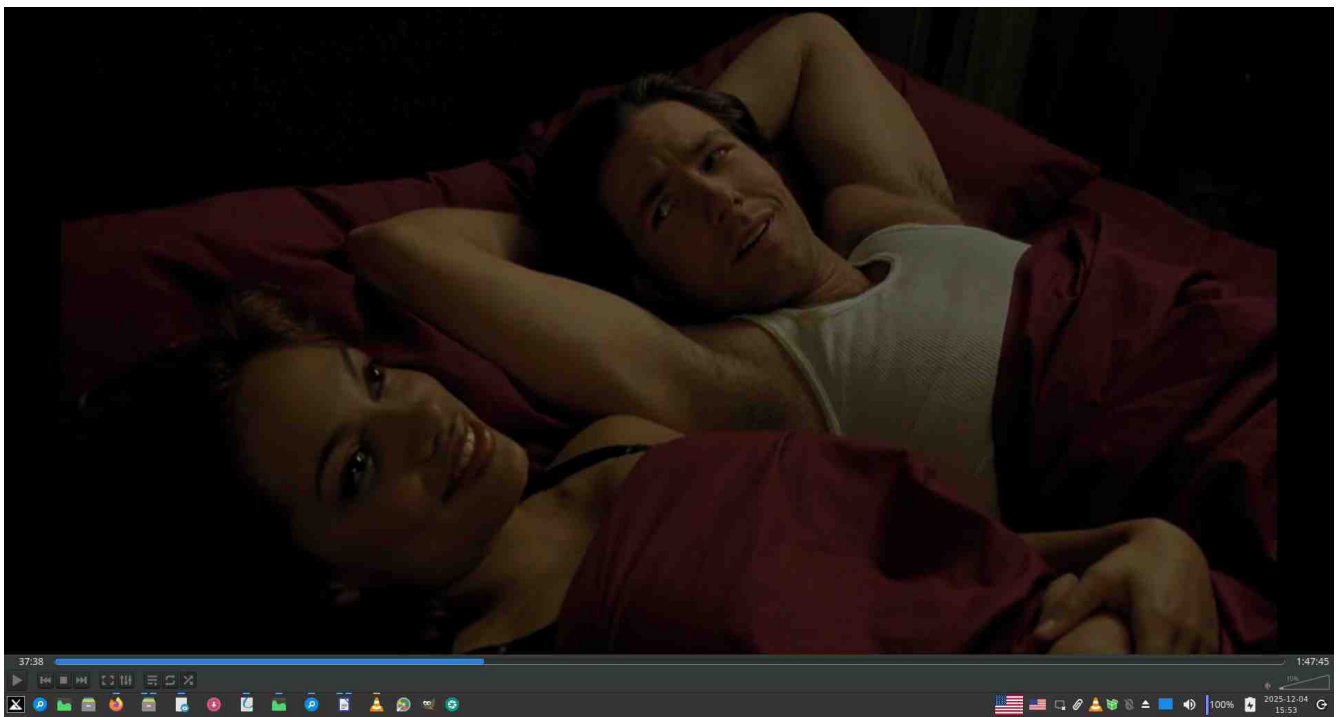
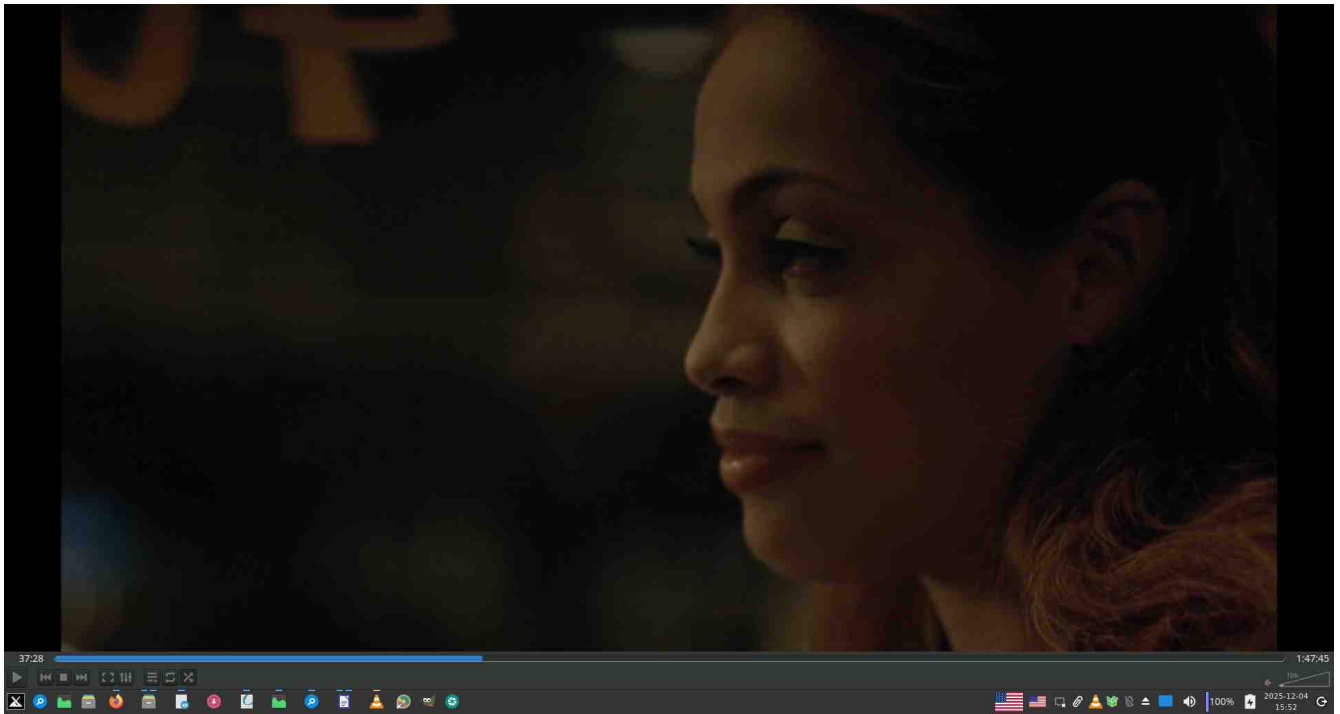


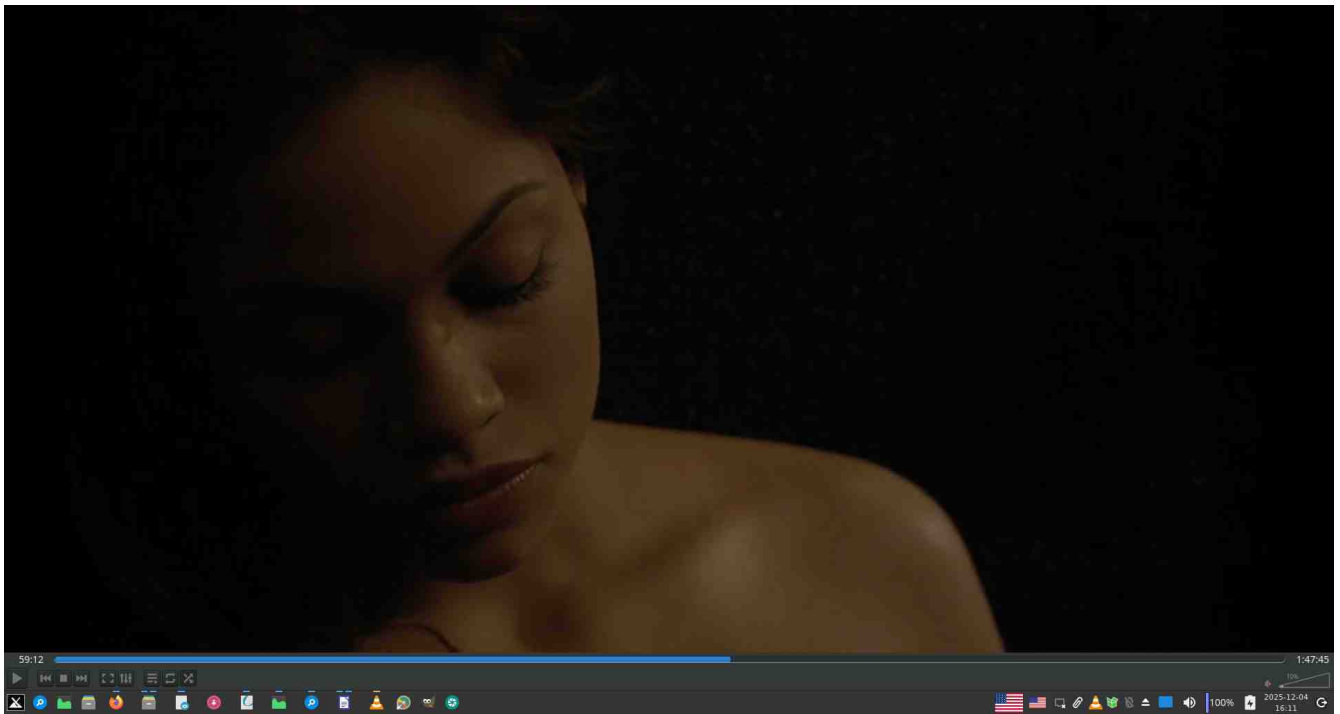
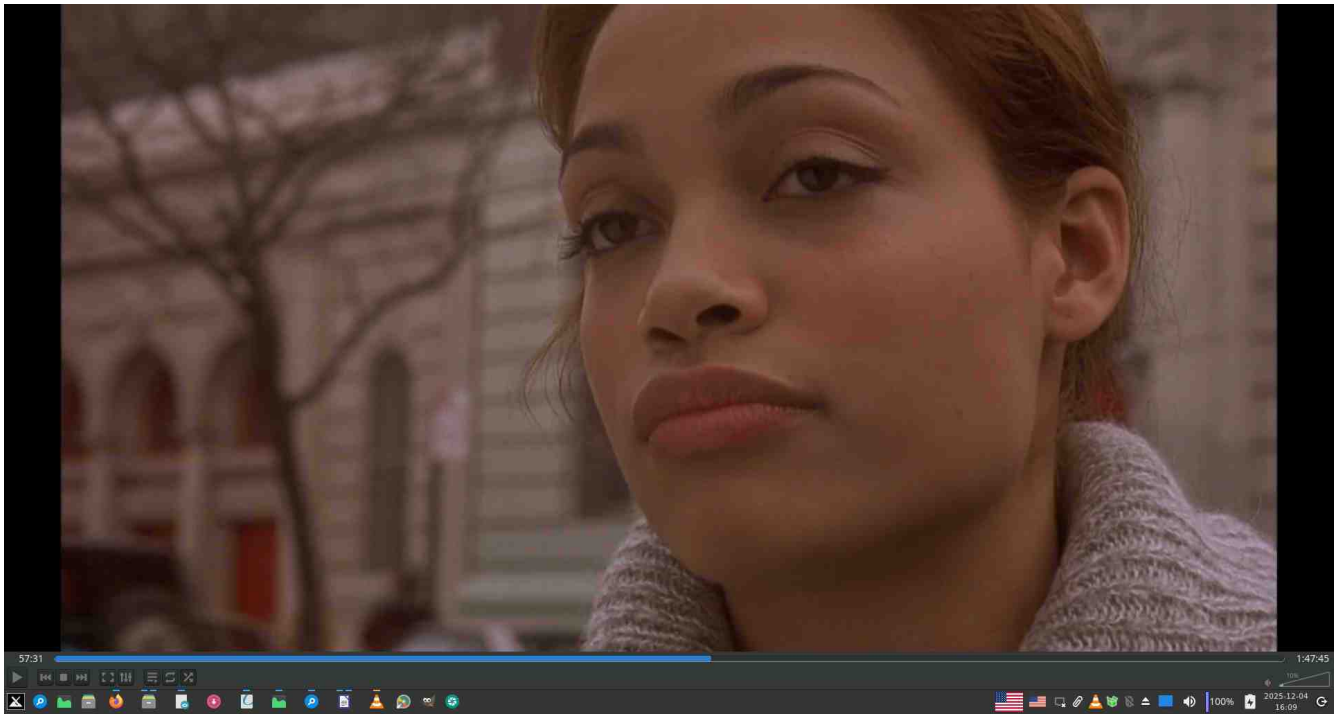
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and filmmaker Edward Burns, who was unmarried at the time of shooting this film. [182] He as “Tommy Reilly” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ashley” as an unmarried man looking for a new relationship and marriage — presumably just like in his real life — but as the director of the film [183] he must have offscreen-“hooked up” her: [15, minute 54]

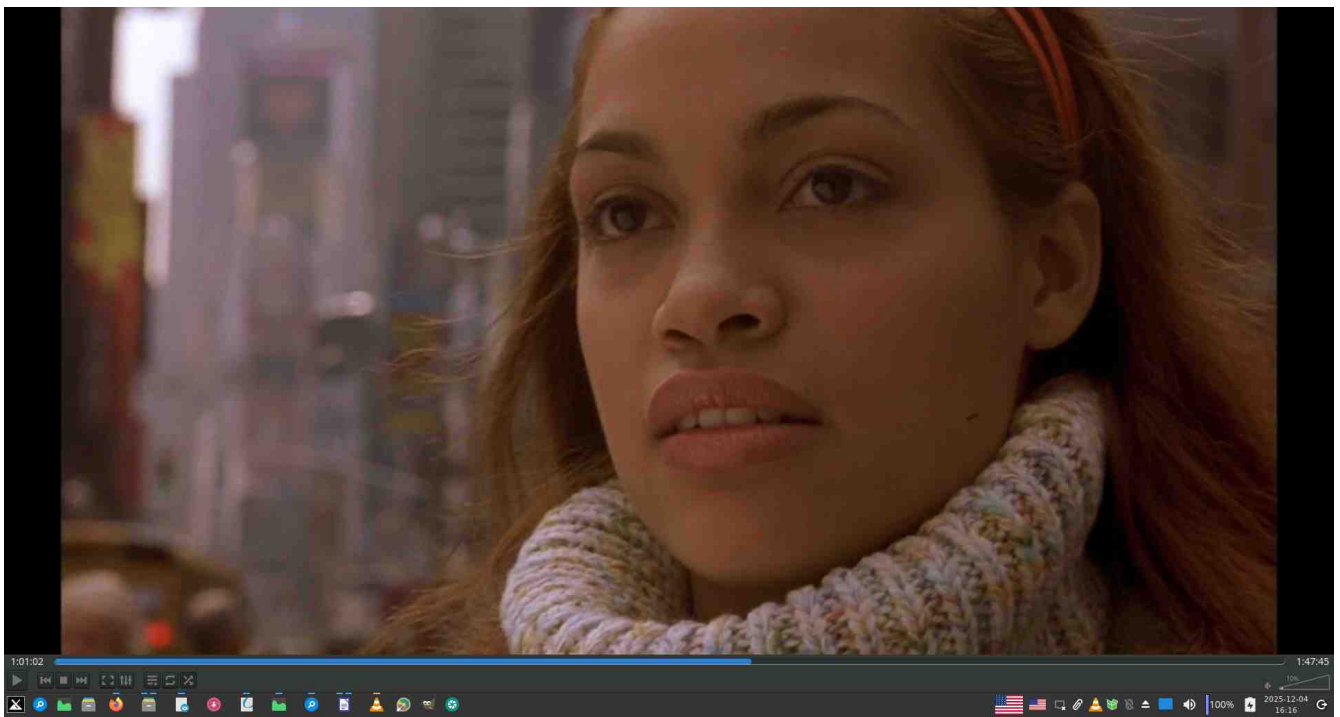
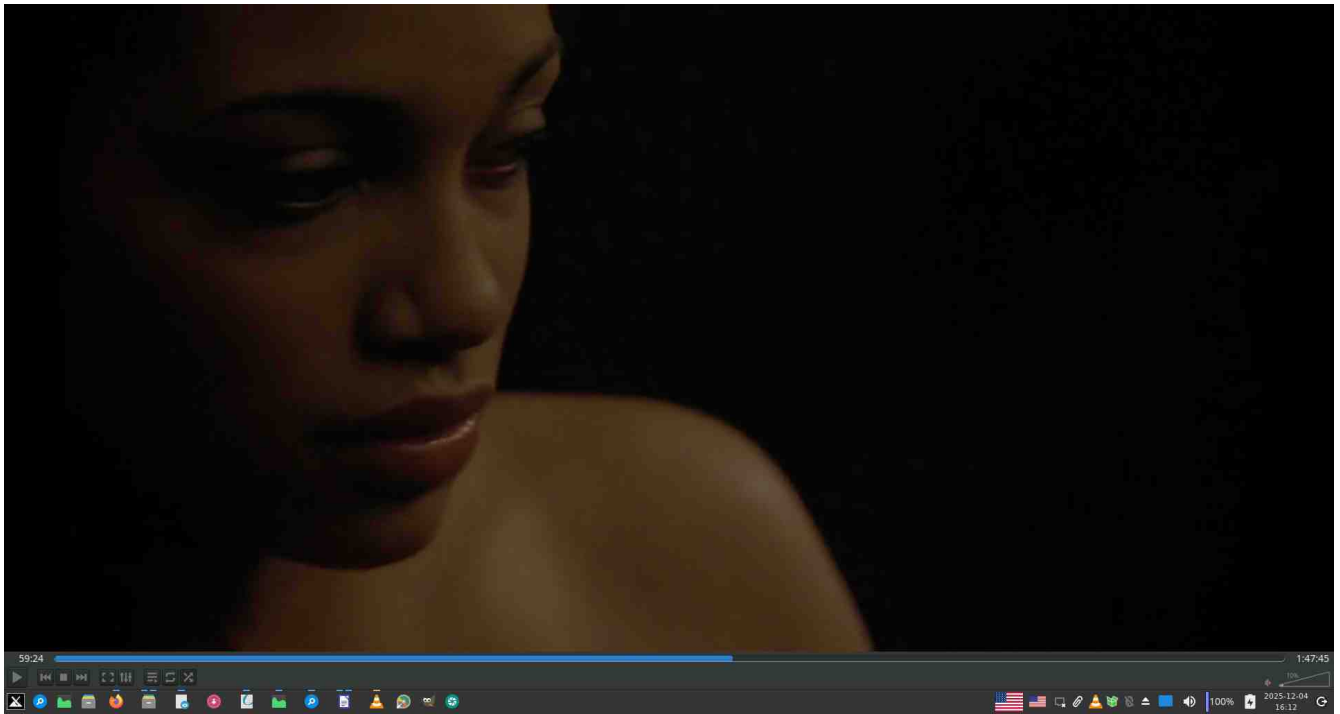


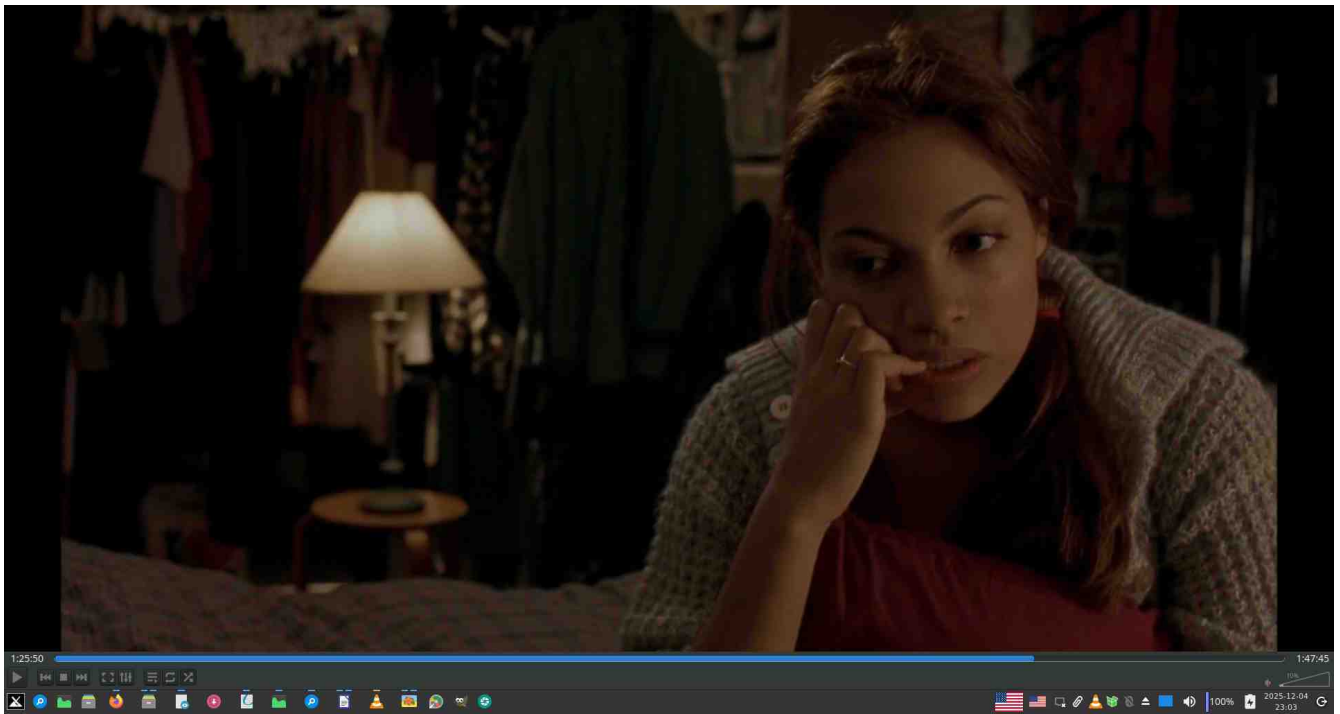
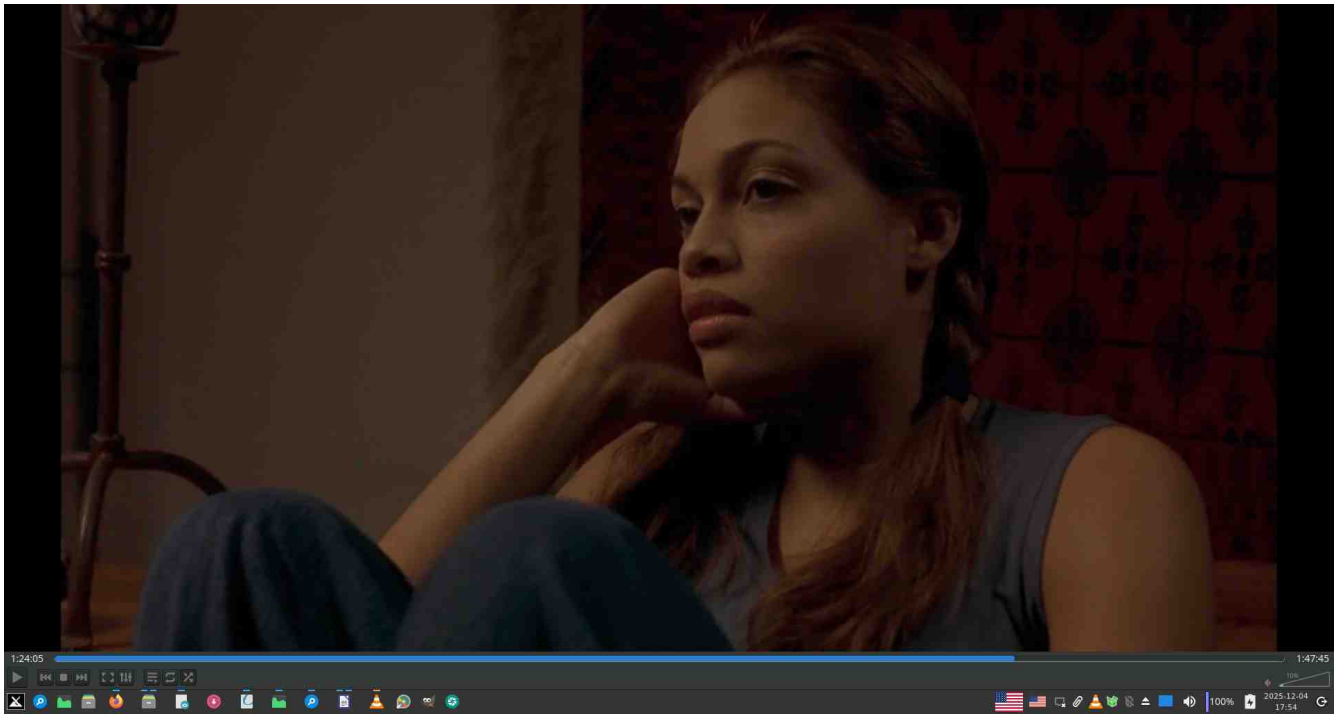
With the film entitled “Sideways of New York” of 2001, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Rosario Dawson, who was unmarried at the time of shooting this film, has never been married, and has supported lesbians and gays. [187] She as “Maria Tedesco” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ashley”, but her face was promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [15, minutes 7, 11, 38, 38, 58, 60, 60, 62, 85, 86 and 98]

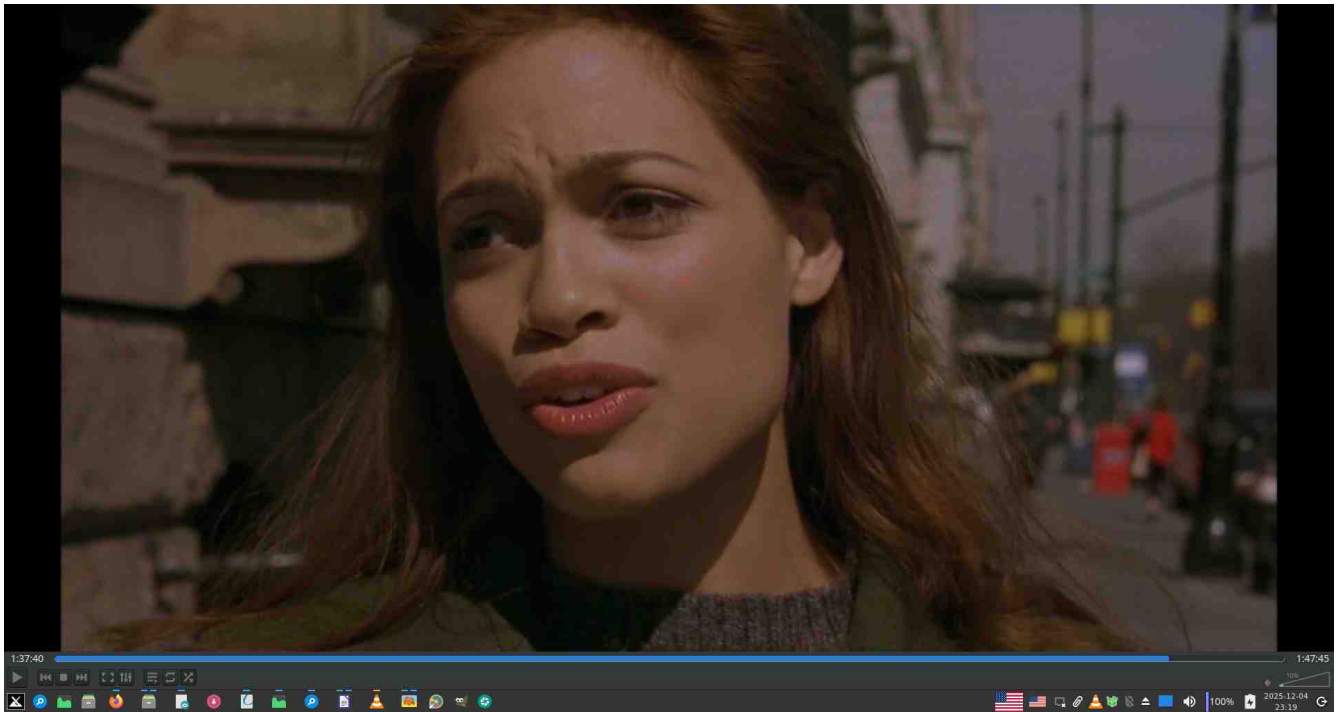






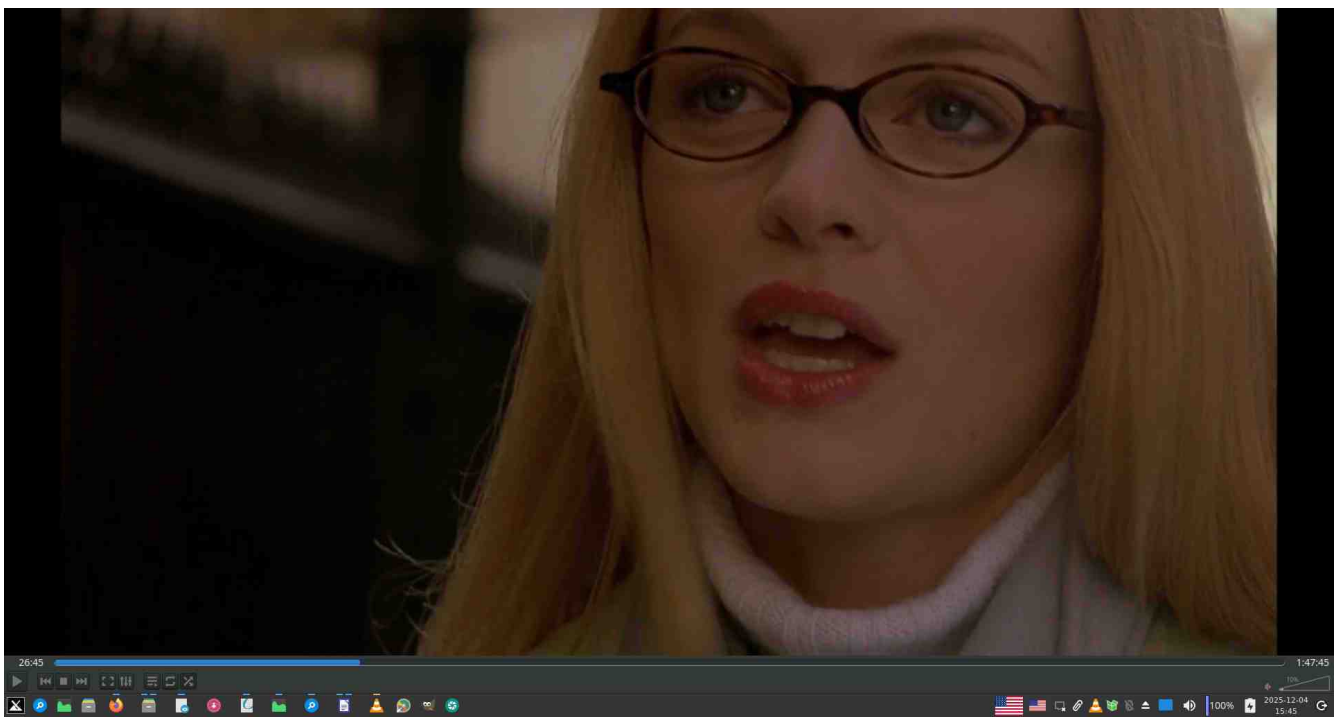
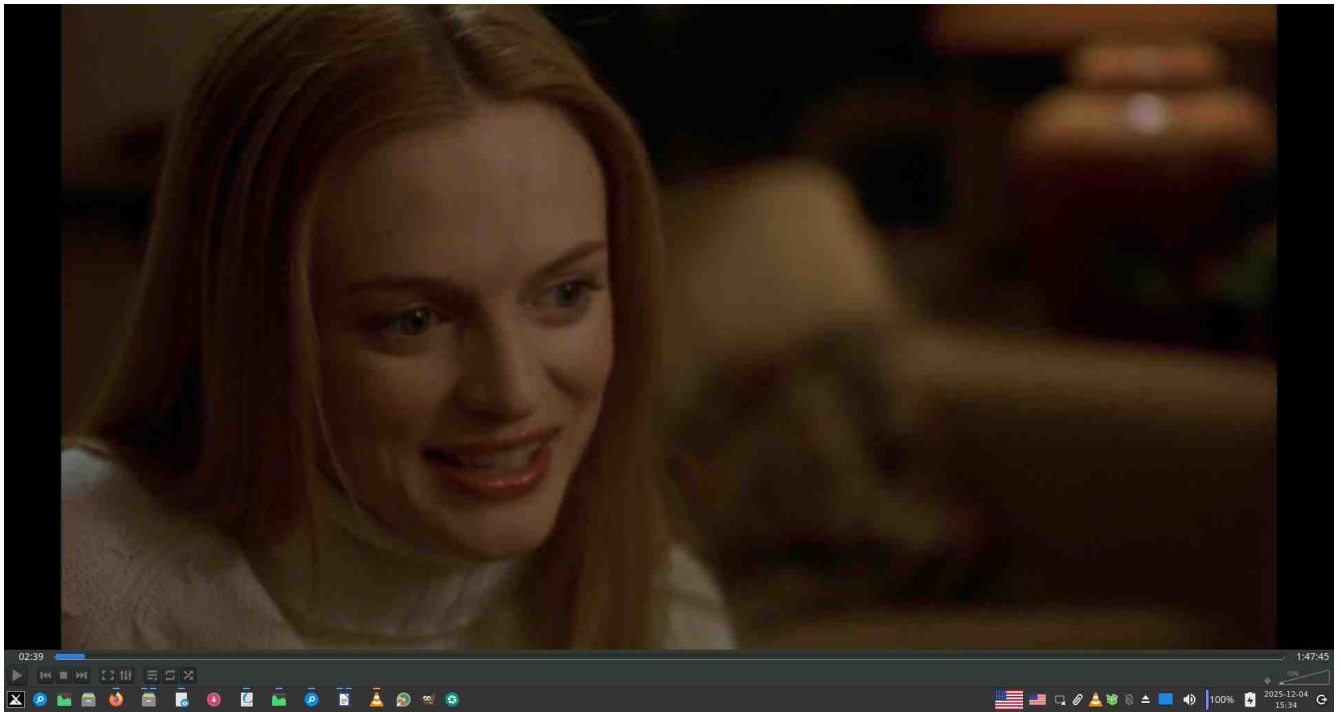


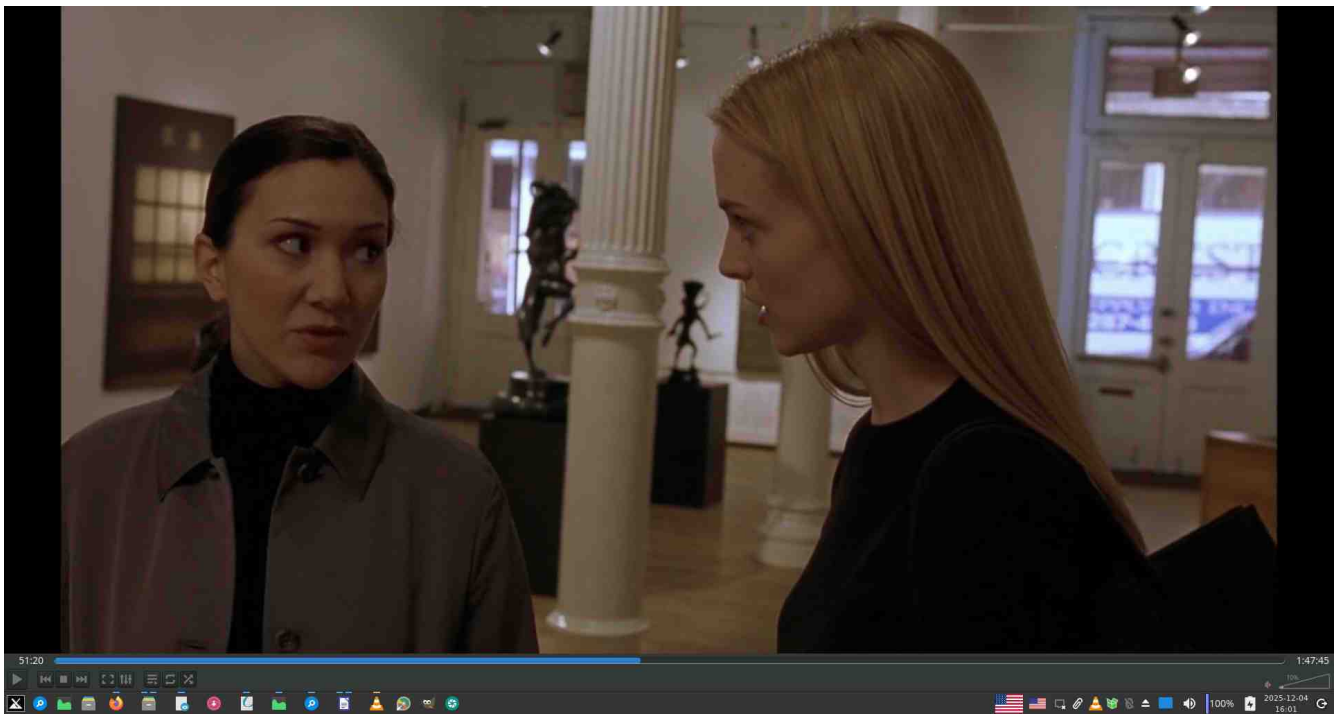
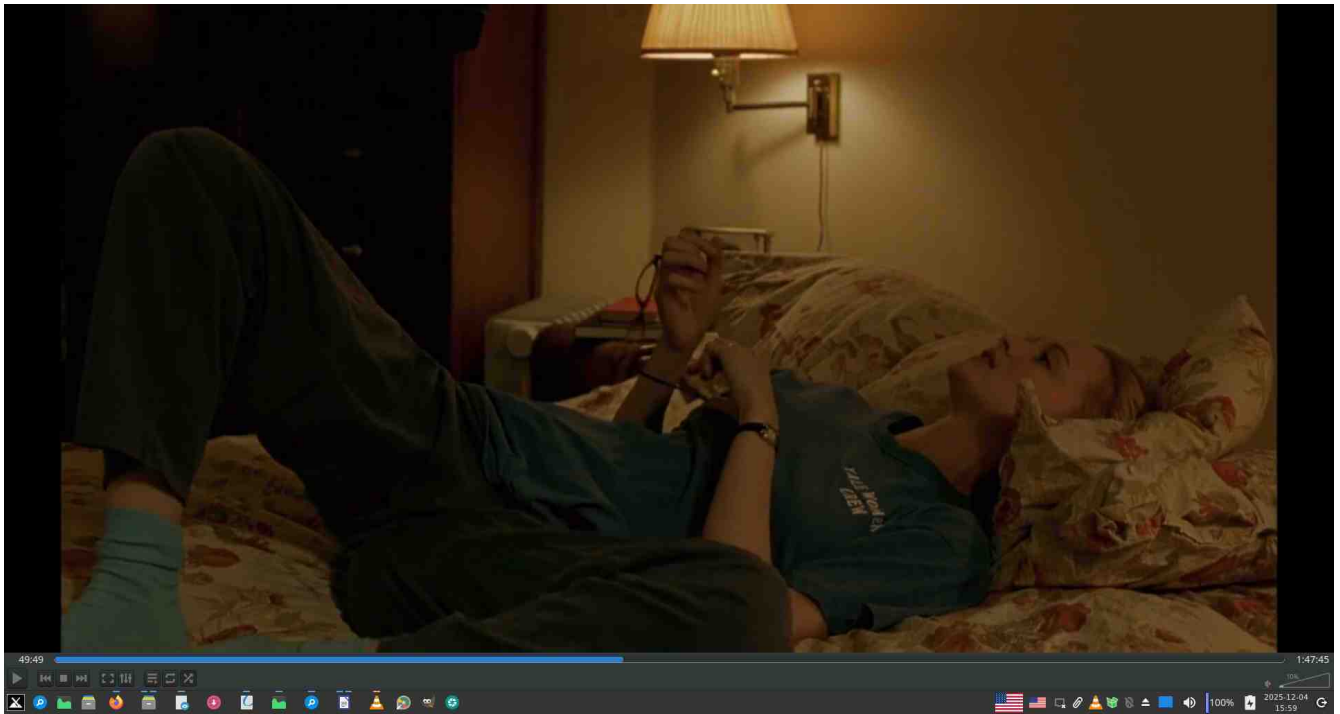


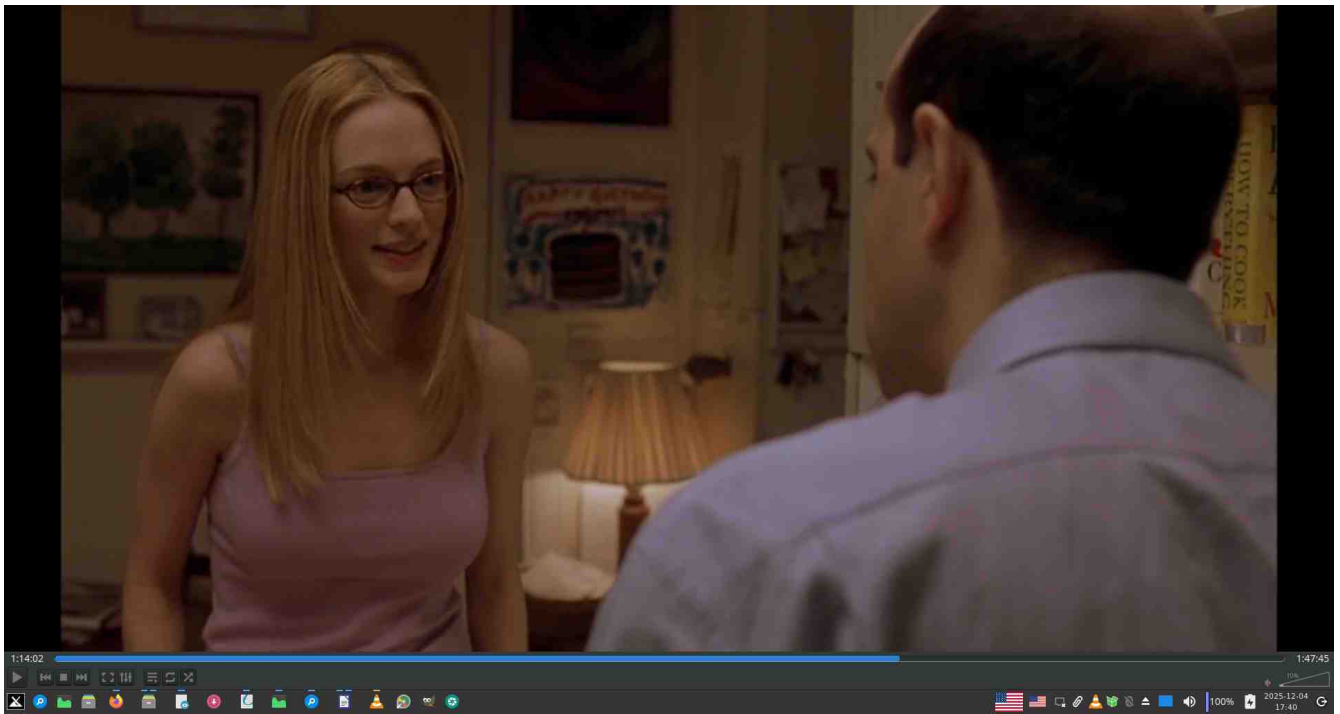


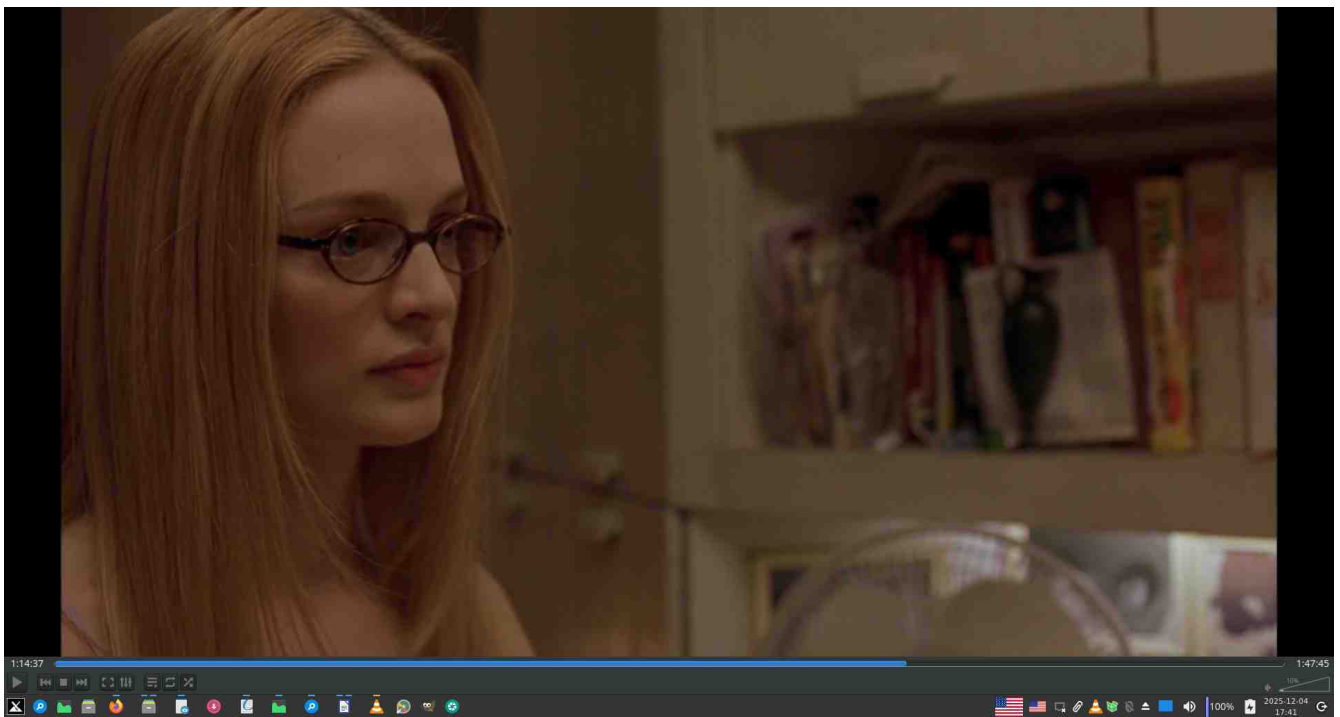
Rosario Dawson appears to have been “abducted” [29, minute 21] for Hollywood stardom by the american Illuminati in 1995, at the age of around 15 years. [187] Her resemblance with Angelina Jolie refers to that her “abduction” was made on the basis of the same criteria and for the same purposes as that of Angelina Jolie.

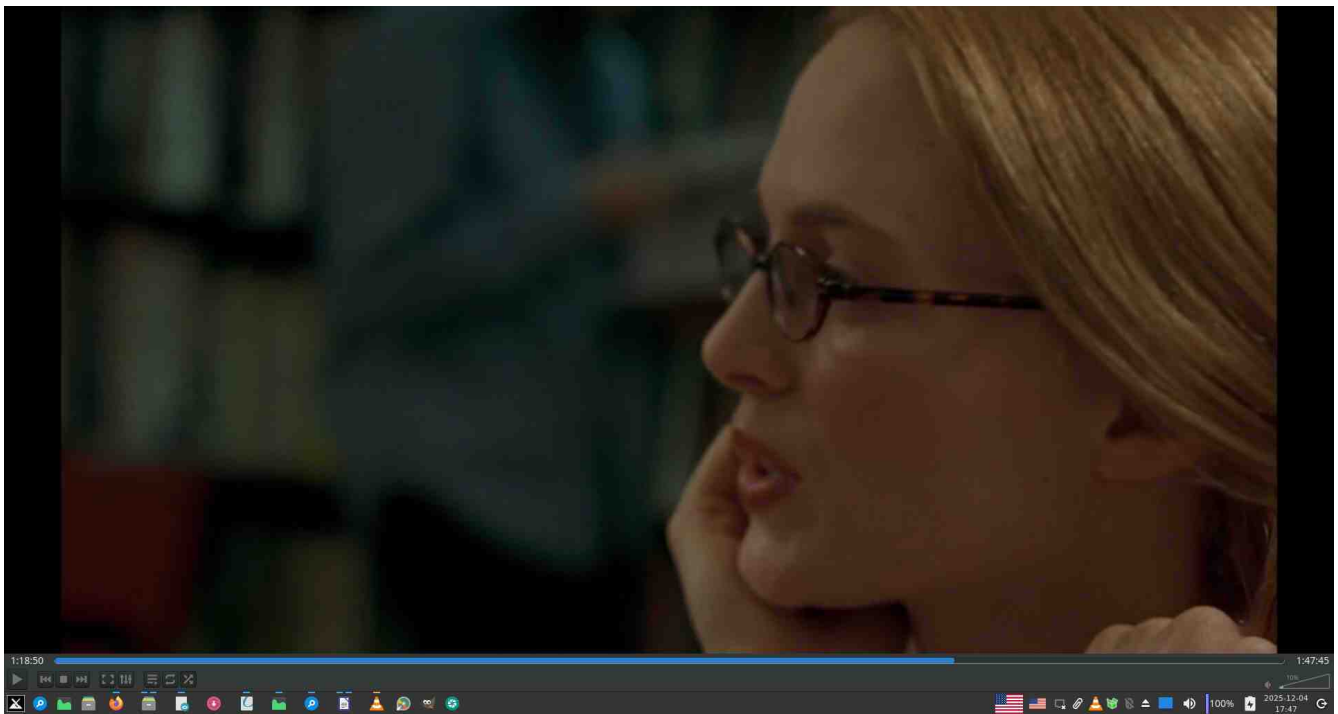
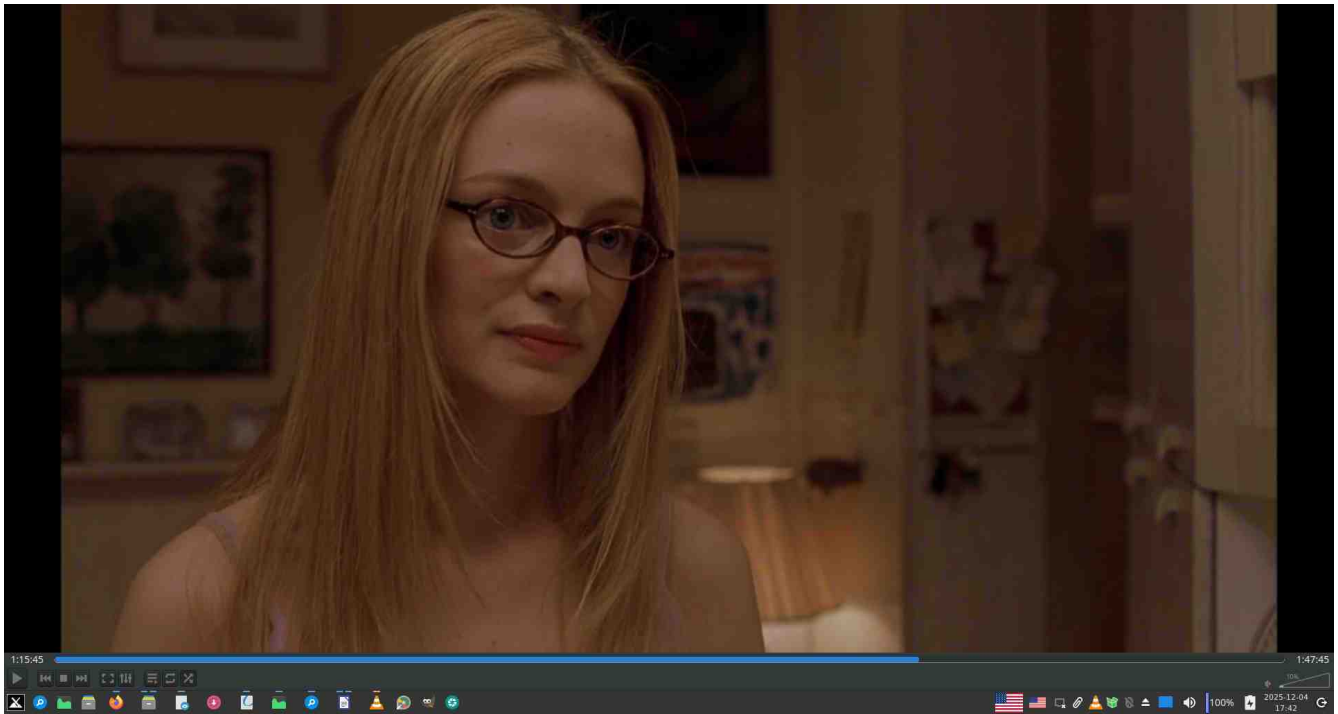
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Heather Graham, who was unmarried at the time of shooting this film, and has never been married. [189] She as “Annie Matthews” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face, partly naked bust, and dressed body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [15, minutes 3, 27, 50, 52, 55, 75, 75, 75, 76 and 79]











In order to make her appear a more inviting “bait” [191, minute 61] to Brittany Murphy, she was required to act the neglected and jealous wife demanding marital fidelity of Stanley Tucci as “Griffin”, the man with whom Brittany Murphy as “Ashley” was required to have a love affair. Moreover, while Heather Graham as herself was put in the most advanced place in her life on the FHM list of “sexiest

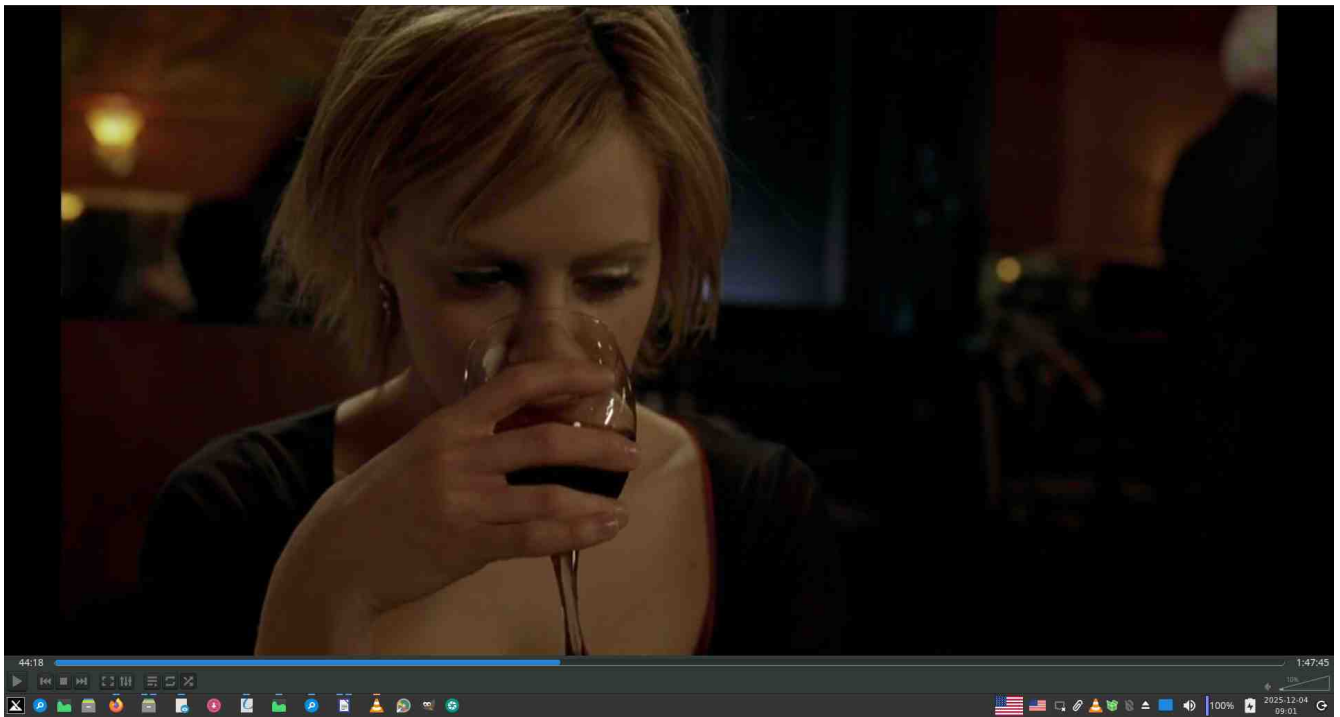
women” in 2000, namely in the year of shooting this film, and in other films was required to act sexual characters like a porn star in 1997, and a “hooker” [25, minute 74] in 2001 in the company of the presumed Illuminati member Johnny Depp, and she found those types of roles fascinating, [189] in this film she as “Annie Matthews” was required to act the features presumably inspired from Brittany Murphy of “not to miss really the sex so much, but the affection”, [15, minute 61] and “having grown up with these ideas of love everlasting”. [15, minute 103]

The film entitled “Sidewalks of New York” of 2001 presents its fiction packed in the appearance of the reality of interviews — just as the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999 — which presumably was a method concocted by the american Illuminati to assert its concoctions, existent only in its mind, as facts existent outside of its mind, in the real life. The identified personal secret political concoctions relative to Brittany Murphy asserted with this film have been that she “lost her virginity” [15, minute 1] at the age of 16 years, [15, minute 2] as opposed to my result that she was still sexually chaste at the time of shooting the film in 2000, as well as that she had had seven or eight sexual partners, [15, minute 57] as opposed to my result that she had had no sexual partners till the time of shooting the film.

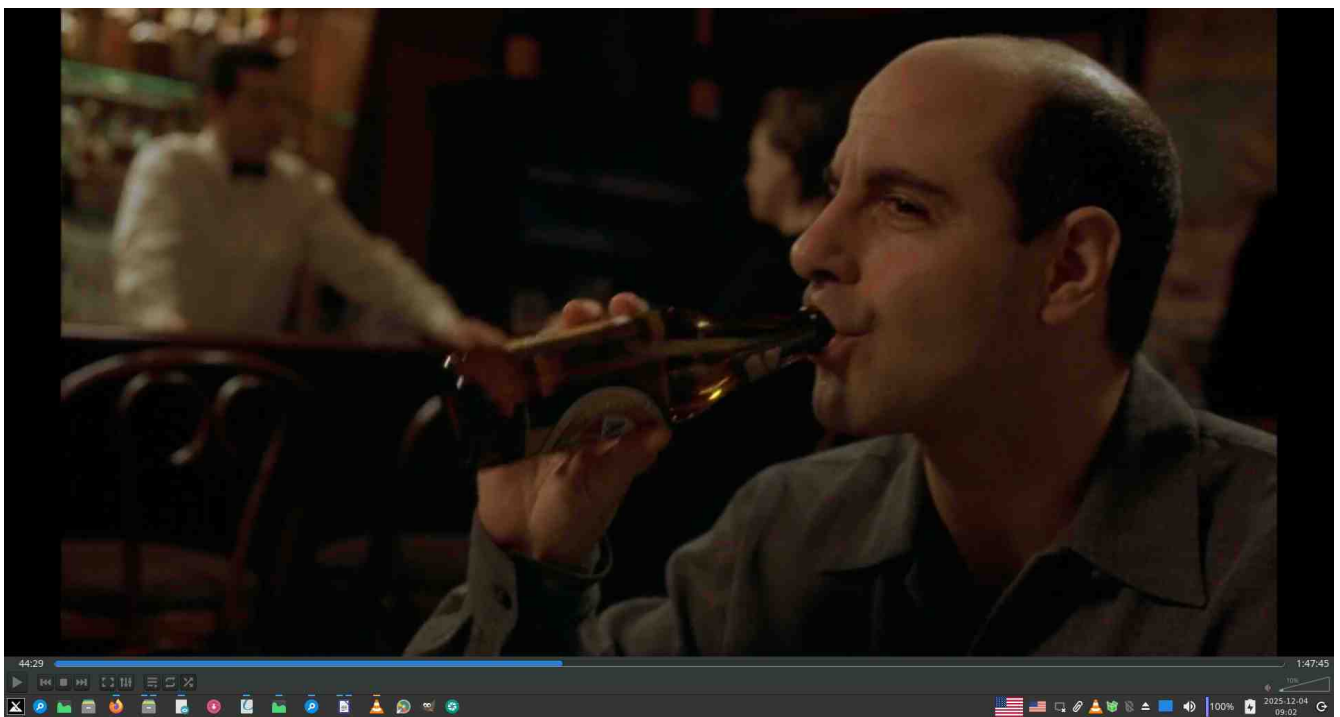
The film entitled “Sidewalks of New York” of 2001 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [15, minute 53]



alcohol-addiction, with her character: [15, minute 45]



alcohol-addiction, with characters other than that of hers, in a scene with her: [15, minute 45]



The appearance of Brittany Murphy in this film with a yellow dye on her hair can be considered to have been a success of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, it “broke” her native original black hair, which appears to have succeeded in instilling in her a false consciousness of inferiority with the black hair being unfoundedly considered by her an obstacle in the way of her professional self-assertion in Hollywood. The major means employed in this personal secret political “achievement” appears to have been the film entitled “Drop Dead Gorgeous” of 1999, in which she was required to be the only contestant with black hair, [13, minute 67]

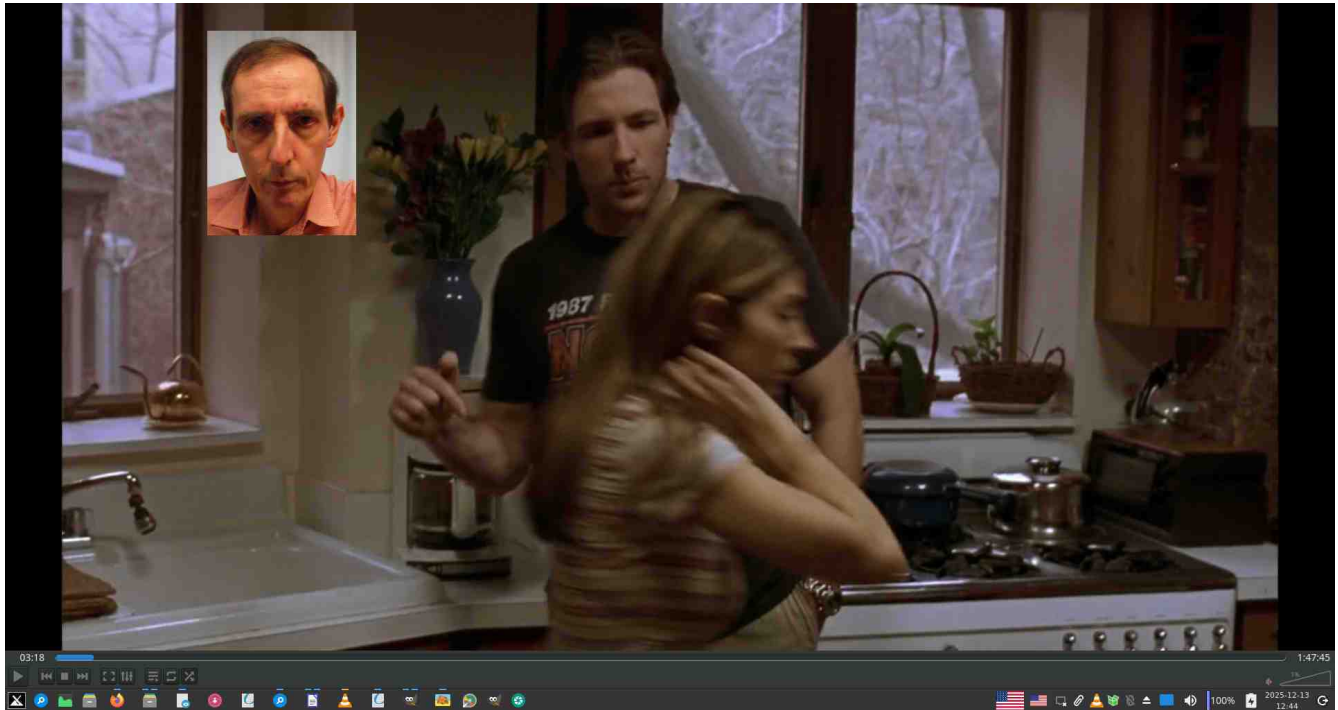


while she as “Lisa Swenson” was self-programed that: “I’m not going to win”, [13, minute 61] and on the basis of this she was required to withdraw in favor of the blond Kirsten Dunst, and through the swedish surname of her character she was presumably programed not only to become swedish by citizenship through a marriage with James Cada, but also by color of hair, because in Sweden the proportion of blondes is higher. Her above statement in conjunction with the partly black or dark blouse worn by her in the above scene can be presumed to have been a revelation of that the american Illuminati knew already in 1998 that, unlike her fellow contestants, she would “die young”. [36, minute 4] And that she also conjectured it can be presumed to have been revealed by her in 2002 when answering a question relative to how she would have liked to die, as a reaction to the “dying-young” and suicidal guidelines of the personal secret policy of “breaking” and “choking” her of the american Illuminati: “I’d like to be very, very, very, very old. I would like to be happy and healthy, and live as long as possible.” [218]

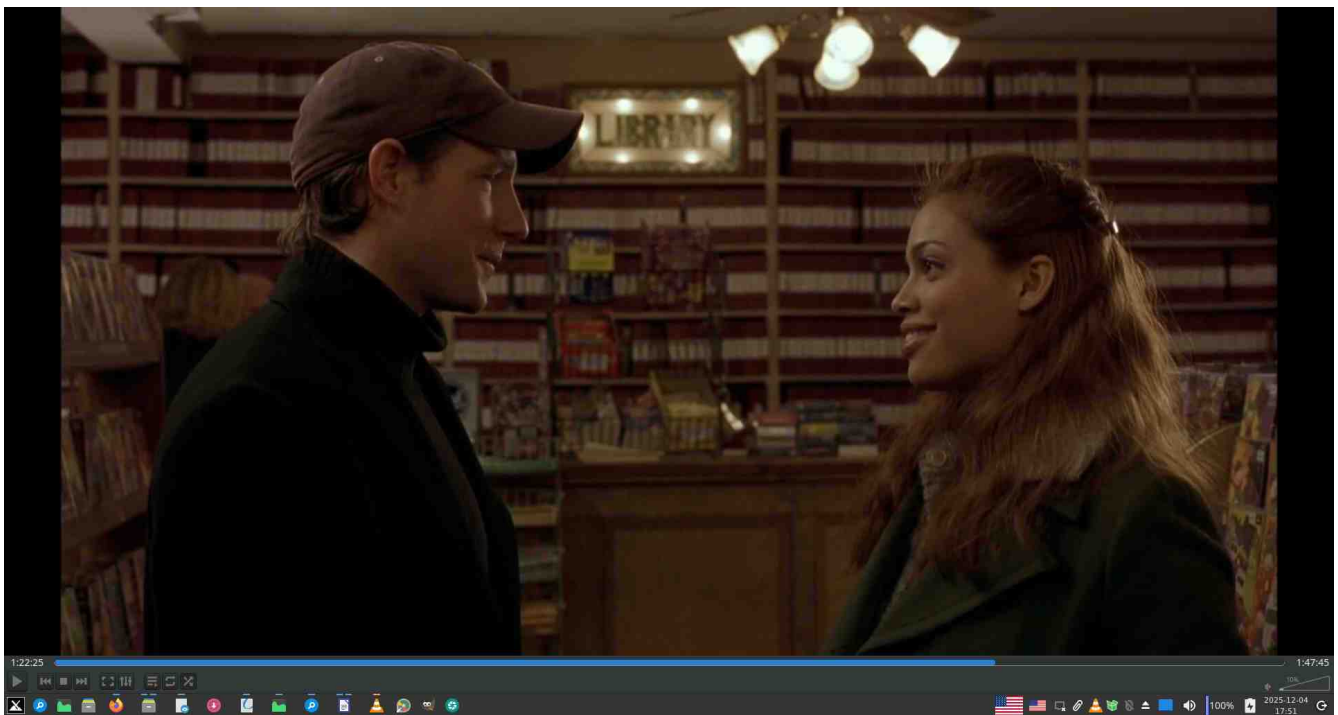
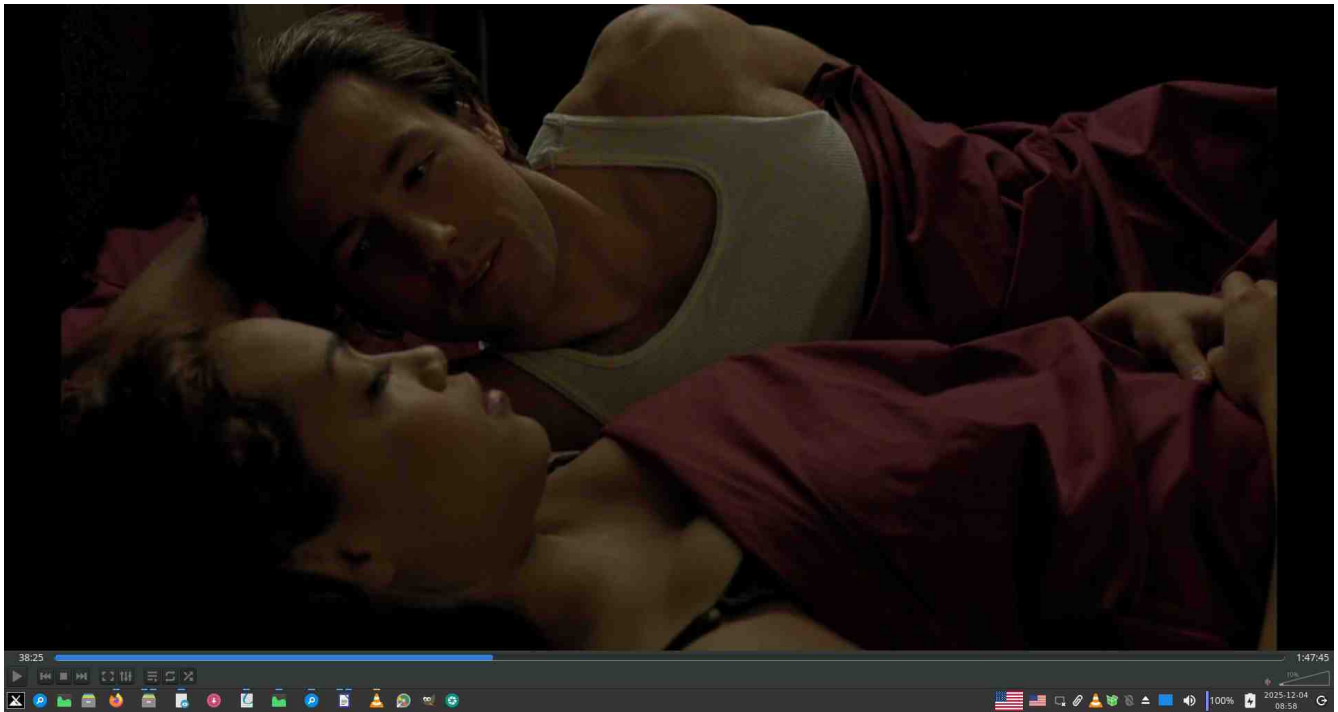
The film entitled “Sidewalks of New York” of 2001 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

This film has promoted a reference to Jack Ruby — construed by me as meaning my person as having created knowledge about the American Illuminati and threatened with publishing it — by that Rosario Dawson was required to act the character named “Ruby” in her film entitled “Kids” of 1995. [187]

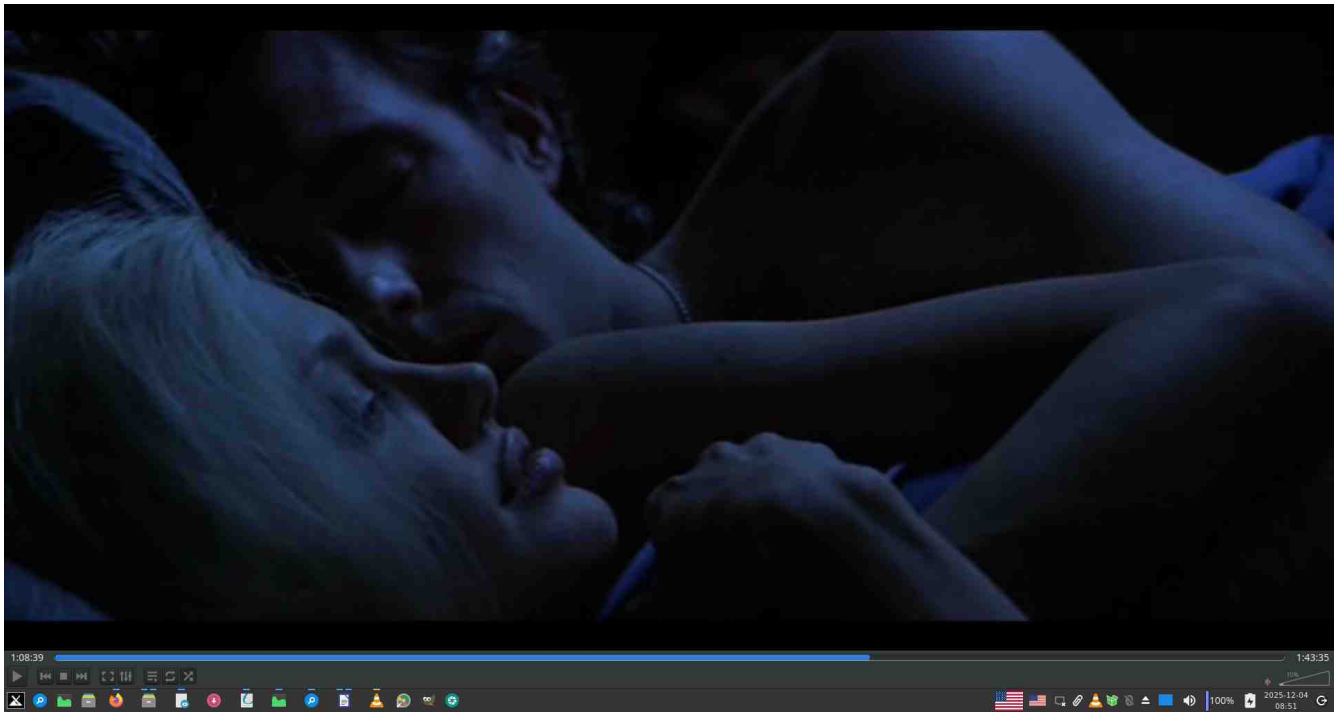
The actor and filmmaker Edward Burns resembles my person in facial expression and some other features of personality: [15, minute 4]



In this film, presumably in early 2000, he as “Tommy Reilly” connected with Rosario Dawson as “Maria Tedesco” in the bed and in the library: [15, minutes 39 and 83]



A little more than one year later, presumably in spring 2001, he as “Pete Scanlon” was required to on-screen-“hook up” also Angelina Jolie as “Lanie Kerrigan” [184] in the film entitled “Life or Something Like It” of 2002, also in the bed and in the library, and in a similar manner than in this film: [185, minutes 69 and 62]

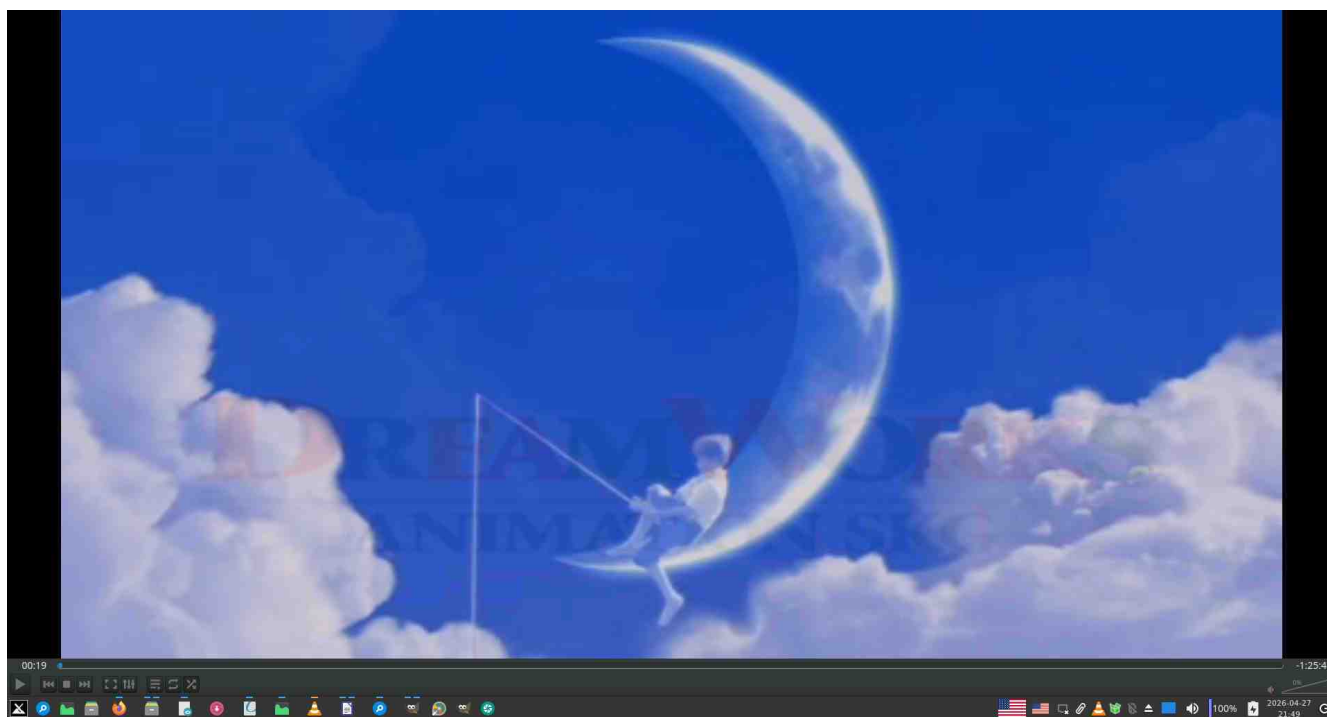


I can presume that with the above two library scenes the american Illuminati formulated and programed the approximate message, partly addressed to my person: “If you will write more books, a library of books, then for their assertion you will have to contact Rosario Dawson, or Angelina Jolie, or a woman of their kind.” Therefore, the american Illuminati conjectured already at the latest in march 2000 that i would write more than just the four books written about my four illegal fleeing attempts happened be-

tween 1986 and 1989, of which writing i had finished around spring 2000. And indeed: between 2002 and 2004 i would be creating my next book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”.

According to my results, in addition to the mental-association string: [Lanie Kerrigan → an + ian → ADORJÁN István,] at least in the case of Angelina Jolie also the word “it” was a potential coded name of mine: [it → István.] On the basis of the above, i can presume, that film was meant to “hook up” [22, minute 82] Angelina Jolie with “someone like me”, that was selected to be Edward Burns as himself, with the personal secret political mission of seeking out her feelings and attitude towards my person, presumption corroborated by her observable pre-existent sympathy activated and manifested in direct onscreen-“hook-up” with him. The presumption of their “abduction” [29, minute 21] by the american Illuminati for the same personal secret political mission of “breaking” [11, minute 63] and “choking” [404] my person is corroborated by the fact that two scenes of Edward Burns with Rosario Dawson in this film are similar with two respective scenes of his with Angelina Jolie in the film entitled “Life or Something Like It” of 2002, as documented above. [Note: For further details, see the point entitled “The implication of information about my person in the case of Angelina Jolie” of my book entitled “Eyes Wide Open: The Illuminati Tigress-Programing, -Training and -Using Angelina Jolie” of 2020.]

Consequently, i can discern the following sequence of potential events: in 1999 or early 2000, the american Illuminati ordered seeking out the feelings and attitude towards my person of Rosario Dawson, Brittany Murphy, and Angelina Jolie, as three persons selected and “prepared” [21, minute 25] to serve as baits relative to my person — a national secret policy formulated and programed with the animated film with the voice of Angelina Jolie entitled “Shark Tale” of 2004: [188, minute 1]



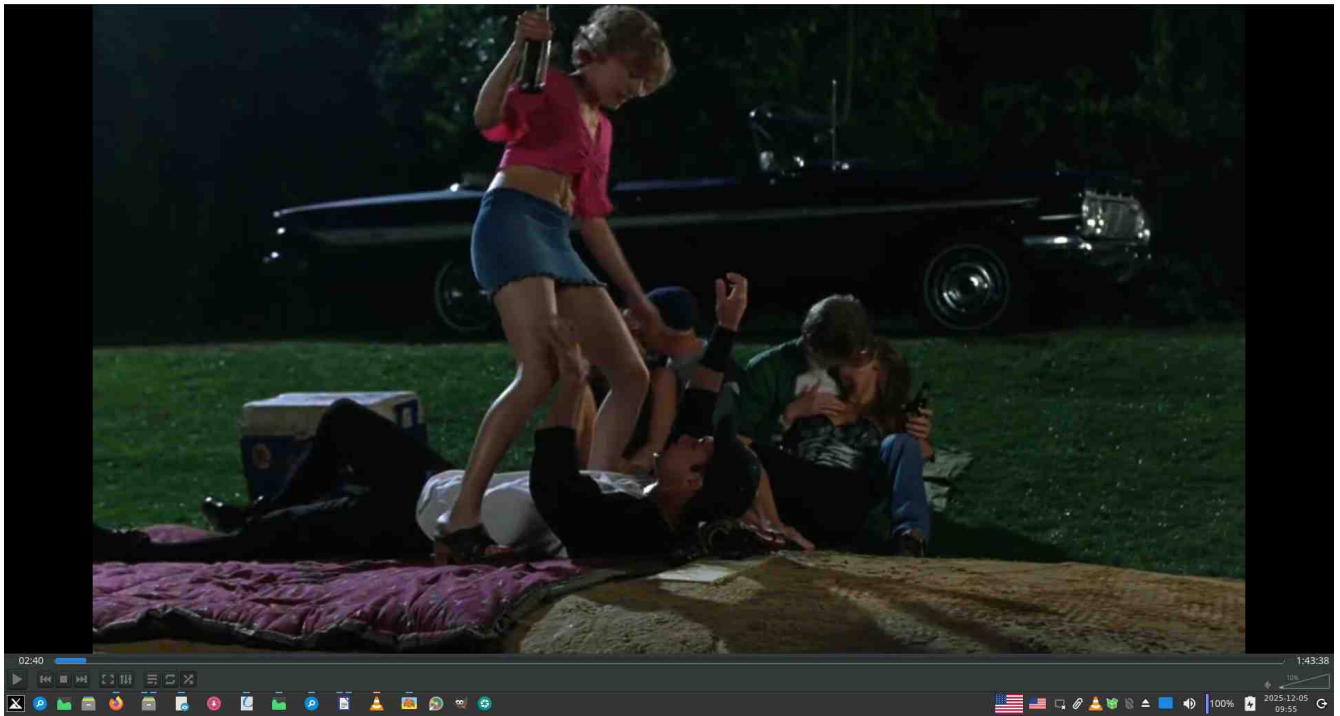
— what implied their being enabled to “open Pandora’s box”, [71, minutes 26-27] namely to finance the publication of my books. It found Edward Burns suitable for this mission. He could not be cast with all the three of them at the same time or within a short period of time in a concealed manner, so that he as actor was required to onscreen-connect with Rosario Dawson, and as director offscreen-“hook up” Brittany Murphy in his own this independent film in early spring 2000, then in spring 2001 he was required to bilaterally onscreen-“hook up” [22, minute 82] Angelina Jolie in the mainstream film entitled “Life or Something Like It” of 2002.

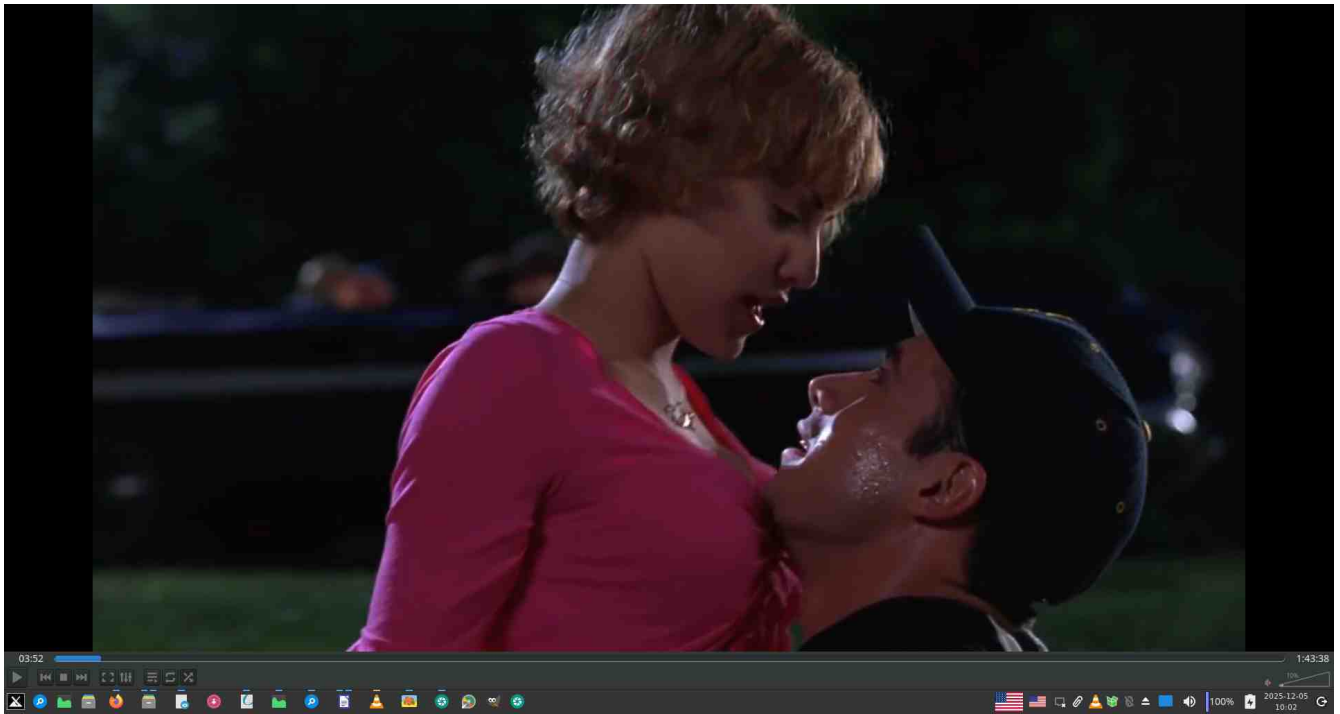
2.16. The film entitled “Summer Catch” of 2001

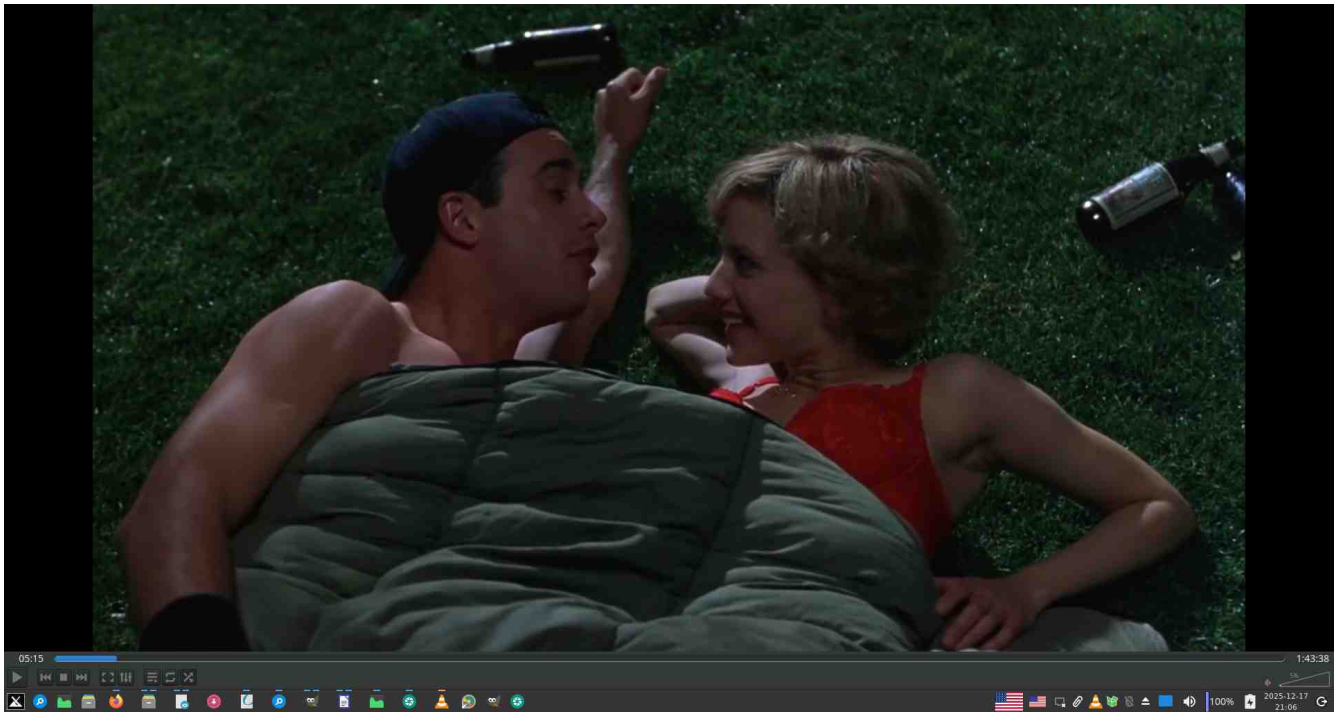
After the failure of the high-school method of “hooking up” [22, minute 82] Brittany Murphy with a maximum number of boys and girls utilized in her films entitled “Clueless” of 1995, “Falling Sky” of 1998, and “Cherry Falls” of 1999, in order to increase the probability of developing a relationship of Brittany Murphy, the film entitled “Summer Catch” of 2001 resorted to the method already utilized in her film entitled “Zack and Reba” of 1998: onscreen-“hooking up” her with several members of a sports team.

With this film — shot presumably in summer 2000 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the more awarded actor Freddie Prinze Jr. awarded around 6 times till the shooting of this film, [197] with the more employed actor Matthew Lillard awarded around 1 time till the shooting of this film, [202] and with the more awarded actress Jessica Biel awarded around 1 time till the shooting of this film. [206] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

With the film entitled “Summer Catch” of 2001, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the presumably “all-american” [16, minute 22] actor Freddie Prinze Jr., who was unmarried at the time of shooting this film. [197] He as “Ryan Dunne”, the star of the local baseball team, was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Dede Mulligan” as his boyfriend, most intensely in only one scene, with conversing, touching, and sharing a sleeping-bag: [16, minutes 3, 4, 4, 5 and 6]

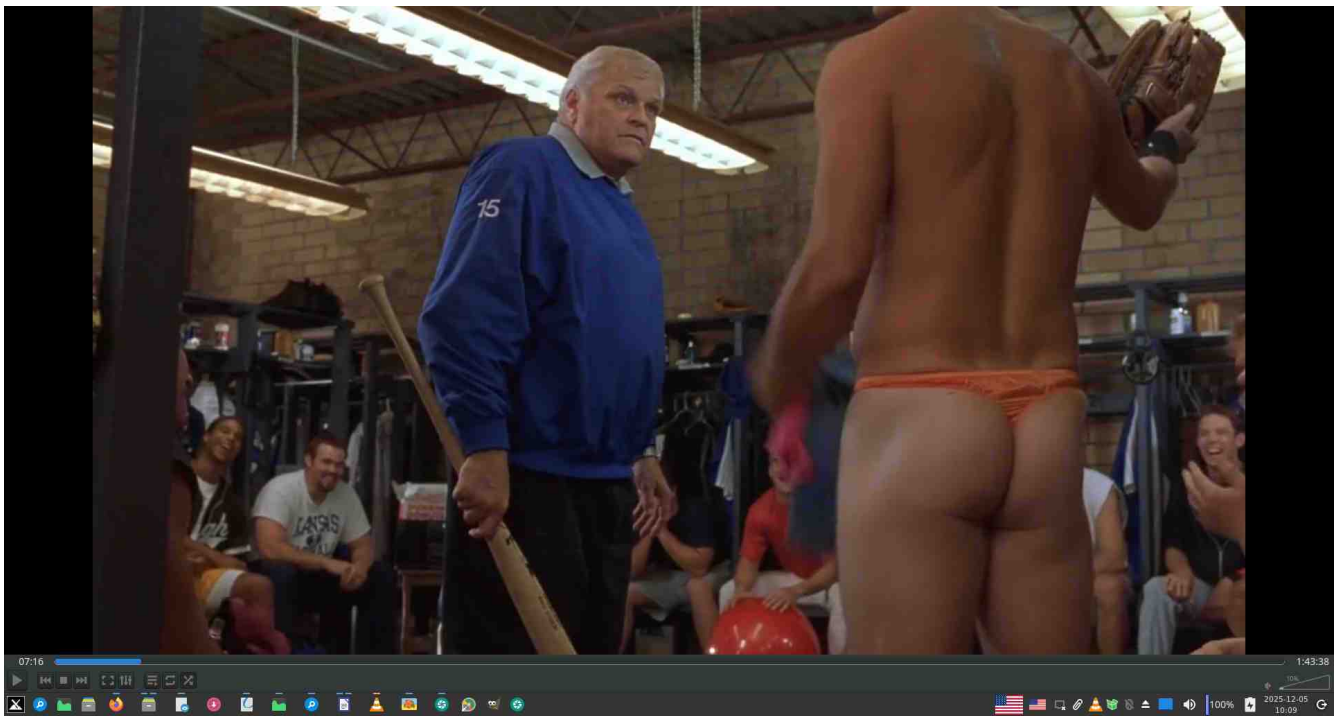


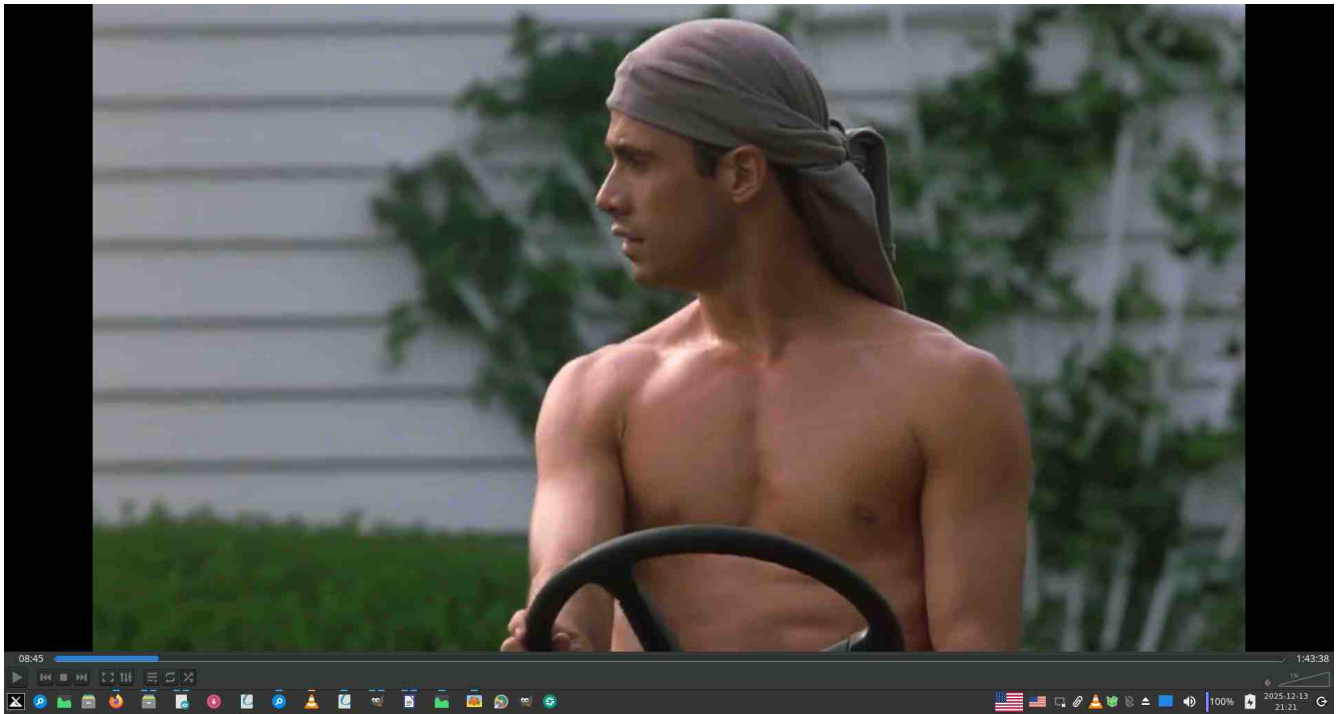




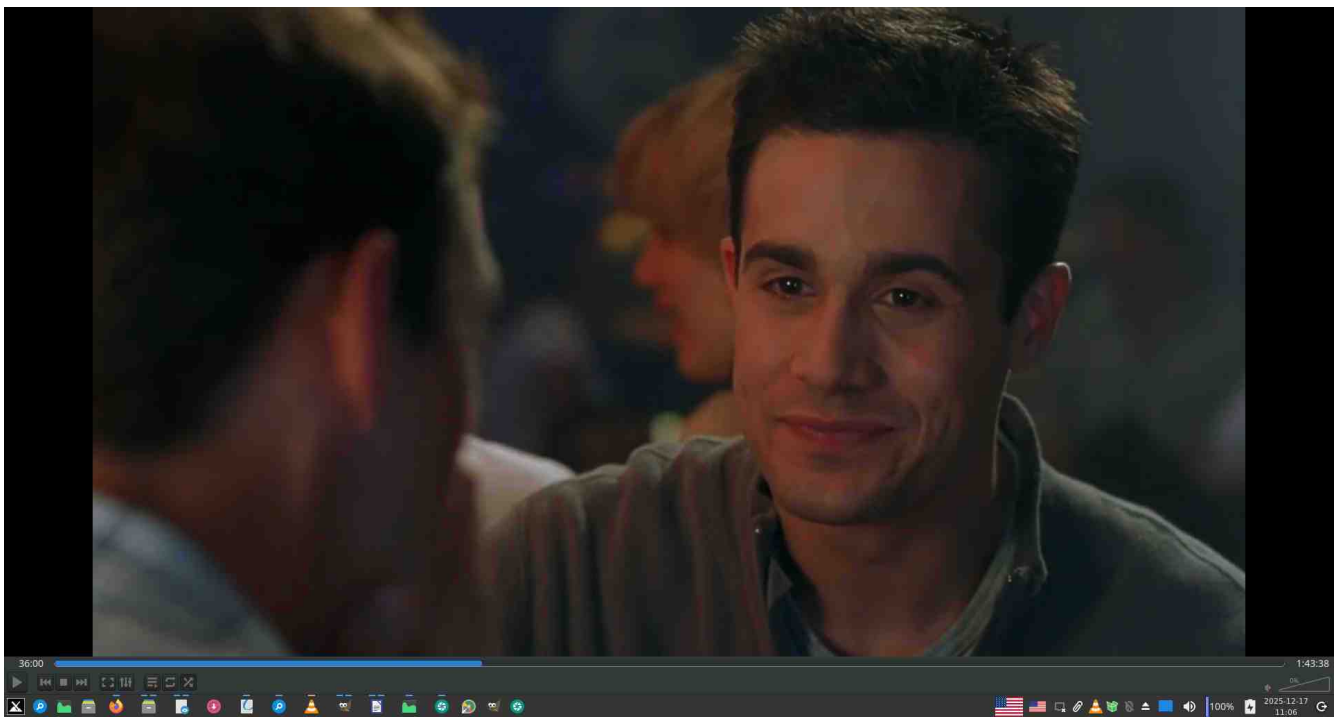
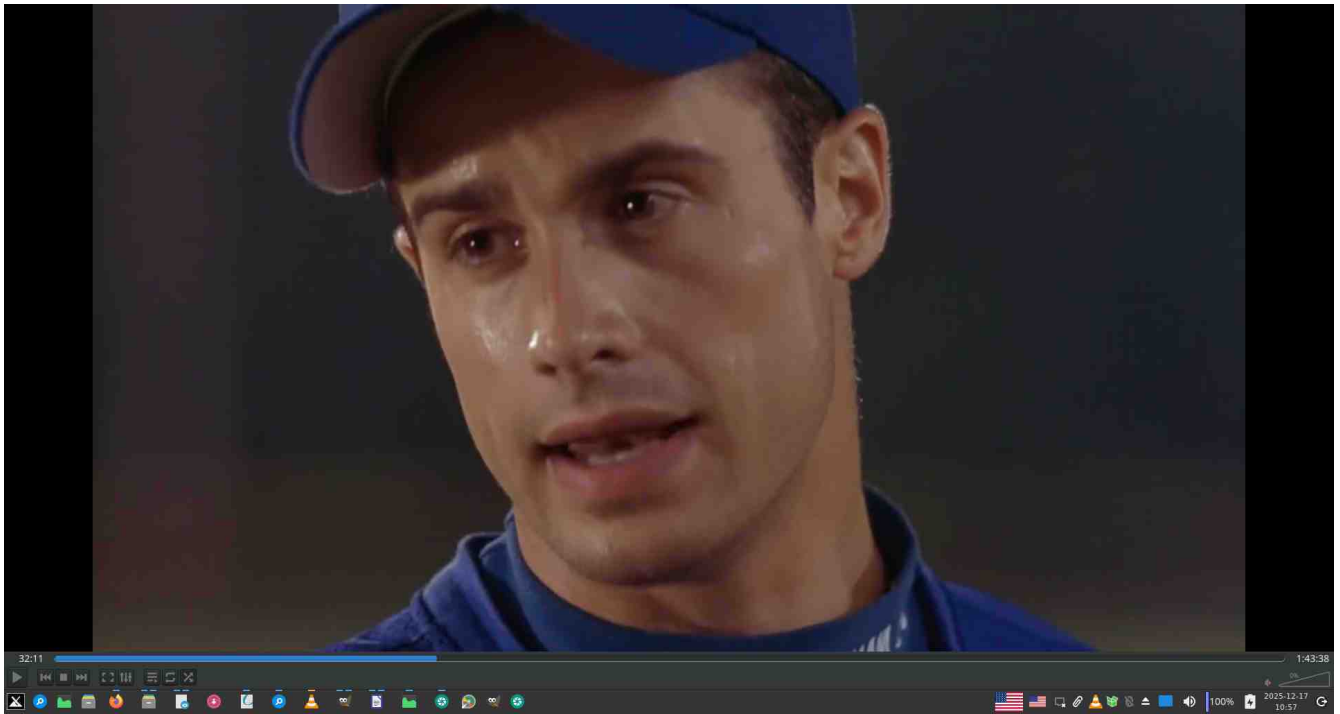
It is to be mentioned that in the above scene Brittany Murphy was required to wear a “madeover” [3, minute 26] short blouse, like those required to be worn by her in the films entitled “Clueless” of 1995 and “Phoenix” of 1998.

Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects did not include a relationship of his with Brittany Murphy, besides his leading role there were promoted the face, and naked trunk, body, and buttocks of Freddie Prinze Jr. as a jiu-jitsu practitioner, [197] after the failure of the dressed promotion of Sean Patrick Flanery as a jiu-jitsu practitioner [110] in her film entitled “Zack and Reba” of 1998: [16, minutes 8, 8, 9, 10, 20, 20, 33 and 37]







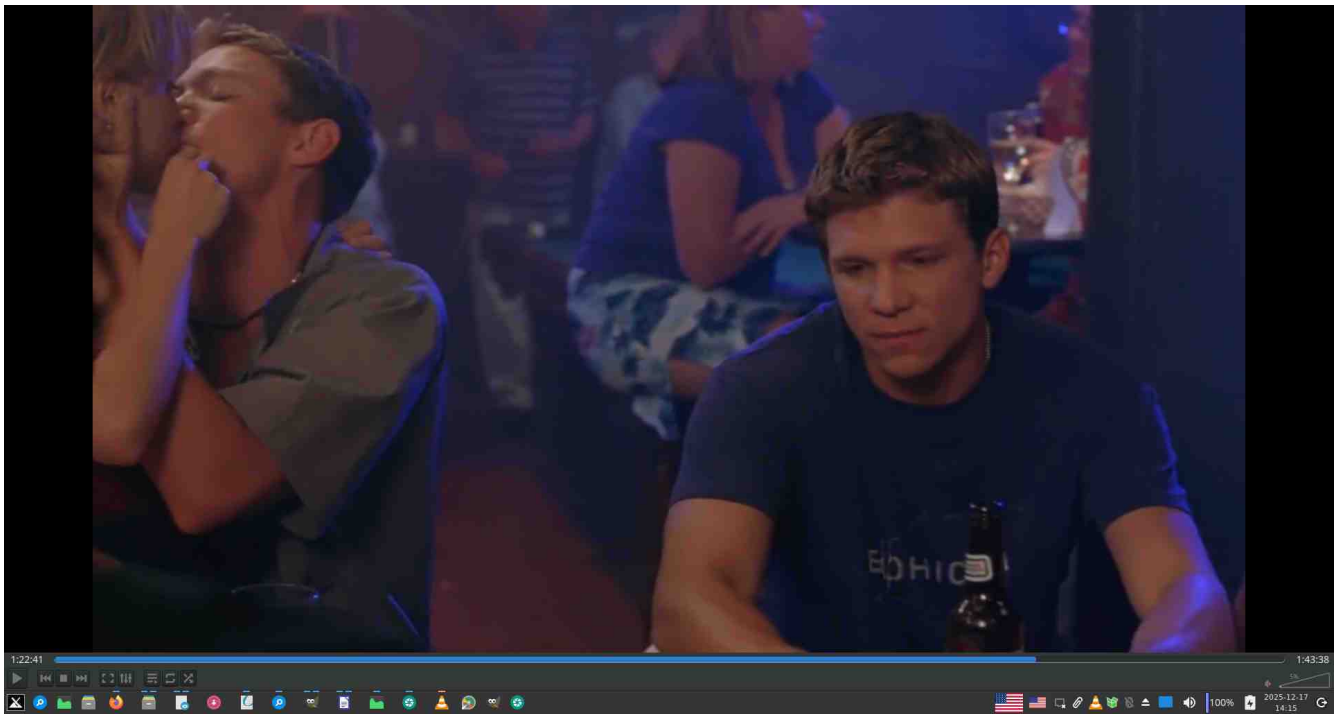
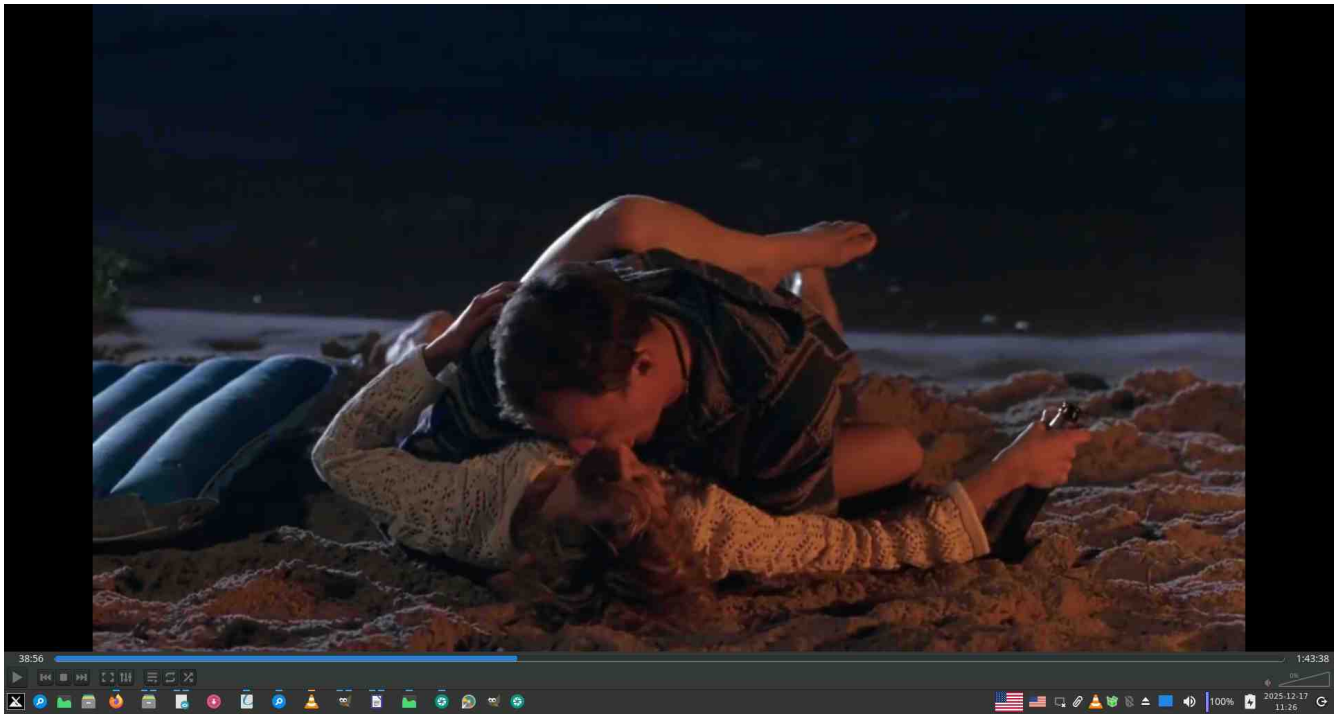


It is to be mentioned that although Freddie Prinze Jr. started his film career in 1996, around five years later than Brittany Murphy, in the around four years till the shooting of this film in 2000 he was awarded around 6 times individually or in a couple for roles of his in feature films, while in the following around 25 years up to the present he was awarded only around 2 more times for vocal roles of his in an ensemble of video games. Further, in his personal life, he appears to have ended his first relationship in 1999, namely just a few months before shooting this film, and started his next relationship in 2000, [197] presumably when it was already clear that Brittany Murphy had declined to venture into a relationship with him. On the basis of the above, it can be presumed that he had been specially “prepared” [21, minute 25] for his onscreen-“hooking up” [22, minute 82] Brittany Murphy of 2000 with the film entitled “Summer Catch” of 2001, just as Nathan Lane and Emily Watson had been. And his film entitled “She’s All That” of 1999, in which he had been required to act the character named “Zack”, implies that the purpose of his “preparation” [21, minute 25] was to become the “grave-digger” [10, minute 29] of Brittany Murphy, which she must have been the first to know first of all from her own experiences relative to the film entitled “Zack and Reba” of 1998.

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the presumably “all-american” [16, minute 22] actor Matthew Lillard, who was unmarried at the time of shooting this film. [202] He as “Billy Brubaker”, a member of the local baseball team, was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Dede Mulligan” as her new boyfriend, after having broken with Freddie Prinze Jr. as “Ryan Dunne”, most intensely in three scenes, with conversing, touching, hugging, kissing, and a soft sexual scene: [16, minutes 37, 37, 37, 39 and 83]





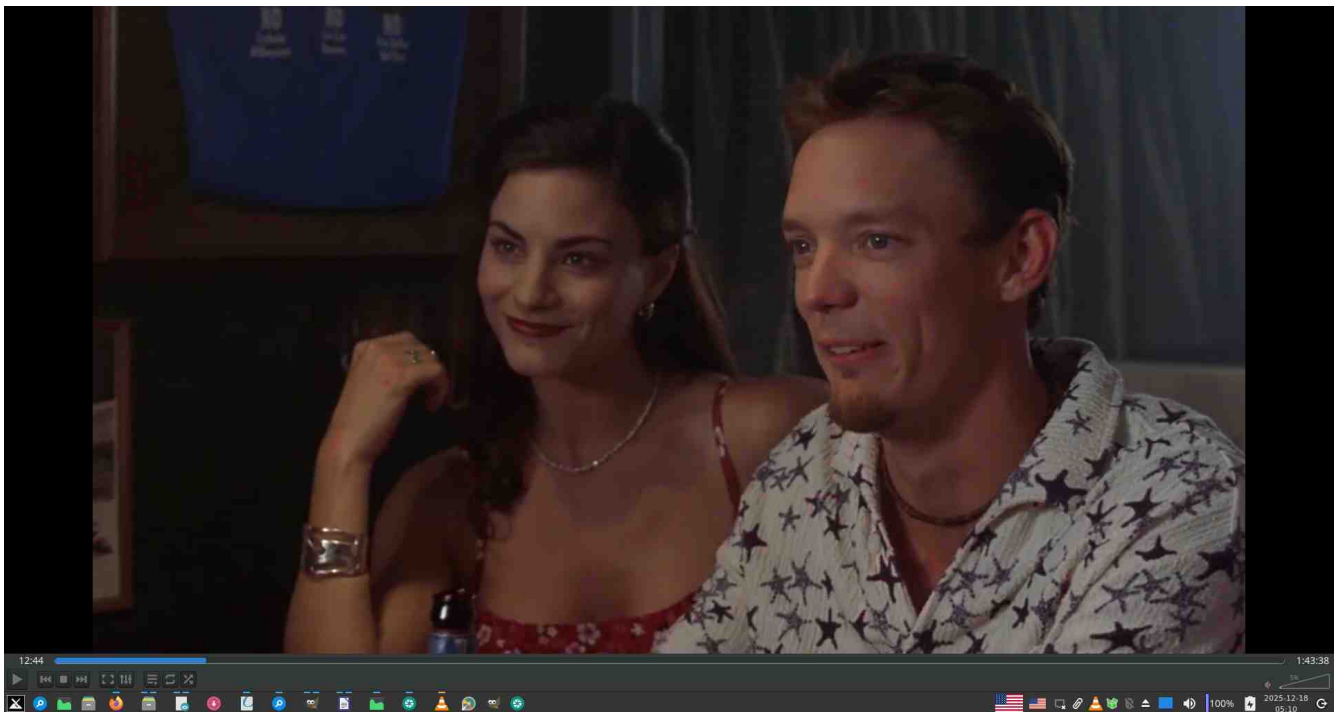


In the second scene, he as “Billy Brubaker” was required to undress in front of Brittany Murphy as “Dede Mulligan”, in all probability in an attempt to as himself excite Brittany Murphy as herself to at least a single offscreen sexual relation: [16, minutes 40, 40 and 40]

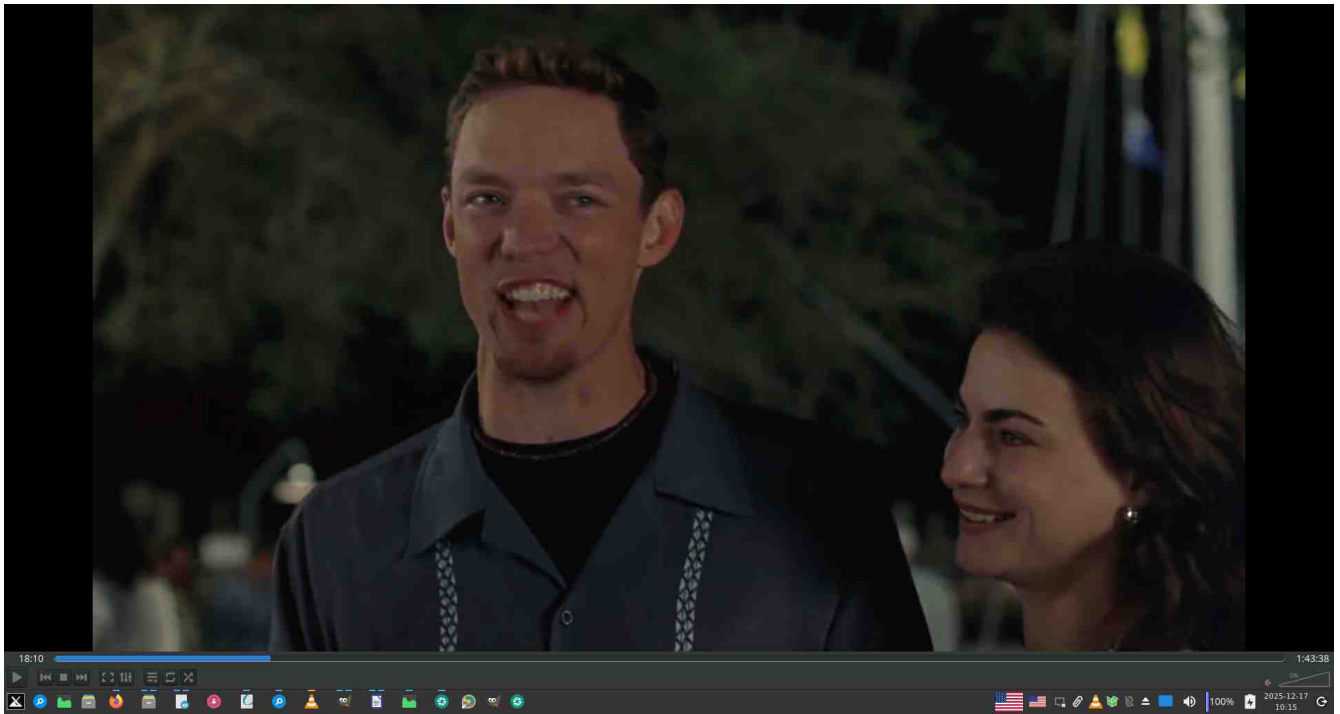


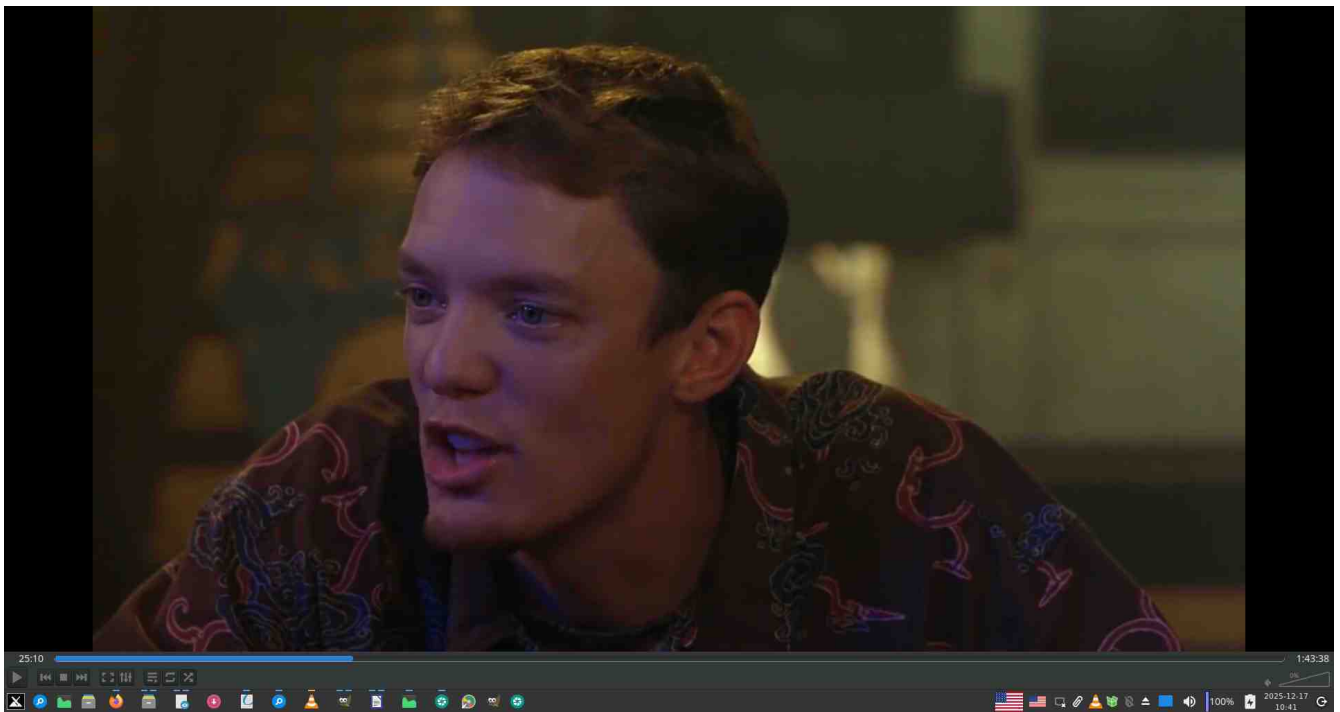
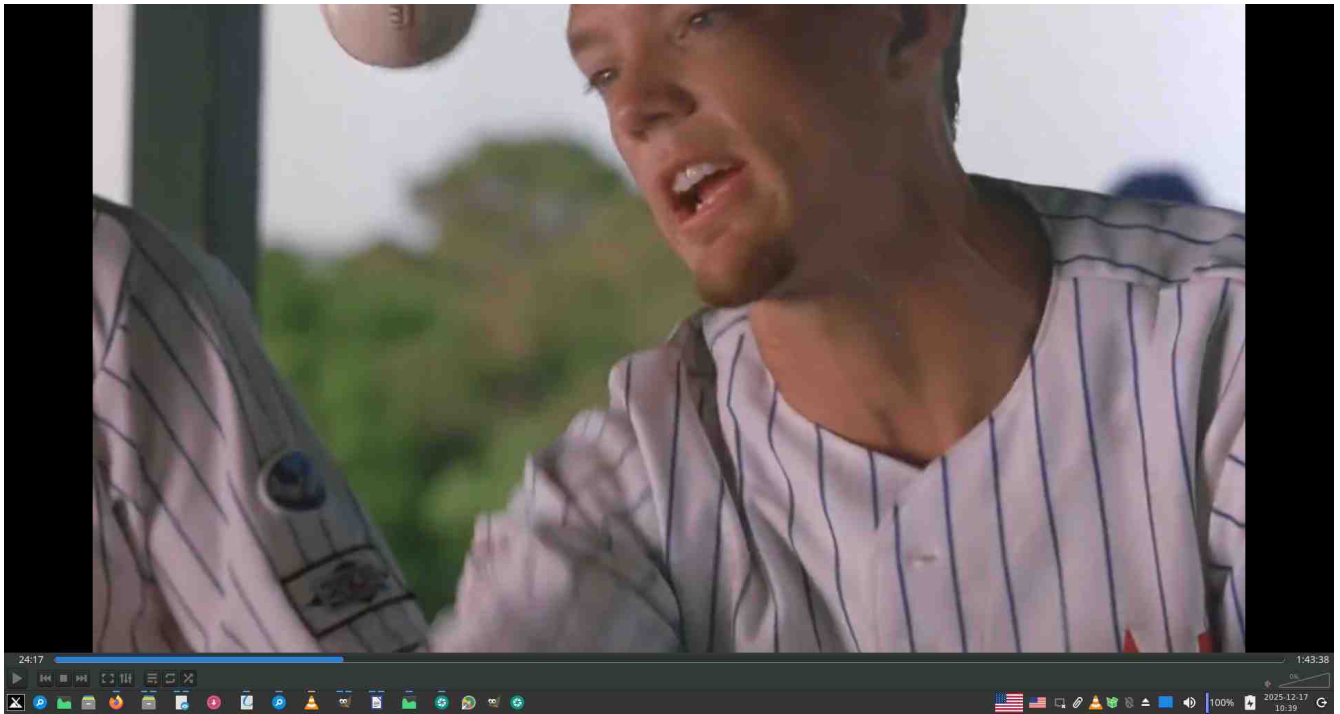


The face, and body stripped to panties of Matthew Lillard were promoted by the film with full-screen presentations: [16, minutes 13, 15, 16, 19, 21, 25, 26, 31, 37 and 43]

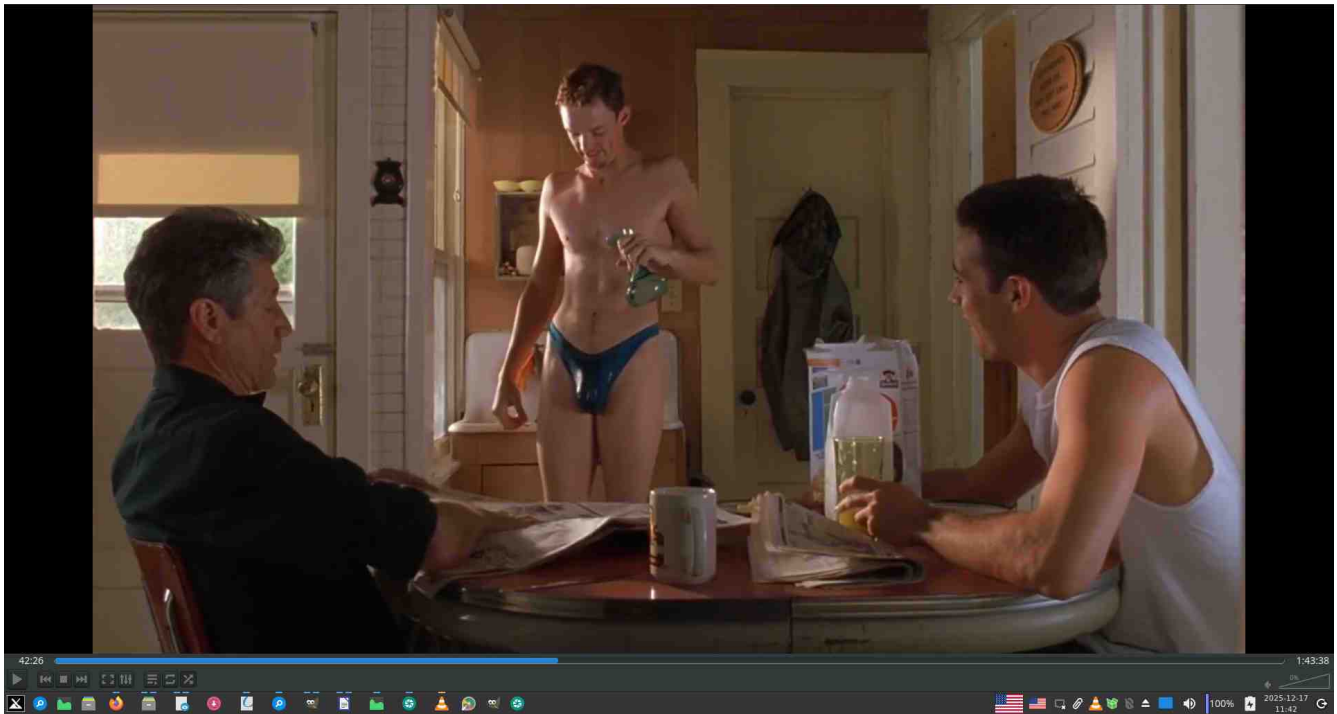












It is to be mentioned that Matthew Lillard appears to have married in August 2000, [202] namely just after shooting this film, presumably when it was already clear that Brittany Murphy had declined to venture into a relationship with him. On the basis of this, it can be presumed that he had been specially “prepared” [21, minute 25] for his onscreen-“hooking up” [22, minute 82] Brittany Murphy of 2000 with the film entitled “Summer Catch” of 2001, just as Nathan Lane, Emily Watson, and Freddie Prinze Jr. had been.

In her second scene with Matthew Lillard, Brittany Murphy was required to present him as “Billy Brubaker” the sexual service concocted by the American Illuminati to be provided by Brittany Murphy named “Dede Mulligan midnight special” [16, minute 39] — in a similar manner as the accommodation service named “Deliverance party weekend special” [4, minute 41] in her film entitled “Freeway” of 1996 — in which “Dede Mulligan” bears a reference to my person with the mental-association string: [Dede Mulligan → d + ian → ADORJAN Istvan.] As such, this scene can be construed as a formulation and programming of the approximate warning message of the American Illuminati to Brittany Murphy: “You as a movie star have only live for having sex with anyone, so you must not think of and deal with matters like ‘saving humanity’,” [7, minute 60] in which the word “anyone” has also the presumed national secret political meaning of my surname: [anyone → Adorjan,] presumably introduced with the film entitled “Eyes Wide Shut” of 1999 with the message formulated and programmed by the ritual master to inquiring persons like “Dr. Harford”, my person included, required to be acted by Tom Cruise, and to “baits” [191, minute 61] of the American Illuminati establishing a relationship with target inquiring persons like “Dr. Harford”, my person included, required to be acted by Nicole Kidman: “I warn you, if you make any further inquiries, or if you say a single word to anyone about what you have seen, there will be the most dire consequences for you and your family!” [207, minute 86]

In her third scene with Matthew Lillard, in the company of a number of other men at the table, Brittany Murphy was required to look or appear to look into the lens of the camera for a few moments by that the cameraman placed the camera in line with her and Wilmer Valderrama during moving it from

the right to the left of the back of his head. That within one or two seconds she ducked her look from the camera, cast down her eyes, and was lost in thought for a moment, can render the first eventuality more probable: [16, minutes 83, 83, 83 and 83]

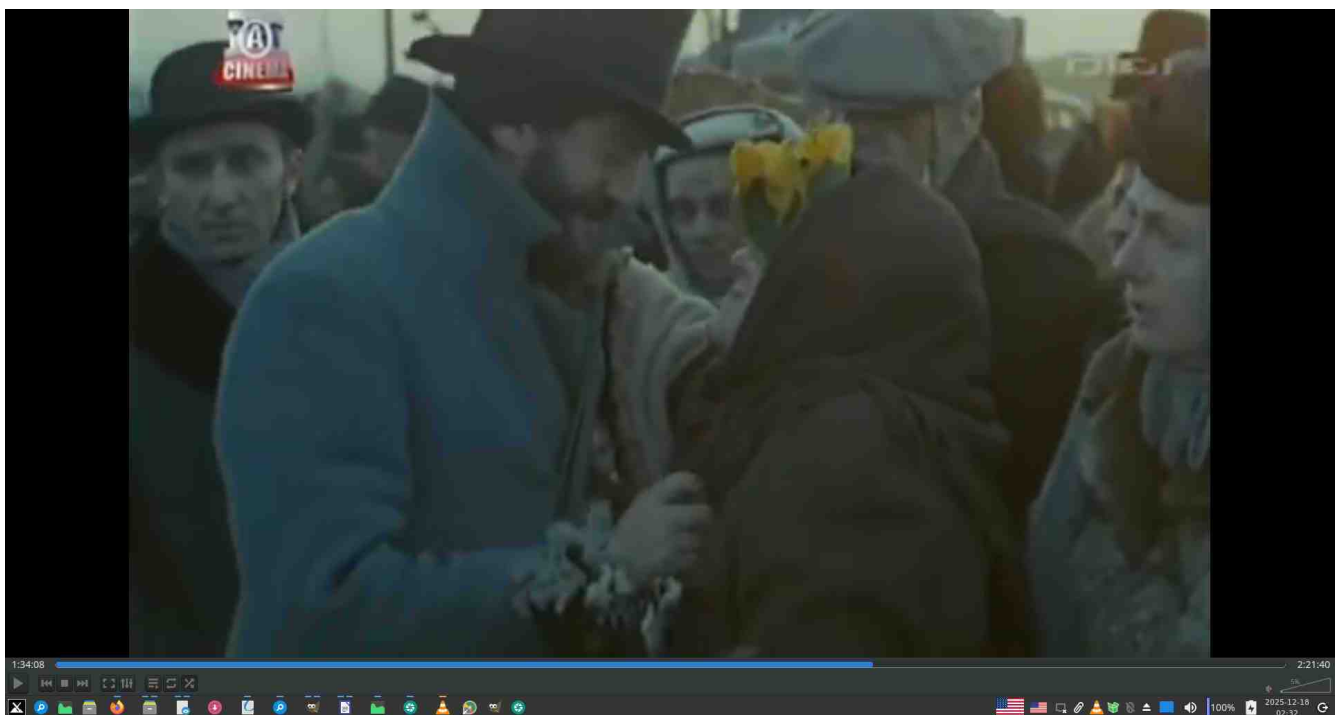




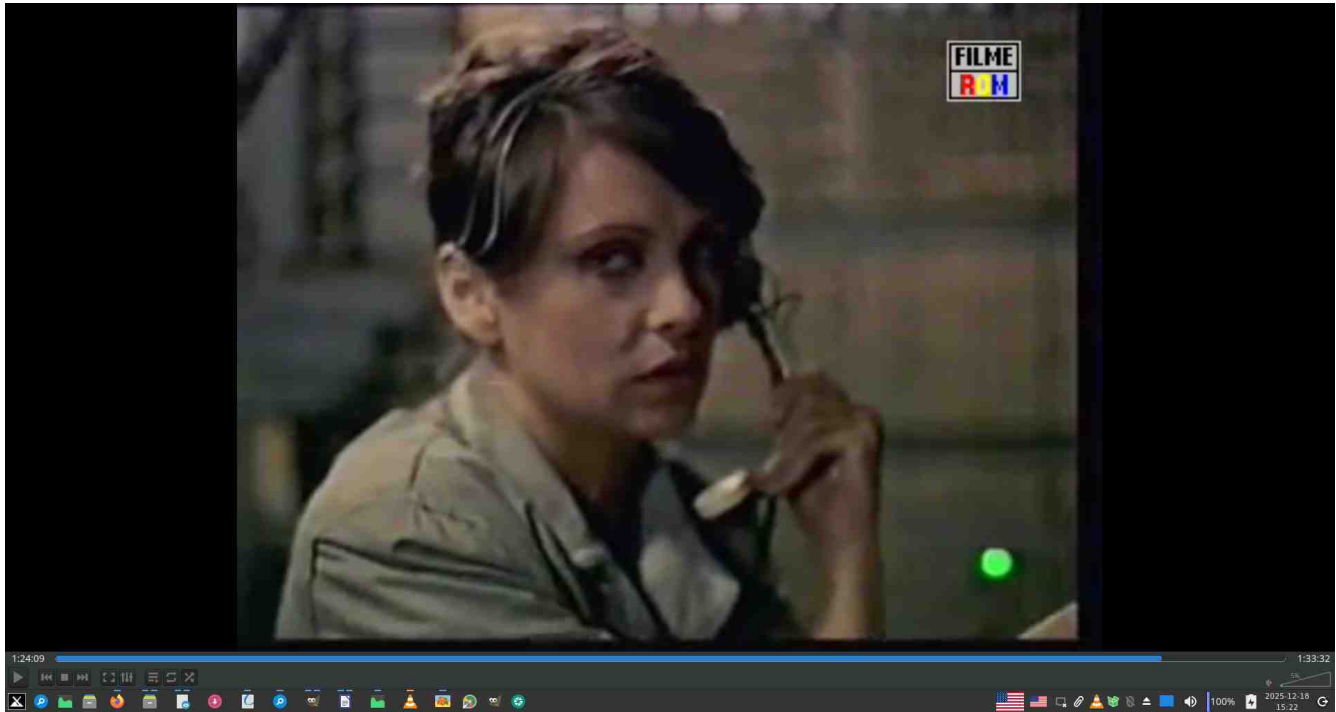
By this means, this scene was meant to formulate and program with Brittany Murphy the approximate potential message addressed to the viewers, my person included: “I cannot find my ‘life mate’ [24, minute 6] among these few men. ‘Can anybody find me somebody to love?’ [29, minute 32] Maybe he will look at me from behind the camera, and find me.” However, this scene has also had the value of formulating and programing her potential message addressed to the viewers: “They have been utilizing

my films to persecute me, and i am yearning for your freedom, which as a Hollywood star i no longer have,” and to my person: “I hope that in your researching, writing, and publishing activity you will discover my case, and process the information i have it created with my film career; this may be the main reason of my existence.” Therefore, in either way, looking into the lens of the camera is counter-professional and in this case means persecution. The above scene can be presumed to have been an implementation of the approximate concoction of the american Illuminati, meant to conceal its presence behind its “baits” [191, minute 61] to Brittany Murphy, falsify her, and create a concealment for her planned infection with the HIV: “Brittany Murphy has not entered into a relationship and marriage with any male or female, not because they have been my secret agents, but because her sexual needs are so high that they cannot be satisfied with the actors and other staff necessary for making her films, and she also needs the mass of viewers for finding her life mate.”

The above scene of looking into the lens of the camera refers to the similarity of the case of Brittany Murphy with the case of Elizabeth Adam (Erzsébet ÁDÁM), with that the latter had also been required to look or appear to look into the lens of the camera in her film entitled “Bietul Ioanide” (Poor Ioanide) of 1980 from the background, under cover of possibly pretending to have looked at her co-actors in the foreground, “signaling that not only the film with her, but also she with the film had something to ‘address to our days’: [149, p. 152] ‘This is not only a film, but also my political persecution’”: [203] [204, minute 95]



and in her romanian film entitled “Pădurea de fagi” (The Beech-wood) of 1987, in which she as a switchboard operator had been required to look or appear to look into the lens of the camera from the foreground, saying: “‘Hallo, hallo! Receive the message!’”: [205, minute 85]



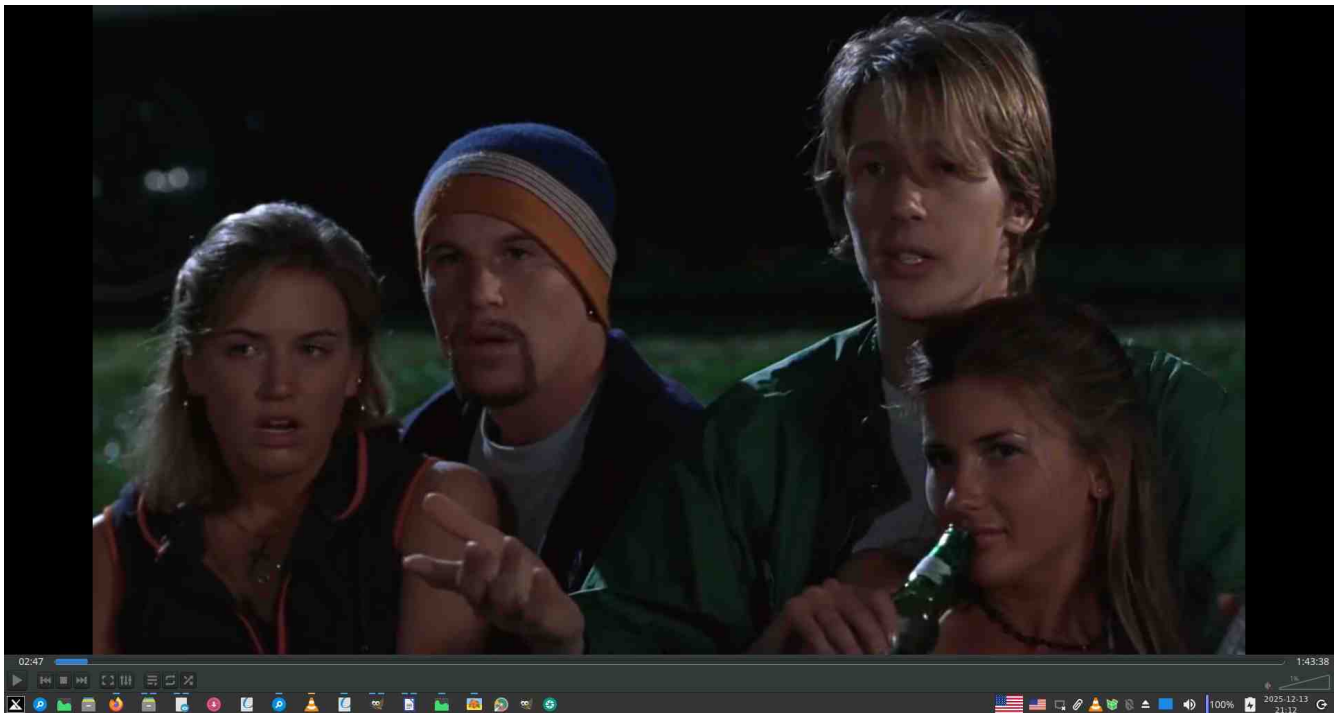
In this way, the film itself has recognized that looking into the lens of the camera in this case means sending a message to the viewers, by means of which the romanian national secret political organization implemented the guideline of its personal secret policy relative to Elizabeth Adam of having her message responded through telephone by a “wood” of men selected by it so that they expectably be the most attractive “baits” [191, minute 61] to her, but also suitable for its control as well.

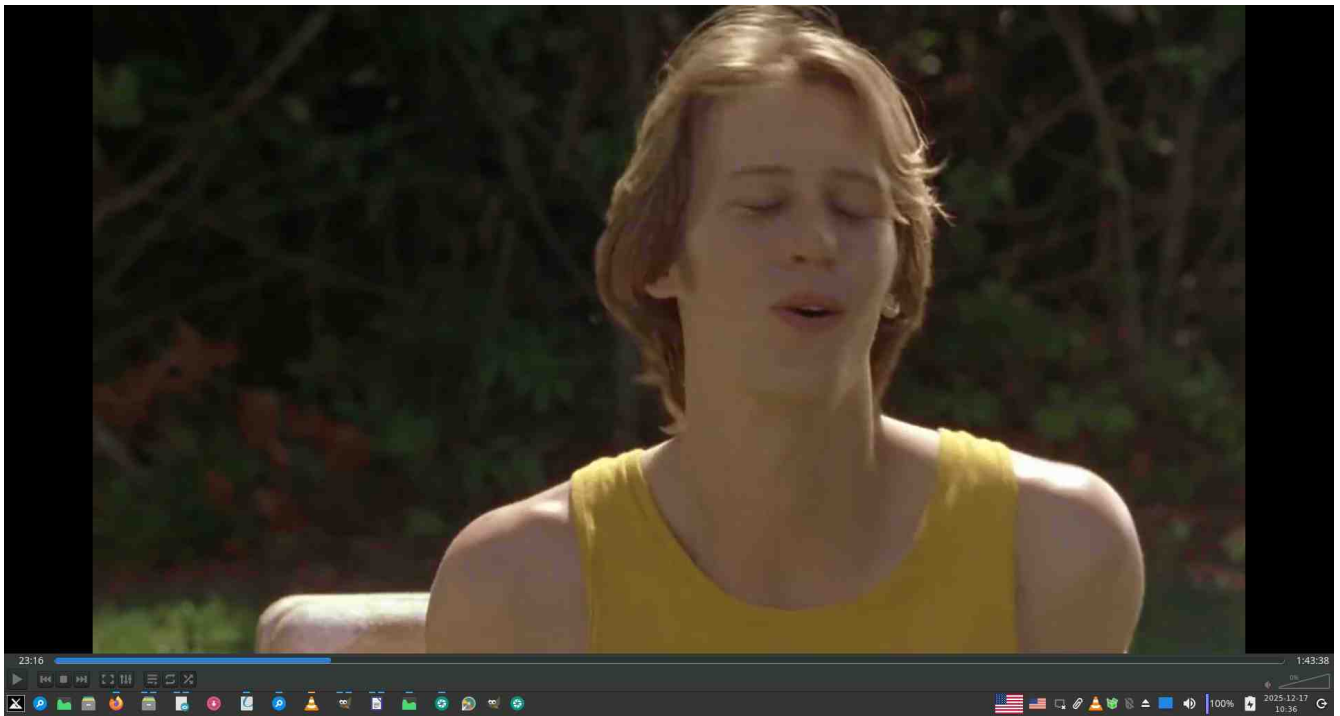
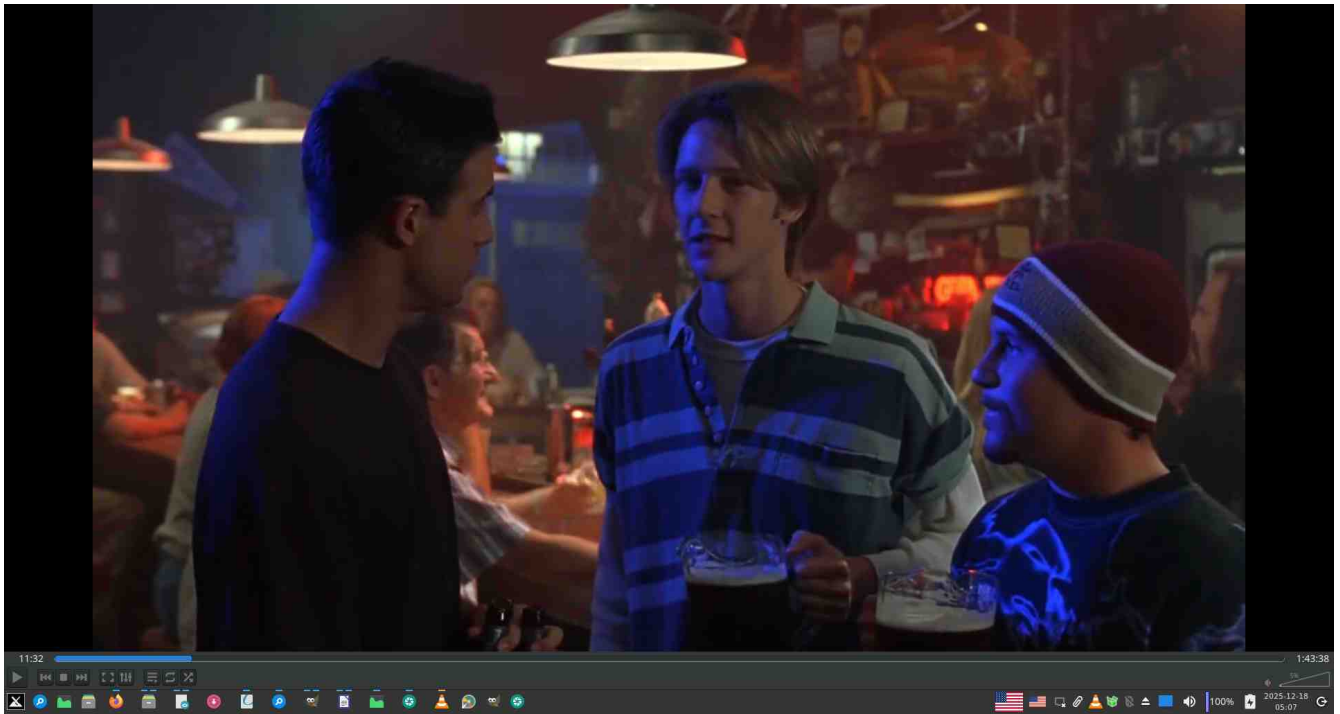
The above scenes of looking into the lens of the camera also bring into prominence the unity of the personal secret policies concocted and implemented by the ethnical and the national secret political organizations generally relative to persons qualified by them as unutilizable, inconvenient, or dangerous, as were both Elizabeth Adam (Erzsébet ÁDÁM) in Romania and Brittany Murphy in the USA.

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Gabriel Mann, who was recurring from the film entitled “Cherry Falls” of 1999, and was unmarried at the time of shooting this film. [146] He as “Auggie Mulligan”, the sister of Brittany Murphy as “Dede Mulligan” — a character concocted presumably to bring into prominence their spiritual affinity — he was required to onscreen-“hook up” [22, minute 82] her in only one scene, when introducing her to Matthew Lillard as “Billy Brubaker”: [16, minute 37]

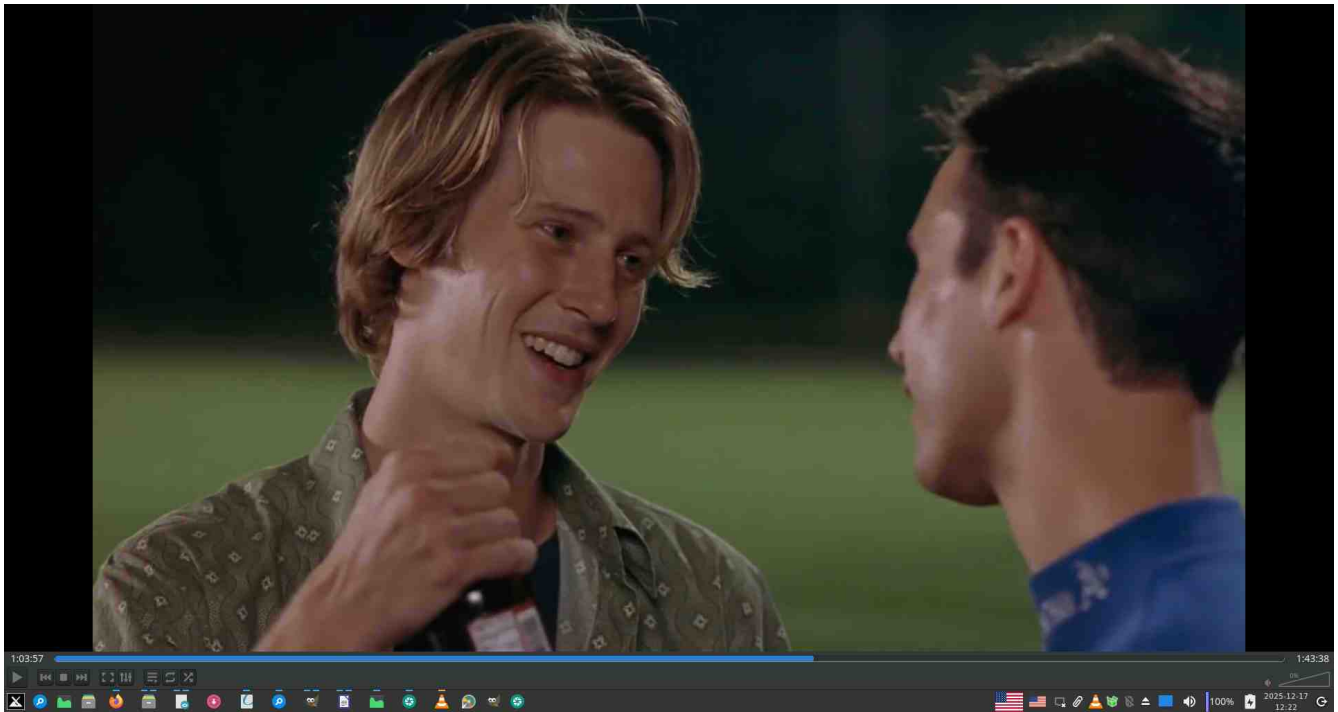


The face of Gabriel Mann was promoted by the film: [16, minutes 3, 12, 24, 27, 30 and 64]



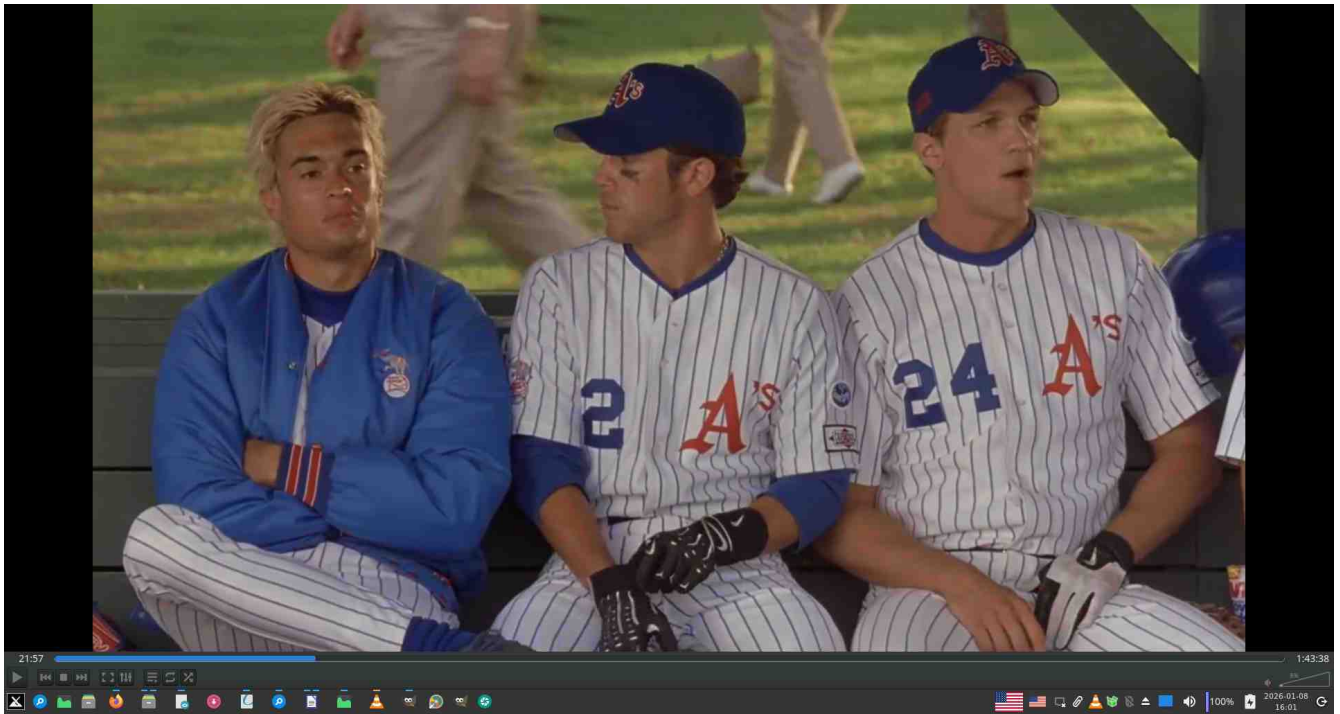


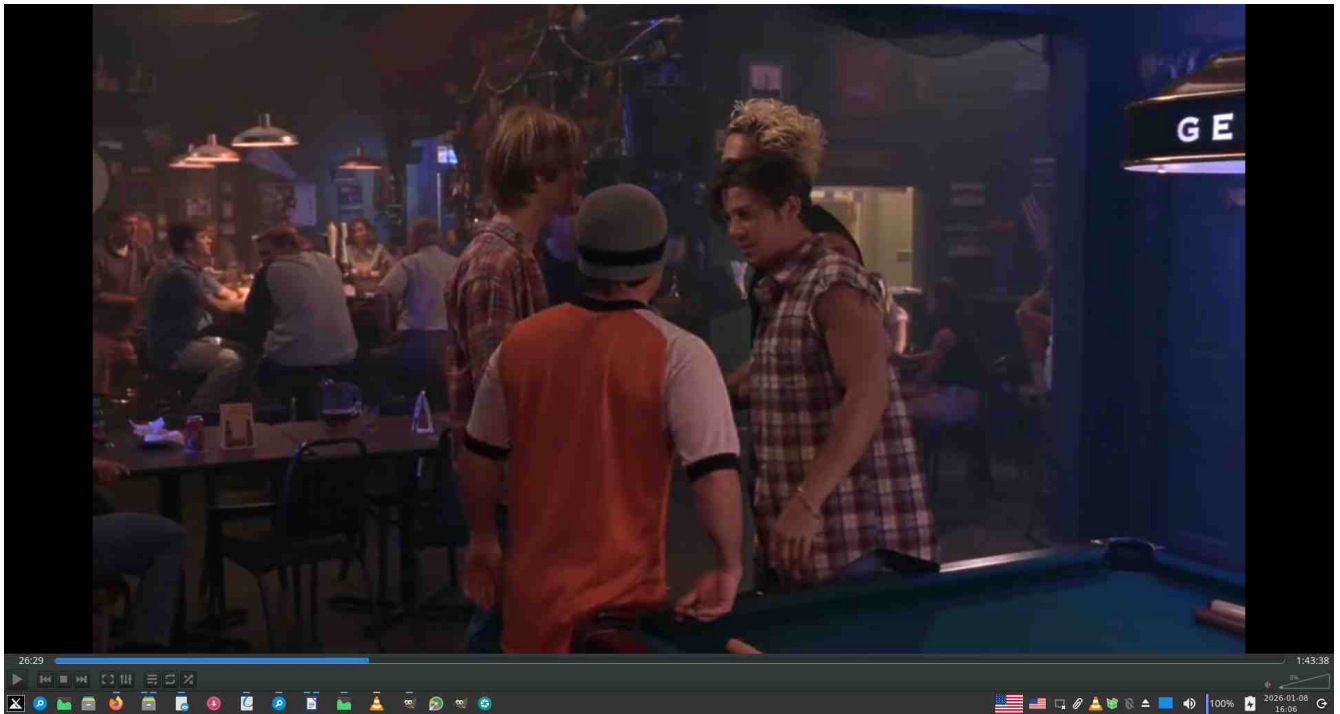




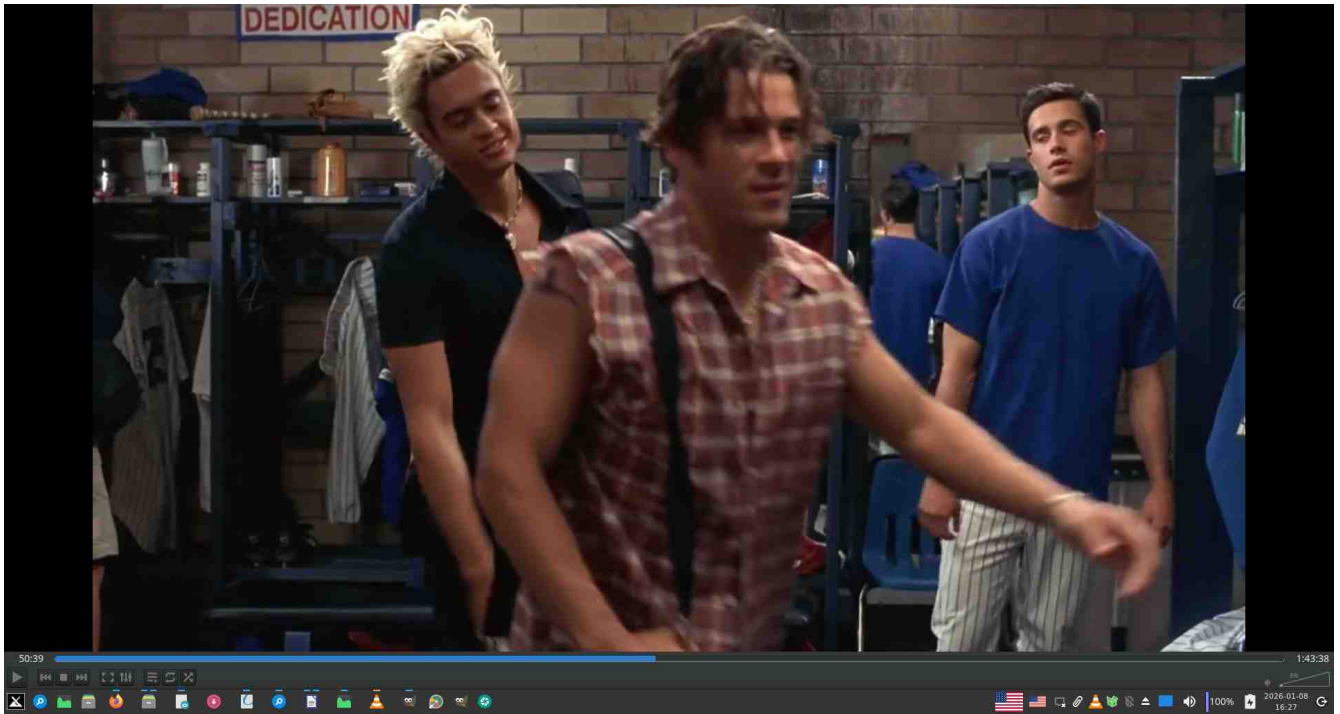
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and singer Christian Kane, [250] who was presumably unmarried at the time of shooting this film. [251] He was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy though, but his naked arms, dressed body and physical abilities were promoted by the film, by his having been required to wear sleeveless shirts when he was not in baseball dress, in the bar scenes in the offscreen presence of Brittany Murphy: [16, minutes 12, 12, 22, 23, 27, 27, 31, 31, 51, 58, 58, 74, 74 and 74]



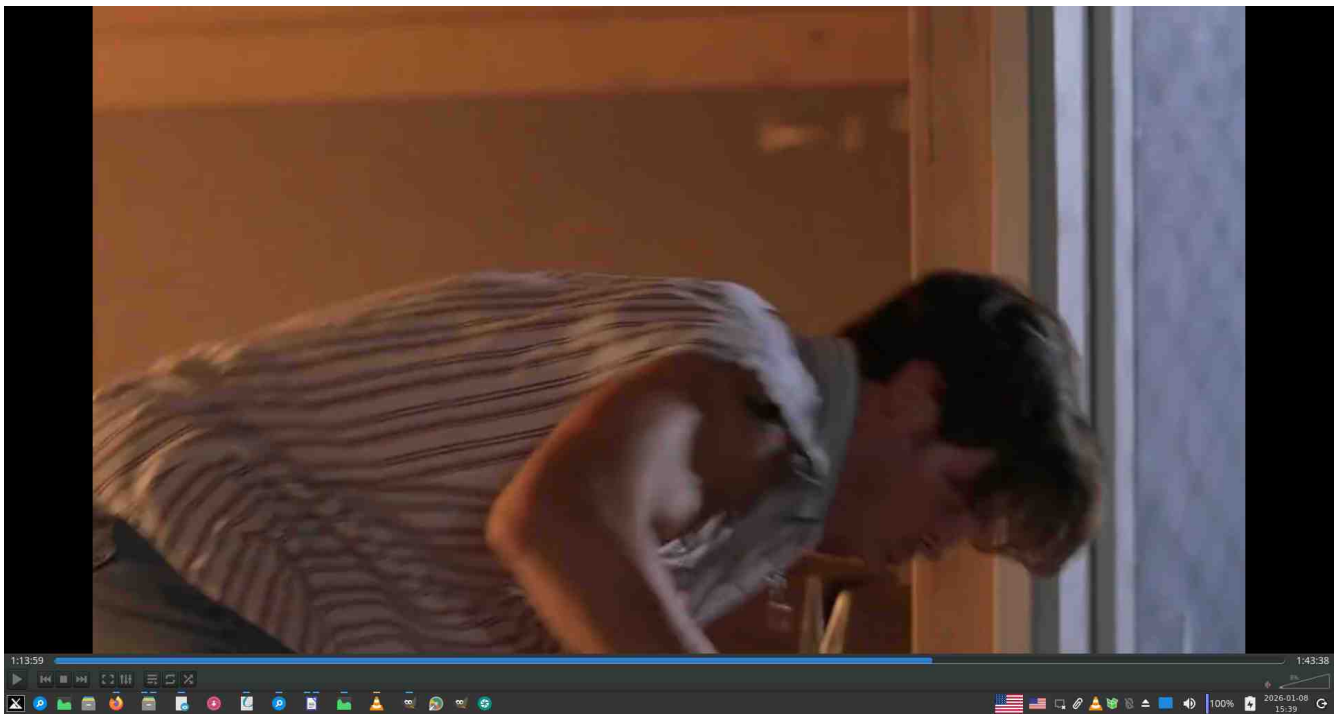




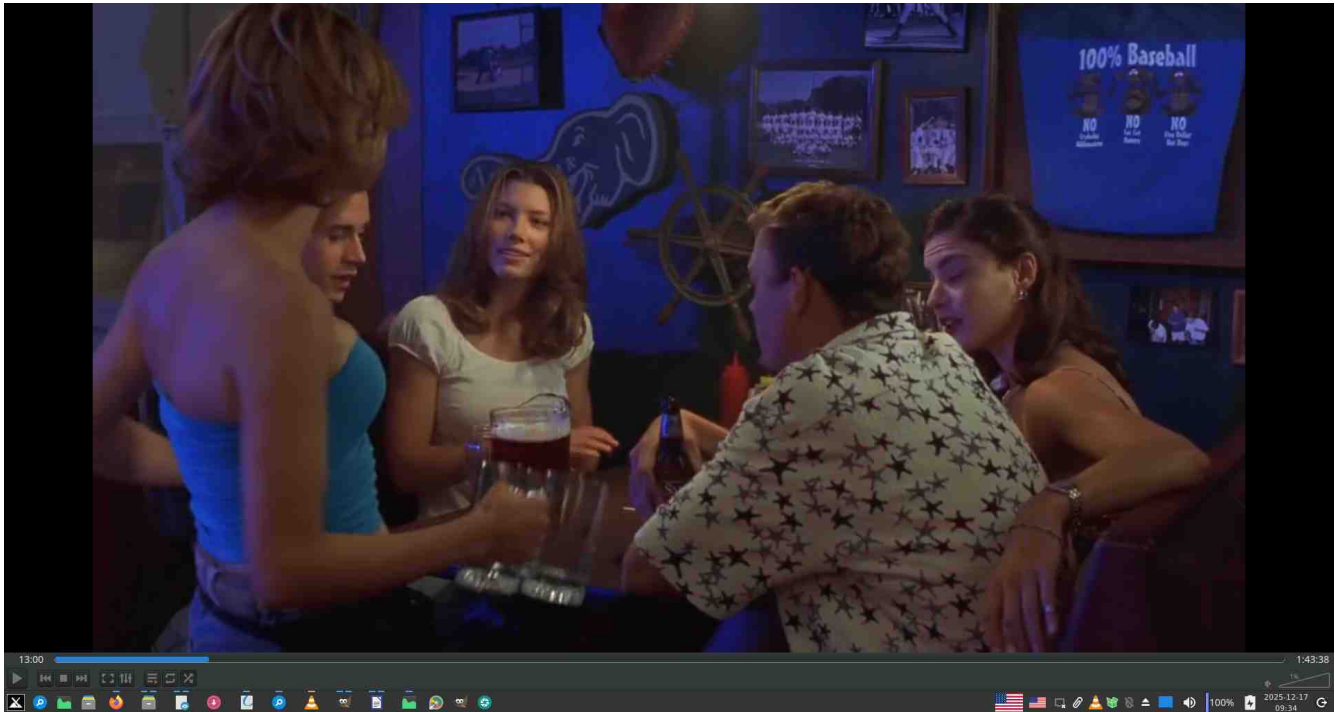




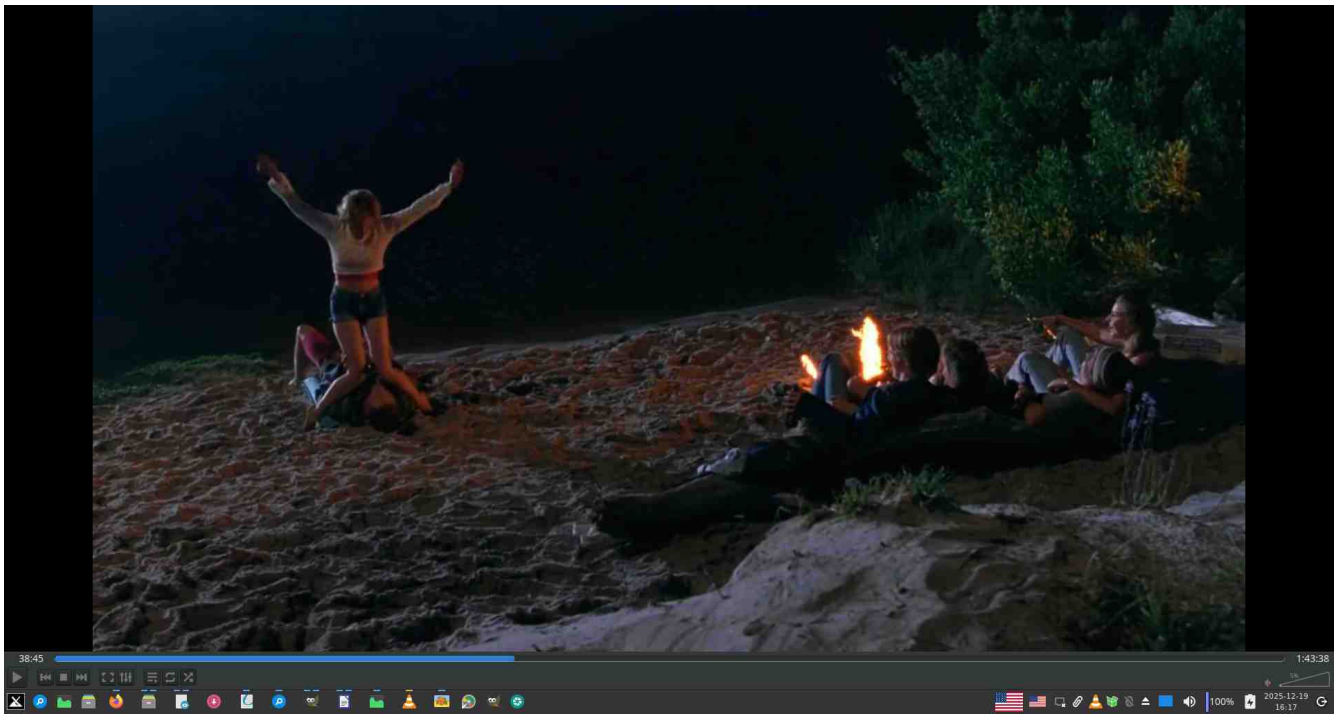
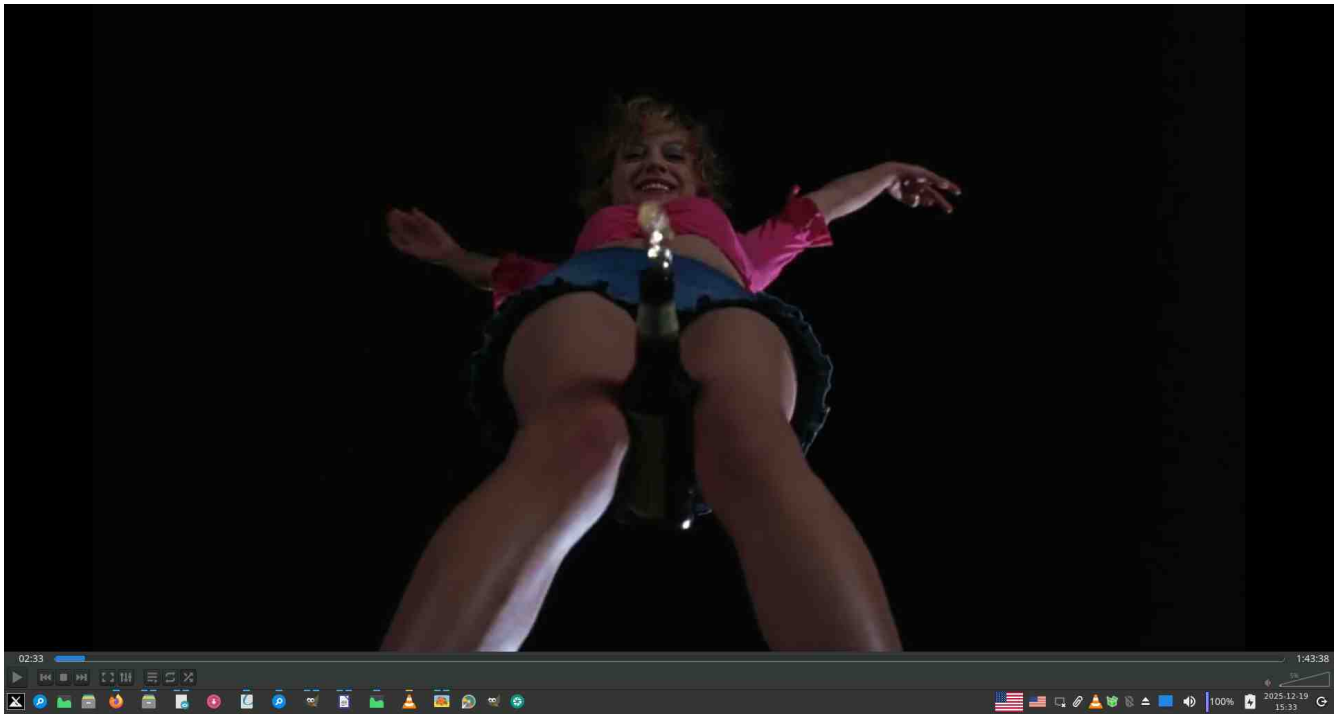




With the film entitled “Summer Catch” of 2001, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the presumably “all-american” [16, minute 22] actress Jessica Biel, who was unmarried at the time of shooting this film. [206] She as “Tenley Parrish” was required to multilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Ashley” as the girlfriend of Freddie Prinze Jr. as “Ryan Dunne”, in only one scene: [16, minute 14]



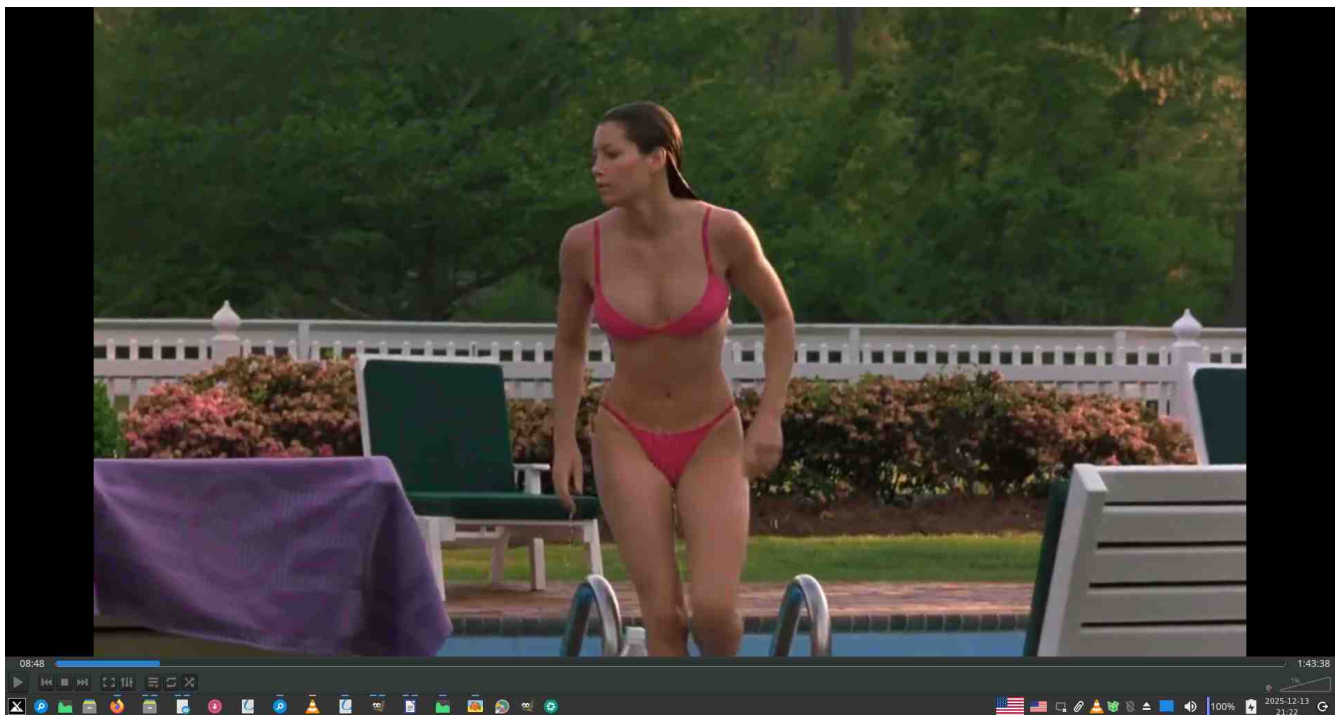
Regularly, the characters of actors and the relations among them reflect their professional status, but in the above scene Brittany Murphy was required to act a barmaid serving the characters of the much less employed Jessica Biel and the less employed Freddie Prinze Jr. Presumably, their having been awarded shortly before shooting this film, in 1998 and respectively mostly in 1999, were parts of the “preparations” [21, minute 25] for this film, and particularly for this scene. Also, as a “preparation” particularly for the required real-life lesbian relationship of Brittany Murphy can be construed the clips which, in implementing the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, present her in a morally and professionally humiliating stance suggesting male orgasm: [16, minutes 3, 39 and 99]

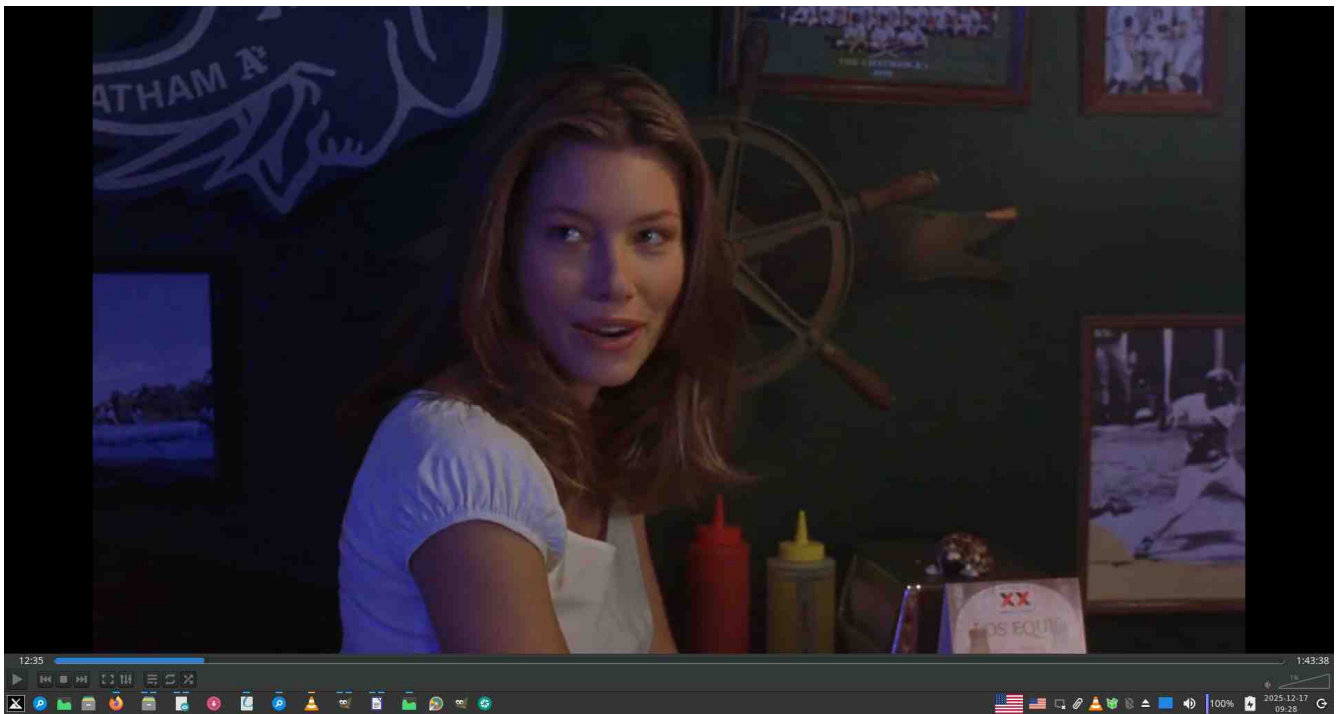
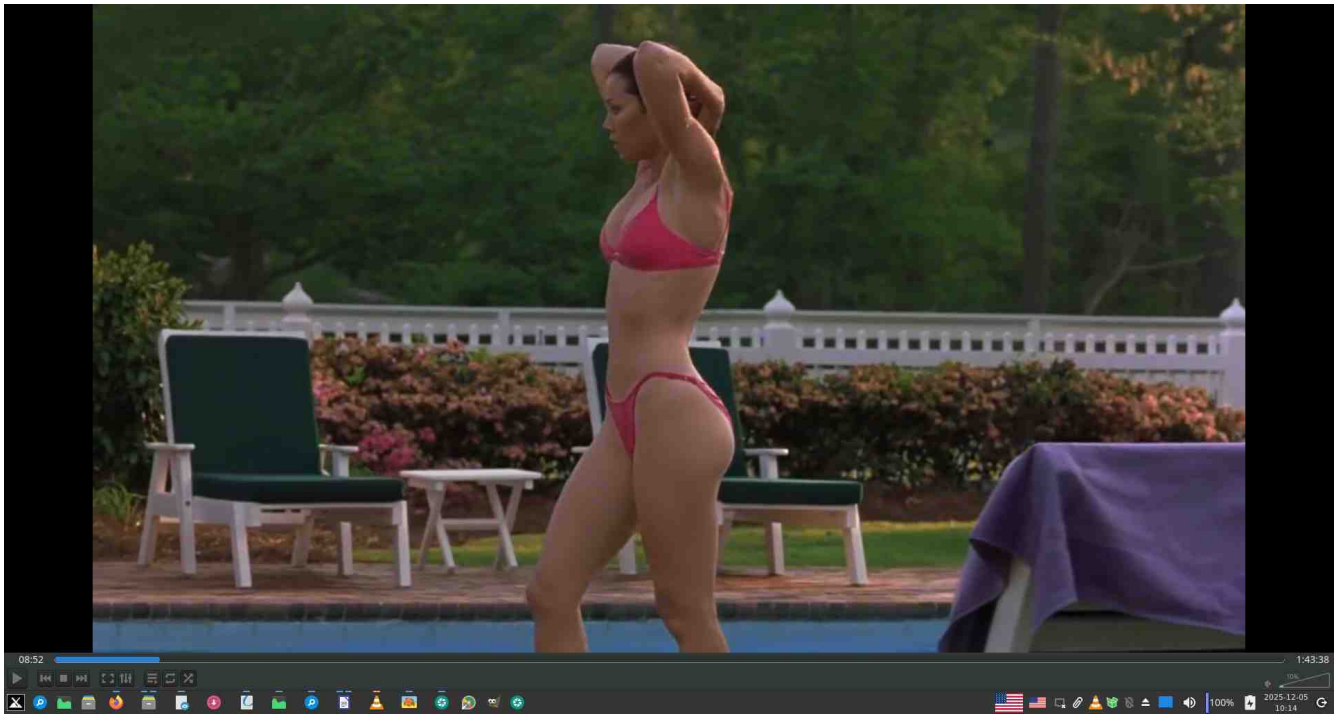


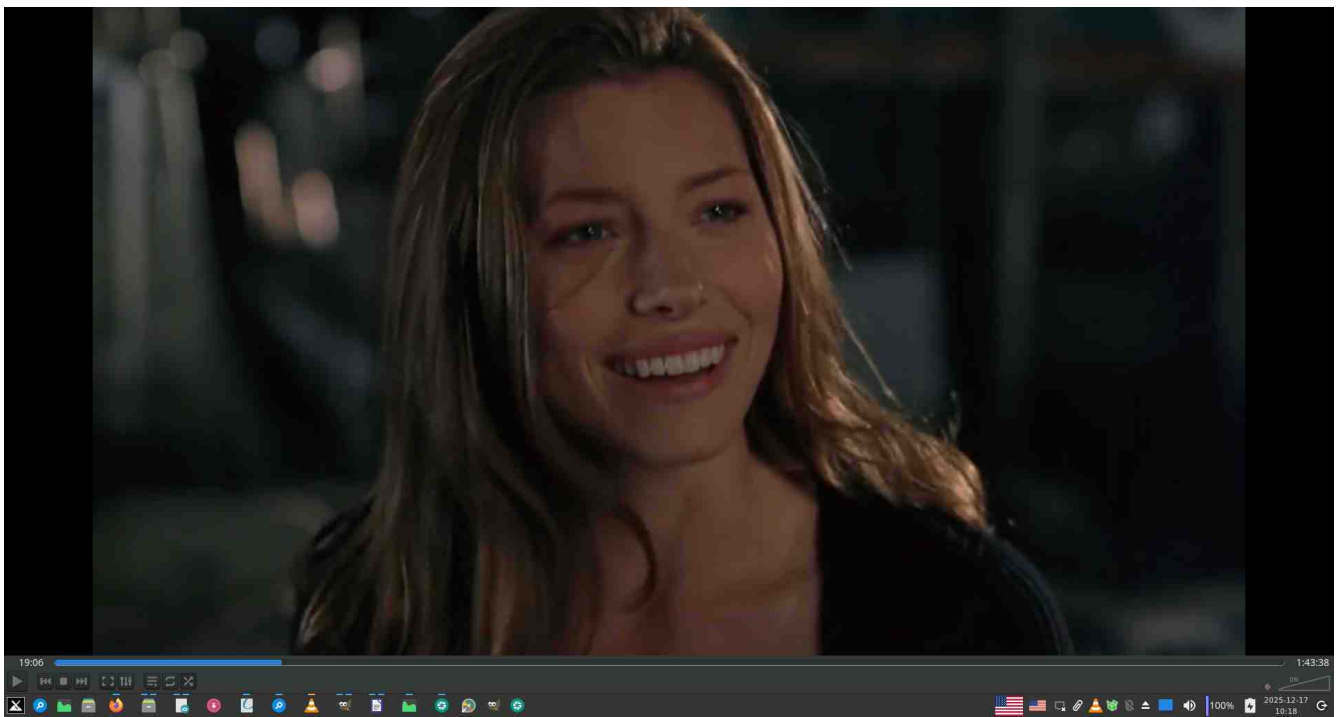
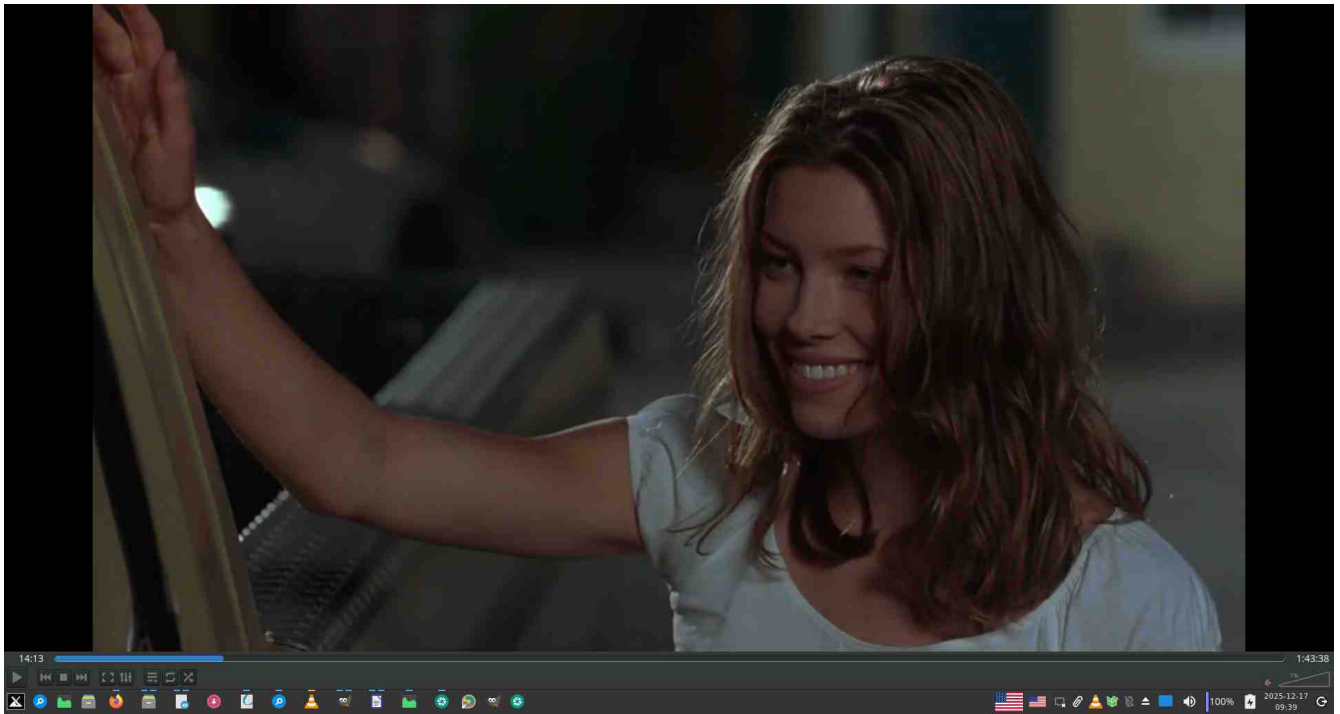


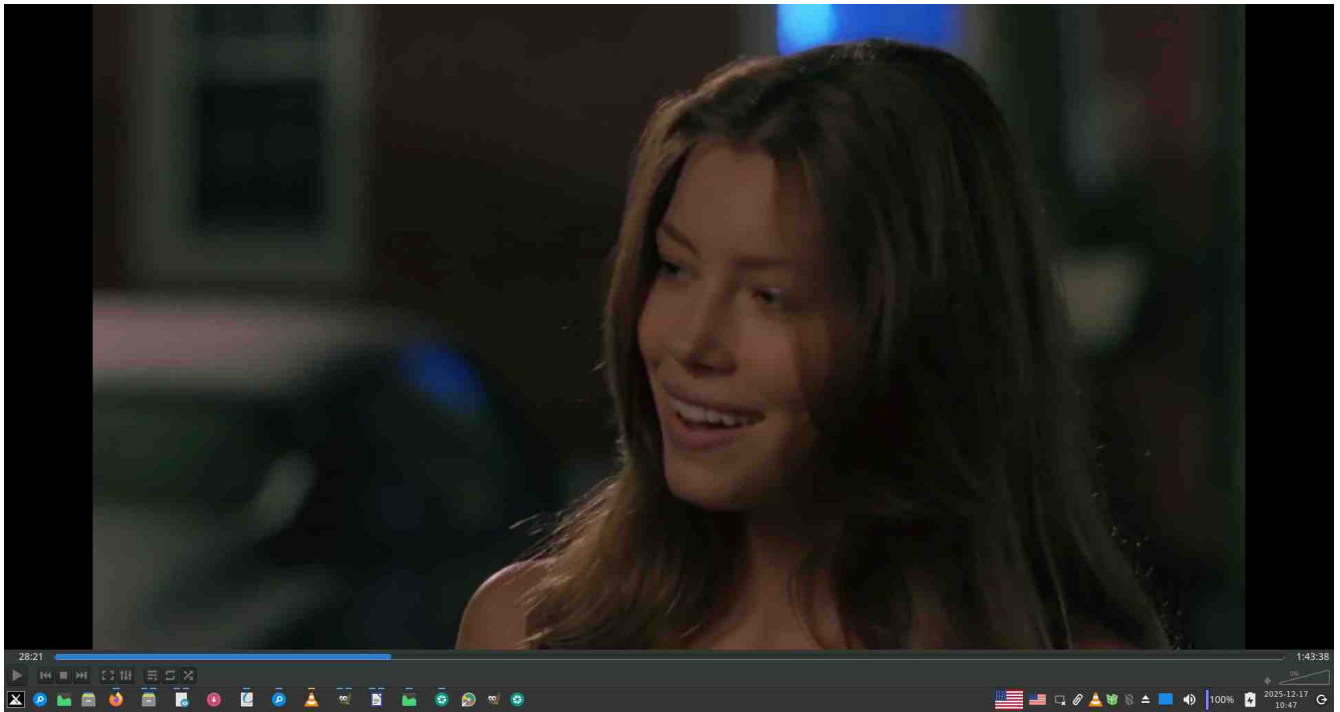
Therefore, the above scenes particularly, and the characters of Brittany Murphy in relation to those of her co-actors generally, primarily reflect not the professional, but the national secret political status of hers and her co-actors.

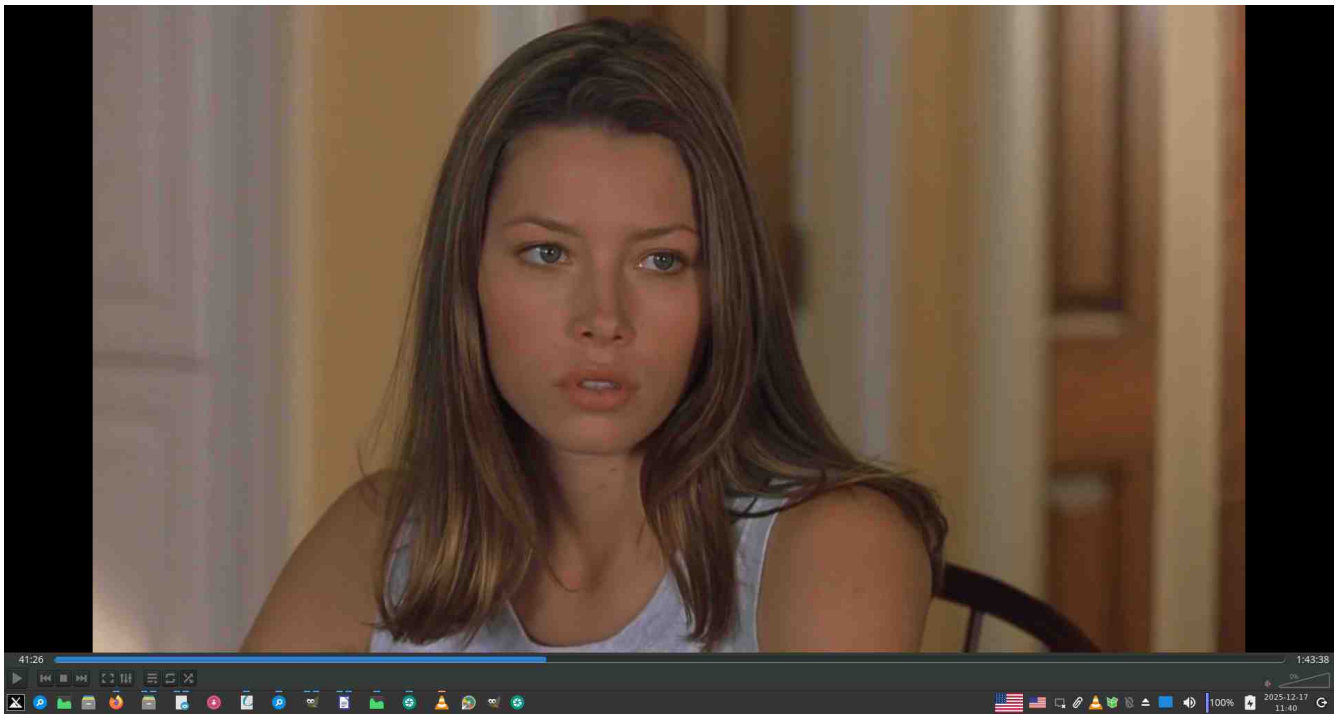
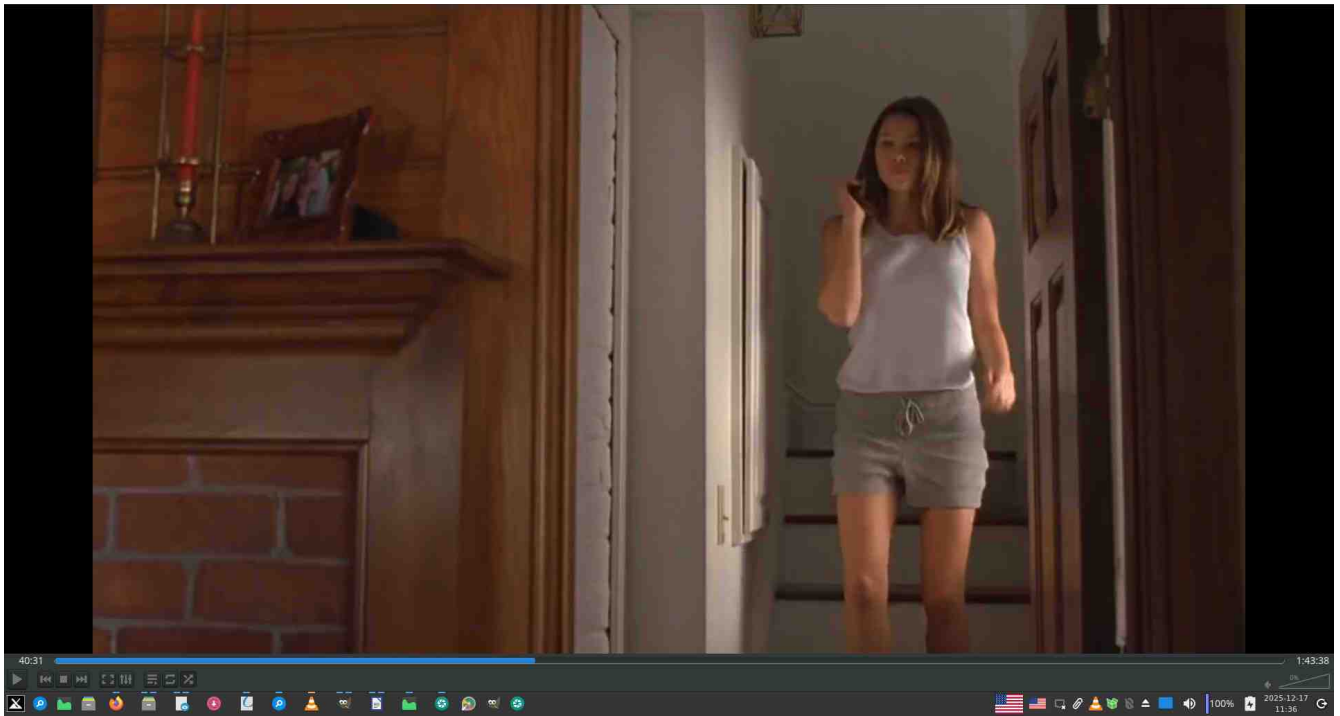
The face and body stripped to swimming suit of Jessica Biel were intensively promoted by the film with full-screen presentations, in spite of the fact that she was much less employed than Brittany Murphy: [16, minutes 9, 9, 13, 15, 20, 29, 39, 41, 42, 45, 66, 66 and 75]

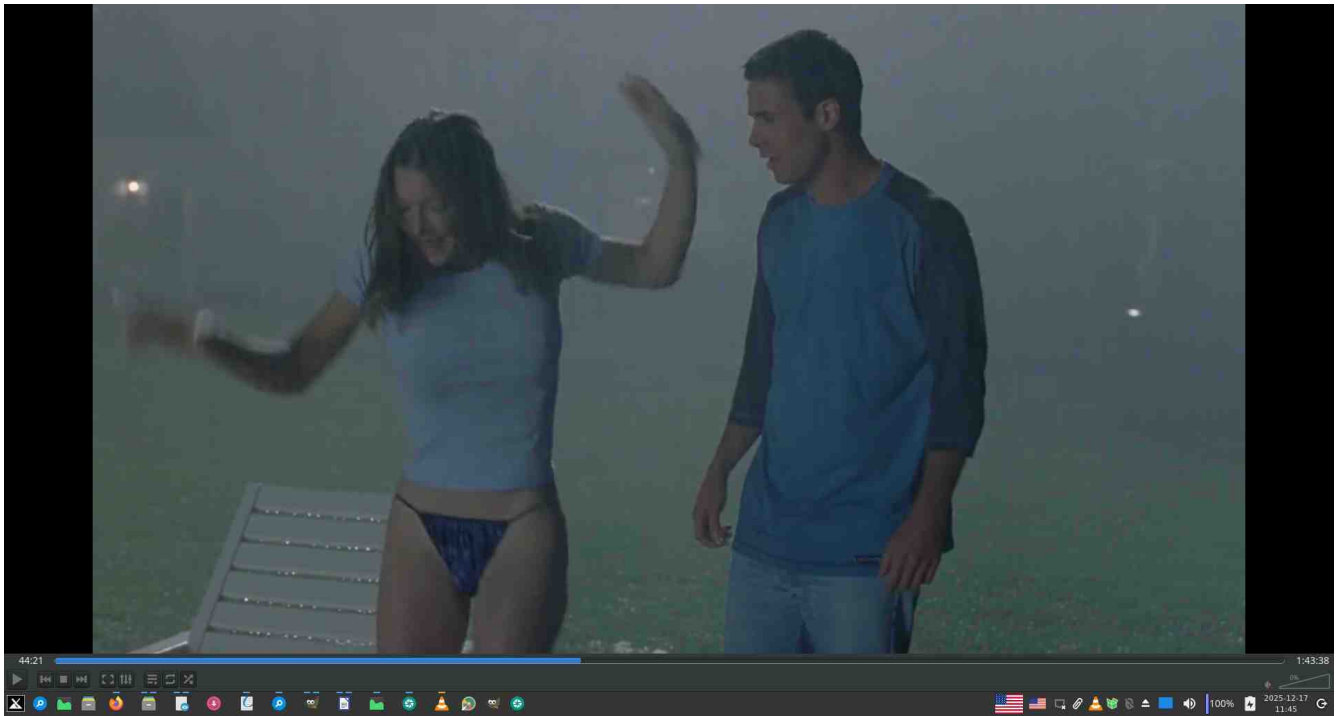






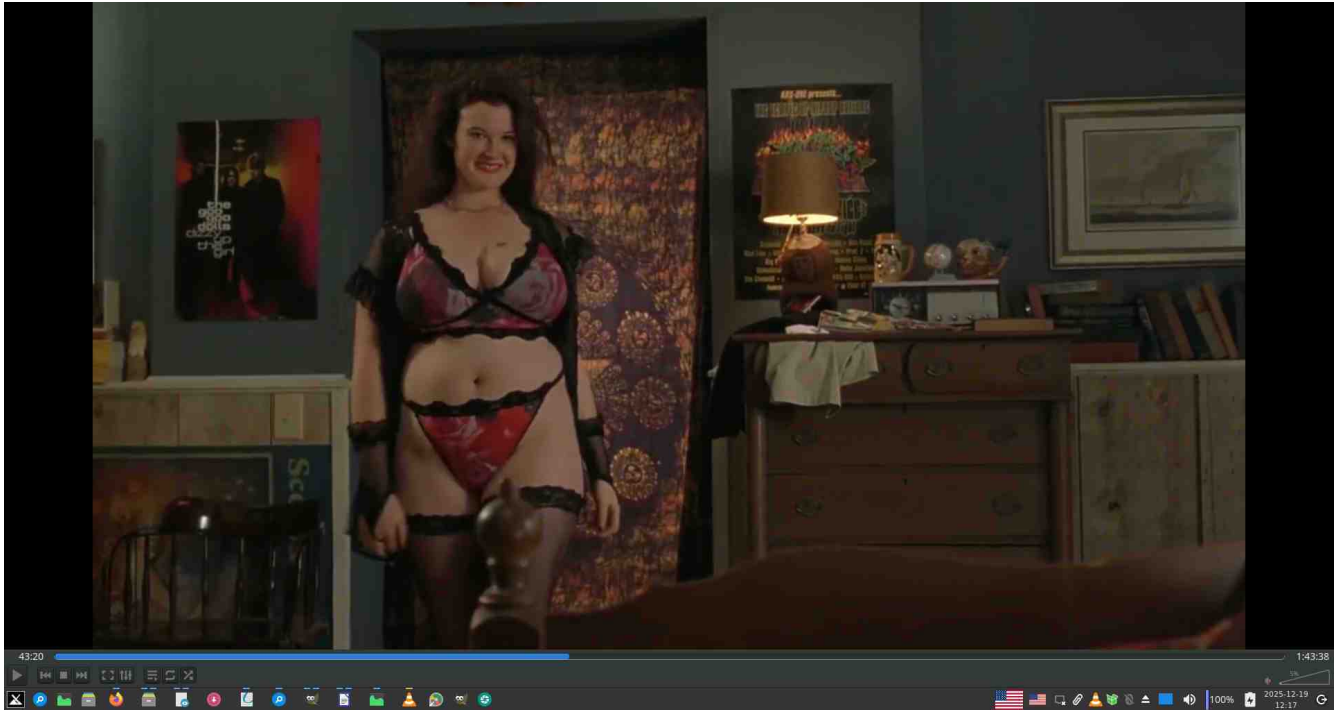


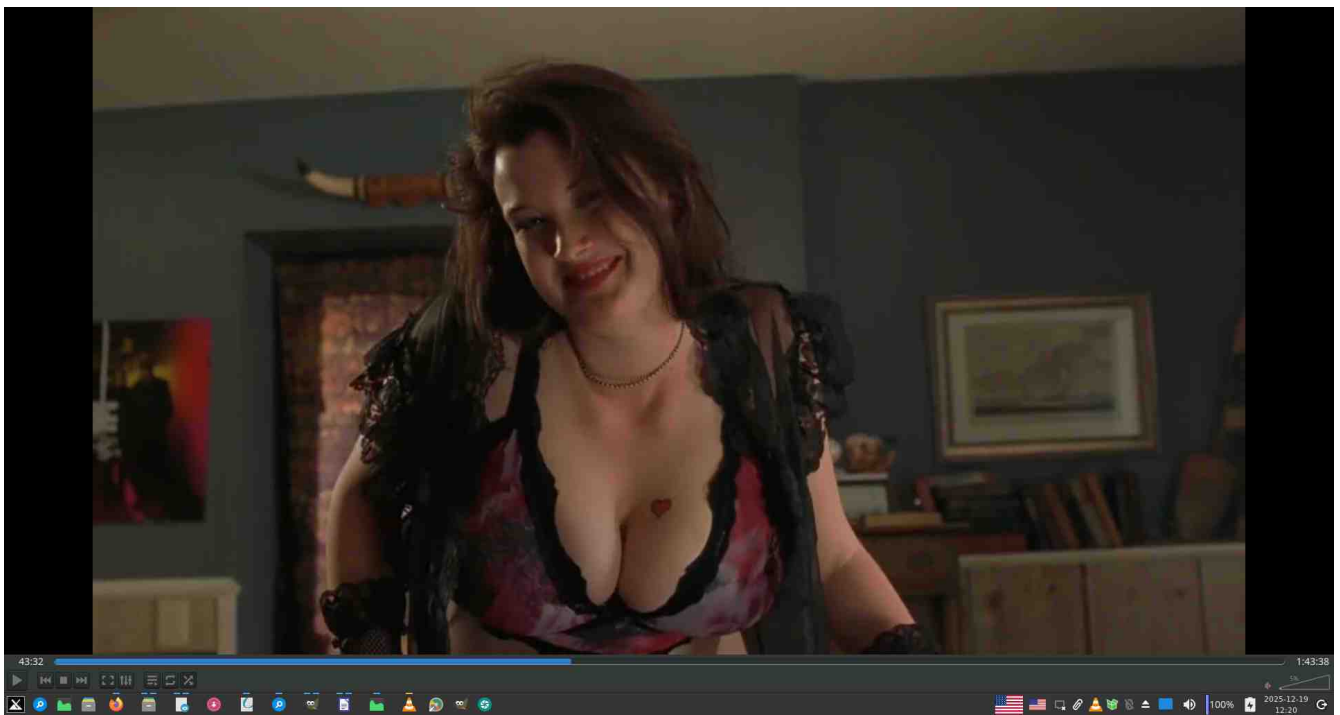
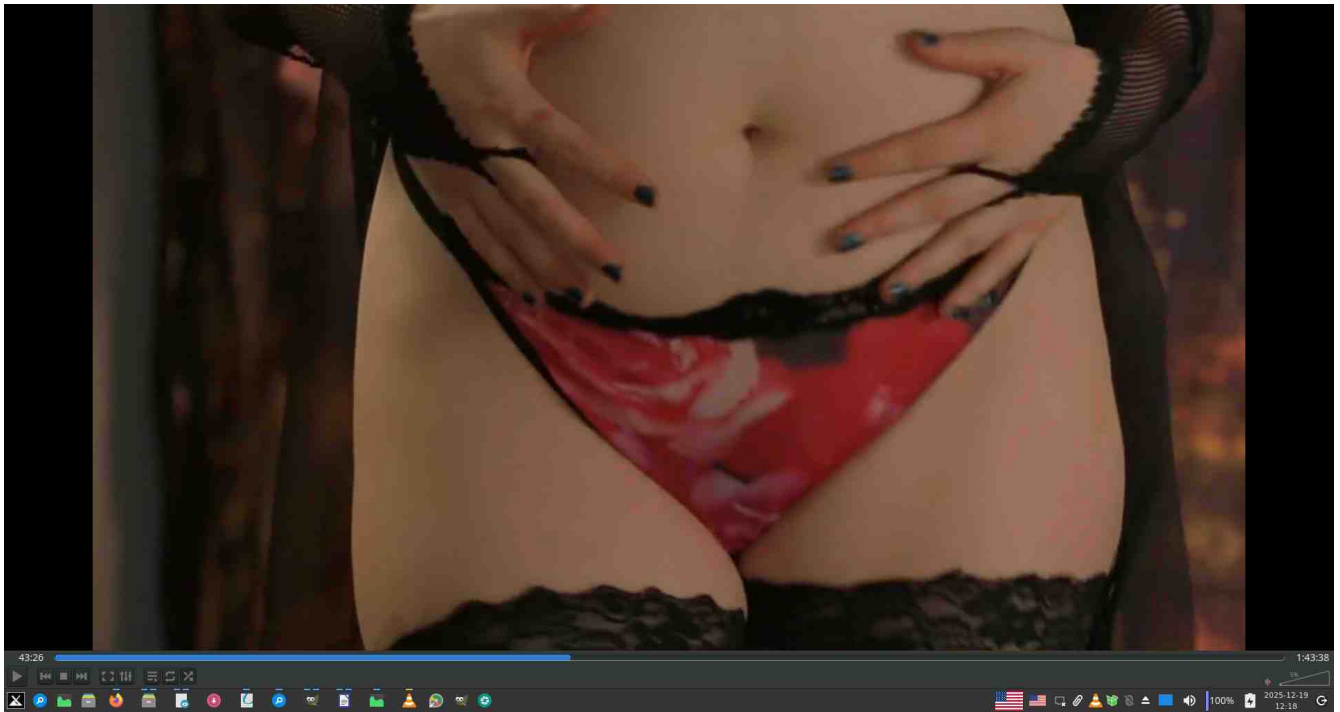






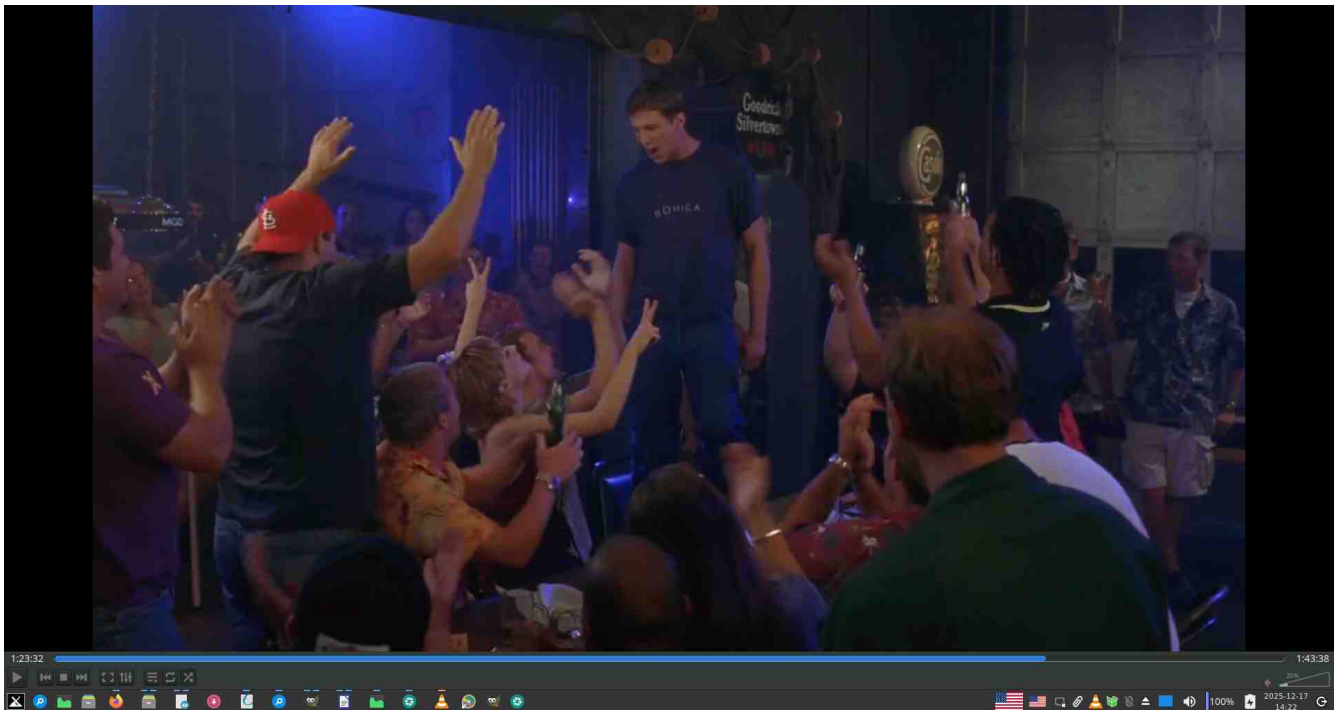
It appears that Jessica Biel was meant to be the ultimate female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, what could be the reason of her over-promotion with this film. Additionally, during the around 15 years of her film career till the death of Brittany Murphy she was awarded around 5 times, then in the around next 15 years up to the present she was awarded only around 1 more time, what refers to that the personal secret policy of her over-promotion was implemented during the entire life of Brittany Murphy to make Jessica Biel more attractive to her. Before shooting this film, the american Illuminati might have thought: “If neither with Jessica Biel can i get Brittany Murphy, then maybe she has been ‘living a lie’ [16, minute 83] of preferring the sexiest man or woman alive.” The presumed reason why the film promoted the fat actress Susan Gardner as “Marjorie” as well, [16, minutes 44, 44, 44 and 44]





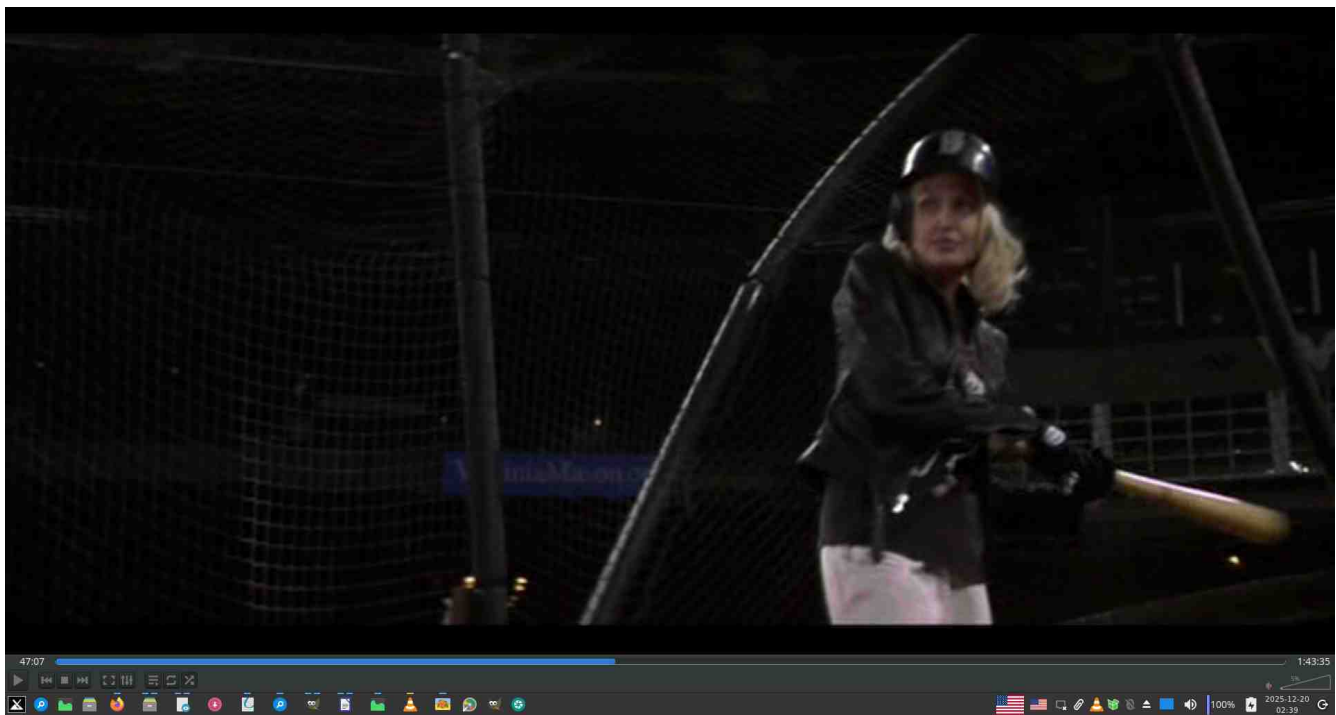


and, on his part, Marc Blucas as her boyfriend “Miles Dalrymple” generally promoted fat women by having been required to say: “I like fat women,” [16, minute 84] what Brittany Murphy as “Dede Mulligan” was required to cheer with victory hand-signs, meaning the “victory” of the american Illuminati if she as herself would have established a relationship with a fat woman: [16, minute 84]



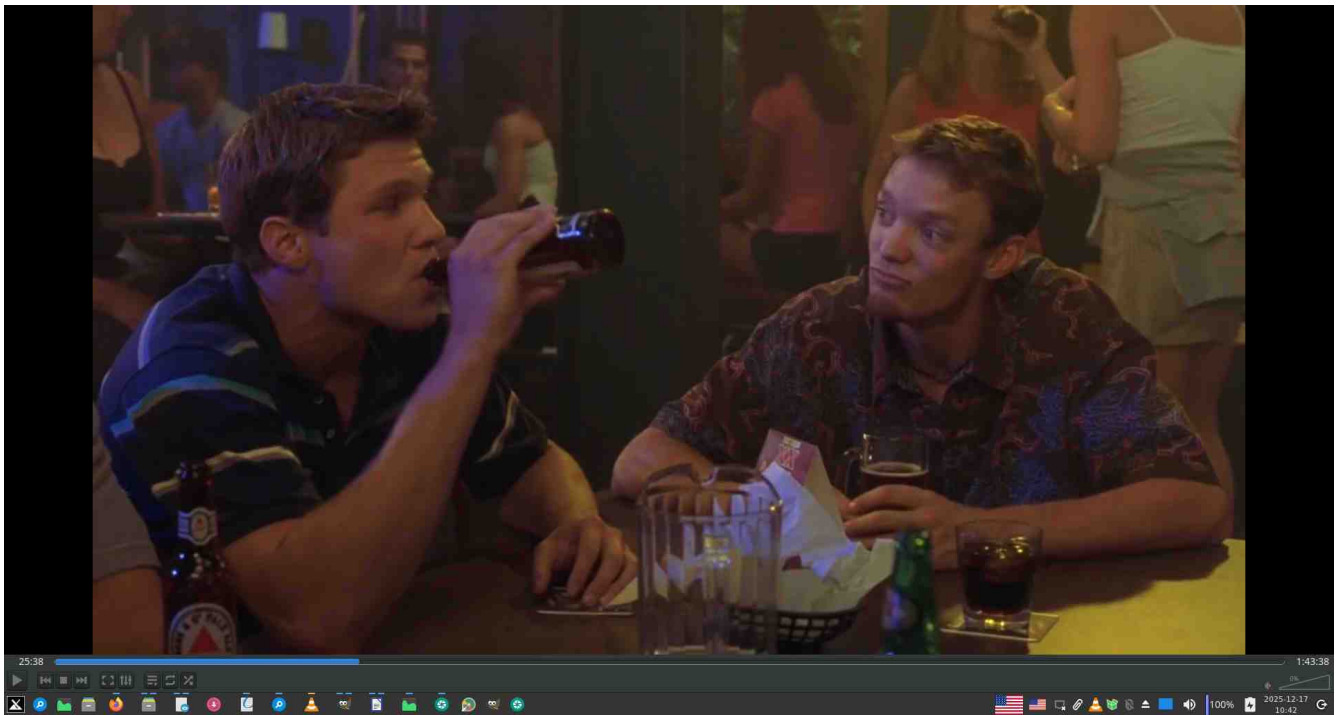
The presumed personal secret political mission of Susan Gardner to have a lesbian sexual relationship with Brittany Murphy can be corroborated by the first name of the character required to be acted by her, “Susan”, which among others means “purity”, [138] what can be further referred to “chastity”, in this way being a potential formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you choose to remain virgin heterosexually, then you should contact Susan Gardner homosexually.”

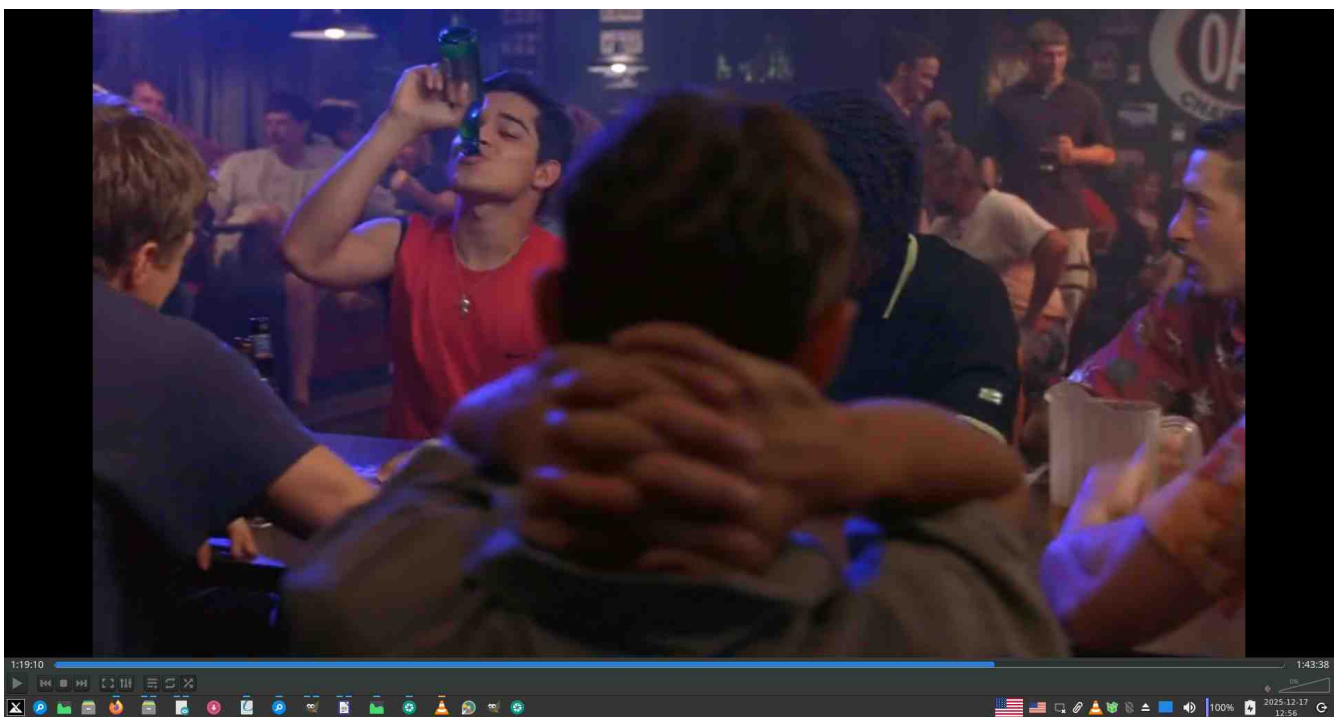
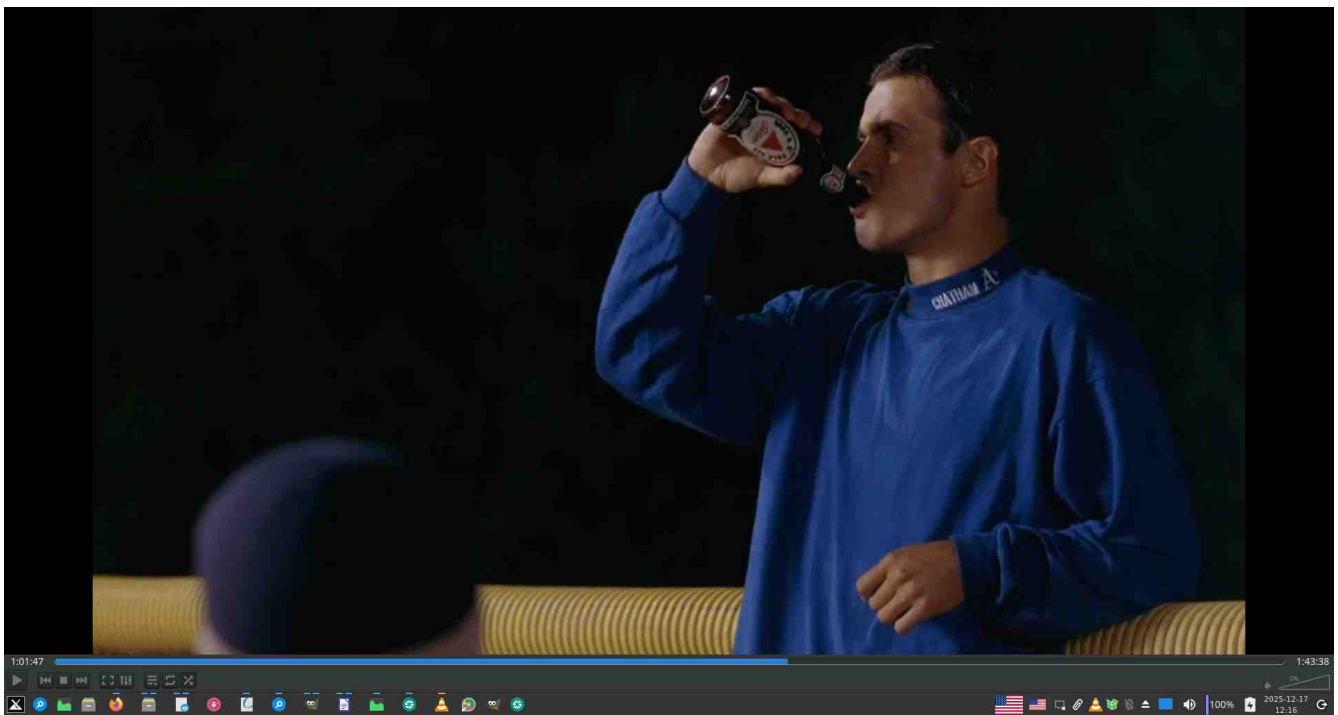
This film also offered an alternative to Brittany Murphy for the case if she continued to decline the relationship offers of the american Illuminati: “batting practice”, [16, minute 63] with the meaning “orgy” and “prostitution”, not only by formulating and programing it, but also by implementing it with sexually onscreen-“hooking up” [22, minute 82] Brittany Murphy with two actors. The method of formulating and programing the same personal secret political message by resorting to baseball would be utilized in relation to Angelina Jolie as well — in a period in which she was also declining the relationship opportunities provided with her films, prior to her successful “hook-up” with Brad Pitt — with her film entitled “Life or Something Like It” of 2002 by her having been required to bat the ball, [185, minute 48]



and then break up with her fiance by asking him: “Your cure for my emotional crisis is batting practice?” [185, minute 48]

The film entitled “Summer Catch” of 2001 presumably also implemented the guideline of alcohol-addiction of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with characters other than that of hers, in a scene without her: [16, minutes 26, 36, 62 and 80]





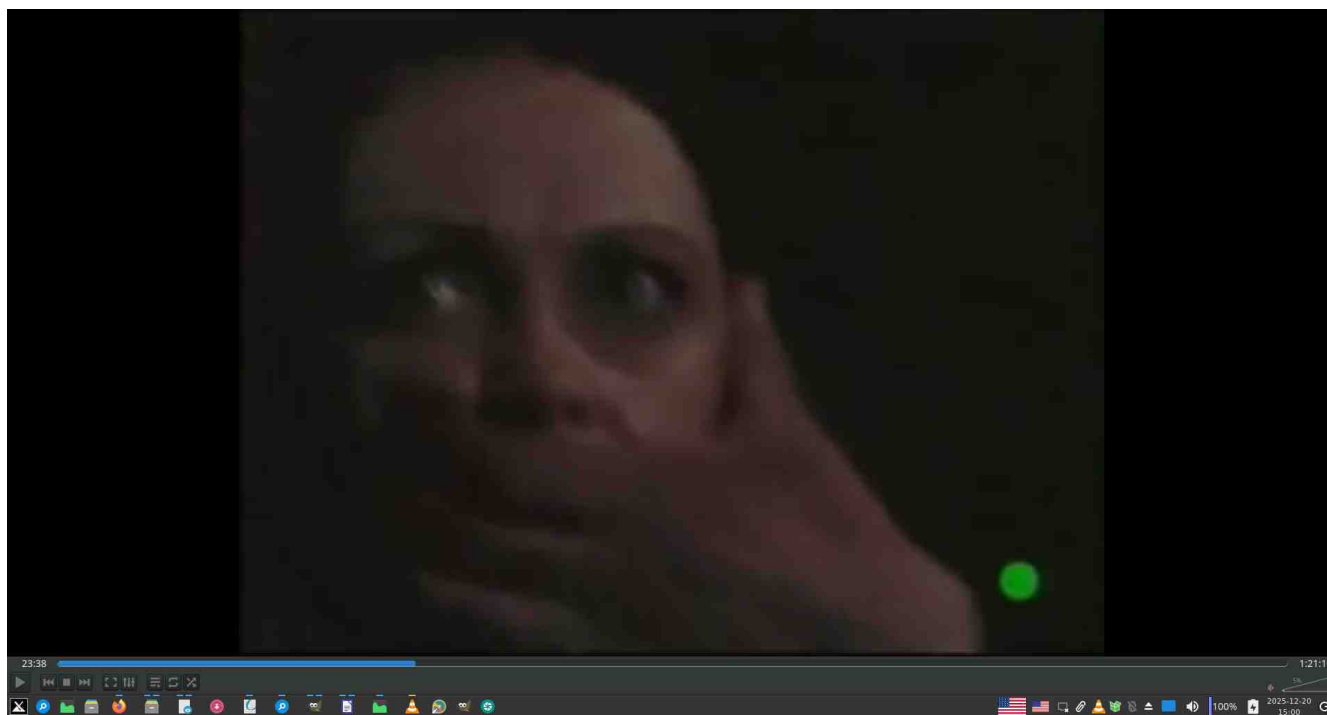
The film entitled “Summer Catch” of 2001 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

The character “Dede Mulligan” of Brittany Murphy, concocted to be the sister of the character “Aug-

gie Mulligan” of Gabriel Mann, with reference to her candle-lighting scene in the film entitled “Drop Dead Gorgeous” of 1999 in which she had been made up and required to appear resembling my sister, refers to that Gabriel Mann had been selected for “abduction” [29, minute 21] for stardom within the Brittany Murphy “project” [3, minute 24] on the basis of certain similarities of personality with my person, what i can confirm as a result of this research.

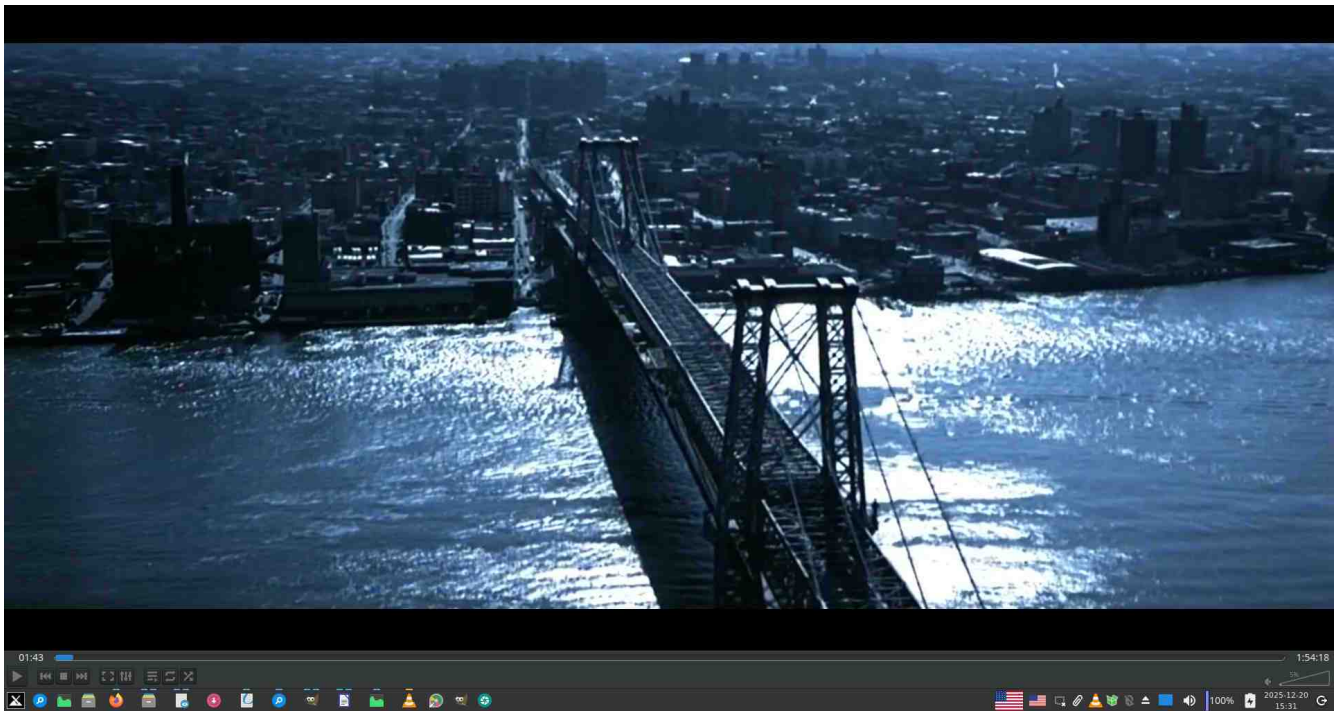
2.17. The film entitled “Don’t Say a Word” of 2001

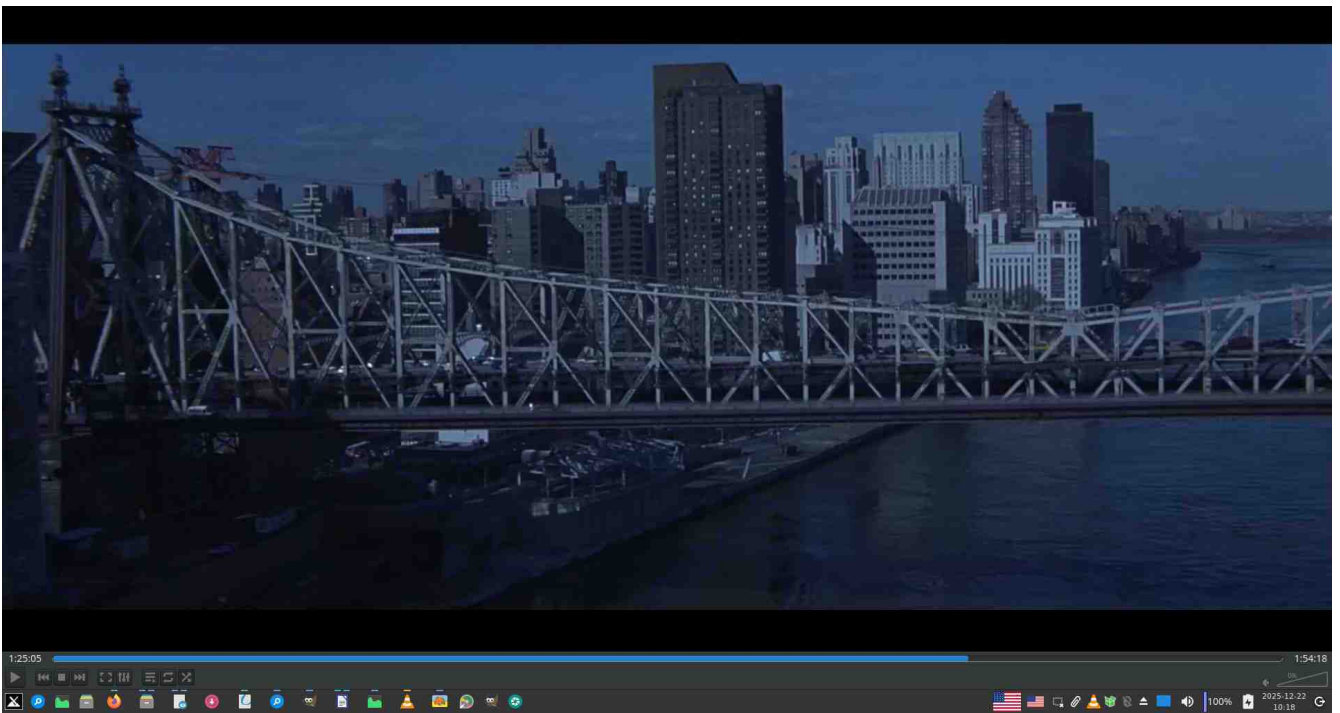
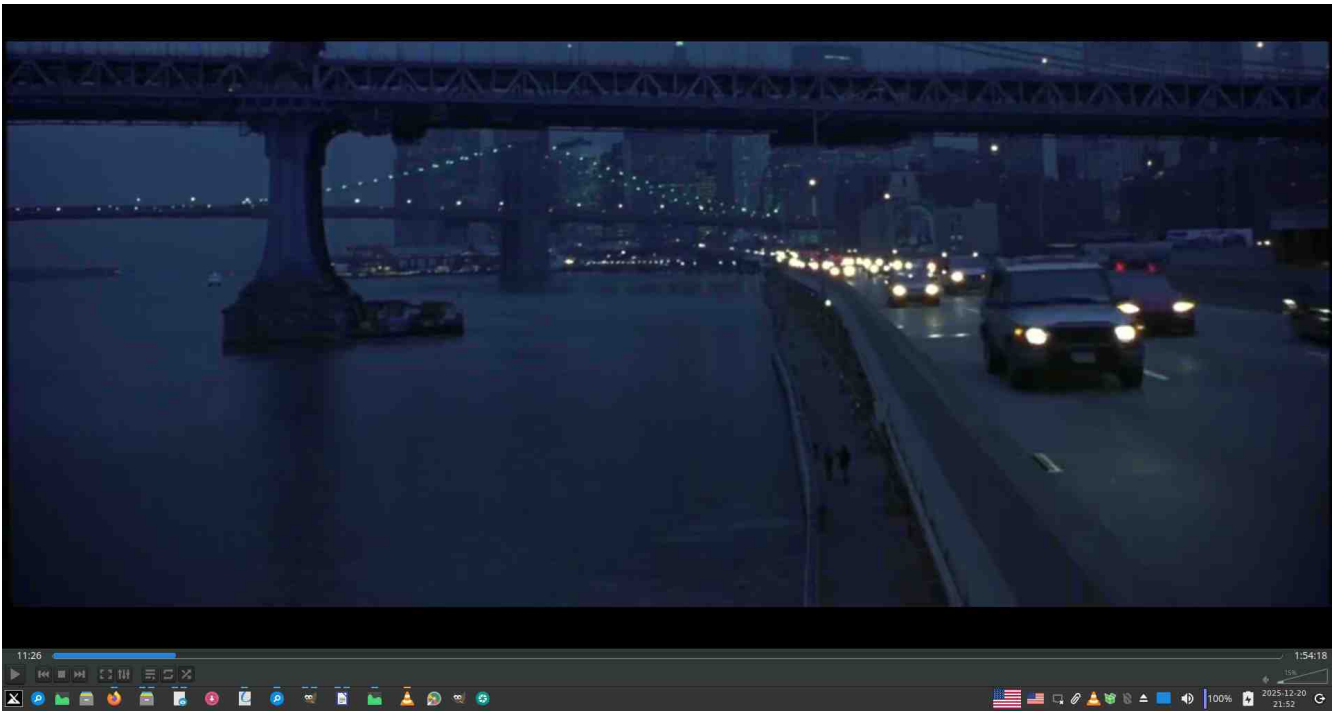
The title and the relating subtitle of this film “if you want to see your daughter alive, don't say a word” [17, minute 34] can be presumed to have been a formulation and programing to Brittany Murphy not to leak personal secret political information, similarly to the film entitled “Eyes Wide Shut” of 1999, which has threatened with “the most dire consequences” those and the families of those members of the american Illuminati or persons missioned by it who would “say a single word about what they saw”, [207, minute 86] or what they know. Moreover, this personal secret political silence message had also been formulated and programed by the romanian national secret political organization to Elizabeth Adam (Erzsébet ÁDÁM) with her romanian film entitled “Am fost şaisprezece” (We Were sixteen) of 1980 by having required an actor to put his palm on her mouth: [212, minute 24]



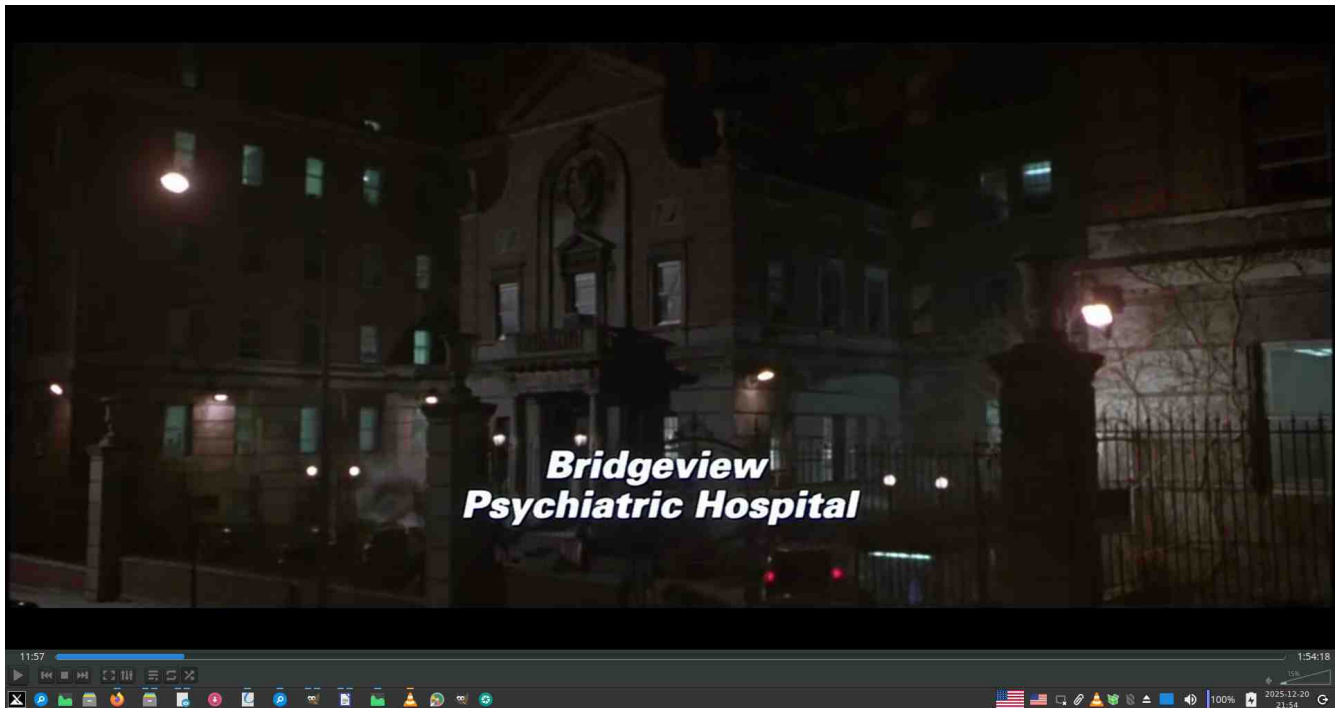
Anyway, the message of the kind “Don’t say a word!”, along with the message of the kind “Don’t cry out loud!”, have been manifestations of the secrecy of the american Illuminati particularly, and the ethnical and the national secret political organizations generally.

With “views of bridges” of New York, [17, minutes 2, 9, 12 and 86]





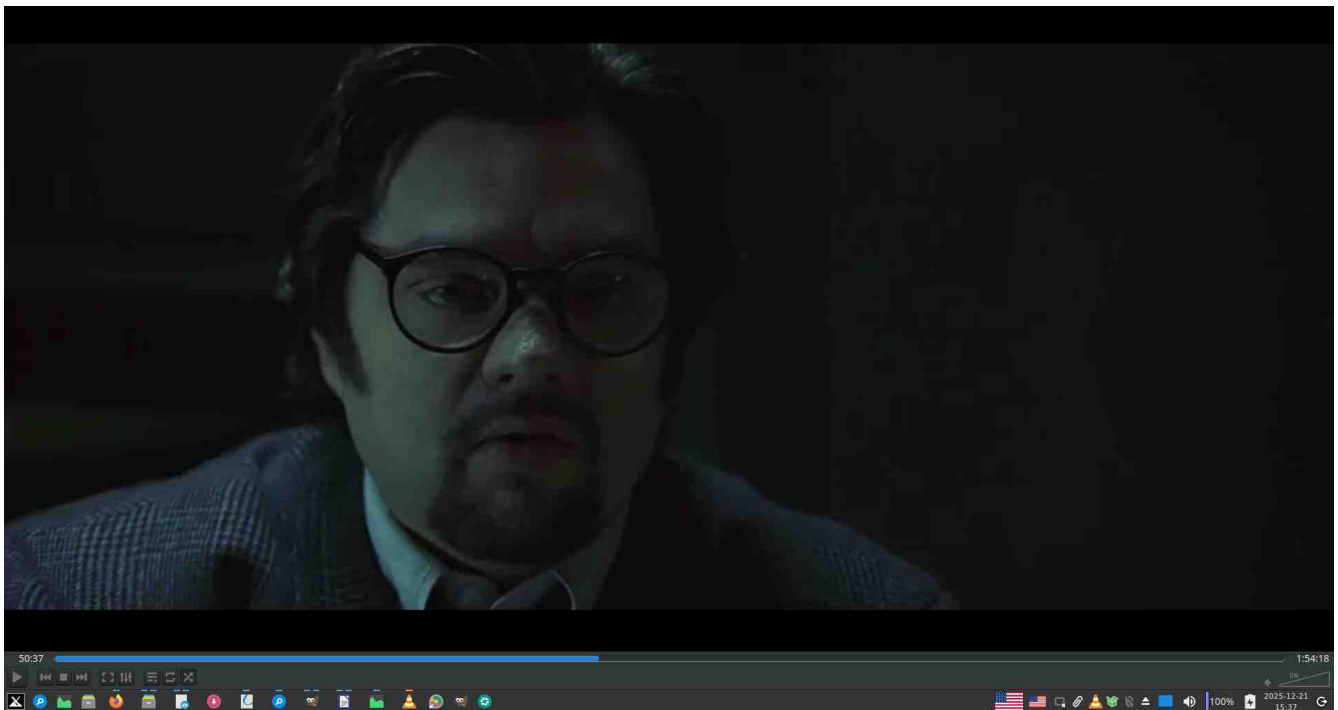
the film refreshed and recruited the programings of the play of Brittany Murphy entitled “A View from the Bridge” of 1997: she was a newcomer in the USA, who needed more integration and more “americanization” [156] by being “baited” [191, minute 61] into a relationship and marriage managed by the american Illuminati, as well as the alternative of suicide of the type “a view from the bridge”, by jumping in the “water under the bridge” [25, minute 21] of the East River. Additionally, with implicating the “Bridgeview Psychiatric Hospital” [17, minute 12]



the film associated those programings with the concoction of the american Illuminati that the reason of her relative lack of integration and “americanization” was not outside, but inside Brittany Murphy, particularly in her suffering from a psychiatric disease, a concoction which had already been asserted with her film entitled “Girl, Interrupted” of 1999. Accordingly, the personal secret political “baits” [191, minute 61] of the american Illuminati presented with this film appear as means of integration and “americanization” of Brittany Murphy. For tackling this problem, the film presented Michael Douglas and Oliver Platt, [17, minute 13]



who both had been meant to “live for the case” [17, minute 14] of Brittany Murphy, both having been required to act psychiatrists, and based on his physical appearance the latter must have been additionally meant to represent Simon Monjack: [17, minute 51]



Otherwise, Oliver Platt was drawn into a relatively successful film career in 1988, [213] namely after the “adoption” [3, minute 23] of Brittany Murphy, the reason why he can be presumed to have been

meant to be an operative of the Brittany Murphy “project”, [3, minute 24] what indeed appears to have happened with this film, because of his resemblance in facial expression with Simon Monjack, whom he appears to better resemble without spectacles: [213]

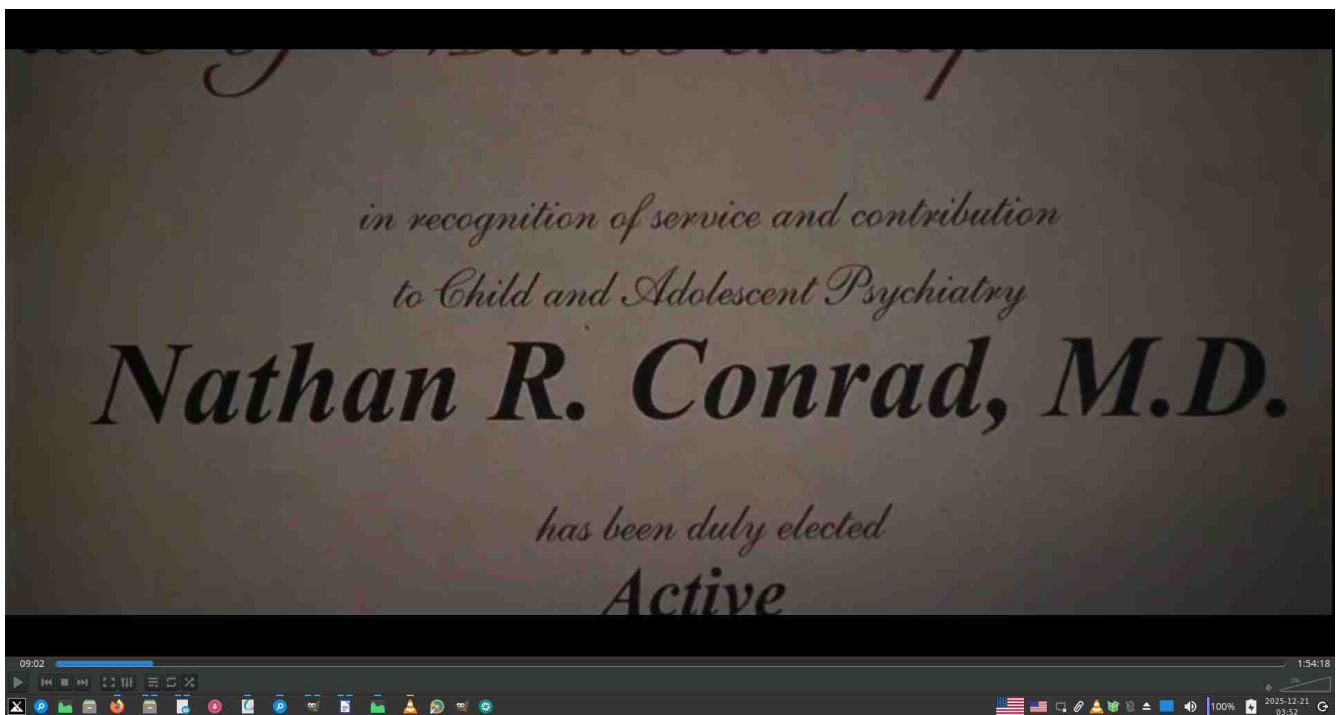
Oliver Platt



It is to be mentioned that the above kind of metaphorical “views of bridges” with the above construction do not regularly appear in the films of Marilyn Monroe and Sharon Tate, as they were of english ethnical origin, and therefore they needed no or less “americanization” [156] than Brittany Murphy did, and neither in the films of Angelina Jolie, as she appears to have been ensured to receive the necessary “americanization” already from her birth.

With this film — shot presumably in early 2001 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor and member of the Douglas “dynasty” Michael Douglas [175] awarded around 17 times till the shooting of this film, [210] with the more employed actor Sean Bean, [211] and with the more awarded actress awarded around 1 time till the shooting of this film. [206] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

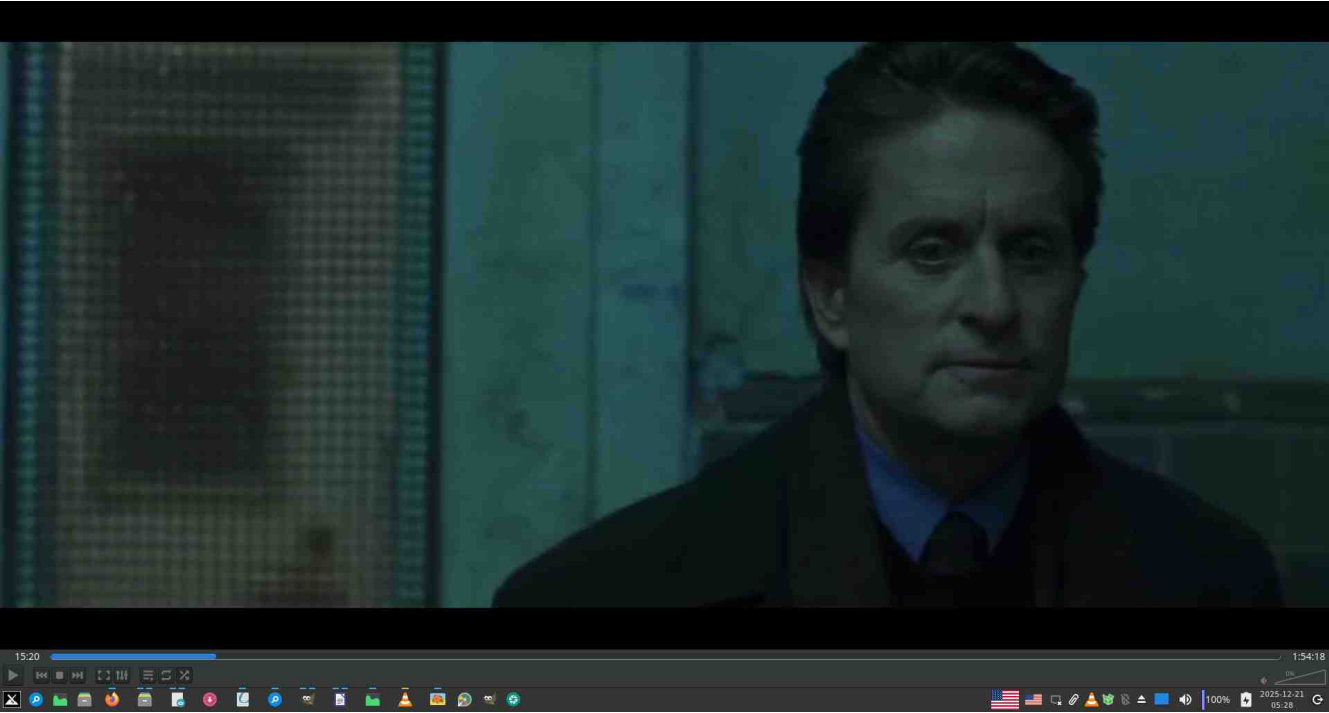
With the film entitled “Don’t Say a Word” of 2001, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Michael Douglas, who was presumably already married at the time of shooting this film, [208] a presumption corroborated by that his character in this film was married. He as “Dr. Nathan R. Conrad” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as his patient “Elisabeth Burrows” as a psychiatrist, recognized with a certificate, [17, minute 10]

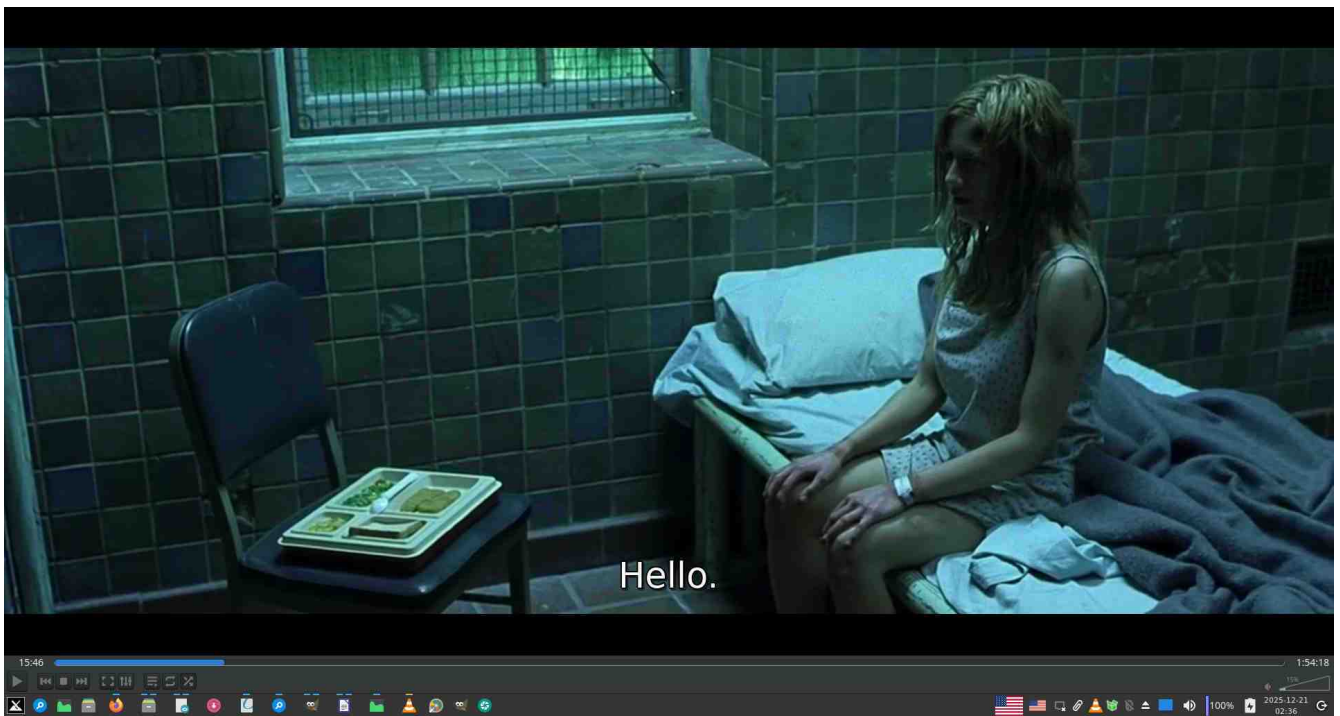


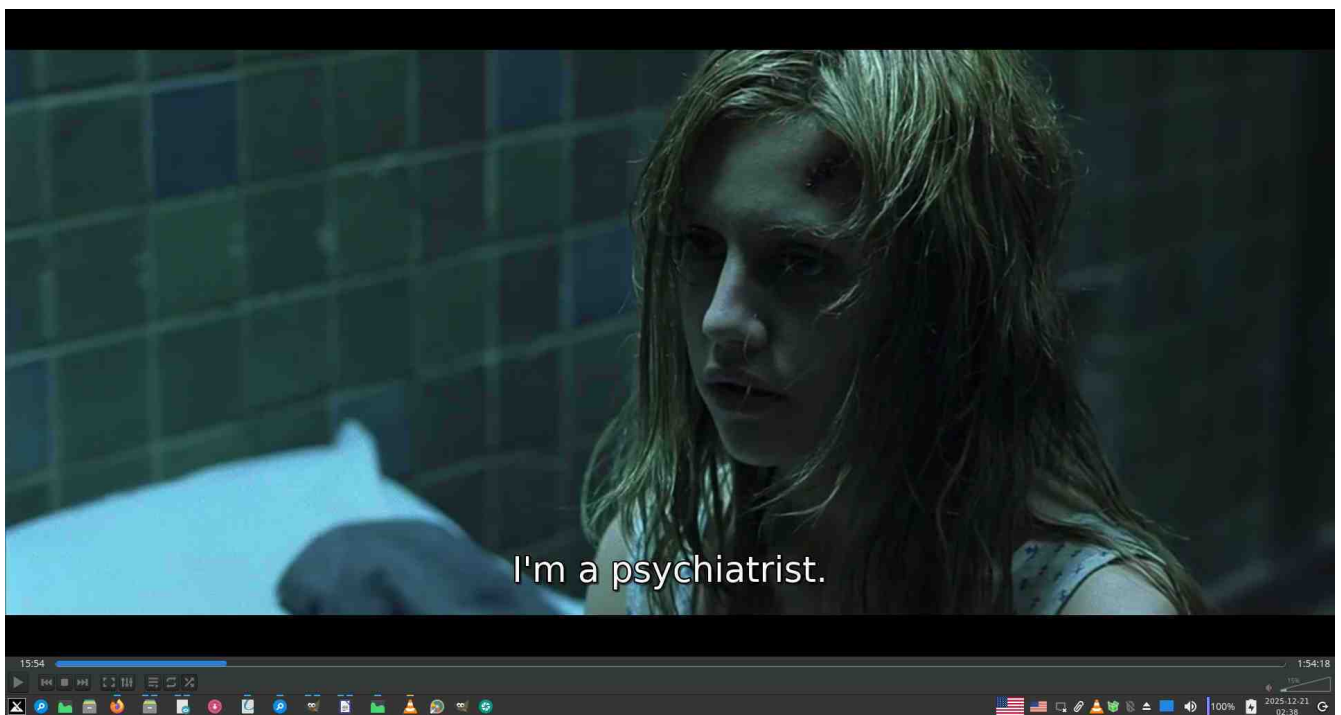
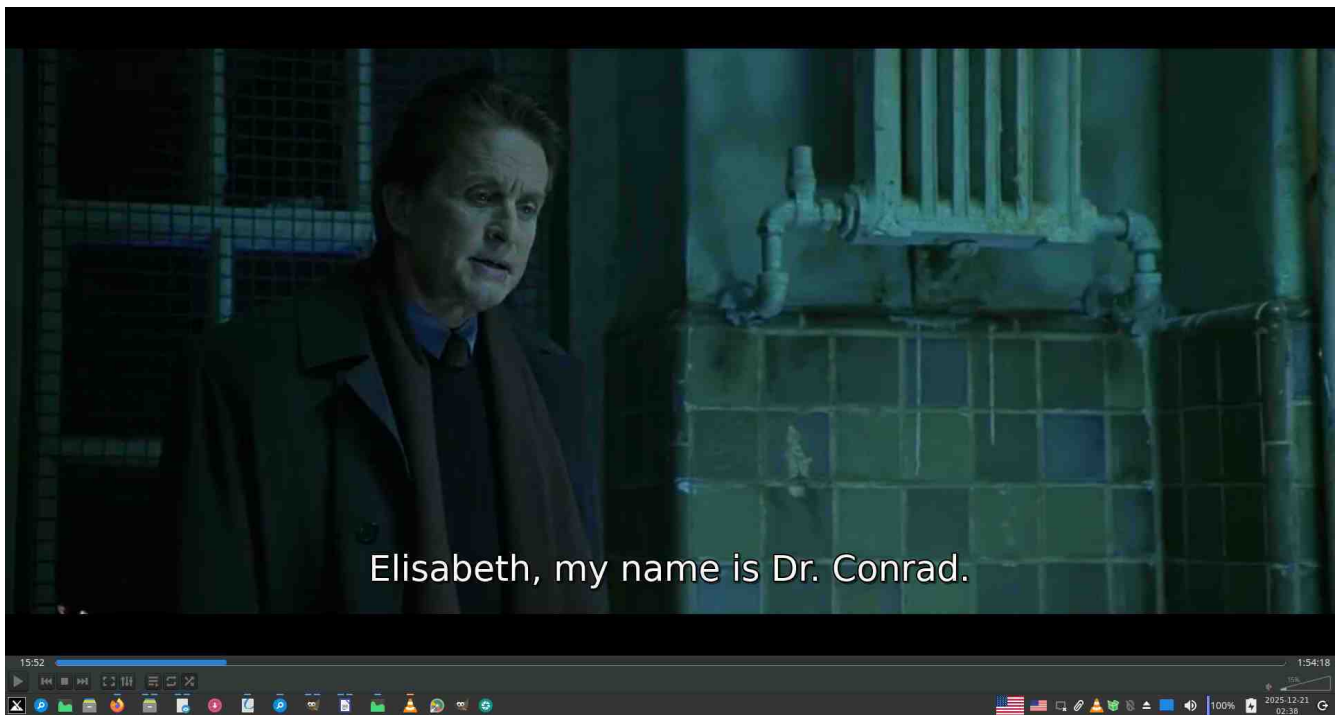
reflecting his around 17 film-artistic awards up to that time. It can be presumed that — after the failure of the “soft” “breaking” [11, minute 63] and “choking” [404] action of Chris Young in the film entitled “Falling Sky” of 1998, [7, minute 11] and of the more incisive action of Debbie Reynolds in the film entitled “Zack and Reba” of 1998 [10, minutes 11-12] — in this film Michael Douglas had been personal secret politically missioned to make an assault on, seek out the limits of, and “break” by overwhelming Brittany Murphy’s acting aptitudes, and have her snap out of character with his presumably more developed personality, professional authority, artificial fame and a psychologically contrived most incisive action, while scanning the reflections of the above factors in her eyes and on her face. Their characters were concocted in such a way that they did not require a previous “preparing” [21, minute 25] accommodation of their persons, so that in this way the impact on her of the Hollywood “star bomb” could be maximized and devastating on her film career.

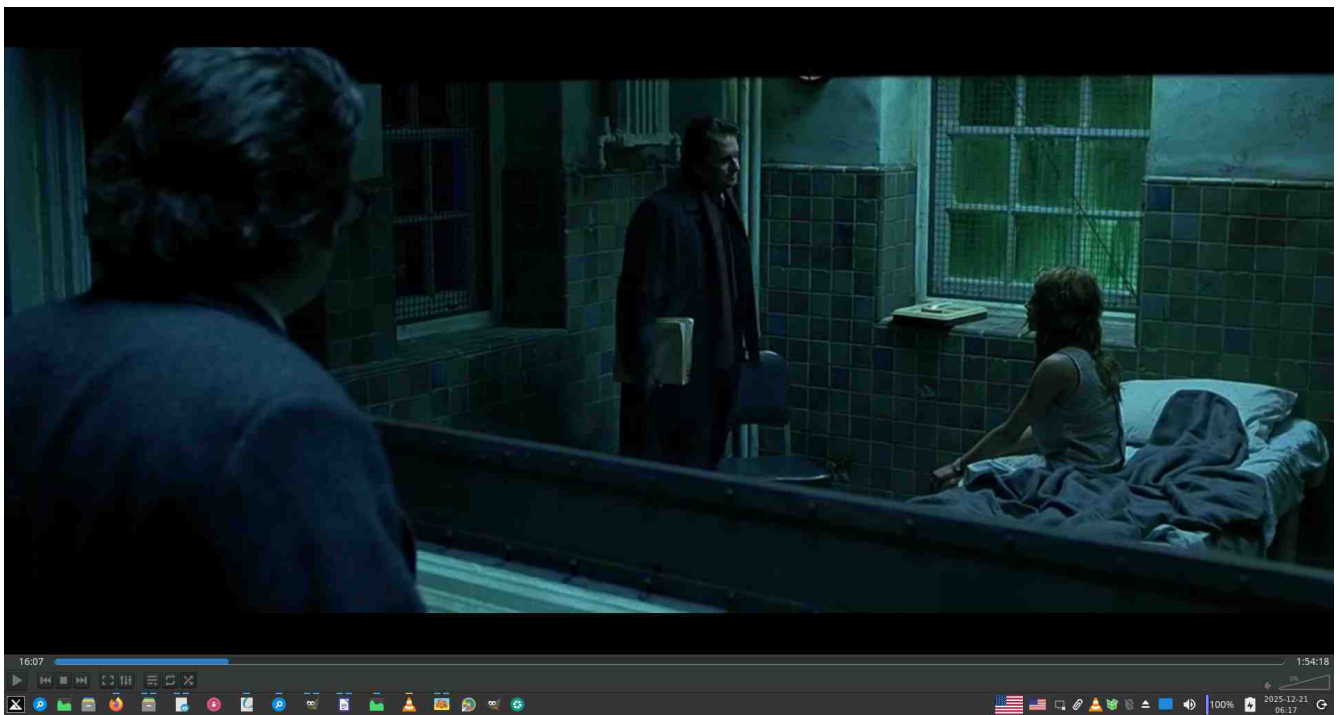
In conformity with the above personal secret political purpose, in their first common scene Brittany Murphy was required to do absolutely nothing, but to sitting on the bed immovably and keeping her facial expression hard-set endure the actions of Michael Douglas, by this means making her required “breaking” [11, minute 63] and “choking” [404] the easiest possible, and any small changes on her face observable, while on his part Michael Douglas was required to approach her methodically, phase by phase, more and more, as far as sitting down on a chair close in front of her, touch her gradually, estimate her inner unhidable reaction by measuring her pulse, and at the same time to scan her facial and corporal reactions, along with the secret agents of the american Illuminati through the open and possibly hidden cameras as well, represented by Oliver Platt as “Dr. Louis Sachs” required to watch the personal secret political operation from the next room. In this way, the main professional problem of Brittany Murphy was not to act her character, but to remain in it under the circumstance that Michael Douglas was doing his best to have her snap out of it. It is characteristic that the gangster-type facial expression of Michael Douglas appears to have reflected his real-life personal secret political mission relative to Brittany Murphy, rather than his scriptic “pro bono” [17, minute 34] “help” [17, minute 13] which he should have acted: [17, minutes 16, 16, 16, 16, 16, 16, 17, 17, 17, 17, 17, 17, 17, 17, 17,

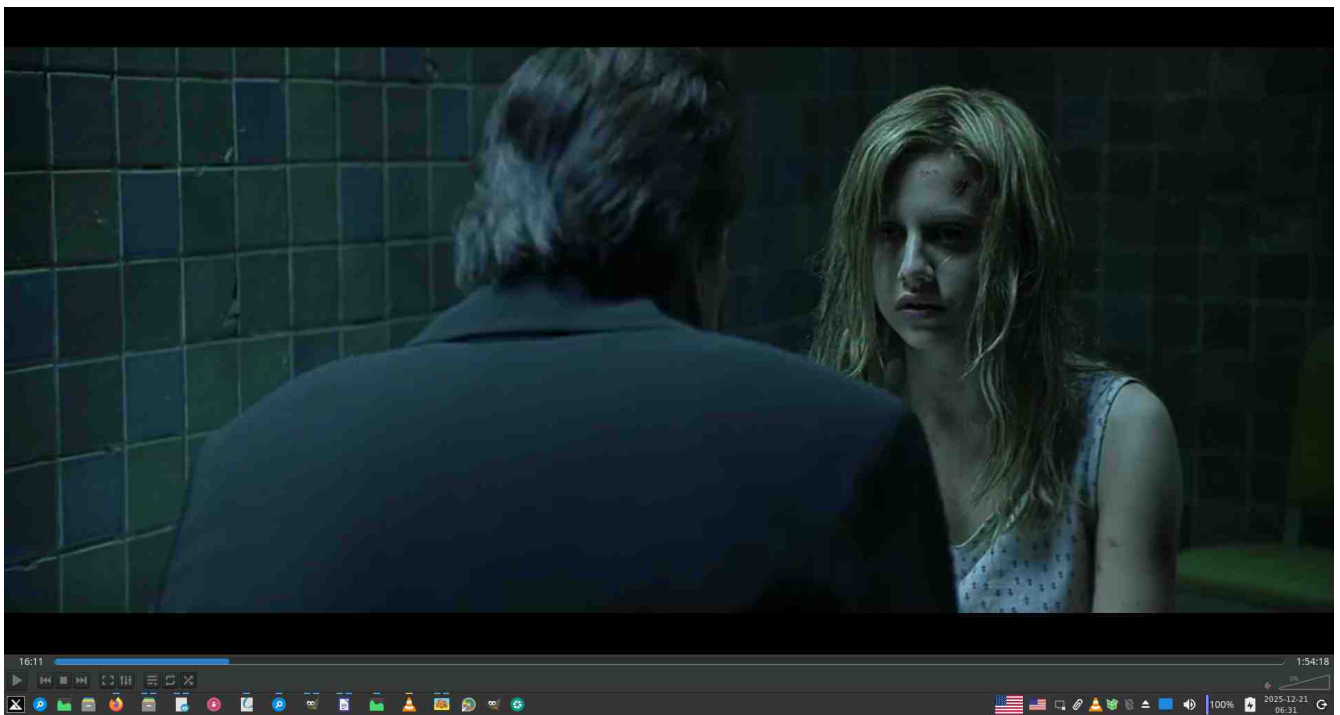
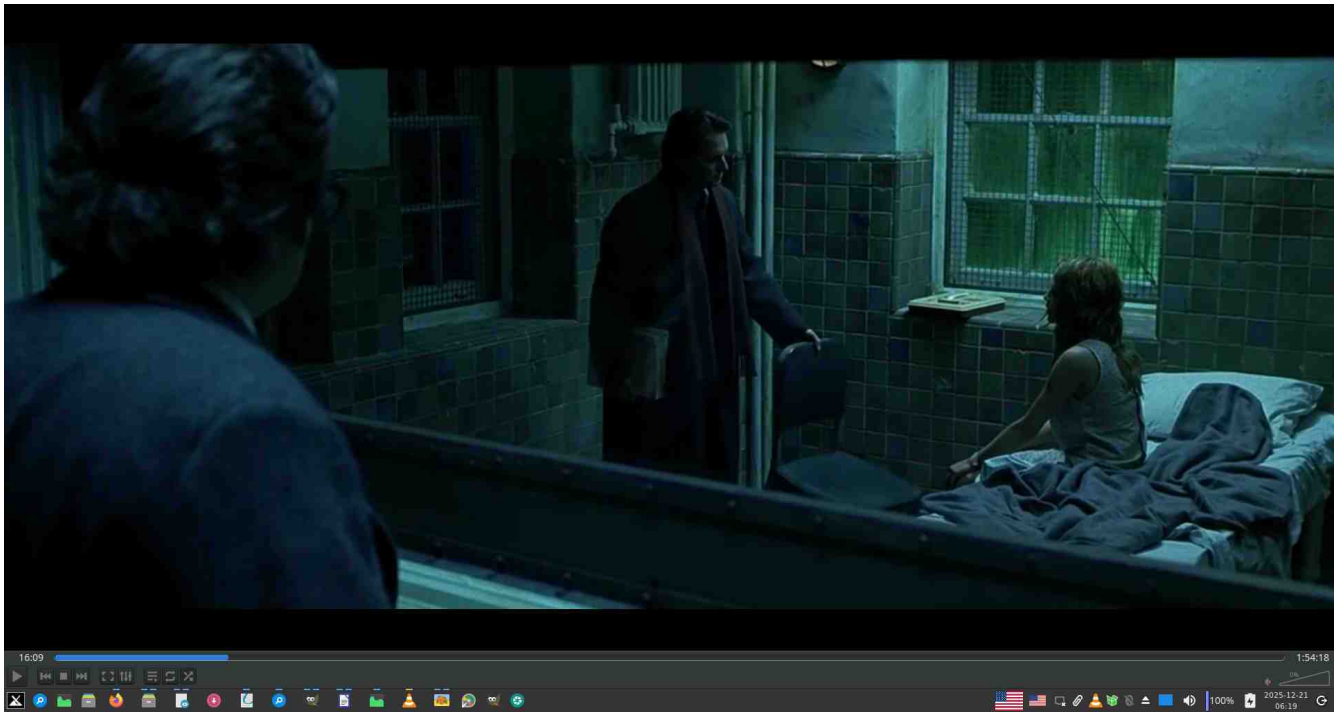
and 17]

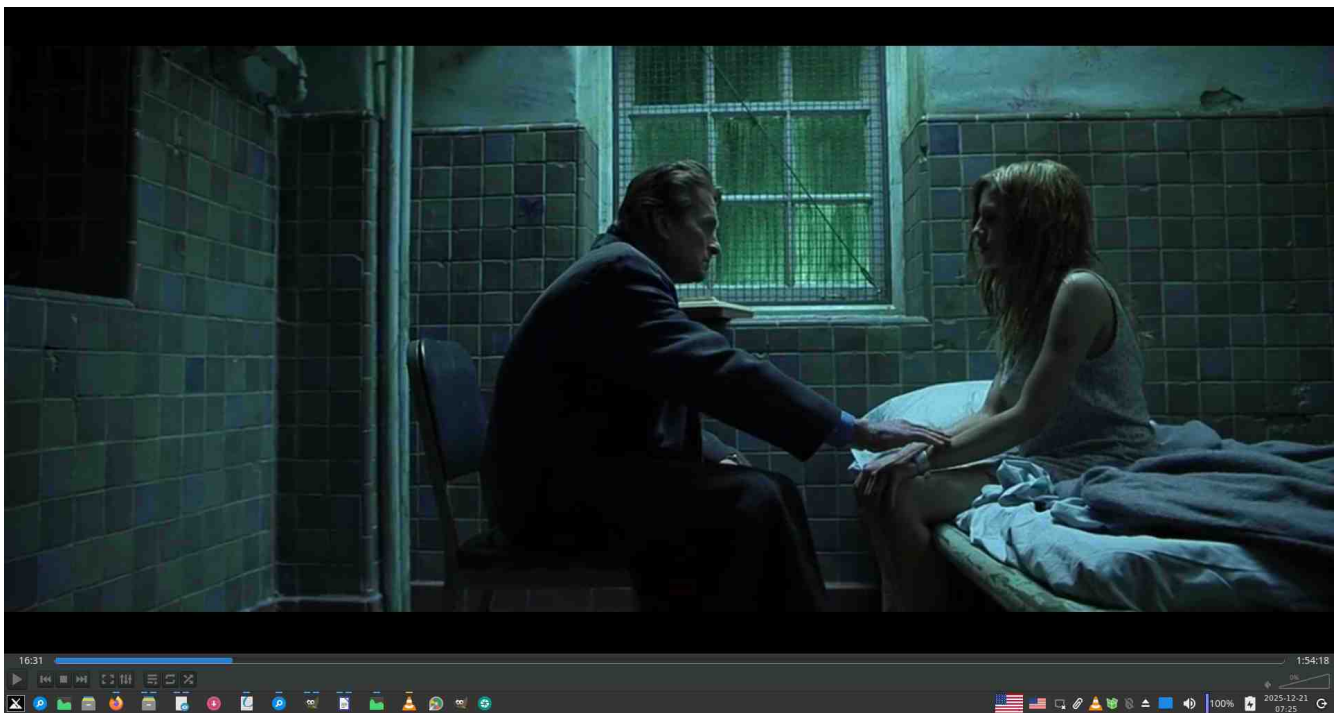
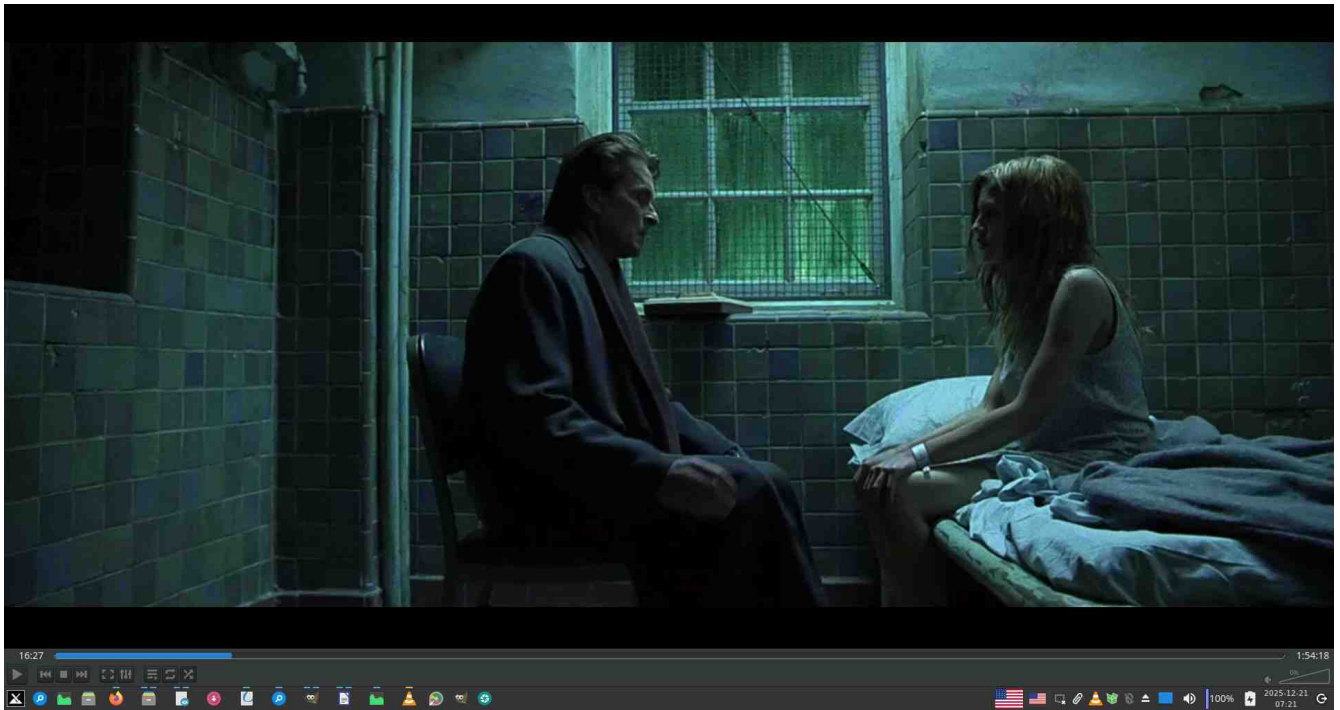


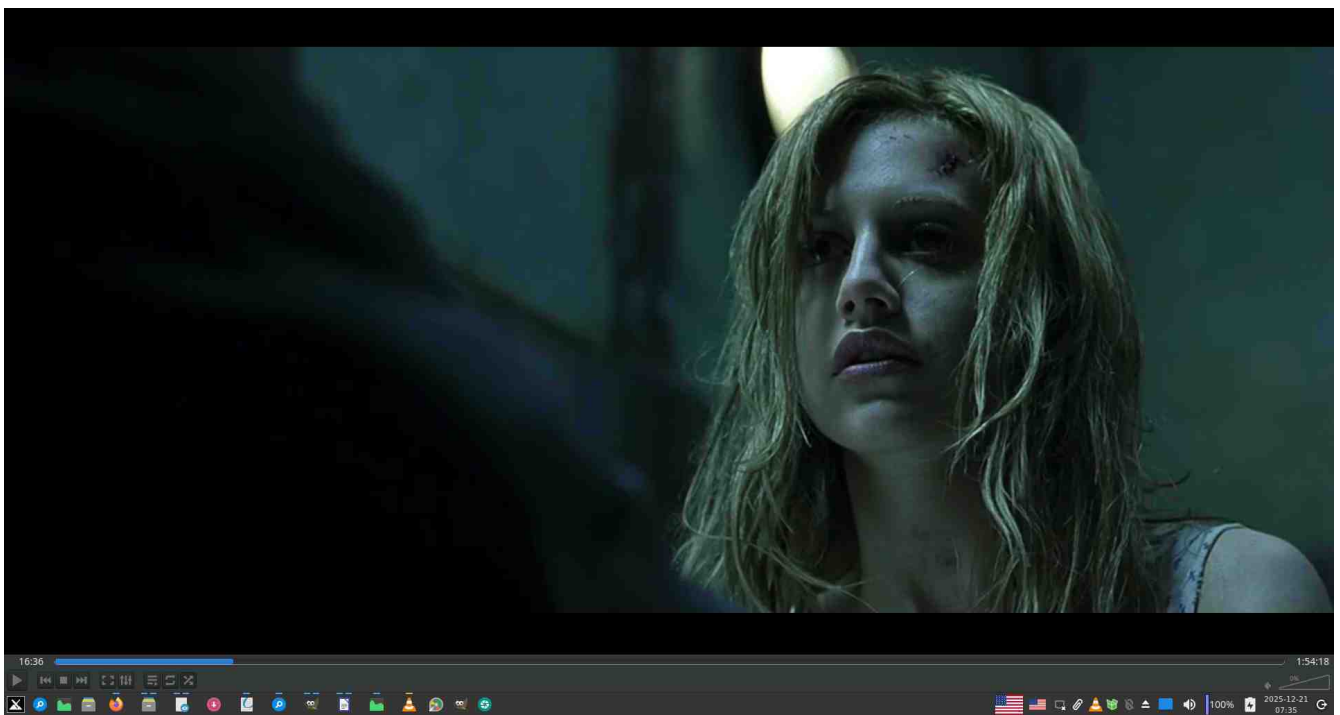
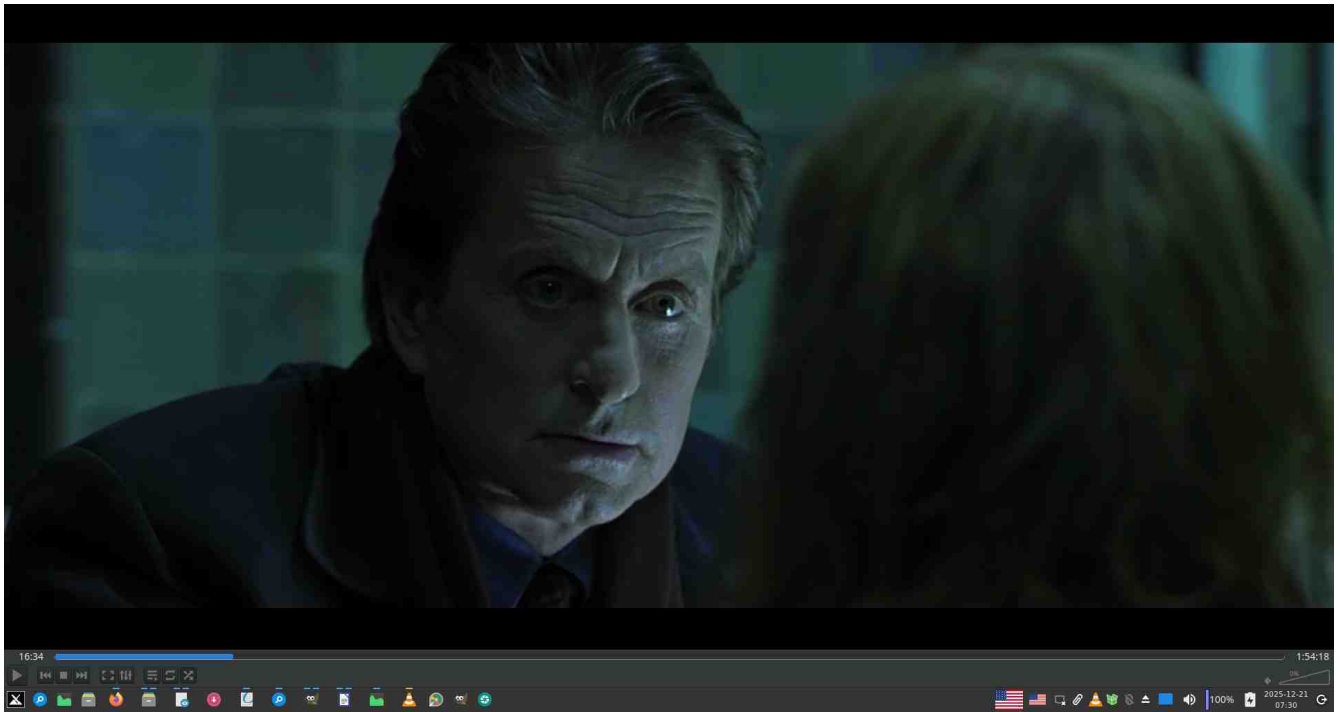


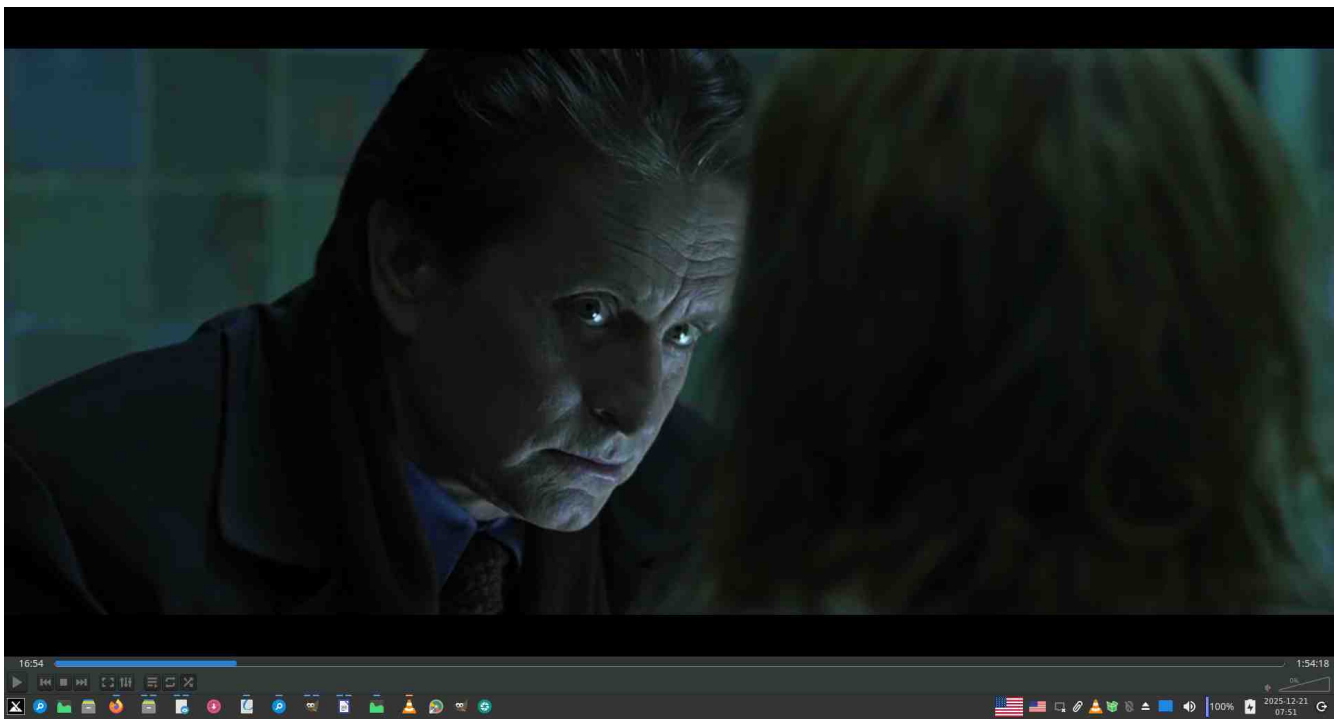
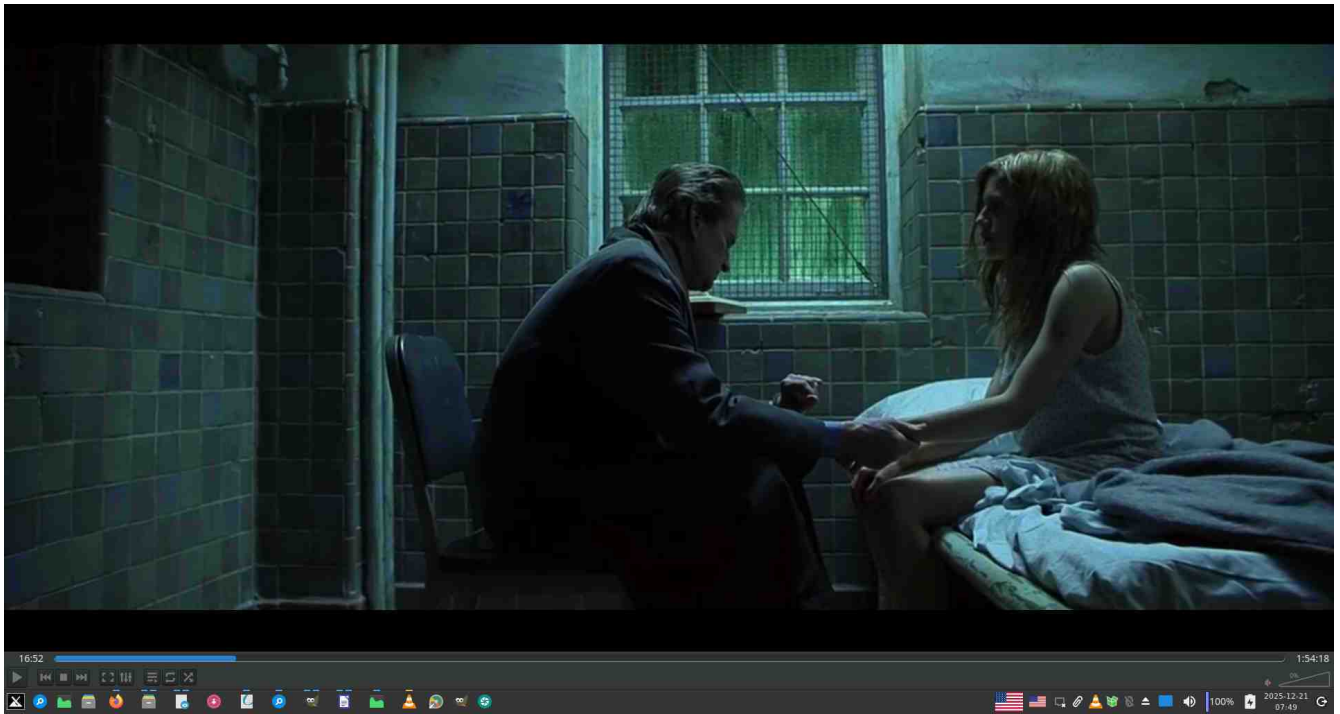


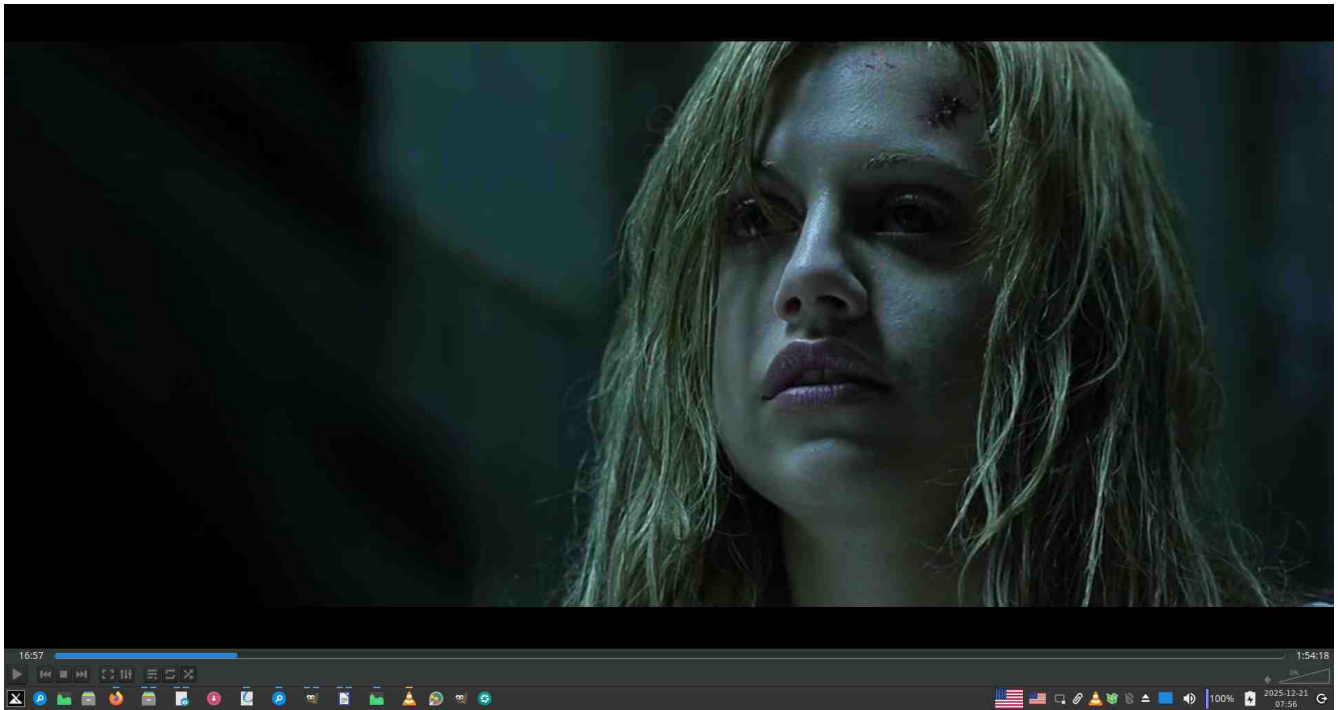




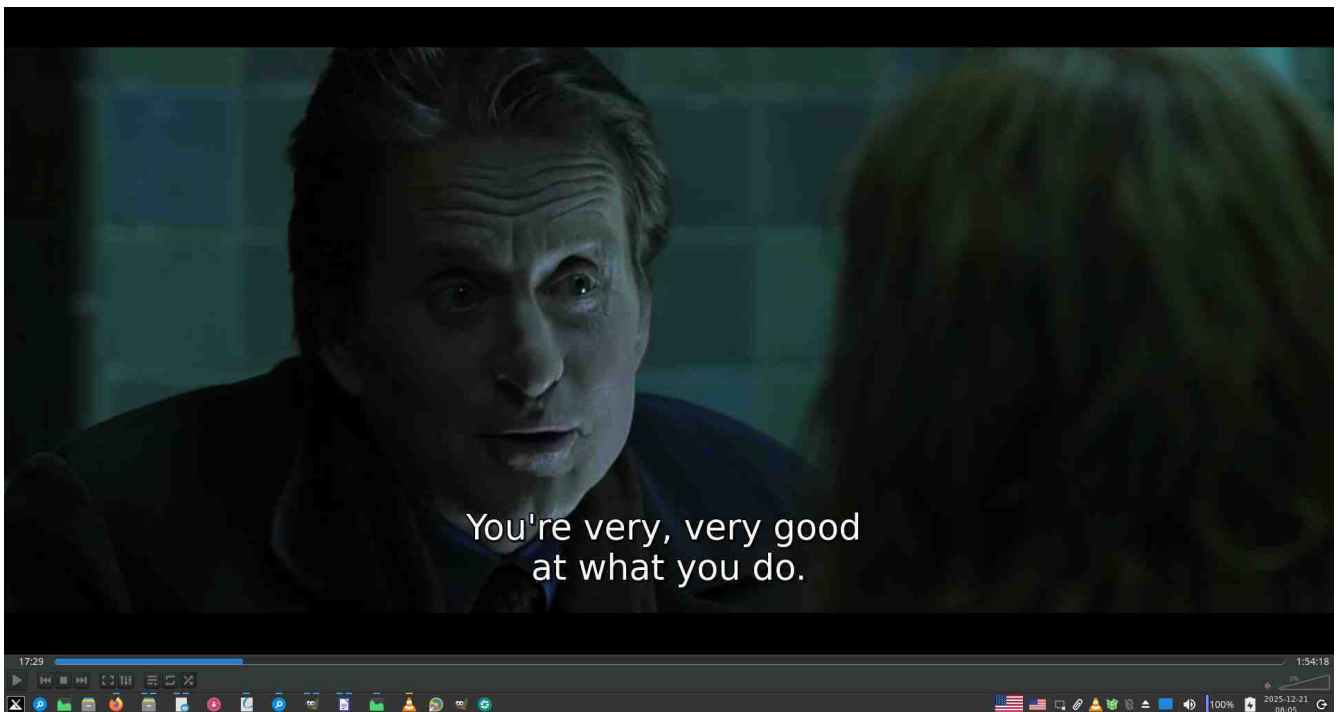








After having succeeded in passing the above personal secret political test for her this film and further film career, and Michael Douglas having failed to “break” [11, minute 63] and “choke” [404] her acting aptitudes, he as “Dr. Nathan R. Conrad” was required to “mercifully” and “generously” [3, minute 29] praise the “lost soul” [3, minute 26] of Brittany Murphy as “Elisabeth Burrows”: “There’s more to you than meets the eye, Elisabeth. You’re very, very good at what you do,” [17, minute 18]



what can be construed first of all as an allusion to her purpose revealed by her already at the age of 9 years, feared by the american Illuminati, “to change the world”, [268] an allusion to the relating precedent of Elizabeth Adam (Erzsébet ÁDÁM) — further formulated and programed with the first name “Elisabeth” of the character concocted to her for this film — who had the rare if not unique historical opportunity to assert humanist ideas with the individual reciting evenings of hungarian language gotten up by herself, recorded on LP vinyl disks, and privately on other media as well, and performed not only in the national state of Romania, but also throughout the hungarian diaspora of many other european and overseas national states, by so doing challenging somewhat their world order, what if done in the english language and on the level of international star of Brittany Murphy could indeed contribute to “changing the world”, in a manner profoundly disliked and feared by the american Illuminati particularly, and the ethnical and the national secret political organizations generally, threatening their concocted “ethnical and respectively national security”, and consequently it envisioned her in different kinds of “burrows”, formulated and programed with the surname “Burrows” of her character, in this way around one year later it would be trying to push her into the “rabbit burrow” of Marshall Bruce Mathers III (Eminem), with her film entitled “8 Mile” of 2002, to assert not humanist, but the satanist ideas of its narrow ethnical and national mind.

At the same time, the above saying of Michael Douglas as “Dr. Nathan R. Conrad” can also be presumed to have been a covert verbal recognition — in default of a university diploma and awards, and in conformity with the opinion of the director Penny Marshall that this role “should have earned her an Oscar nomination” [268] — by an established star kept “shining” of the acting aptitudes of a “garbage” [4, minute 41] to be thrown away by the american Illuminati. The book of the ethnically jewish Andrew Klavan entitled “Don’t Say a Word” was published in 1991, [214] namely a few years after Brittany Murphy had been “adopted” [3, minute 23] by the american Illuminati for Hollywood stardom, therefore it could be part of the Brittany Murphy “project” [3, minute 24] as a concoction of the ultimate personal secret political means of testing the limits of the acting aptitudes and “breaking” [11, minute 63] and “choking” [404] the Hollywood film career of Brittany Murphy.

At the end of the scene, she was required to excite him sexually by lying back on the bed in her short dress: [17, minute 19]



After that, Michael Douglas — and presumably the hidden FBI and CIA operatives — was also required to seek out the conjectured negative feelings and attitudes of Brittany Murphy towards him and the persons of his kind, in a scene in which she was required to act most negative feelings: [17, minutes 53, 53 and 53]





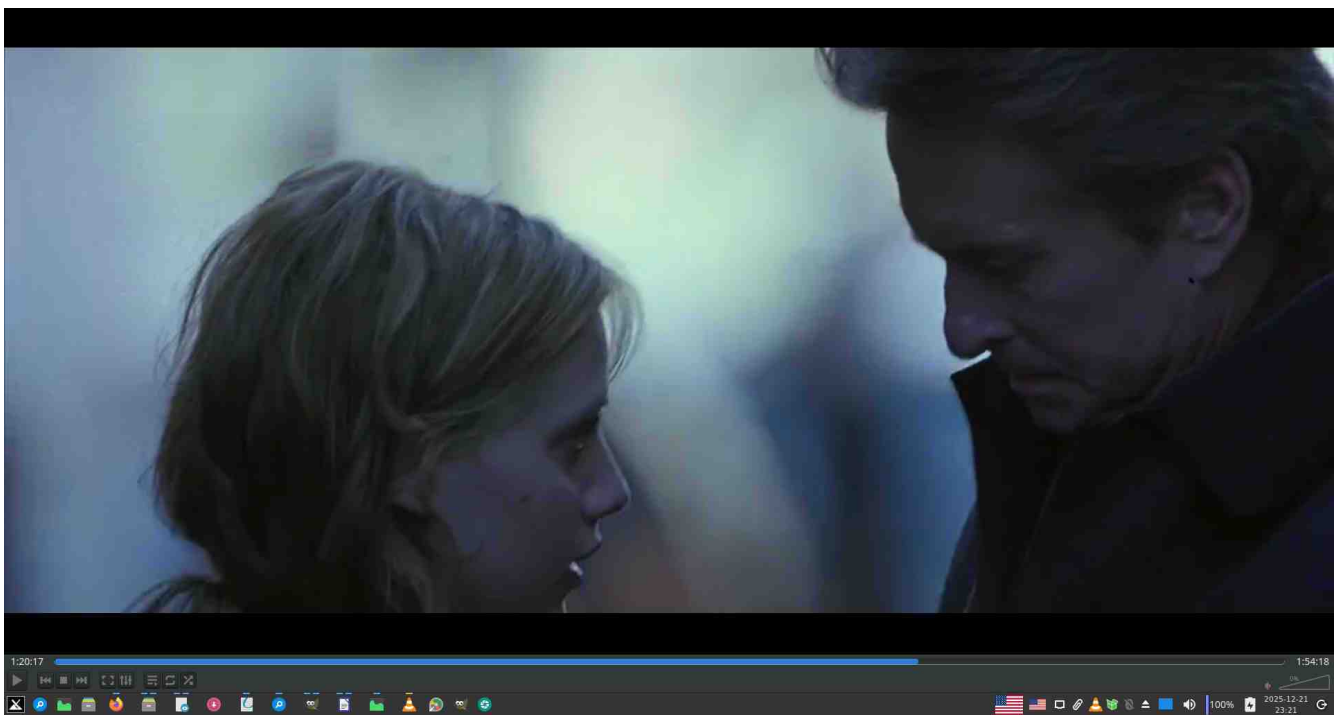
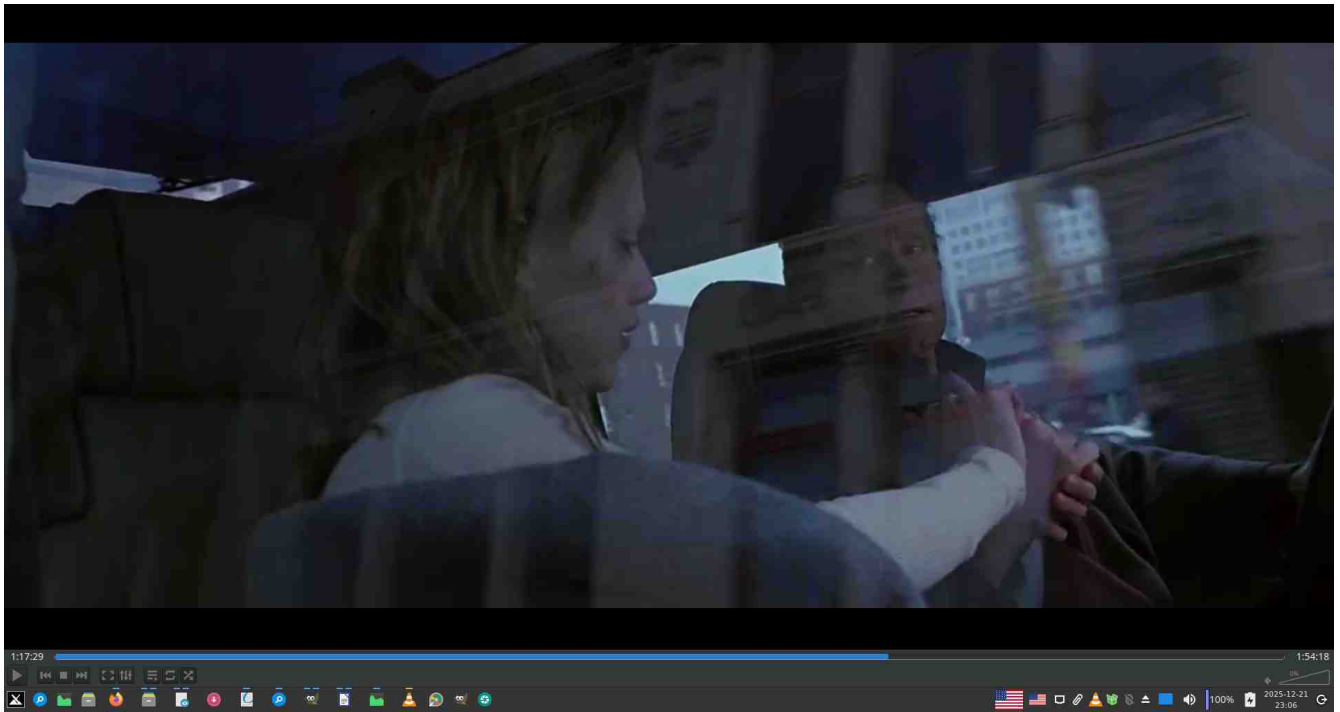
After having resisted the professional assault and passed the examination and the “national security” investigation carried out by Michael Douglas, as well as won his recognition, their onscreen relation was allowed to deepen by her as “Elisabeth Burrows” helping him as “Dr. Nathan R. Conrad” in saving the life of his daughter “Jessie”, [17, minutes 50, 51, 63, 63, 64, 76, 77, 78, 81, 81, 81, 81, 82 and 85]

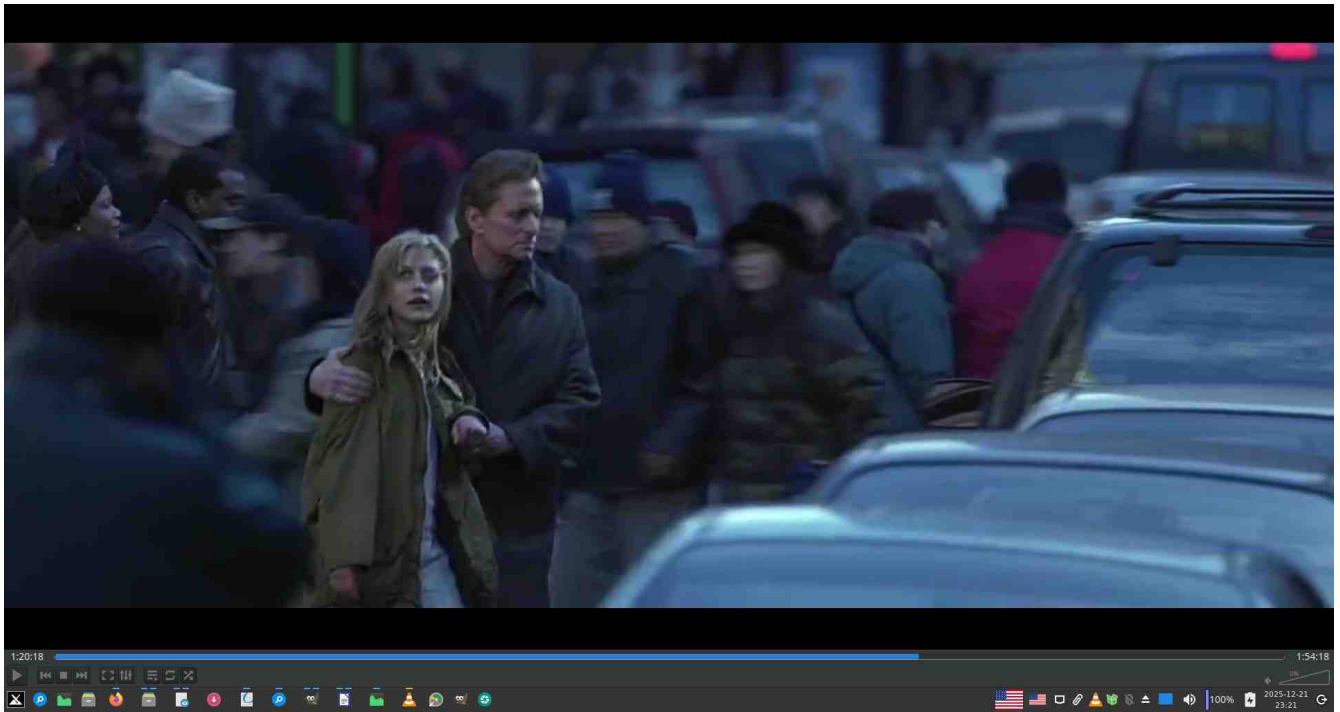


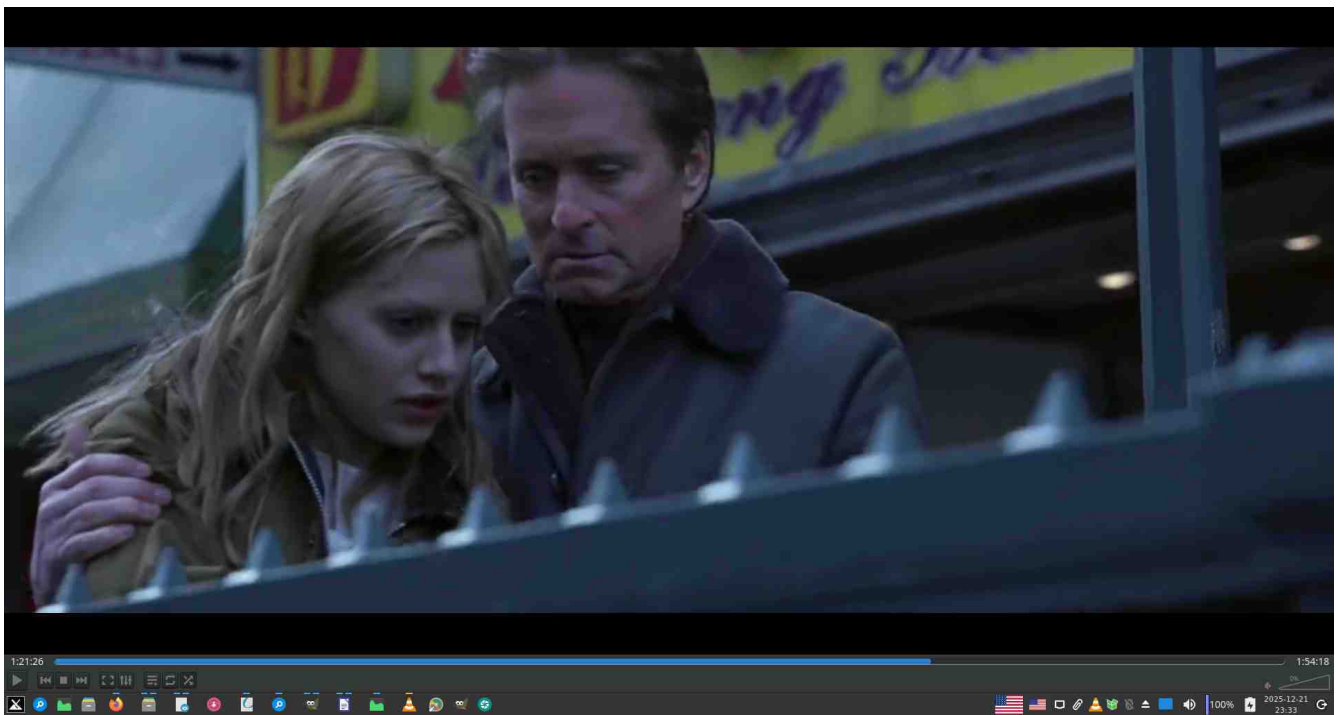
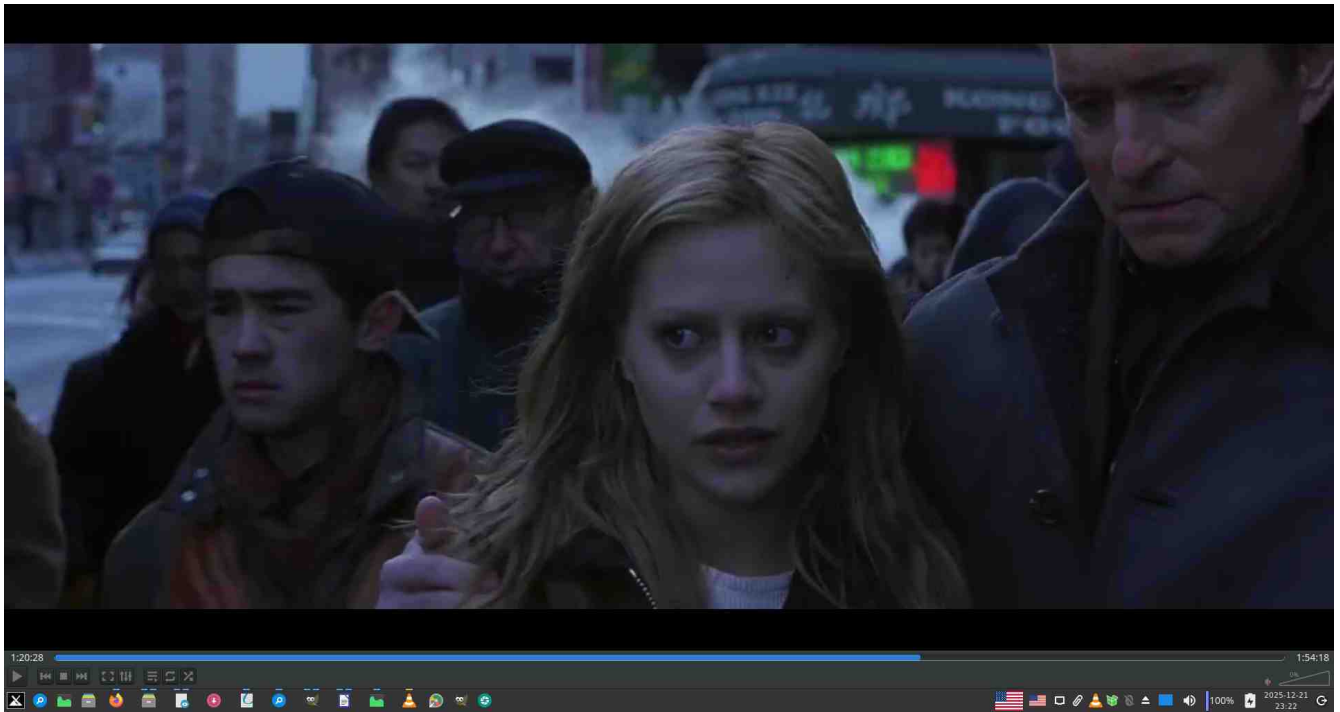


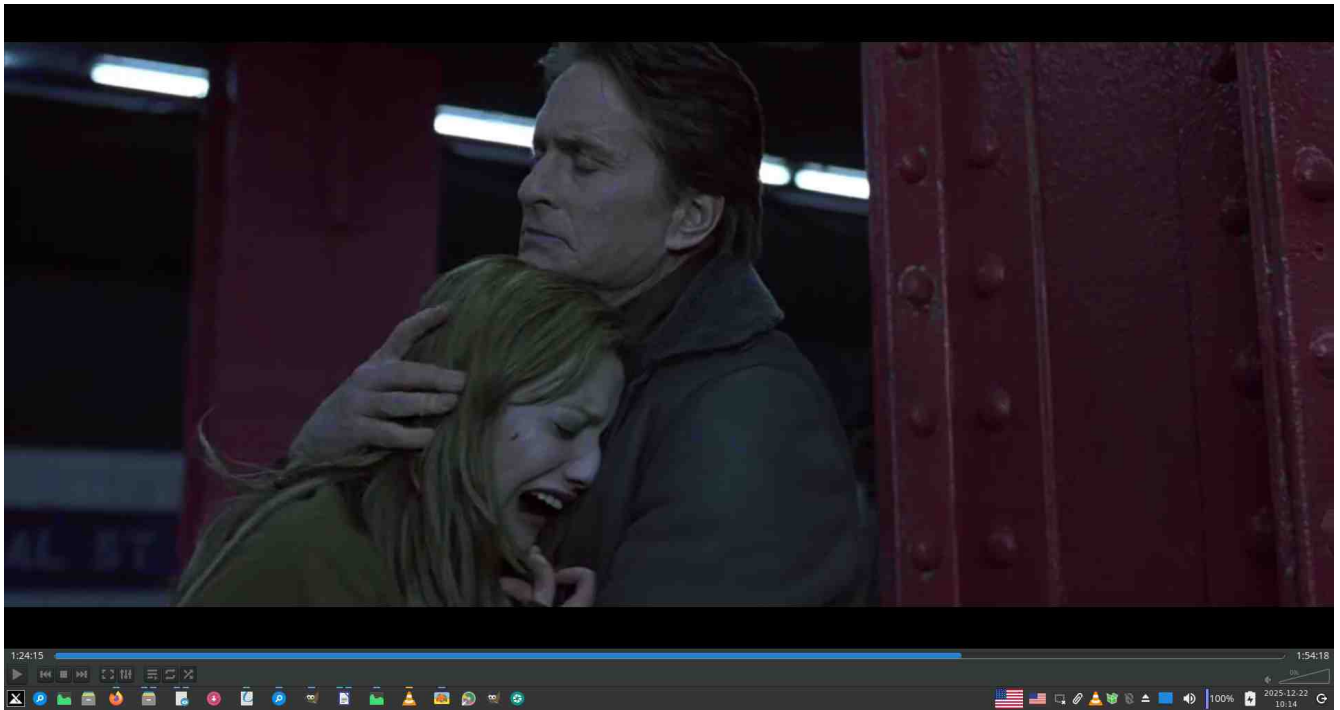




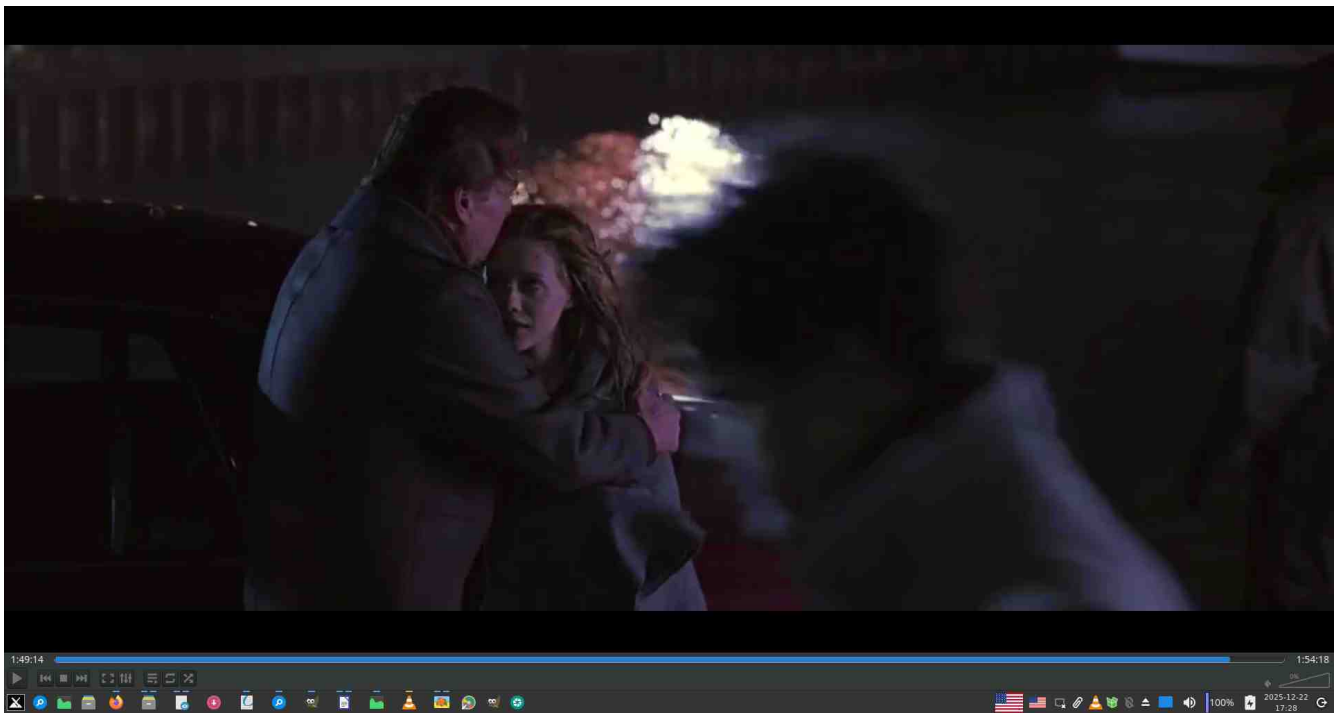


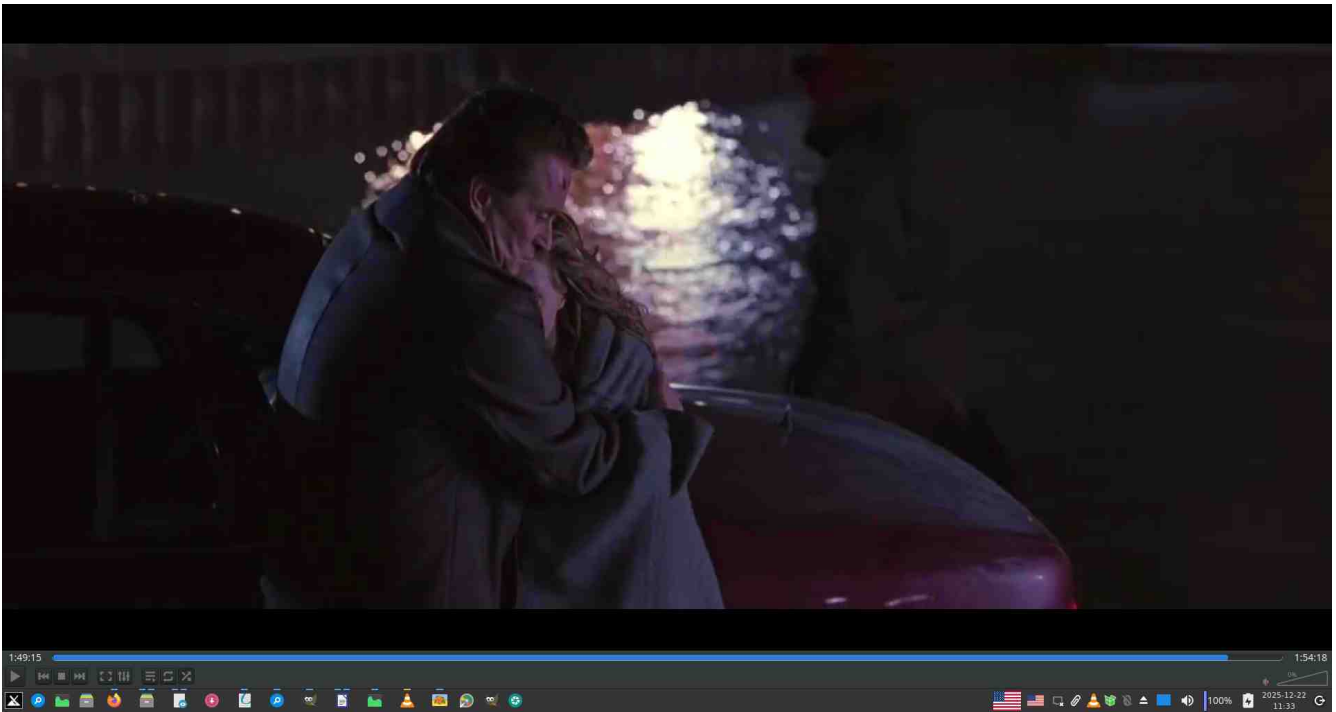






and finally by an apparently stepfatherly kiss and hug, [17, minutes 110 and 110]





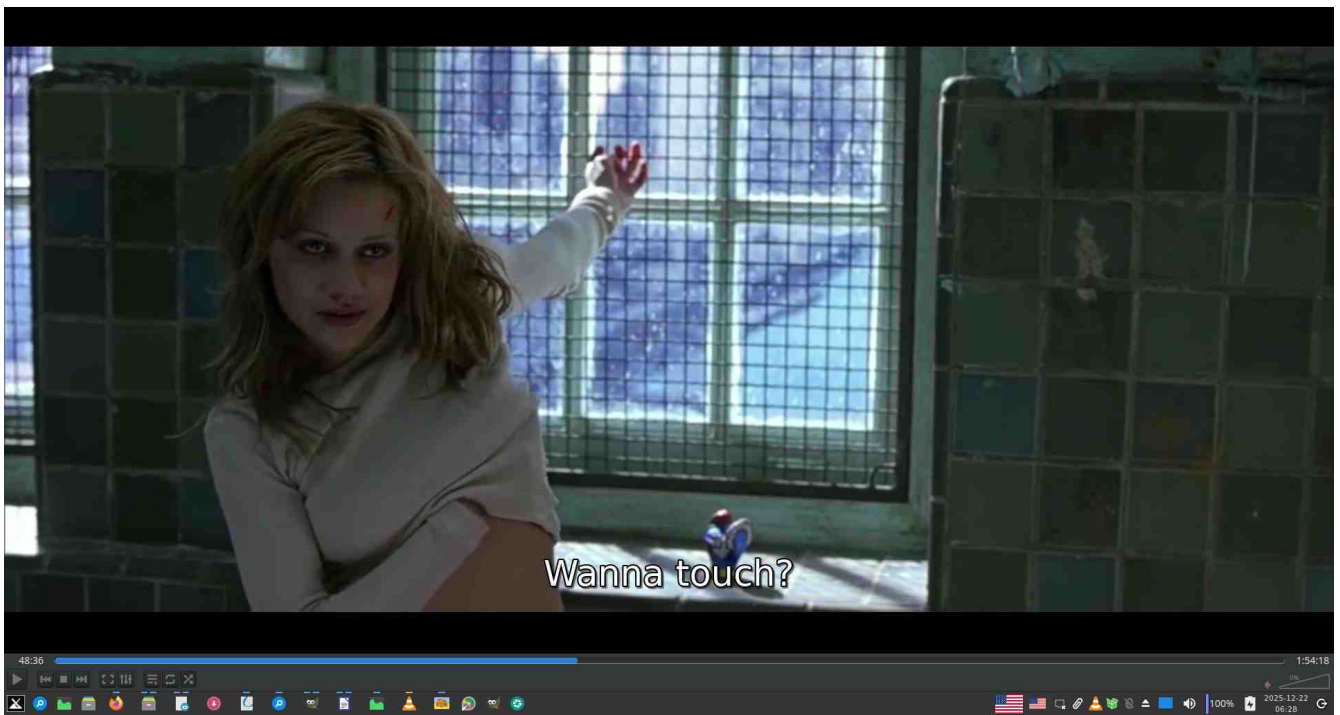
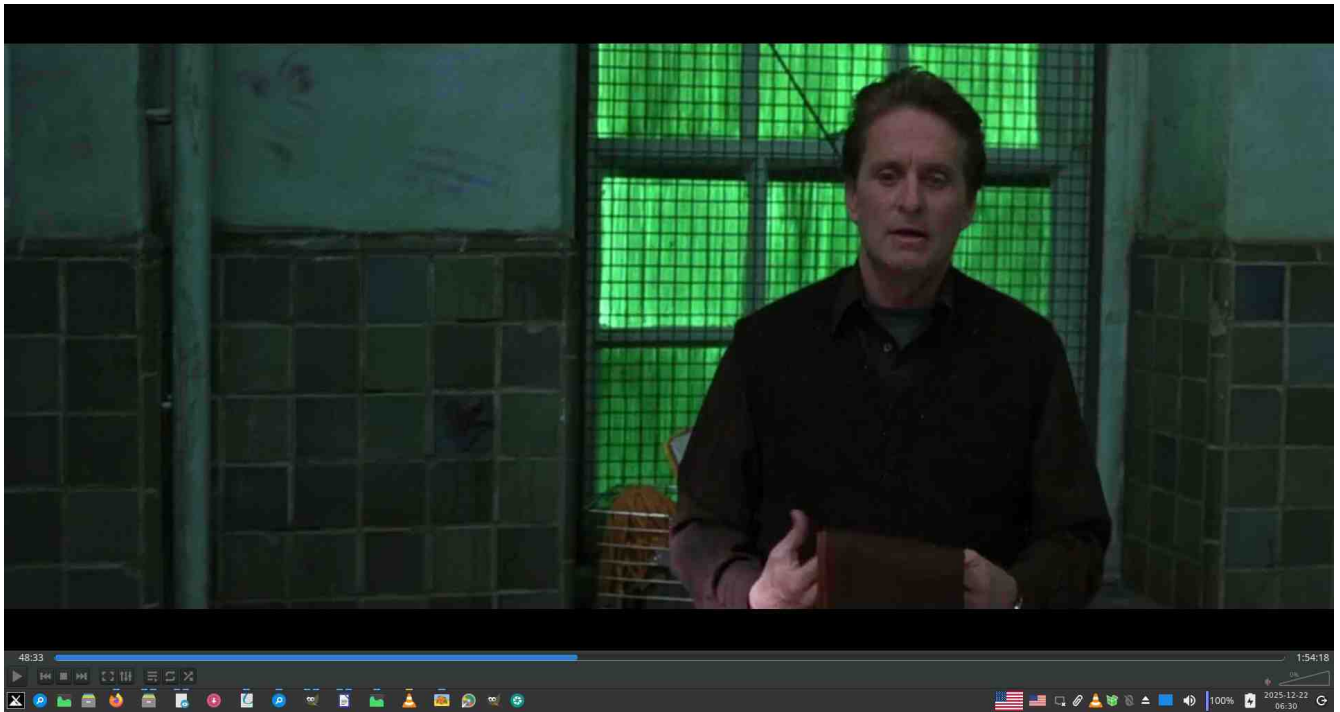
with the water in the background symbolizing, formulating and programing the planned professional and physical death of Brittany Murphy, already formulated and programed in the film entitled “Falling Sky” of 1998, and recruited in this film with the similar image of a dead body floating in the water, just like the body of Brittany Murphy in that film, [17, minute 12]



death avoidable with a relationship and marriage with Michael Douglas. By this means, the film switched over and returned to the implementation of the stepfather sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati — last implemented in her film entitled “Cherry Falls” of 1999 with Michael Biehn — which refers to that by december 2000, at her age of around 23 years, her “cherry had not fallen” yet, neither with Michael Douglas.

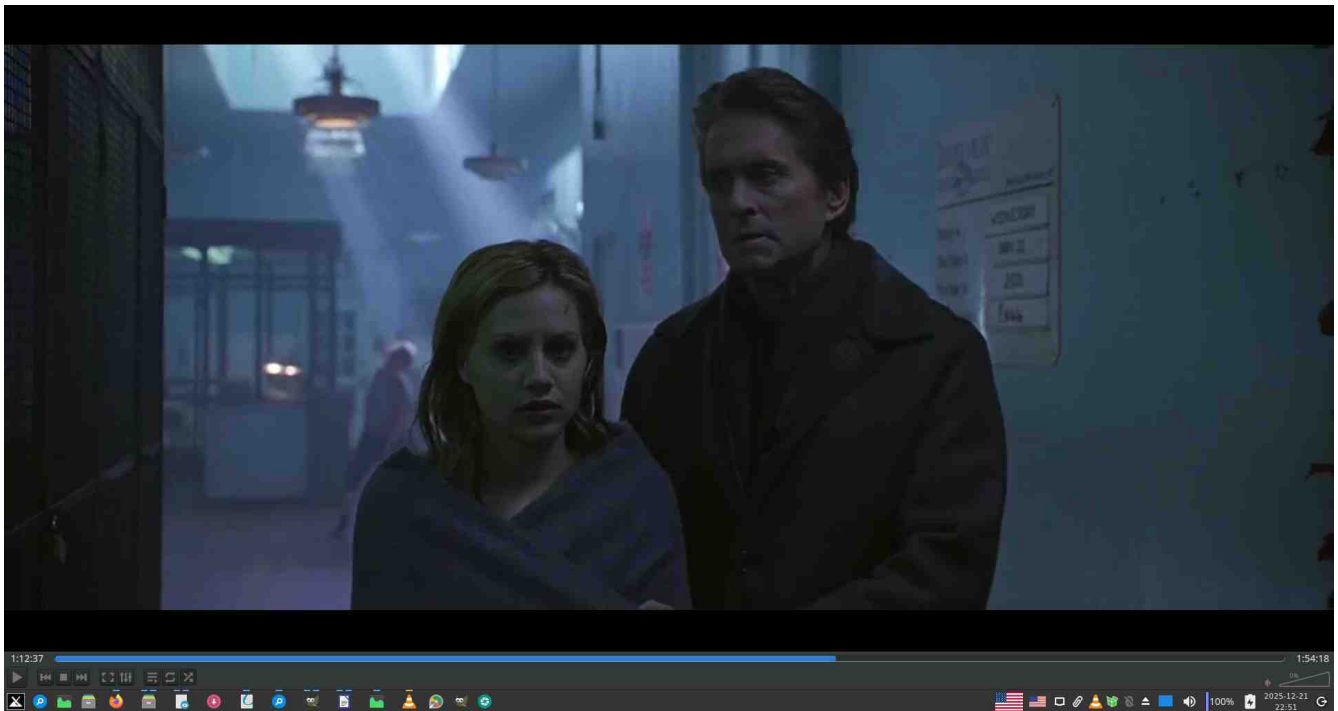
It can be presumed that the relations between the character of Michael Douglas and the character of Brittany Murphy required to be acted by them in this film were so concocted to reflect the relations between their national secret political and film-artistic statuses in the real life. In this way, the main relation between Michael Douglas as “Dr. Nathan R. Conrad” and Brittany Murphy as a “very disturbed girl in her troubled mind”, [17, minute 34] a patient of his, was that he was blackmailed into using her to save the life of his daughter, and apparently secondarily she was required to make sexual advances to him, which he was required to reject. Therefore, the actor Michael Douglas, established by the american Illuminati, had been considered unworthy of having onscreen normal relations with the actress Brittany Murphy, unawarded by the american Illuminati: [17, minutes 49, 49, 49, 49 and 49]







Further, also the difference between their clothings reflects the difference between their statuses: in december the star praised to the skies Michael Douglas was required to wear a winter-coat, while the star pulled down to the earth to be made “garbage” [4, minute 41] Brittany Murphy was wrapped in a blanket: [17, minutes 73 and 110]



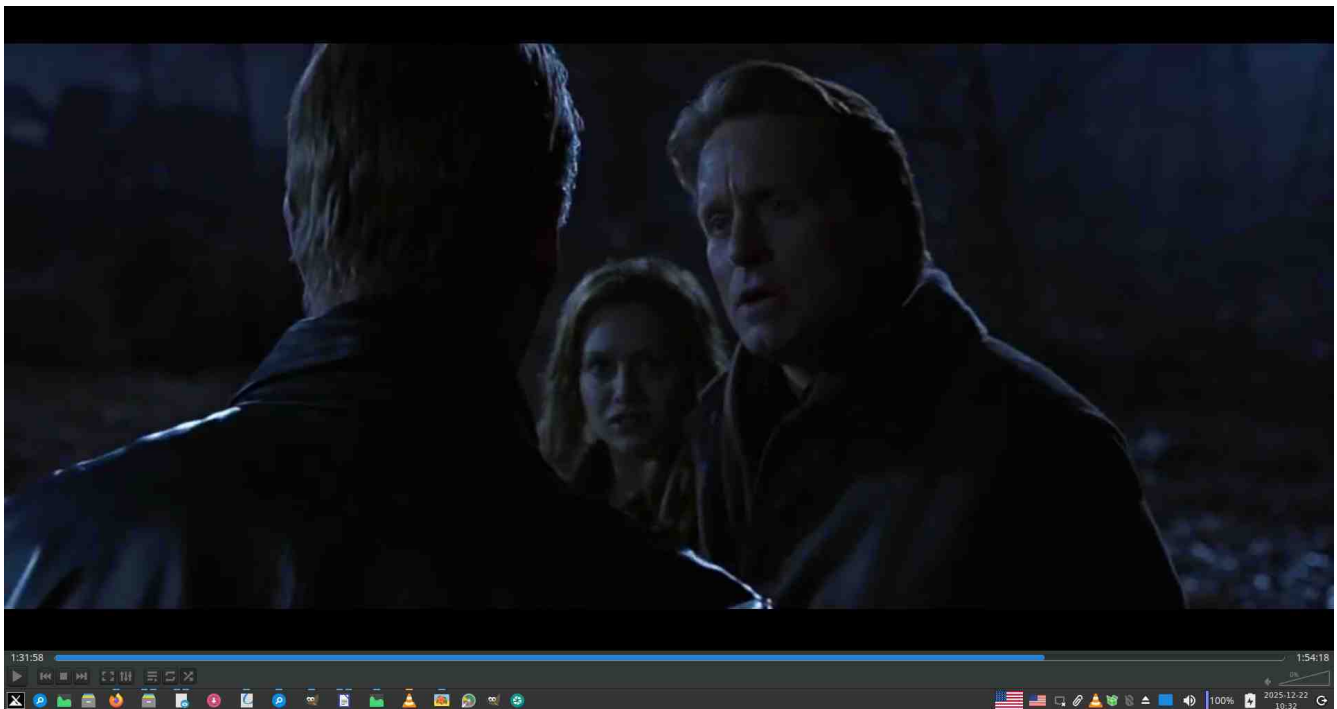
The fact that the marriage of Michael Douglas took place around the time of shooting this film — namely on 18 november 2000 [208] — refers to that he was “prepared” [21, minute 25] for his “hooking up” [22, minute 82] Brittany Murphy with this film. Taking into account the formidable manipulative power of the american Illuminati, and its existing deadly purposes relative to Brittany Murphy, the less probable eventuality can be presumed to have been that at the time of his marriage his common scenes with Brittany Murphy already had been shot, and he knew that she had declined a relationship with him. And the most probable eventuality was that his marriage was organized by the american Illuminati as a part of its Brittany Murphy “project”, [3, minute 24] timed to take place just a few days or weeks before shooting this film, and one of its purposes with this film was to create the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and Michael Douglas, by her “stealing” him from his wife just a few days or weeks after his marriage, with which there would have been implemented the personal secret political concoction of a most advanced sexuality of Brittany Murphy, that public image being necessary for the application to her of the method of concealed assassination of the type “infection with the HIV”, and at the same time by creating the self-concealing appearance that the assassinating operation was not premeditated: the public opinion could mostly think that “if there had been a plan for Michael Douglas to marry Brittany Murphy with this film, then his marriage would not have taken place before shooting the film.”

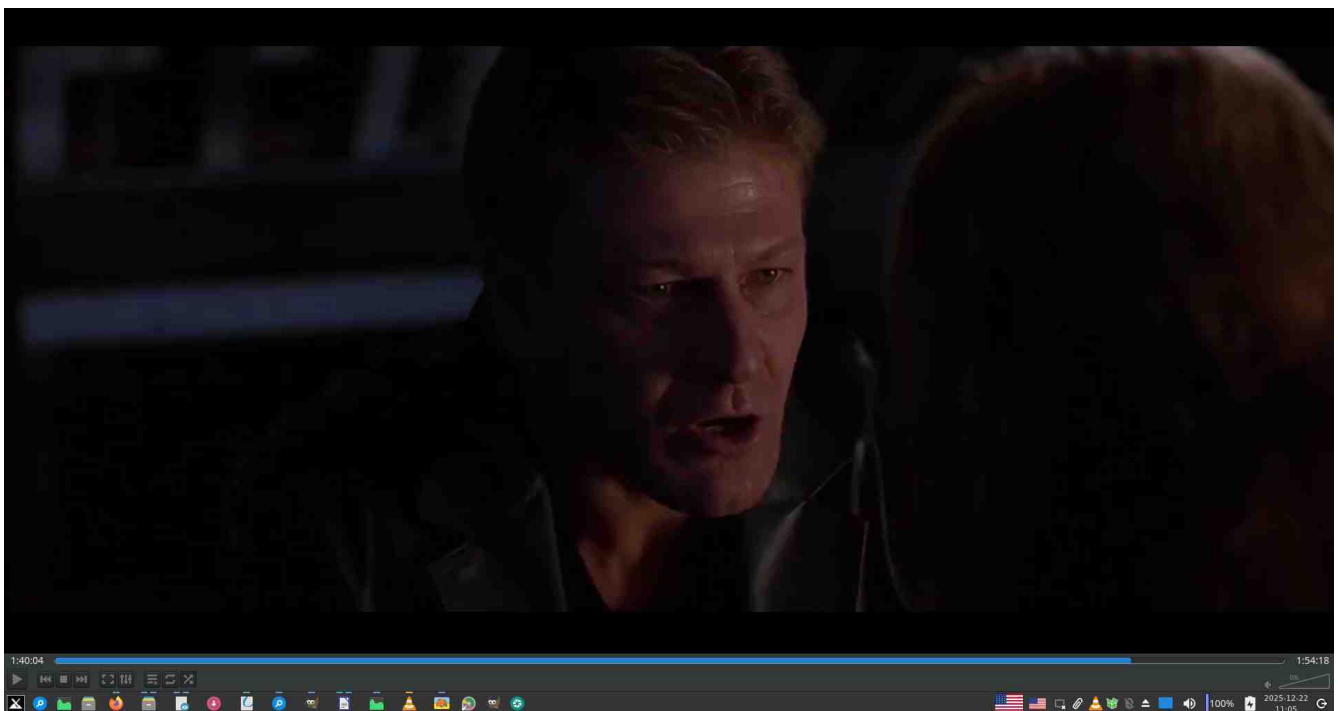
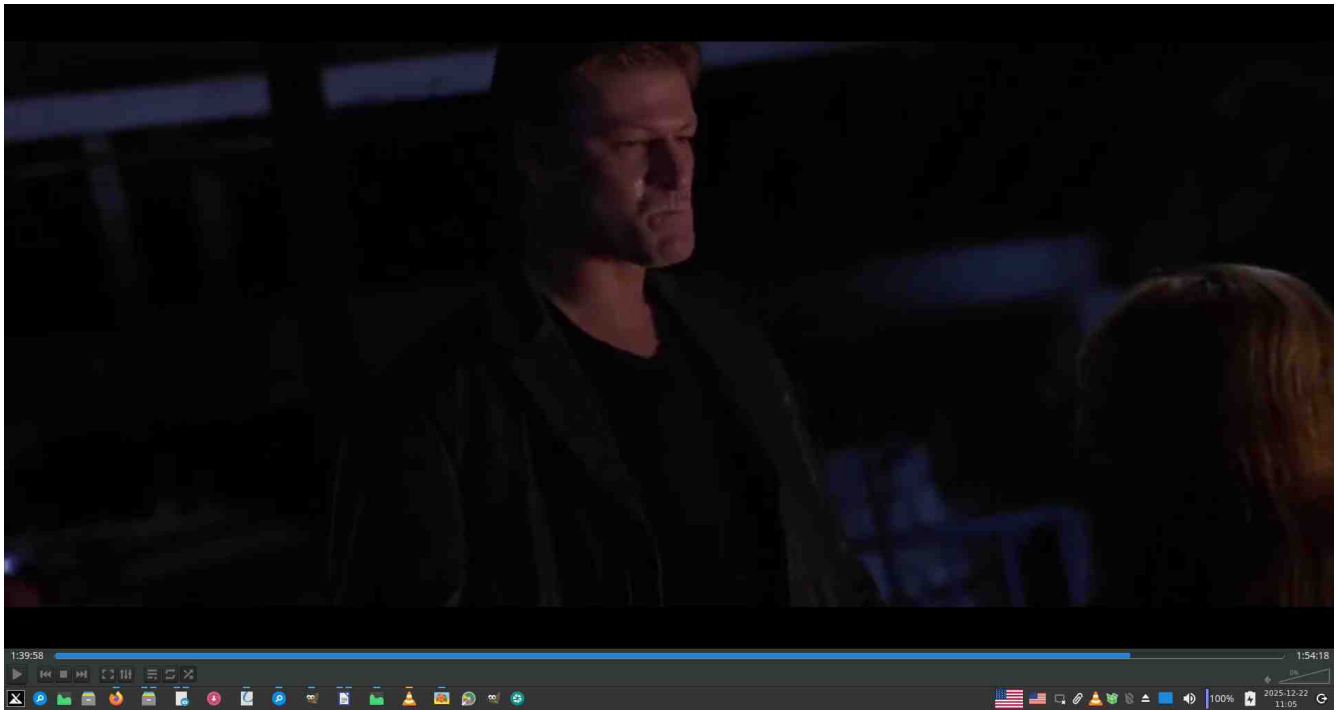
Michael Douglas was required to act a mirror scene, the reason why in this film his person was the most important “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [17, minute 54]



The presumption that Michael Douglas already had an “evil” [36, minute 66] second personality, namely he was a member of the American Illuminati, and that the American Illuminati is an American offspring of the Bavarian Illuminati, can be corroborated by that he as “Dr. Nathan R. Conrad” was required to assert the principle of the Bavarian Illuminati that “the end justifies the means” [243] by committing a series of crimes to save the life of his daughter.

The second personal secret political male “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Sean Bean, who was unmarried at the time of shooting this film. [211] He as “Patrick Koster” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Elisabeth Burrows” as a criminal having murdered her father, and demanding a piece of information from her memory under threat of mutilating and murdering her: [17, minutes 92, 100 and 101]





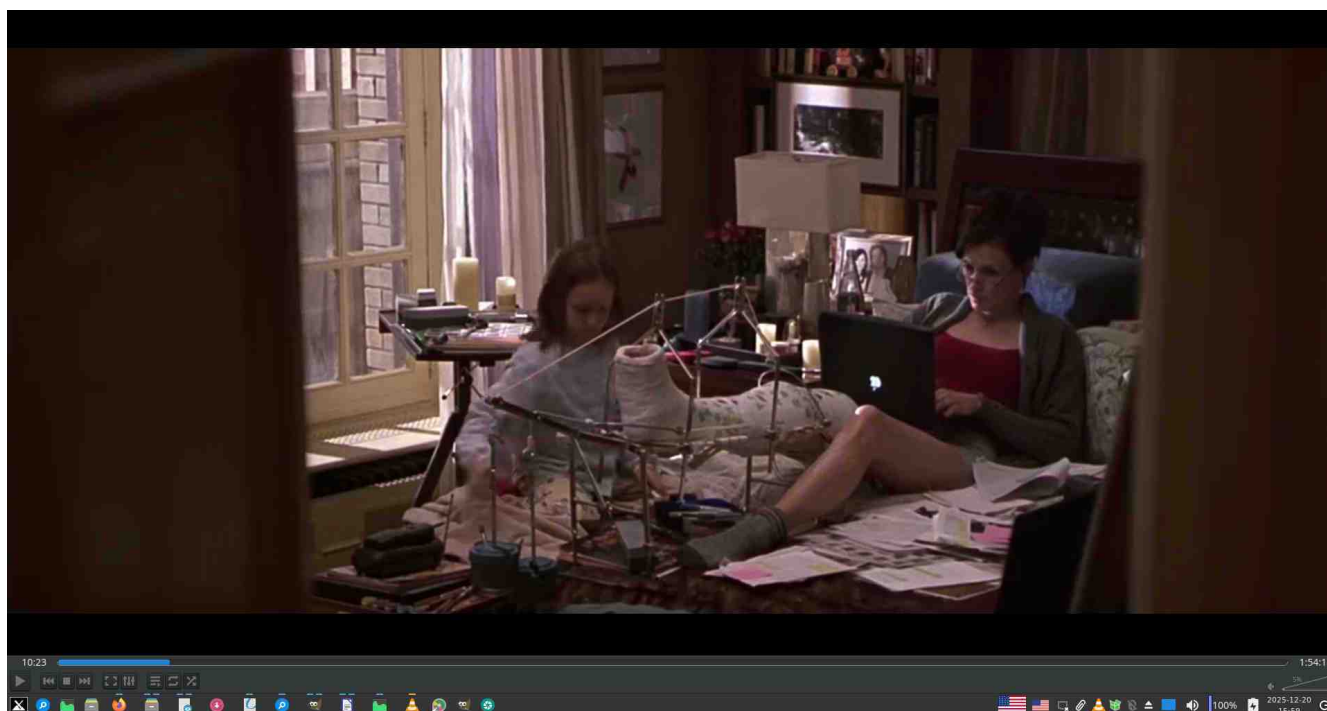
It must not have been accidental that for acting this “villain” character there was cast a “villain” actor not only english by ethnicity, but also sticking to the english accent specific to his region of birth within England, [211] or, inversely, that this “villain” character was concocted specifically for such an “villain” actor: he must have been a person mostly fit for expressing, formulating, and programing to Brittany Murphy the common villainous position relative to her of the american Illuminati and the english

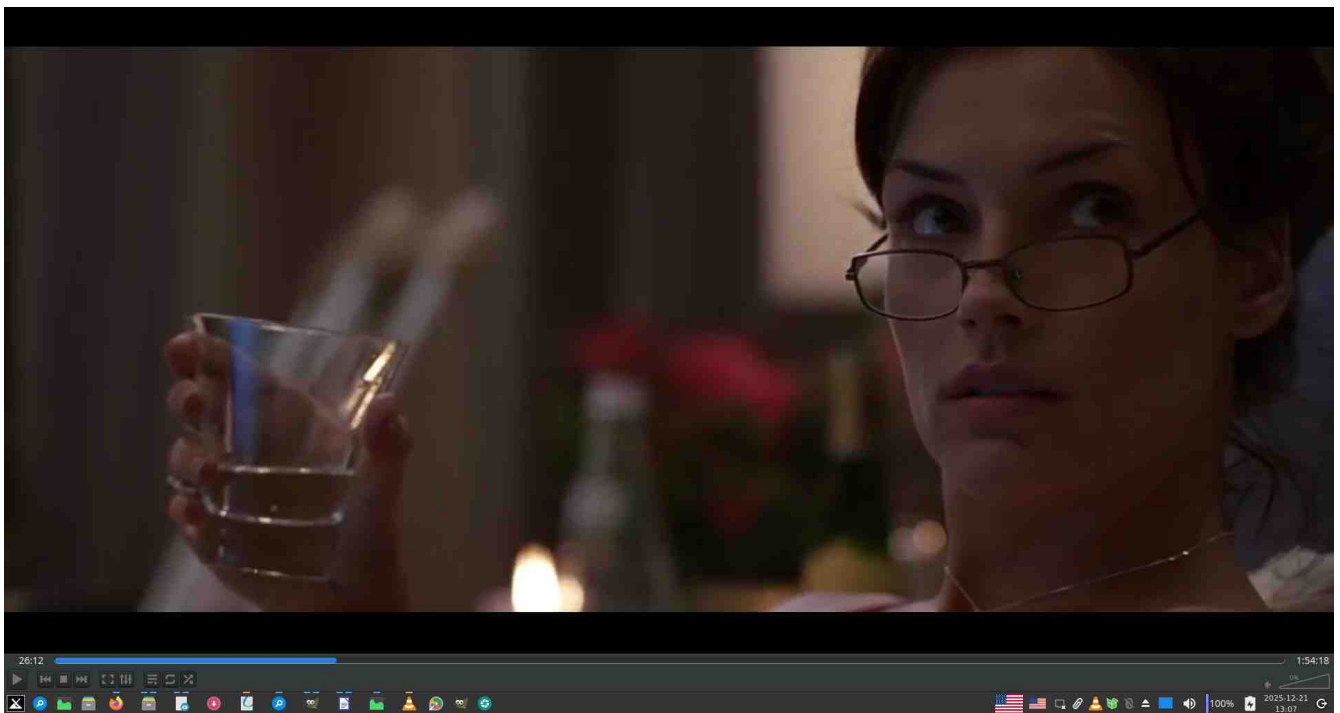
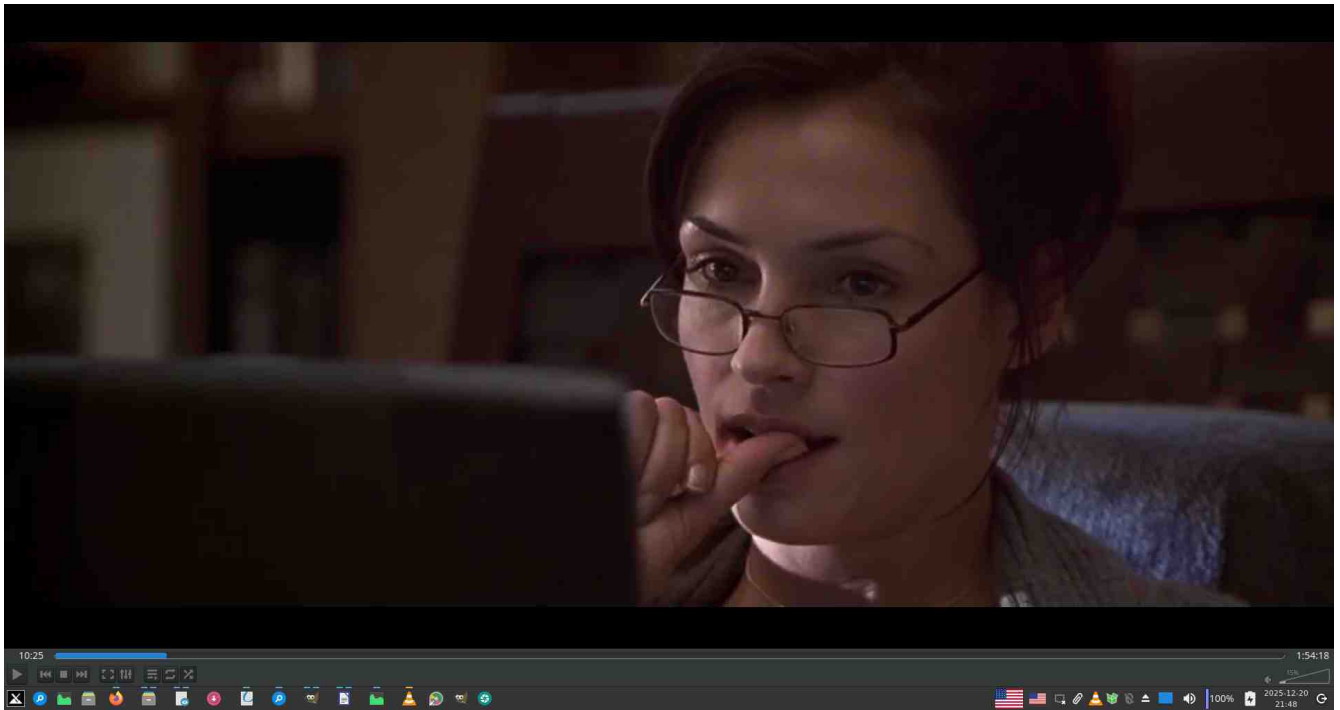
ethnic secret political organization in Great Britain, which in all probability both desired her marriage with Sean Bean, but his mission was primarily to intimidate her, make Michael Douglas more attractive to her, and therefore he and his villainous personal secret political actions against her under cover of his character must have rather motivated her to decline to marry an ethnically english person, just as Marilyn Monroe and Sharon Tate had done.

The fact that Sean Bean divorced just a few months before shooting this film — namely in july 2000 [211] — refers to that he also was “prepared” [21, minute 25] for his “hooking up” [22, minute 82] Brittany Murphy with this film.

It can be presumed that the first names of Sean Bean and his character “Patrick Koster” were meant for a mental-association creating reference to Sean Patrick Flanery in the film entitled “Zack and Reba” of 1998, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Sean Patrick Flanery is still unmarried and available to you for a relationship and marriage.” And indeed: Sean Patrick Flanery was still unmarried in 1997. [111]

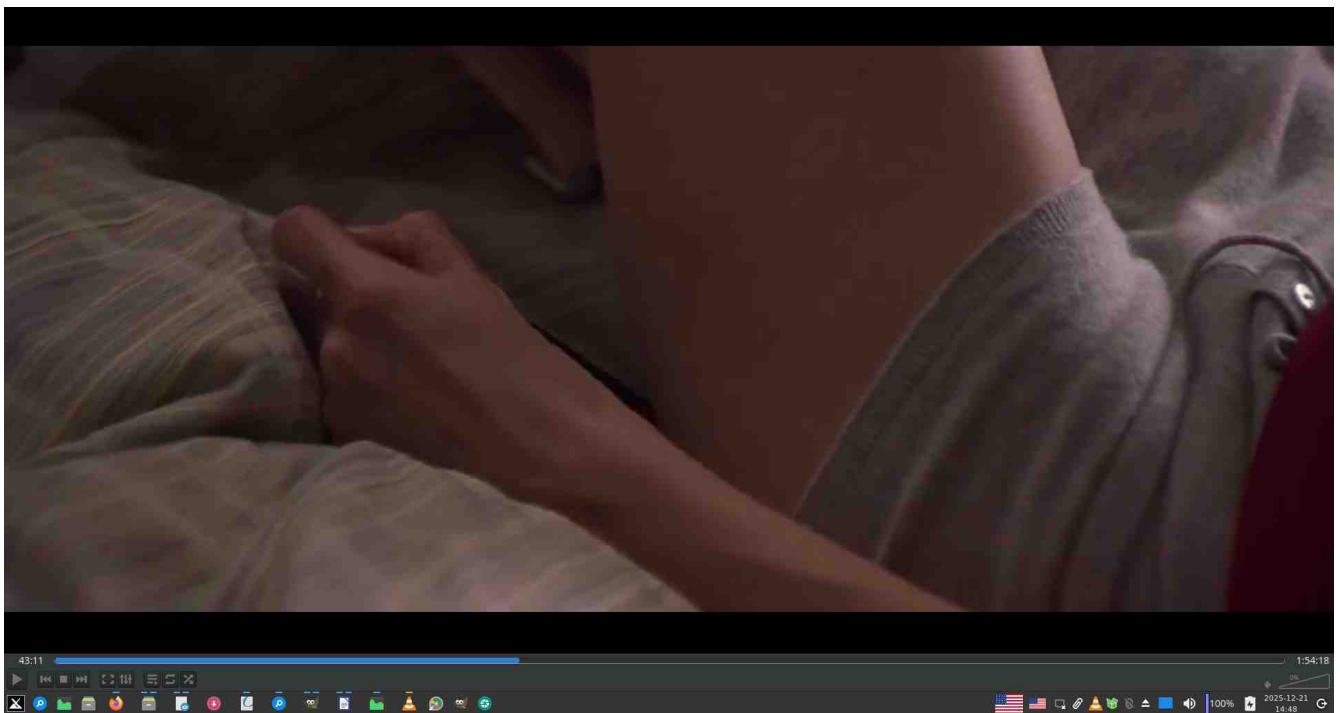
With the film entitled “Don’t Say a Word” of 2001, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Famke Janssen, who was presumably already unmarried at the time of shooting this film. [215] She was required to act “Agatha Conrad”, the wife and apparently the stepmother to be of Brittany Murphy as “Elisabeth Burrows”. She was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face, and naked arms and legs were promoted mostly with full-screen presentations, for after-shooting effects on Brittany Murphy: [17, minutes 11, 11, 27, 27, 28, 43, 44, 44, 44, 44, 44, 45, 72, 78, 79, 79, 80, 80 and 80]

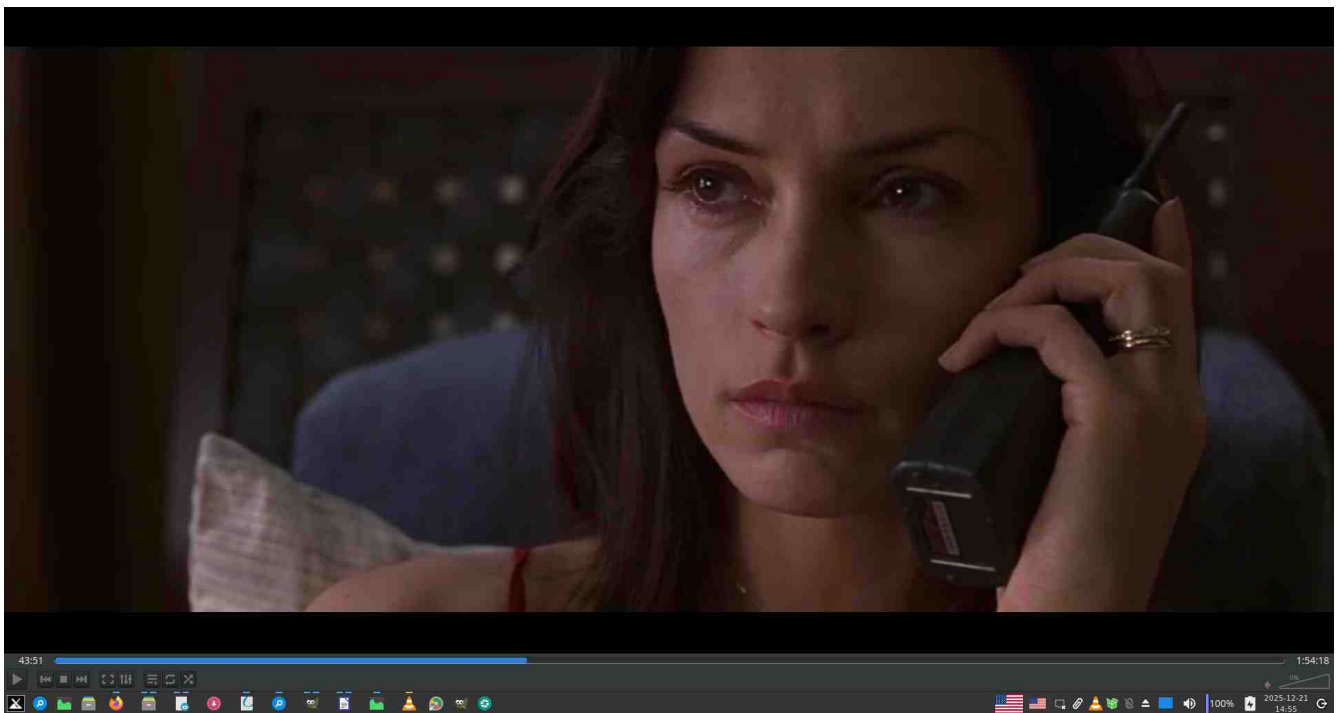
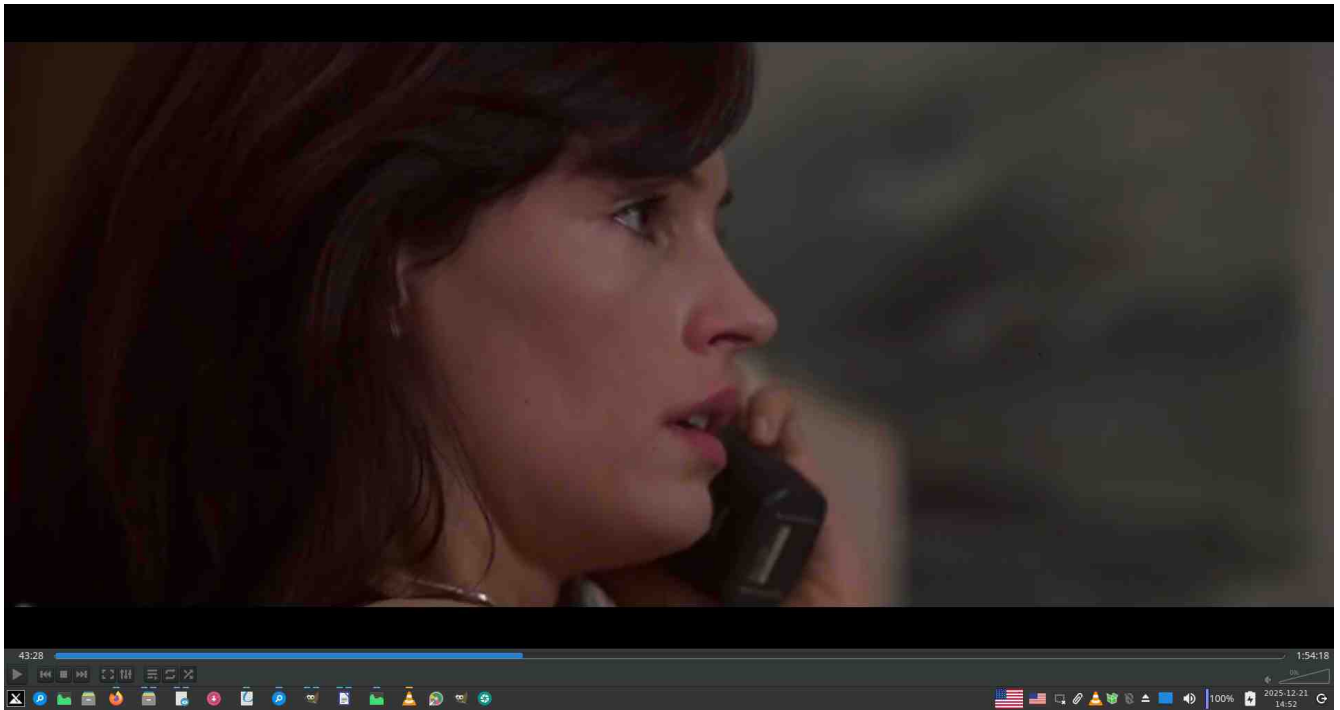


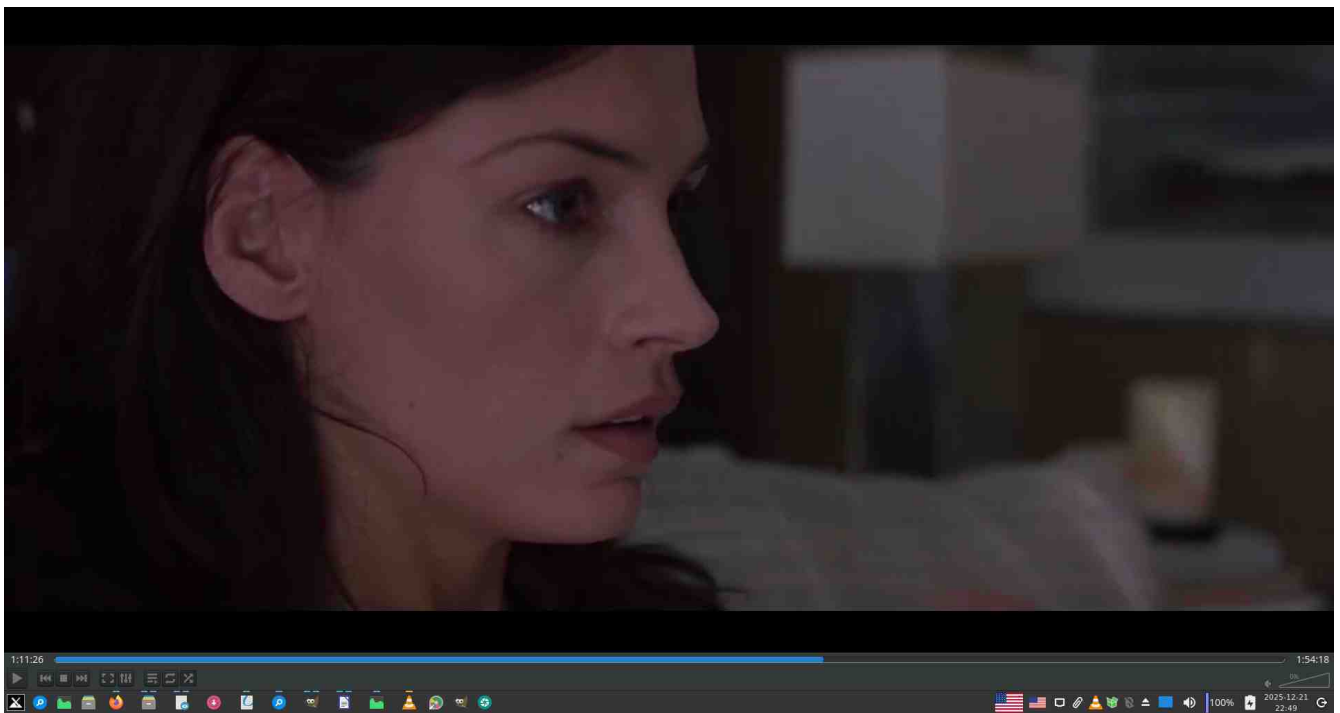
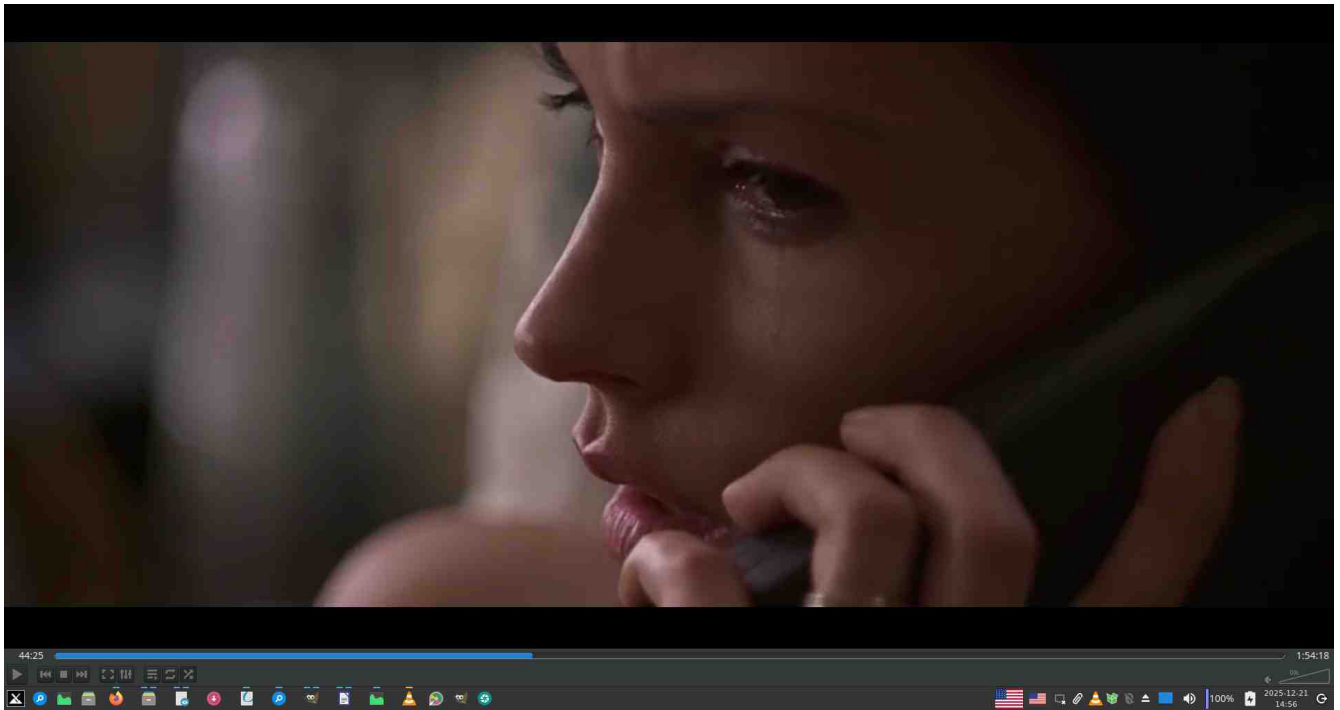


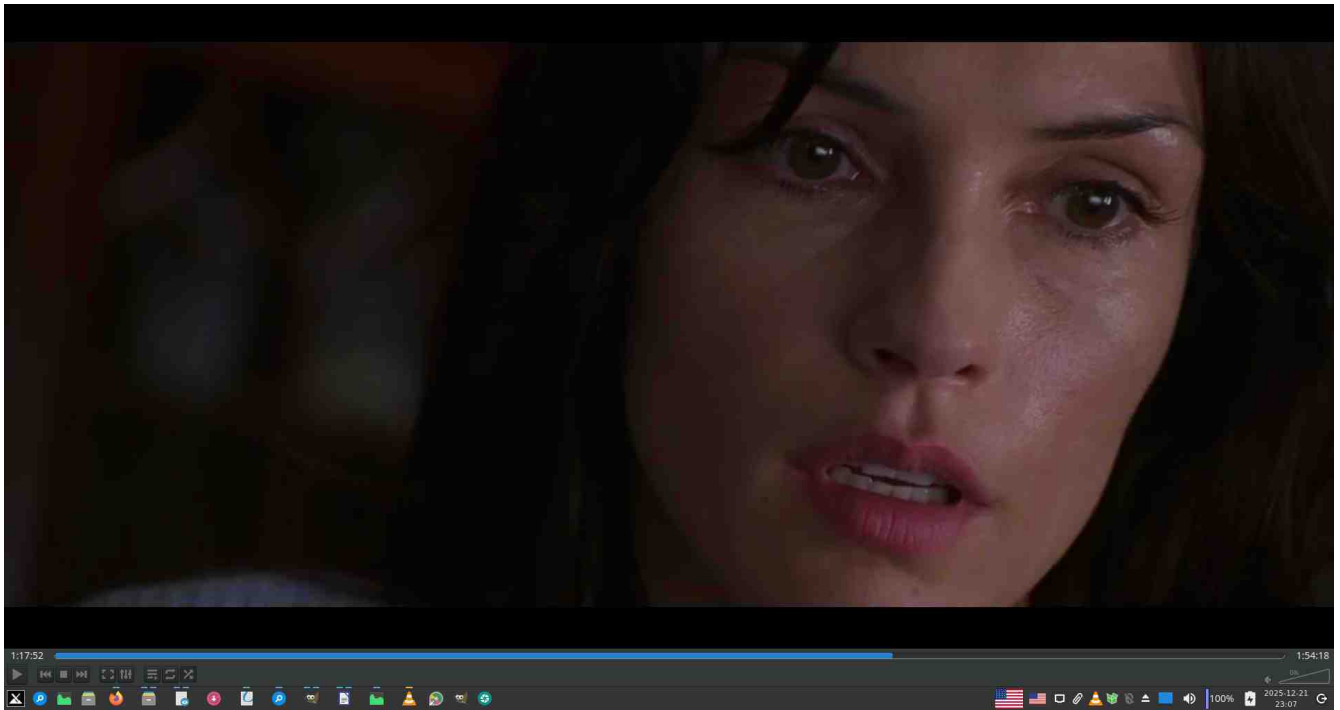


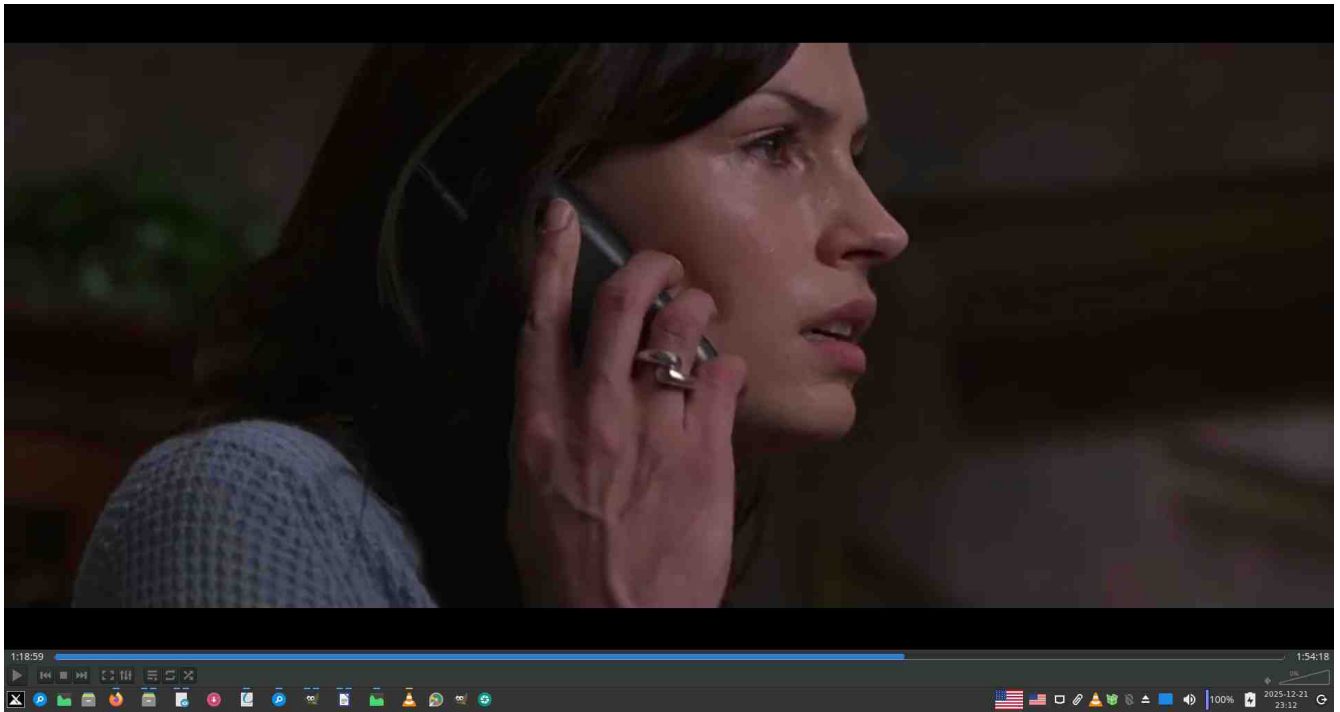










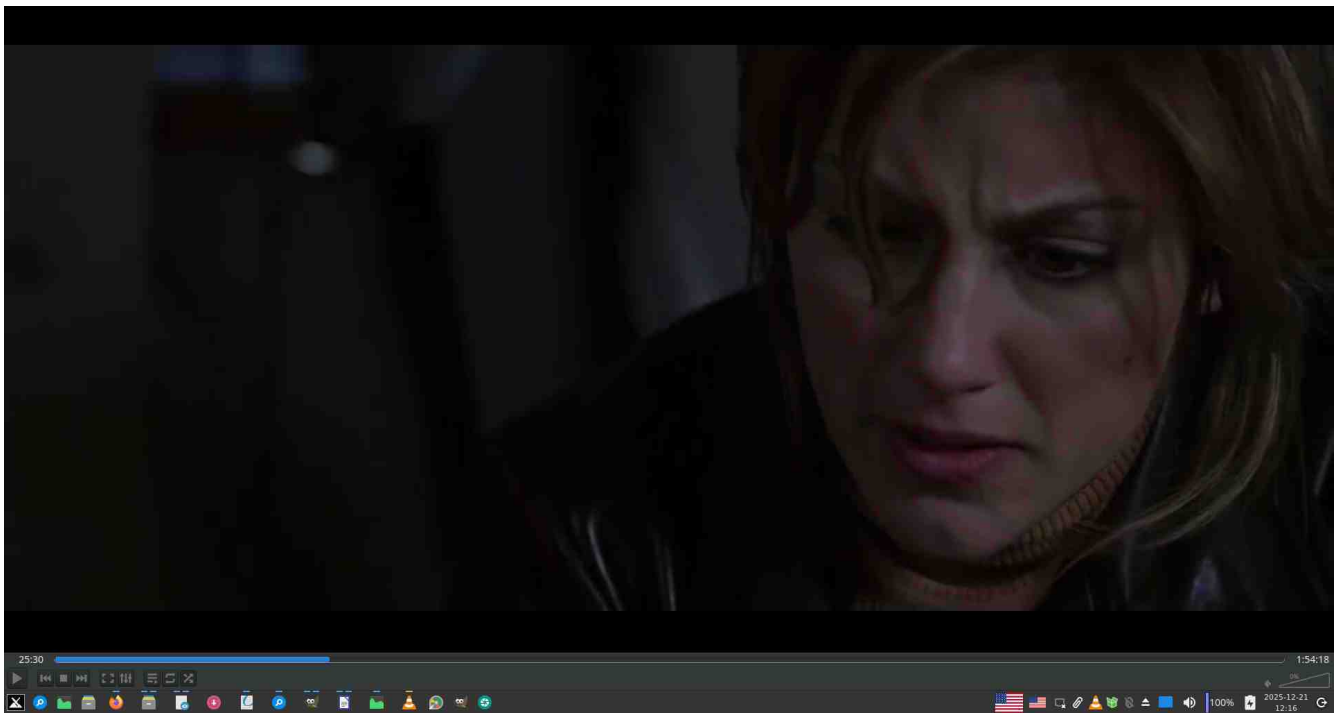


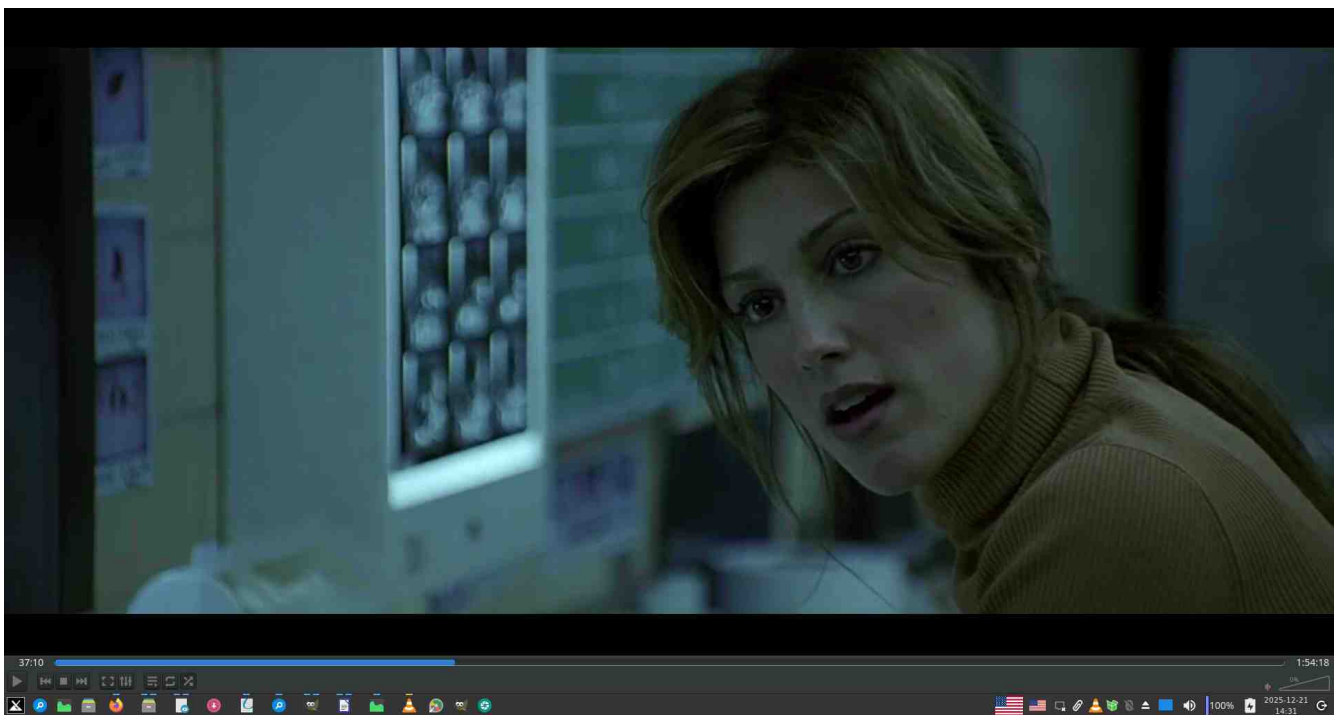
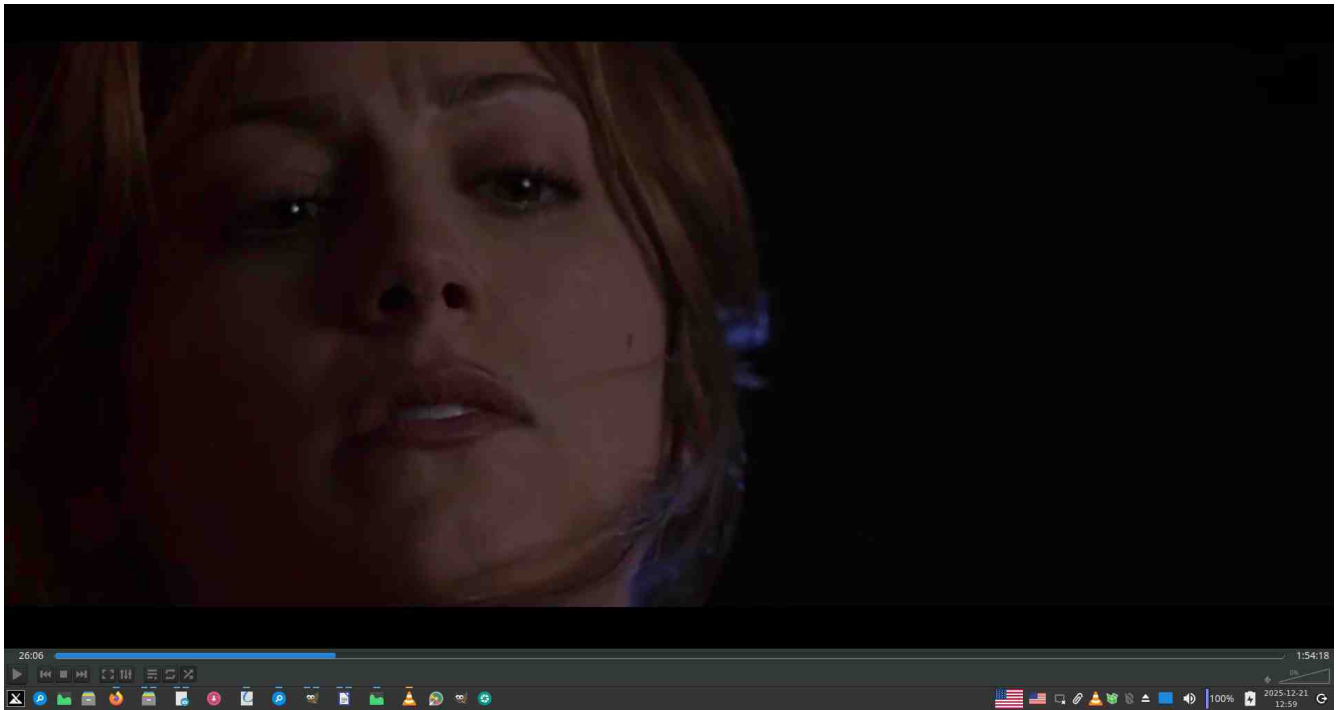


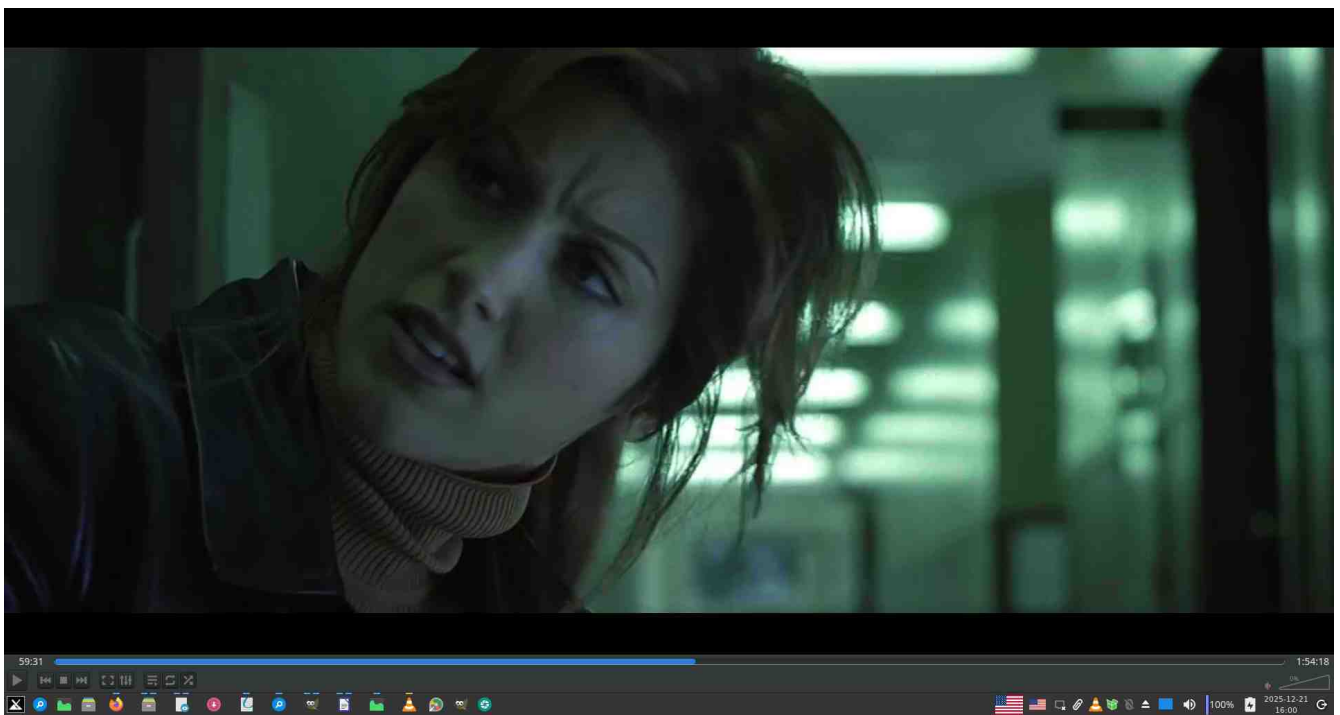
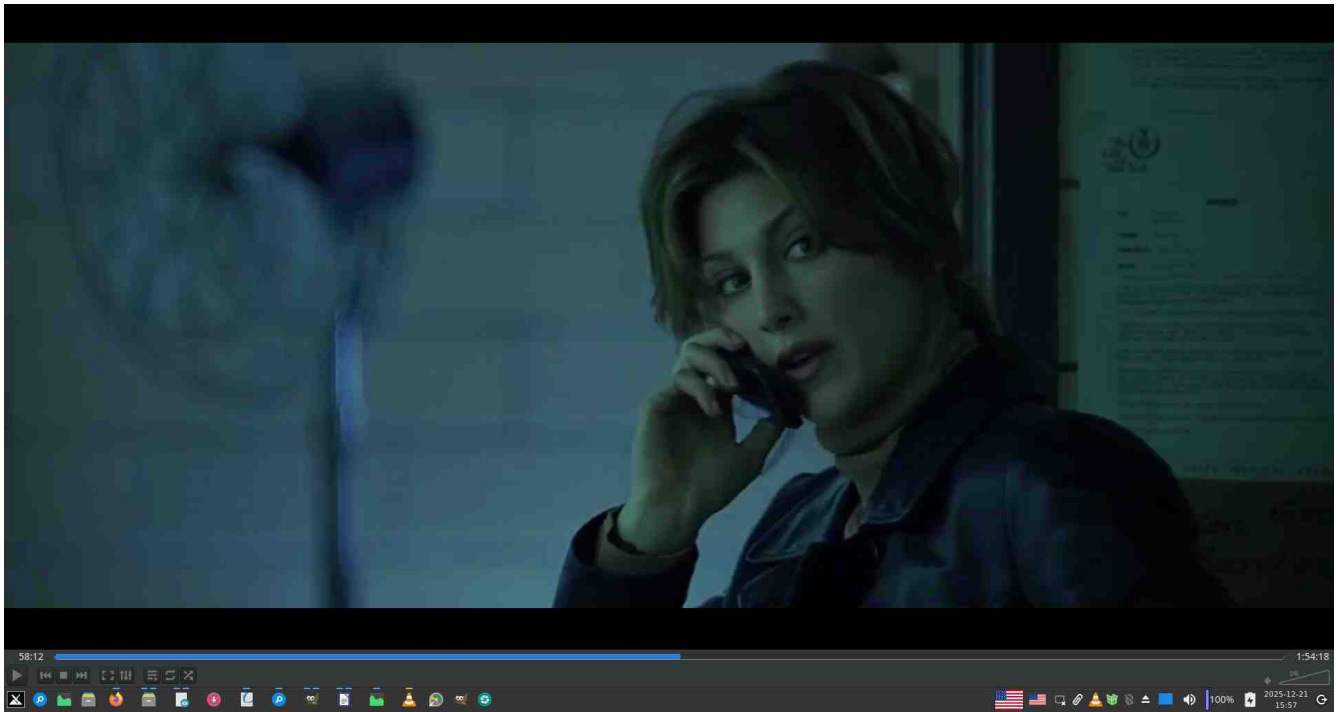
The fact that Famke Janssen divorced presumably just a few weeks or months before shooting this film — namely sometime in 2000 [215] — refers to that she also was “prepared” [21, minute 25] for her “hooking up” [22, minute 82] Brittany Murphy with this film.

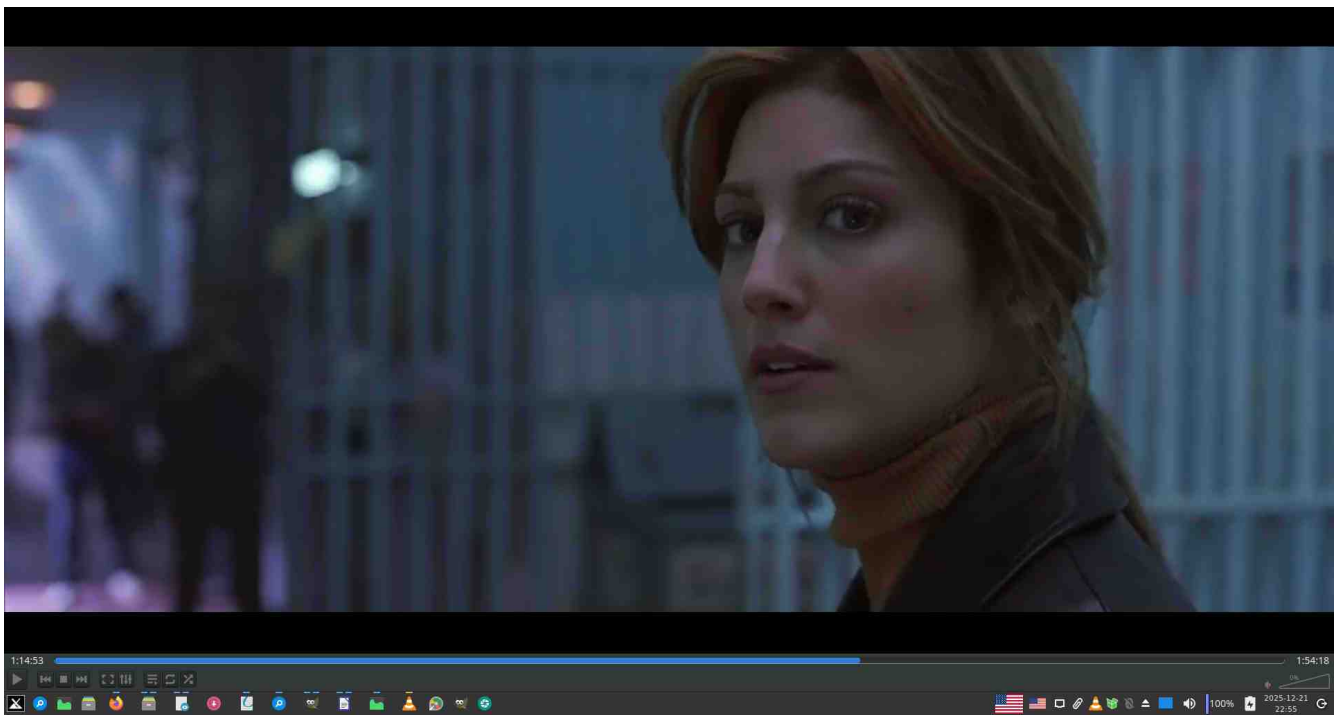
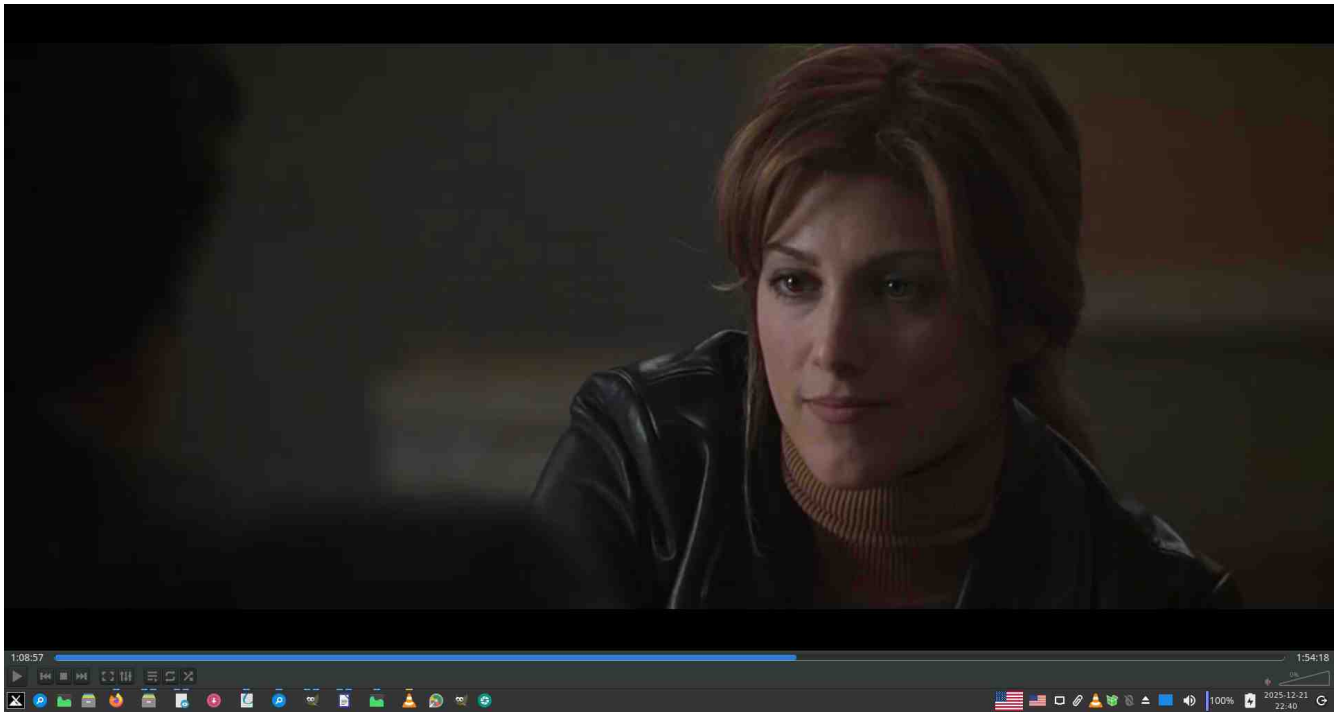
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to

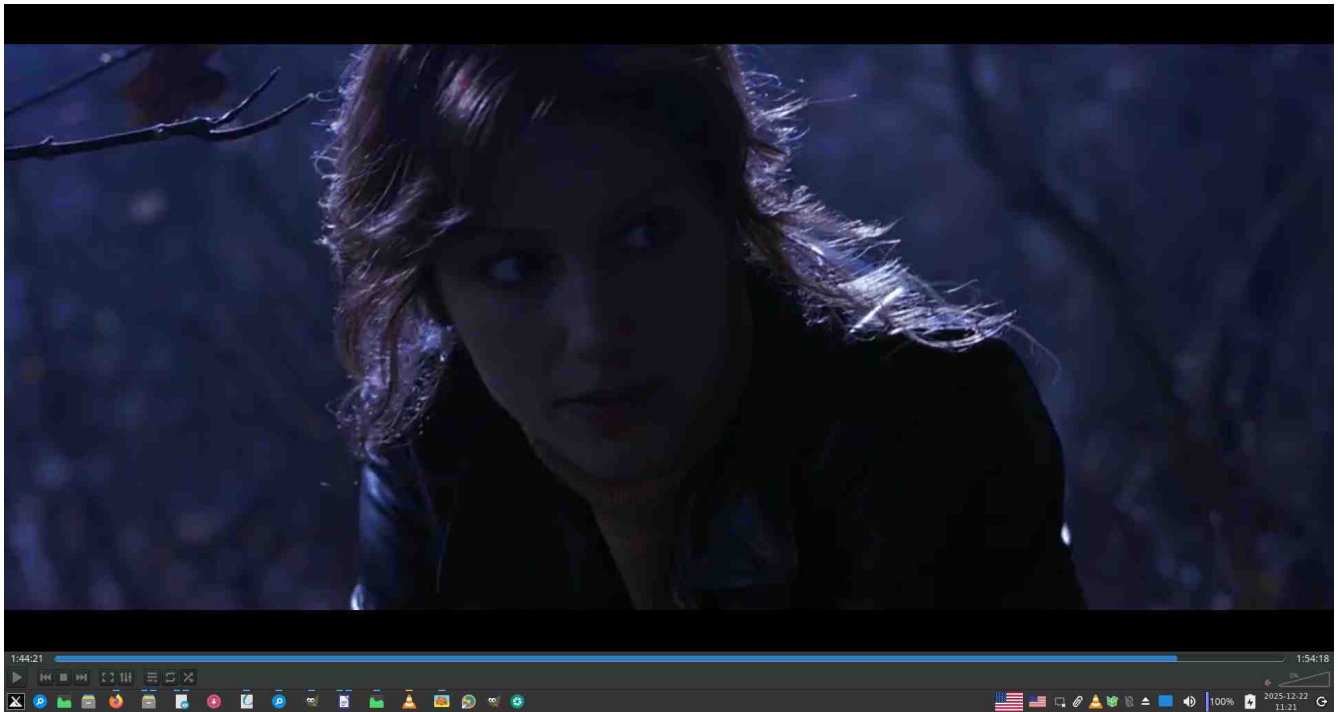
Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jennifer Esposito, who was unmarried at the time of shooting this film. [216] She as the detective “Sandra Cassidy” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face was promoted mostly with full-screen presentations, for after-shooting effects on Brittany Murphy: [17, minutes 26, 26, 27, 38, 59, 60, 69, 75 and 105]







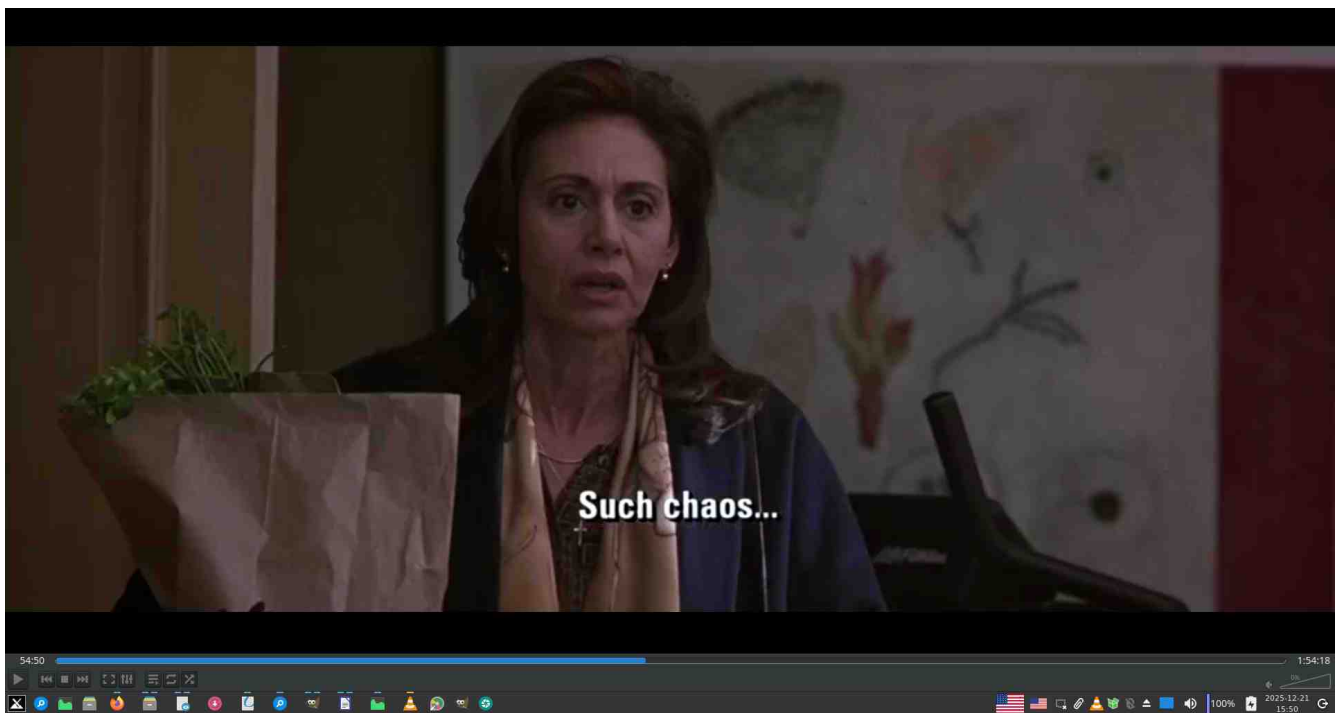




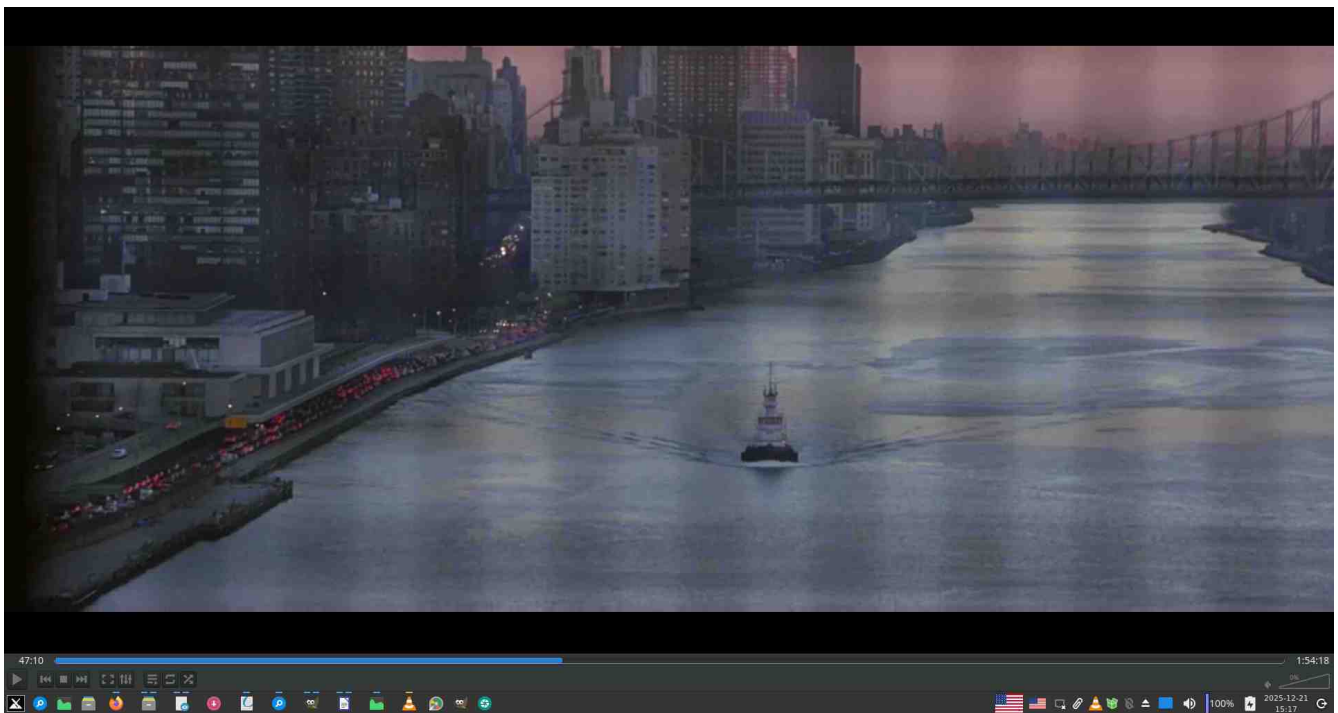
It can be presumed that together with Brittany Murphy and Famke Janssen, the american Illuminati ranked Jennifer Esposito also in the class of persons who needed “americanization”, [156] formulated and programed with having her filmed in the background with the inscription “Bridgeview”: [17, minute 76]



In this film, there was drawn in also the american actress Patricia Mauceri as “Sofia”, [49] whose italian ethnic origin was not only reflected by her ethnically specific italian facial expression, but also brought into prominence by her having been required to speak only italian, [17, minutes 55 and 55]

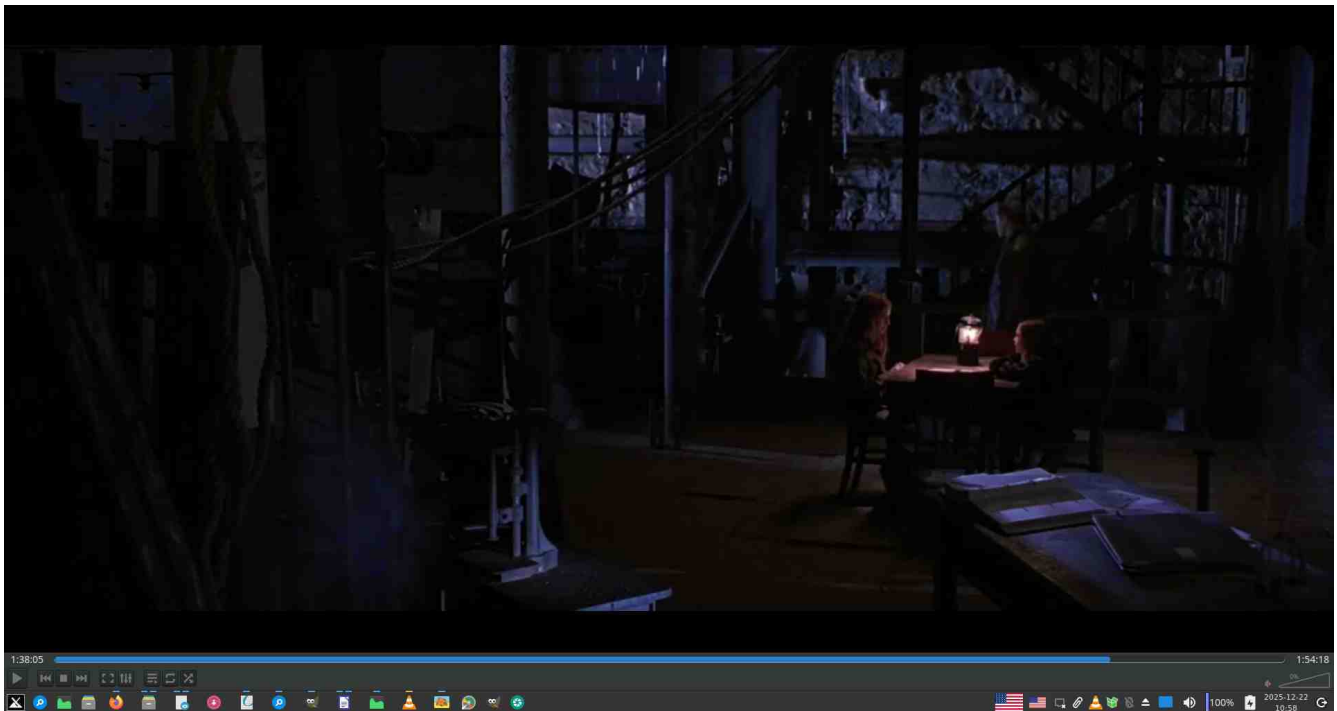


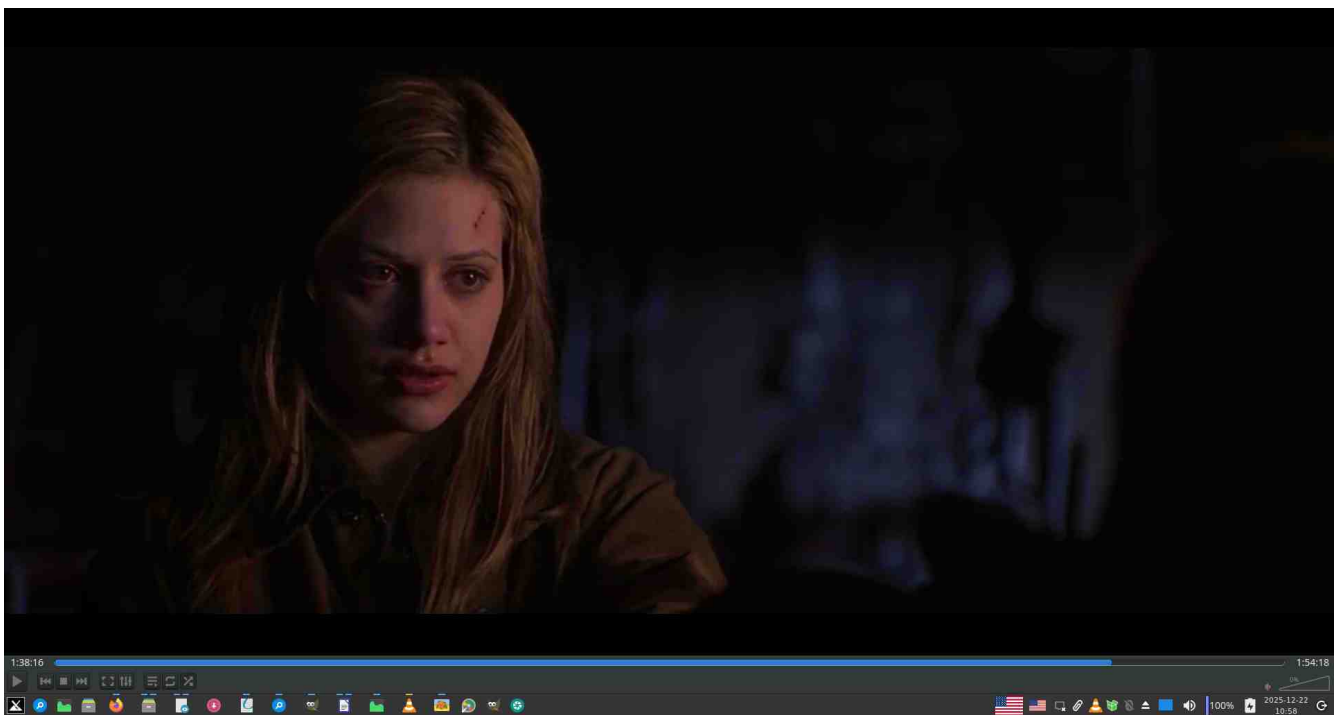
and whose resemblance with Brittany Murphy in facial expression and need of “americanization” [156] were brought into prominence by the film presenting her with the face positioned for a maximum resemblance with the face of Patricia Mauceri on full-screen looking out through the grated window of her hospital room overlooking a bridge of New York referring to the Brooklyn Bridge of the play entitled “A View from the Bridge” of 1997: [17, minutes 48 and 48]



Primarily based on my own experiences, i can presume that with a desired lesbian relationship of Brittany Murphy with Patricia Mauceri or Jennifer Esposito, who was also italian by ethnic origin, [216] the american Illuminati intended to implement its self-concealing concoction that the reason of the relative non-integration of Brittany Murphy was not outside, but inside her, particularly it was her italian ethnical origin. However, it appears that she declined a relationship with Patricia Mauceri or Jennifer Esposito as well.

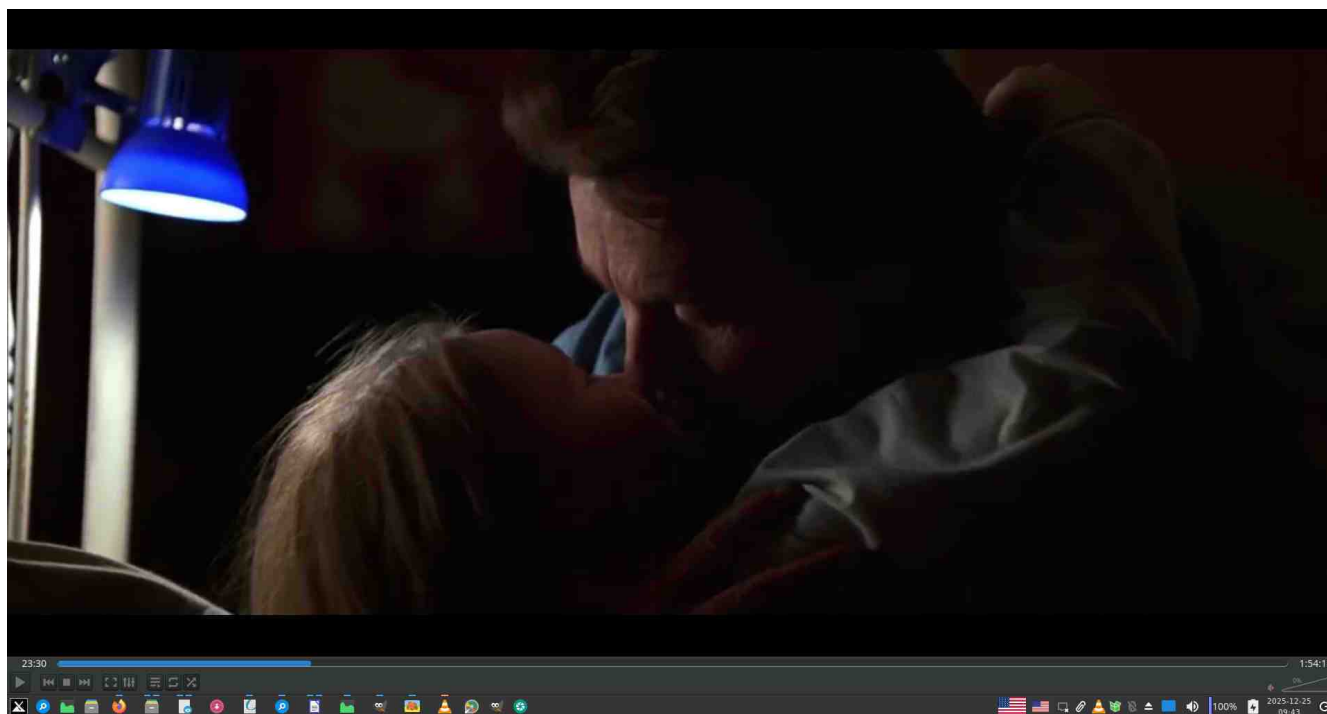
With the film entitled “Don’t Say a Word” of 2001, the personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actress Skye McCole Bartusiak. She as “Jessie Conrad” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Elisabeth Burrows” as the kidnapped daughter of Michael Douglas as “Dr. Nathan R. Conrad”, by their having been required to sit at the same table, and Brittany Murphy’s to hold her hand: [17, minutes 99, 99 and 99]

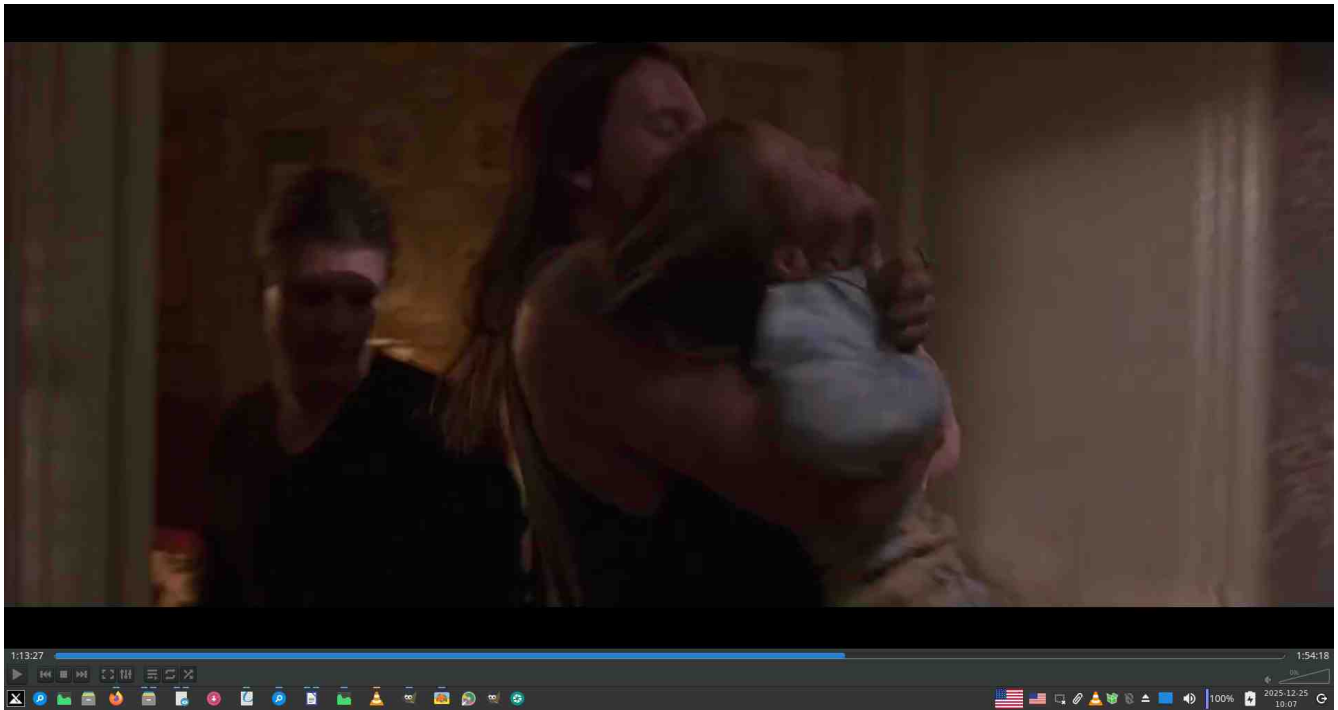




The onscreen-“hook-ups” [22, minute 82] of Brittany Murphy with Skye McCole Bartusiak can be construed on the one part as incitements of Brittany Murphy to pedophilia, on the other part as means of seeking out the conjectured ethnical and national motivations of hers declining relationships with ethnically english and nationally american persons by seeking out her feelings and attitudes towards a child — around eight years of age [217] — in all probability not suitable for personal secret political missioning, and inversely, as means of seeking out hoped personality motivations for justifications of the villainous actions planned against Brittany Murphy by seeking out the feelings and attitudes of such a child towards Brittany Murphy, as in all probability a child cannot simulate his or her feelings and attitudes.

However, comparing the facial expression of Michael Douglas when sitting face to face with Brittany Murphy on the chair, with the facial expression of Skye McCole Bartusiak when sitting face to face with Brittany Murphy at the table, therefore in a similar position, the compassion radiating from her face must have been a result very disliked by the american Illuminati, taking into account the negative nature of its purposes relative to Brittany Murphy, what in conjunction with other such later results, could motivate it to assassinate her. Otherwise, Skye McCole Bartusiak lived in Texas, just like Sharon Tate in her early life, so that the texan Illuminati — presumed by me to have been a most extreme regional faction of the american Illuminati, a spiritual relic of the southern slaveholders, among others — could find her also as having been a “mess” [82, minute 102] relative to its ethnical and national standards, and therefore could also decide to purify the american nation from her and her closest family members, what indeed may have happened with the subsequent premature deaths of her mother, Helen McCole Bartusiak in 2015, and her brother, Stephen Dylan Bartusiak in 2022. [217] This hypothesis can be corroborated by that Skye McCole Bartusiak was an actress created by and was under the control of rather her mother, than by and respectively of the american Illuminati, she was committed to the “care” of the presumed Illuminati childhood sexual abusers Michael Douglas and Sean Bean with the film entitled “Don’t Say a Word” of 2001, [17, minutes 24 and 74]

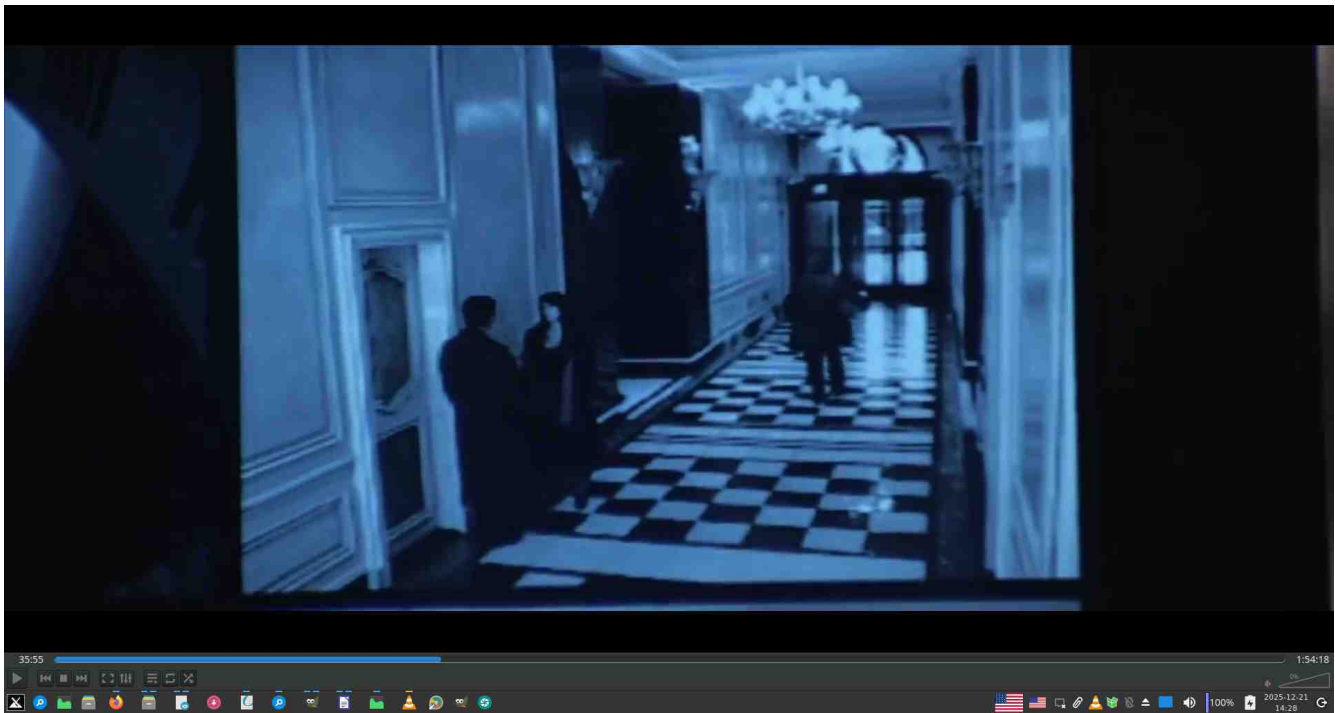




and Sean Bean as “Patrick Koster” was required to plan to kill her as “Jessie Conrad”, while Michael Douglas as “Dr. Nathan R. Conrad” was required to act saving her life, in a manner resembling what they were required to do with Brittany Murphy as “Elisabeth Burrows”. But after all, both Brittany Murphy and Skye McCole Bartusiak failed to resort to the saving services of the native personality of their assigned “savior” Michael Douglas, so that they both had to “die young”. [36, minute 4]

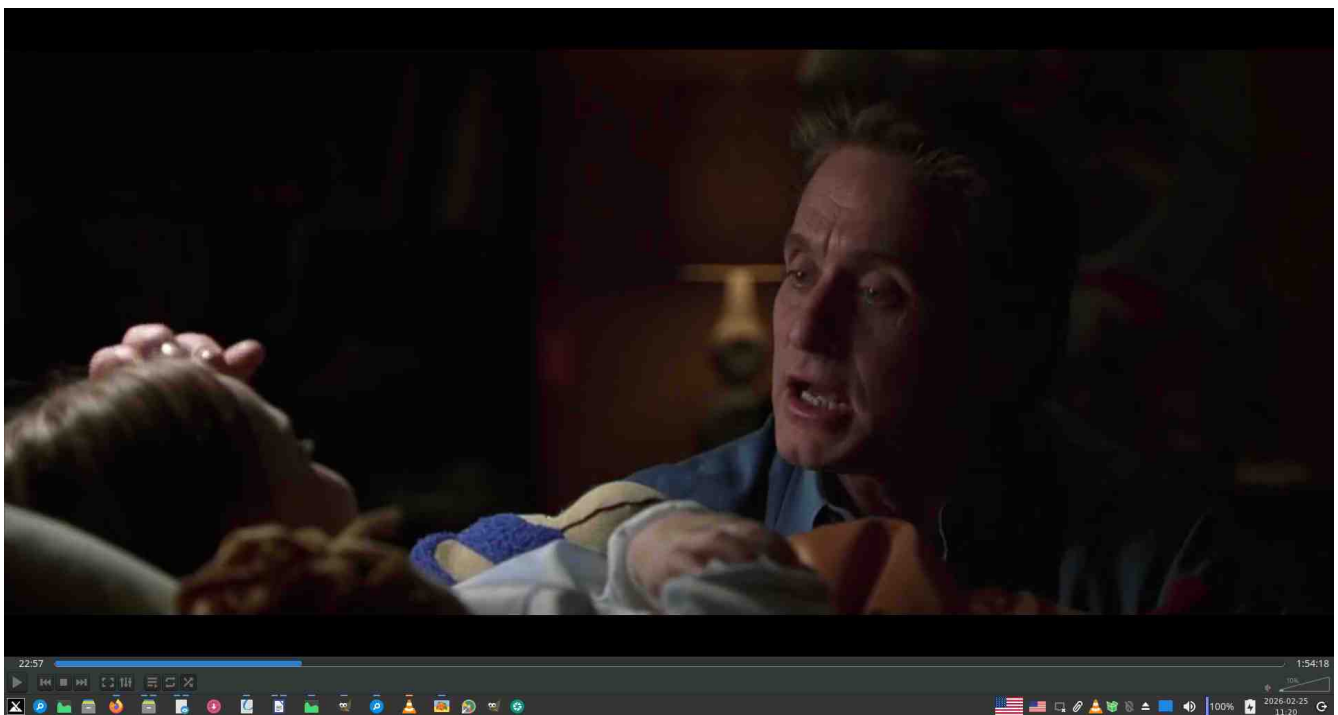
With that Sean Bean as “Patrick Koster” kidnaps the daughter of Michael Douglas as “Dr. Nathan R. Conrad” and blackmails him into doing a professional service for him relative to Brittany Murphy as “Elisabeth Burrows”, the film can be considered to reveal the manner in which the american Illuminati utilizes persons for the attainment of its purposes, and the measure in which it controls those persons — with hidden cameras and microphones — presumably with the difference that it rather interests or presses, than blackmails persons.

The bringing into prominence of the black-and-white mosaic pavement as a symbol of freemasonry of the psychiatric hospital can be presumed to have been an expression of that psychiatric hospitals have been usual locations of the criminal actions of the american Illuminati, such as the MK Ultra mind control program: [17, minute 36]



That Sean Bean was ethnically british english, [211] and the film was partly filmed in Canada, [49] can be presumed to have been manifestations of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the english ethnical secret political organization in Great Britain and the british national secret political organization, and respectively the canadian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Britain and respectively Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

It can be presumed that the film entitled “Don’t Say a Word” of 2001 implemented the monkey guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Skye McCole Bartusiak of the american Illuminati, by that Michael Douglas as “Dr. Nathan R. Conrad”, the father of her character “Jessie”, was required to “put a monkey by her”: [17, minute 23] [17, minutes 23 and 23]



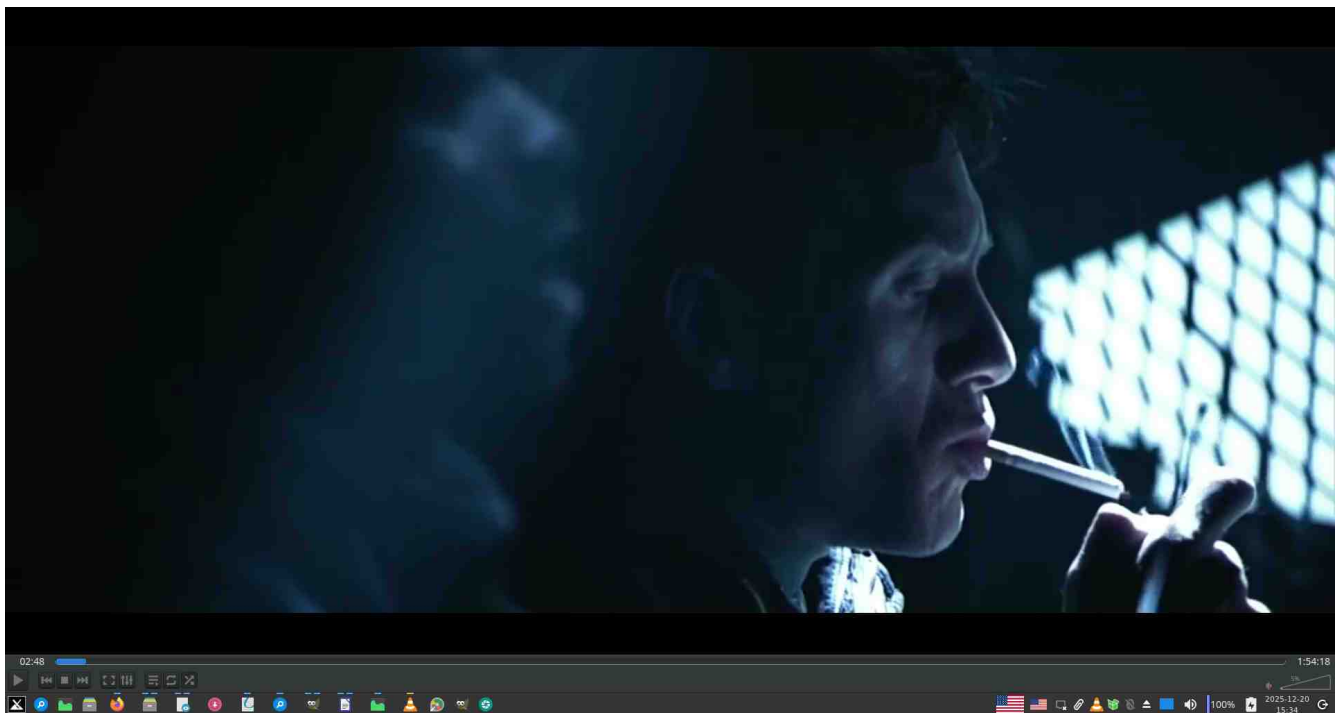
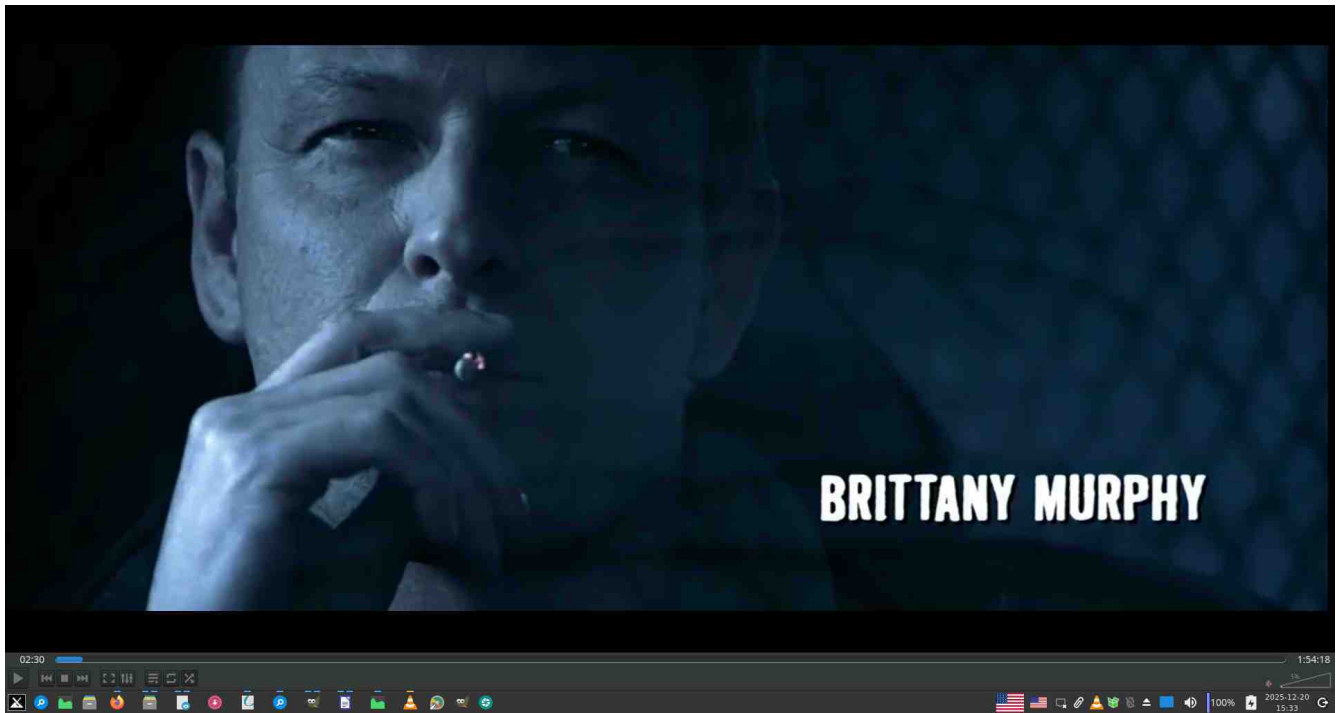
After all, it appears that the american Illuminati succeeded in “breaking” [11, minute 63] and “choking” [404] Skye McCole Bartusiak to death in 2014, at the age of 21 years. [217]

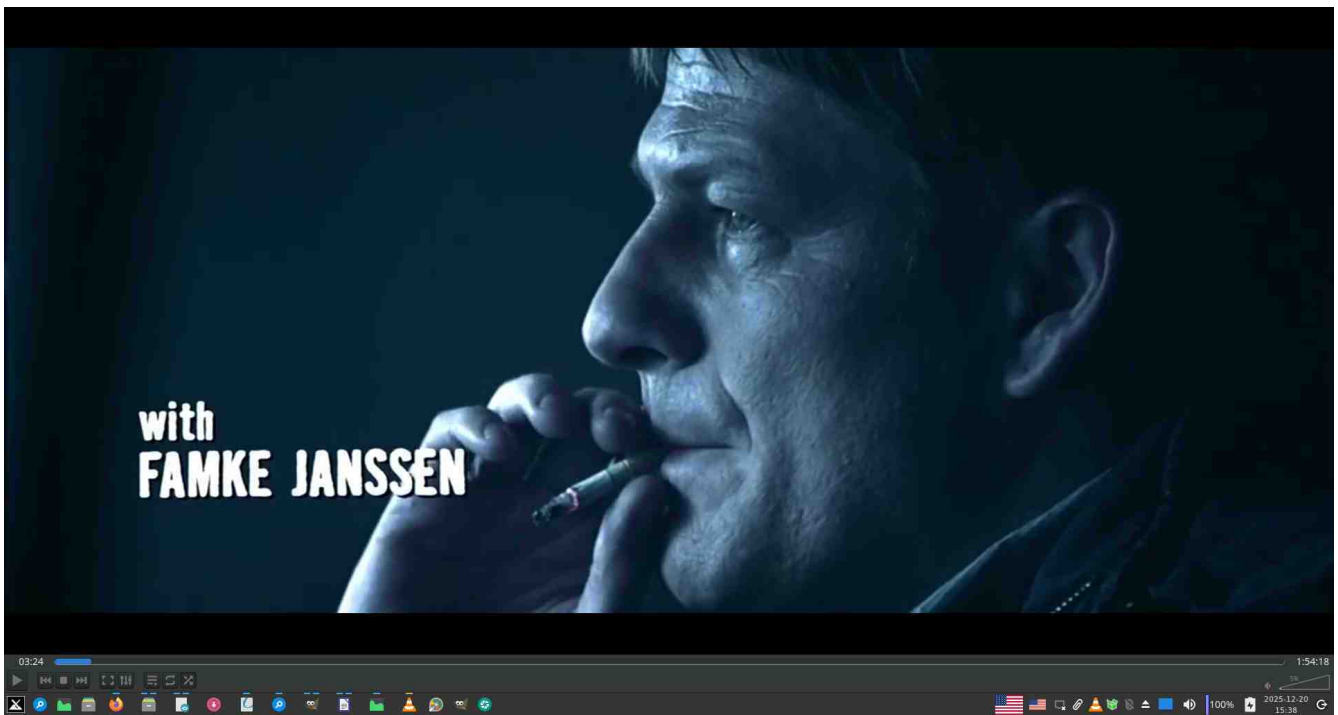
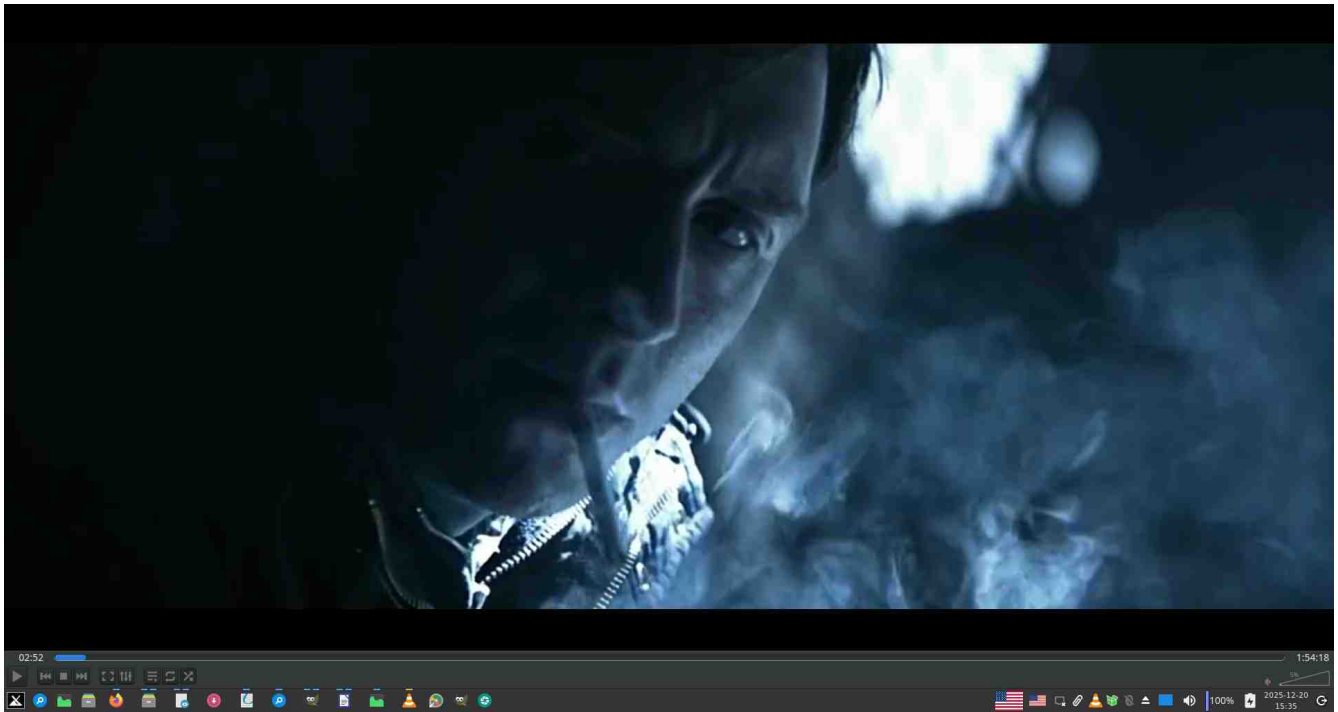
The film implemented the guideline of committing crime of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, by that the character “Elisabeth Burrows”, [49] required to be acted by Brittany Murphy, was concocted as having leveled with a razor to an orderly “111 stitches to close him up”, [17, minute 13] as well as she attempts to throttle Michael Douglas as “Dr. Nathan R. Conrad”: [17, minutes 13, 13 and 63]





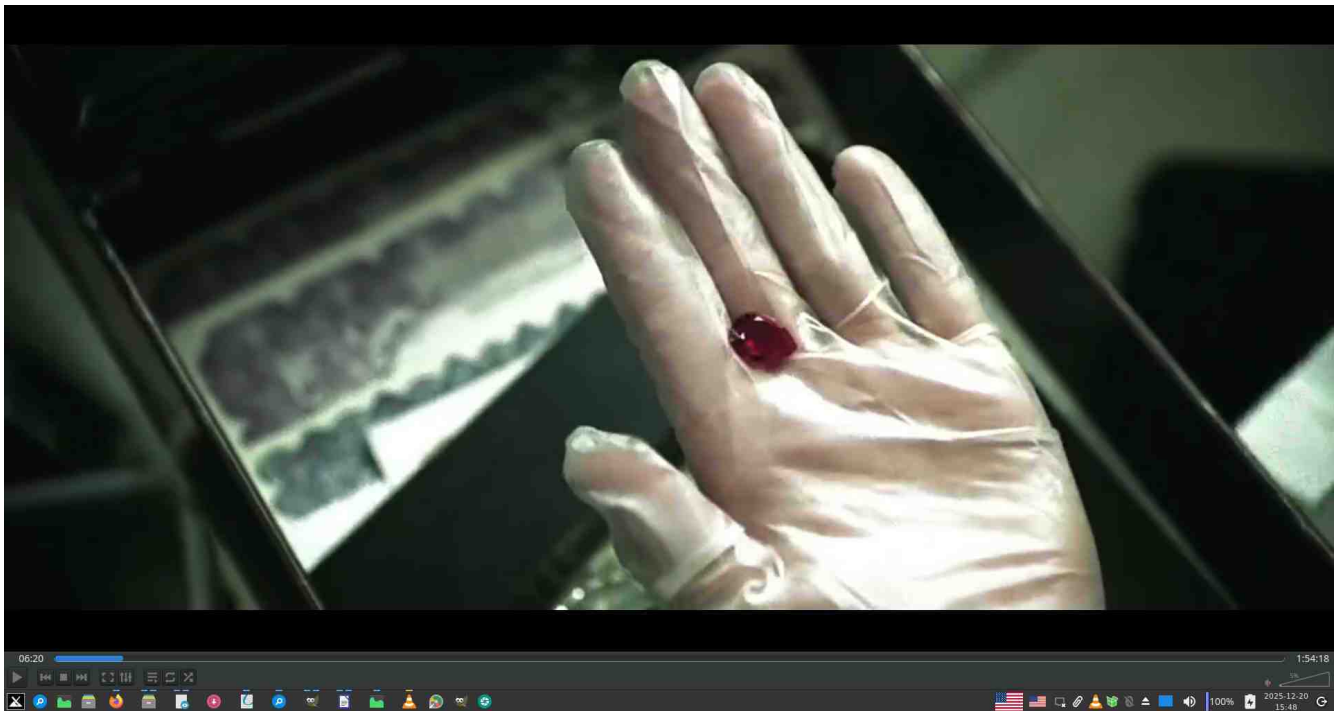
The film entitled “Don’t Say a Word” of 2001 presumably also implemented the guideline of tobacco-addiction of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with characters other than that of hers, in a scene without her: [17, minutes 3, 3, 3 and 4]



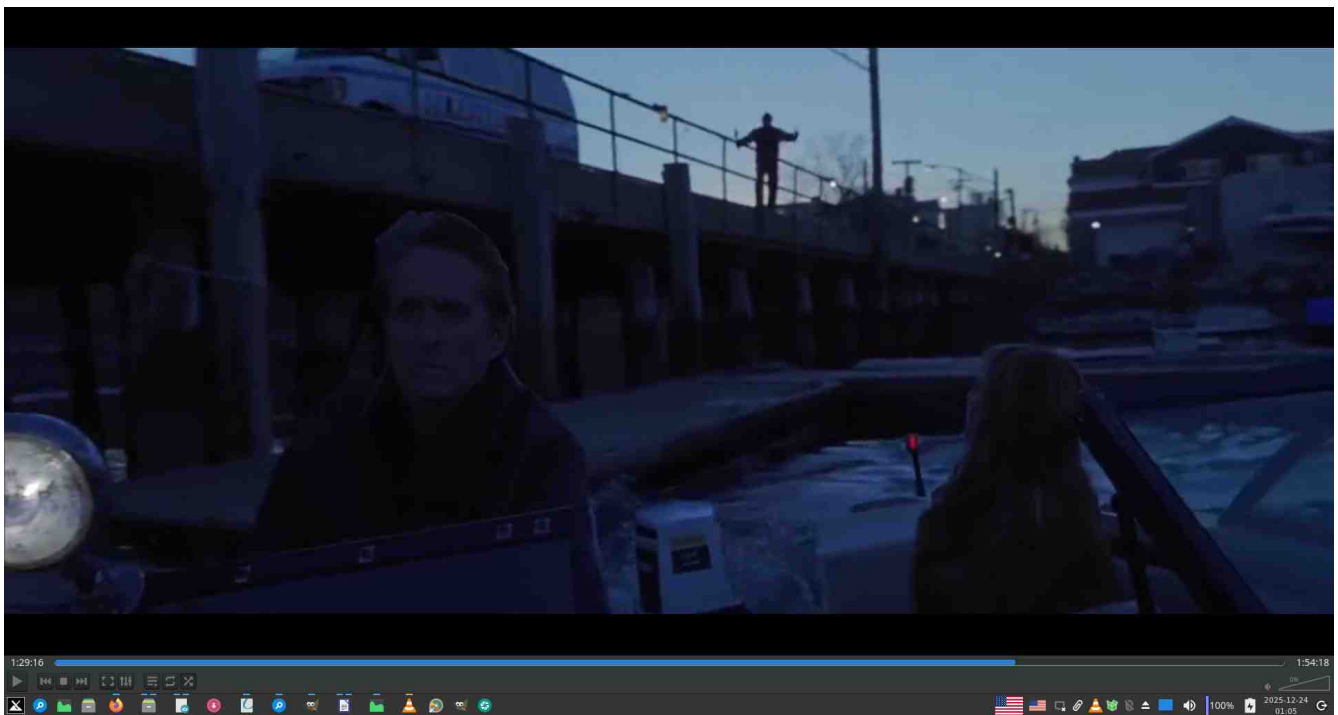


The film entitled "Don't Say a Word" of 2001 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

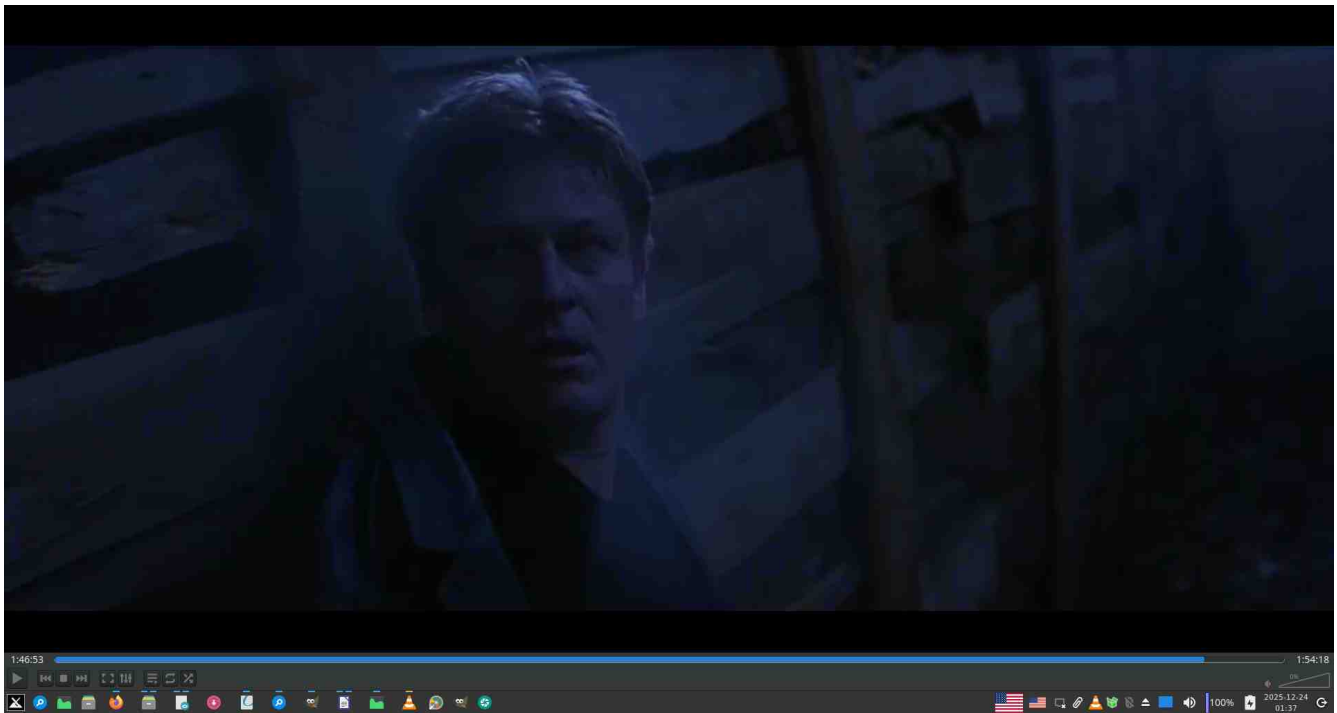
This film has promoted references to the name “Jack Ruby” — construed by me as meaning my person as having created knowledge about the american Illuminati and threatened with publishing it — by that Sean Bean as “Patrick Koster” jacks a ruby as a “ten million dollar red beauty”, [17, minute 8] [17, minute 7]



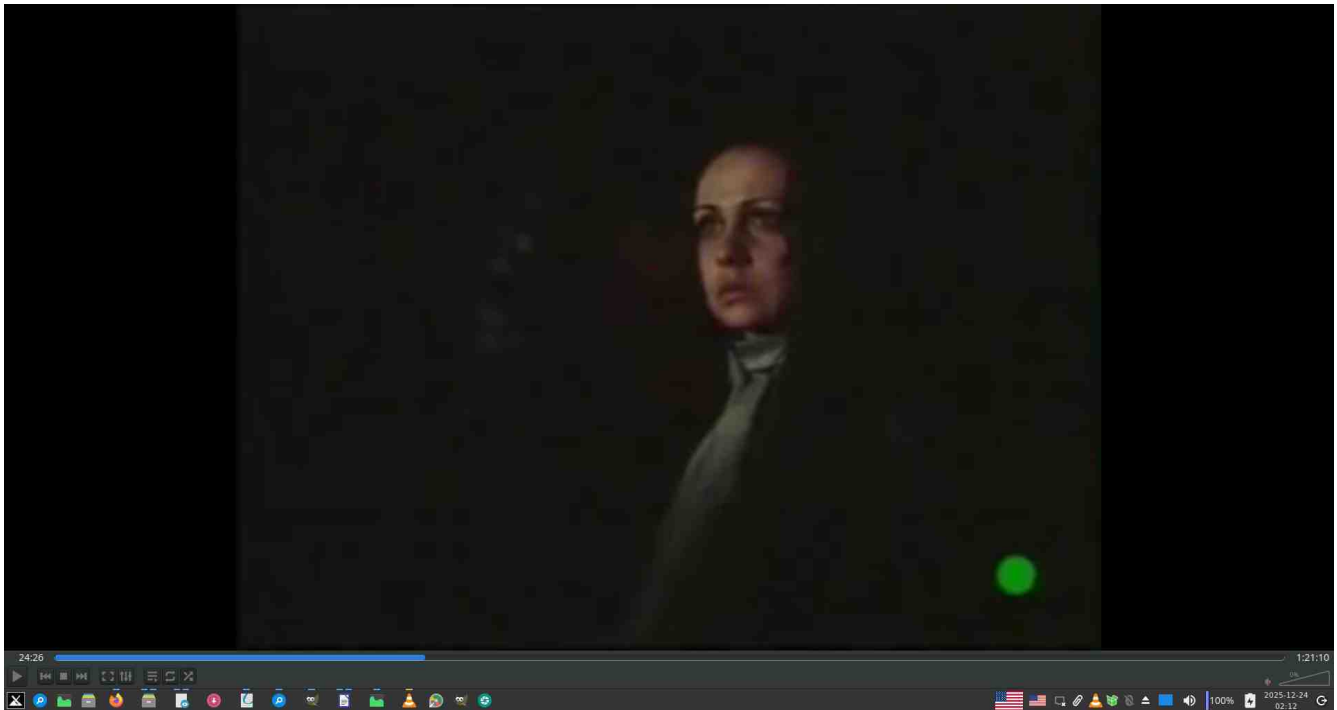
and by that Michael Douglas as “Dr. Nathan R. Conrad” jacks a boat, [17, minute 90]



which i can construe as formulations and programings of the interest and personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the american Illuminati that i “jack” articles of value to obtain financing for the publication of my books. That Sean Bean as “Patrick Koster” is finally buried alive together with the ruby [17, minute 107]



has expressed, formulated, and programed not only the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person, but also the national secret policy of the american Illuminati particularly, and of the ethnical and the national secret political organizations generally, of hindering the assertion of knowledge about them and humanist ideas, as already implemented in the case of Elizabeth Adam (Erzsébet ÁDÁM), who had been “covered still living in the cemetery” [74, minute 5] by the hungarian ethnical secret political organization in Romania and the romanian national secret political organization, expressed, formulated, and programed in her film entitled “Am fost şaisprezece” (We Were sixteen) of 1980 by her having been required to act most of the time in a dark cellar: [212, minute 25]

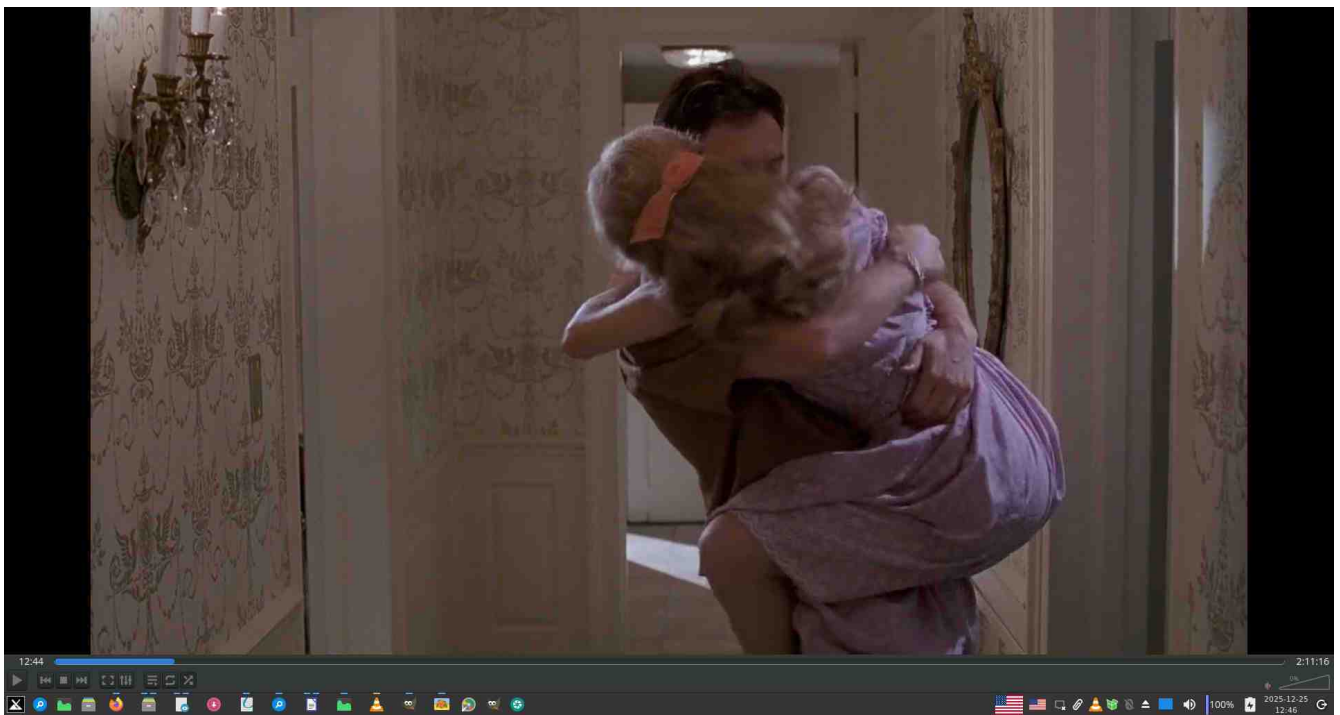
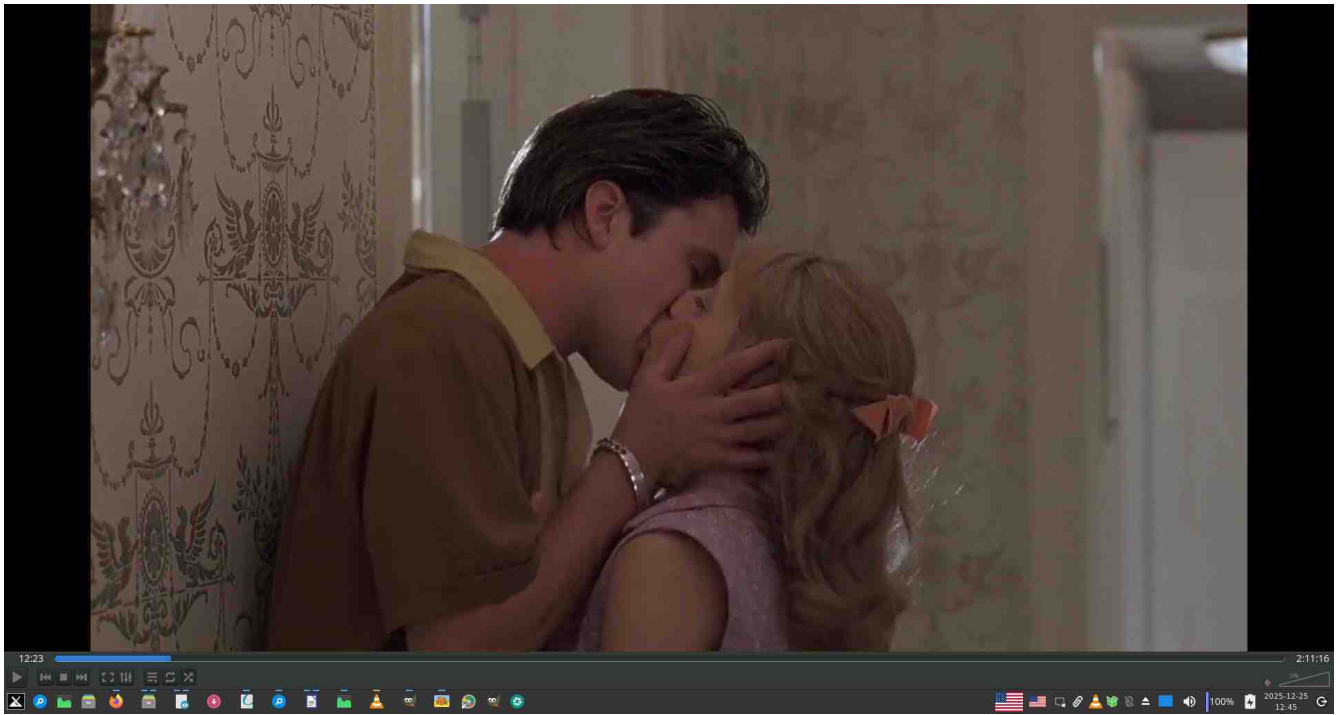


The ethnical and the national secret political organizations have formulated and prograded my social status of creating, writing, and publishing books in different fields with the social status of a doctor. On the basis of this, i can presume that Michael Douglas as “Dr. Nathan R. Conrad” was meant to be a paragon to my person, among others as regards what the american Illuminati has wanted me to do, and what it has wanted to do to me. This presumption can be corroborated by that the character name “Nathan R. Conrad” could be concocted to be a mental-association creating reference to my name: [Nathan R. Conrad → tan + ora → István ADORJÁN.]

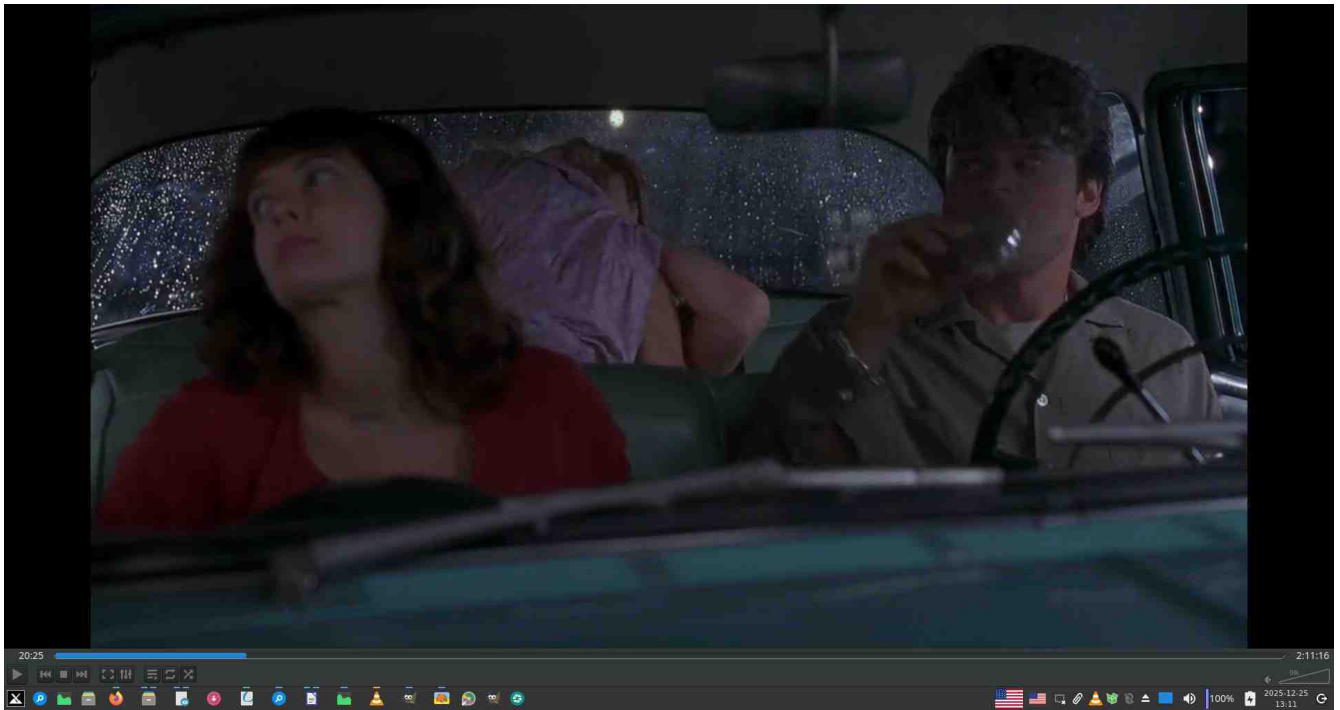
2.18. The film entitled “Riding in Cars with Boys” of 2001

With this film — shot presumably in winter and spring 2001 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actress and the youngest member of the “Barrymore “dynasty” Drew Barrymore [220] [175] awarded around 10 times till the shooting of this film, [221] and multilaterally onscreen-“hooked up” and confronted with the more employed actor Steve Zahn awarded around 2 times till the shooting of this film. [223] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

With the film entitled “Riding in Cars with Boys” of 2001, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Desmond Harrington, who was unmarried at the time of shooting this film. [222] He as “Bobby” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Fay Forrester” as her boyfriend, with conversing, touching, hugging, kissing, and an apparently hard sexual scene: [18, minutes 13, 13, 15, 15, 21, 21 and 21]









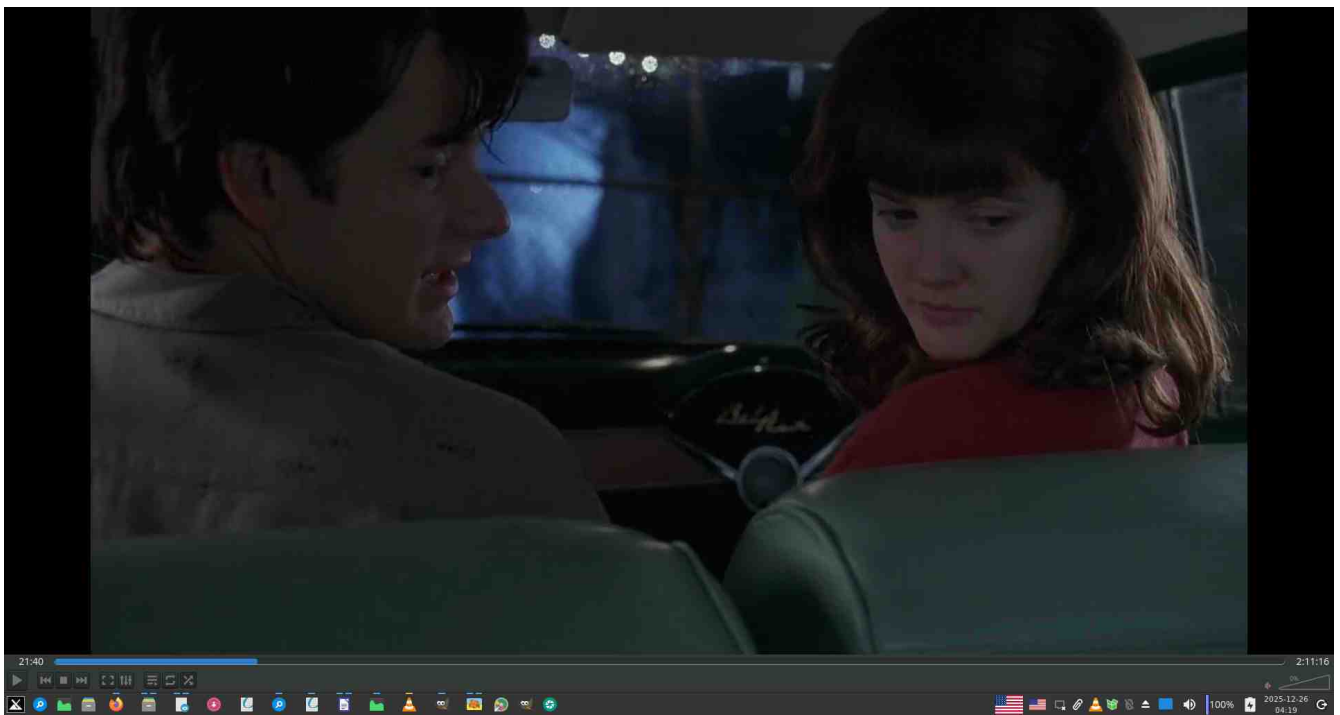
The above sexual scene observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it dressed and covered by the seats of the car. All the above sexual scenes appear to be ridiculous, depraving, discrediting, and defamatory, and as such they must have been based on and reflect the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, rather than the autobiographical book of Beverly Donofrio, on which the script of the film is allegedly based. This presumption is corroborated by that in the last above scene Brittany Murphy as “Fay Forrester” was required to act committing a crime by having sex in a car, and after that is checked, suspected, and taken to the police-station: [18, minutes 23 and 24]



The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of husband in her real life, can be presumed to have been the actor Steve Zahn, who was married at the time of shooting this film. [223] He as “Raymond Hasek”, a married man leaving his wife and son, and re-marrying — namely presumably similarly to with what the american

Illuminati had him missioned relative to Brittany Murphy as herself in the real life — was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Fay Forrester” only multilaterally: [18, minutes 20, 21, 21, 22 and 41]

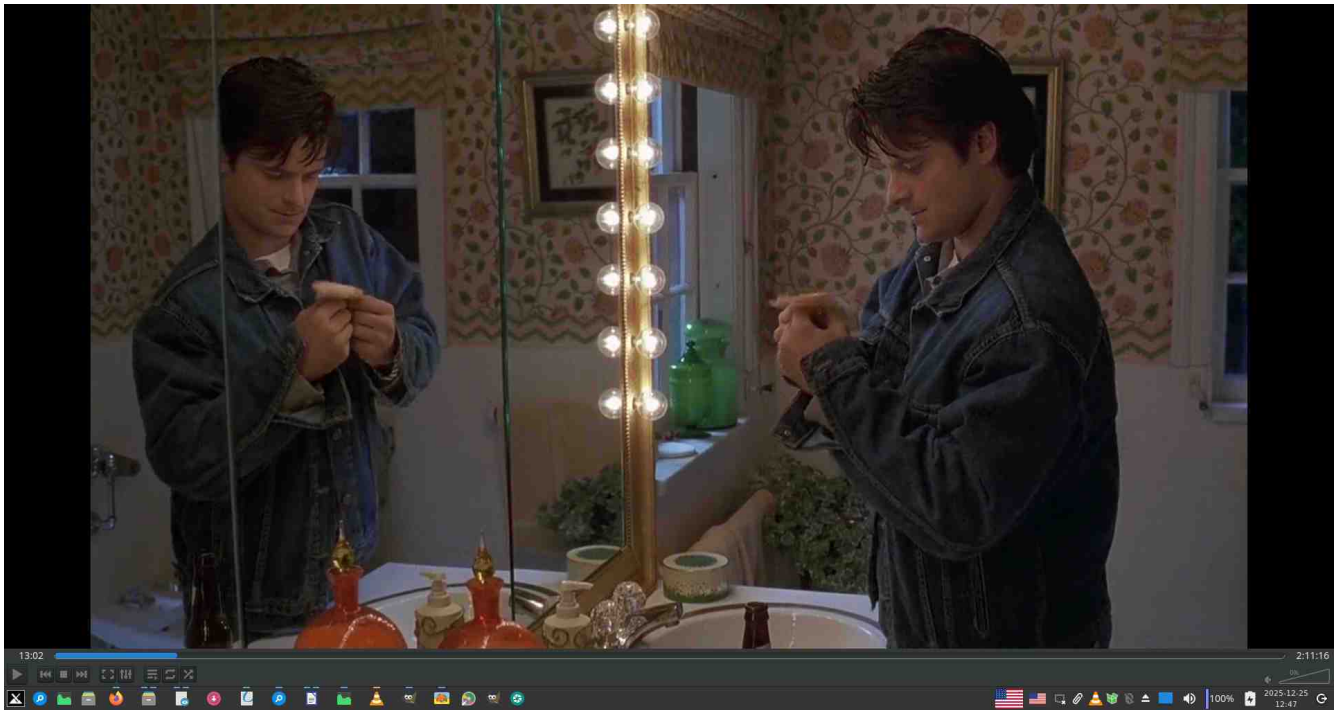




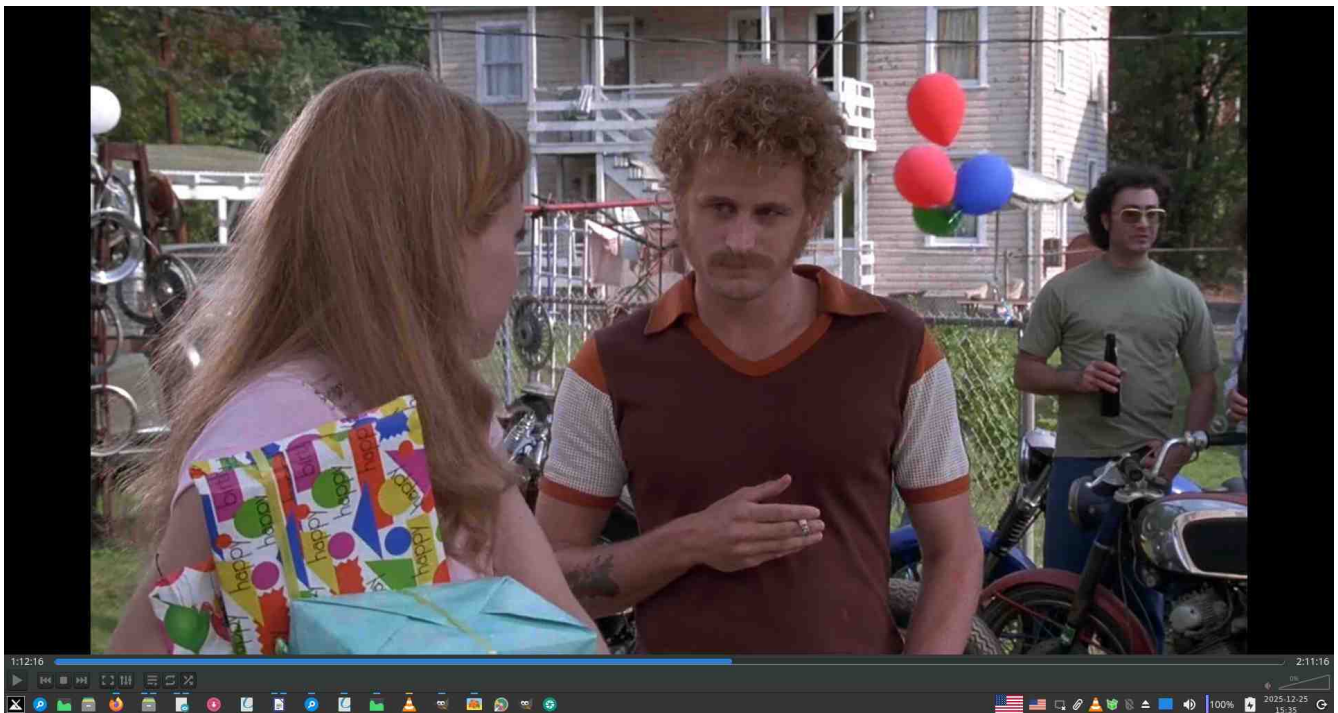


The fact that Steve Zahn was adjudged his both around 2 awards relatively shortly before shooting this film — namely sometime in 1999 [223] — refers to that he was “prepared” [21, minute 25] for his “hooking up” [22, minute 82] Brittany Murphy with this film.

Steve Zahn was required to act a mirror scene, the reason why in this film his person was the most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [18, minute 14]

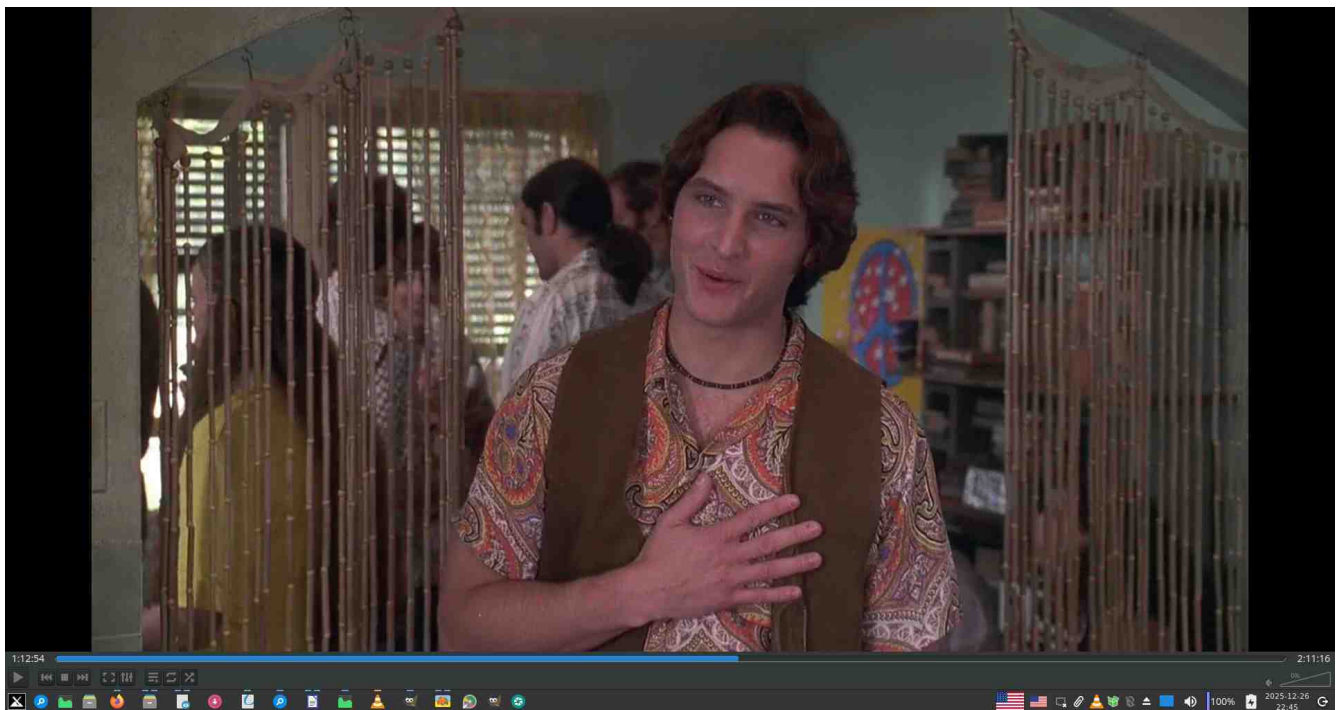


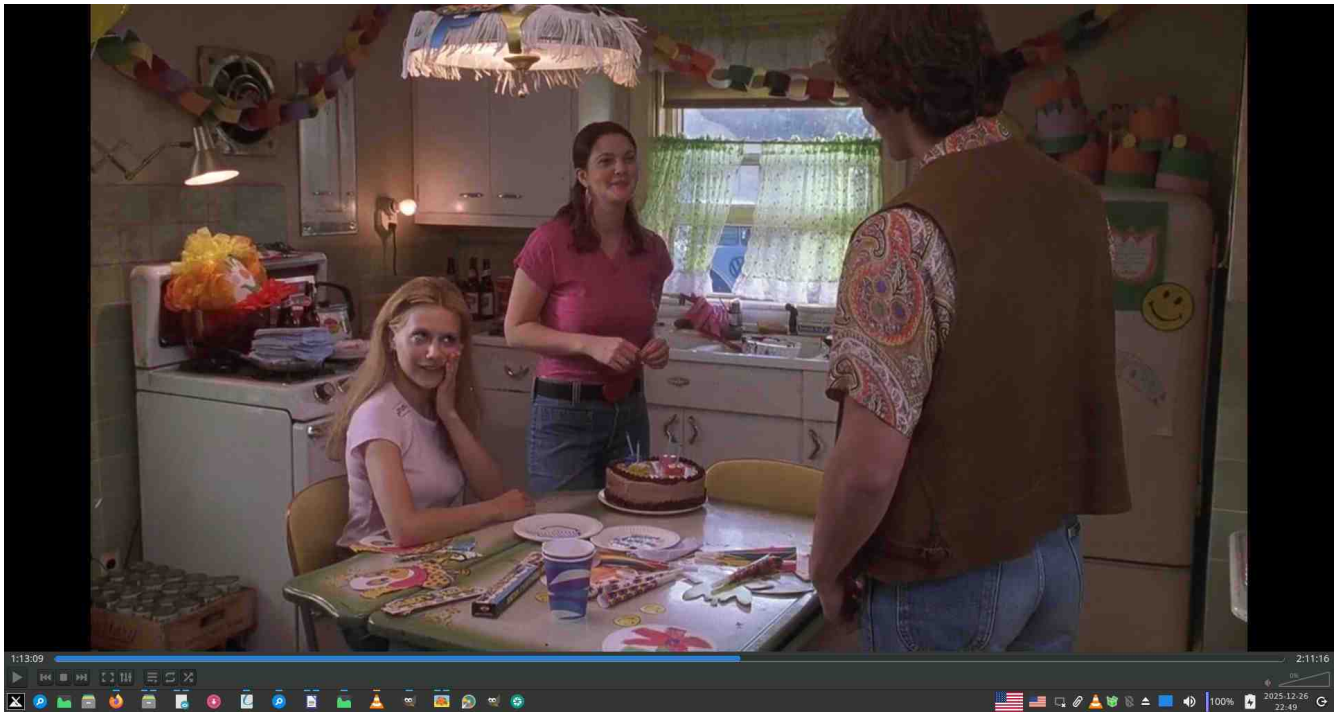
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor David Moscow, who was unmarried at the time of shooting this film. He as “Lizard Hasek” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Fay” bilaterally only in one scene, in which he asks her to let him use the oven of her parents to “dry weed”: [18, minute 73]



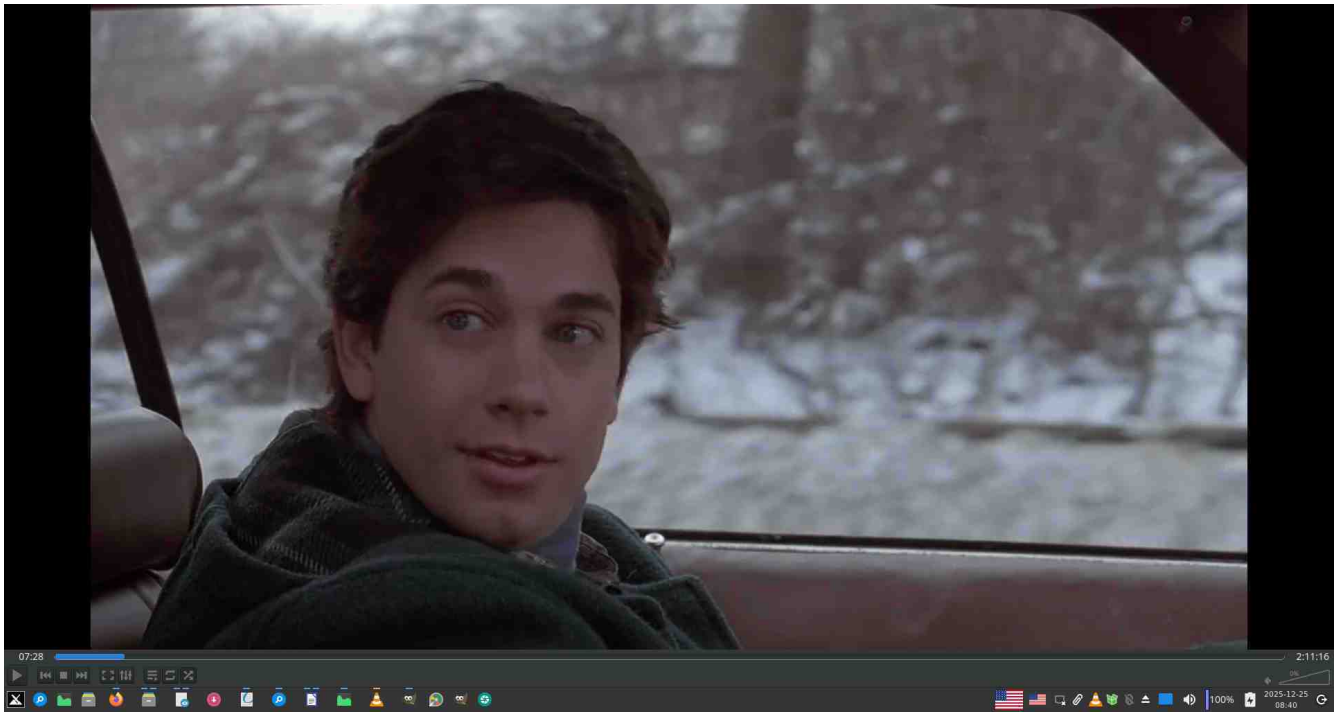
David Moscow was jewish by paternal ethnical origin, and his mother was mormon. [227] The person and character of David Moscow both refer to the american Illuminati with the mormon religion of his mother — which in my conception is a religion created by the american Illuminati — and respectively with his first name “Lizard”, the “lizard people” being extraterrestrials controlling the Illuminati, according to the Illuminati propaganda, in my conception concocted to conceal the national and ethnical, as well as the nationalist and ethnocentric nature of the american Illuminati particularly, and of the ethnical and the national secret political organizations generally. Further, the surname of David Moscow refers to the possibility deemed by the american Illuminati of Brittany Murphy to flee to Russia from its secret political persecutions.

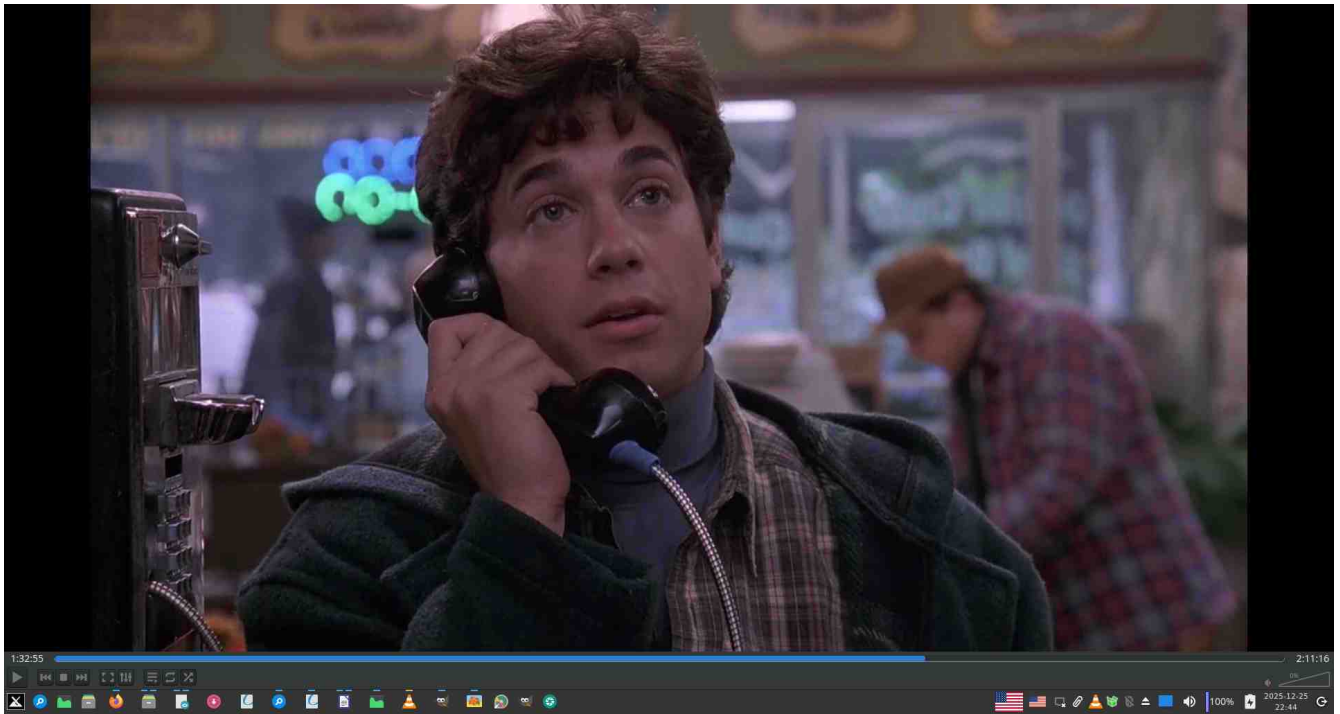
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Peter Facinelli, who was married at the time of shooting this film. [226] He was italian by ethnical origin, and as “Tommy Butcher” he was required to only trilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Fay” in one scene and: [18, minutes 73 and 74]





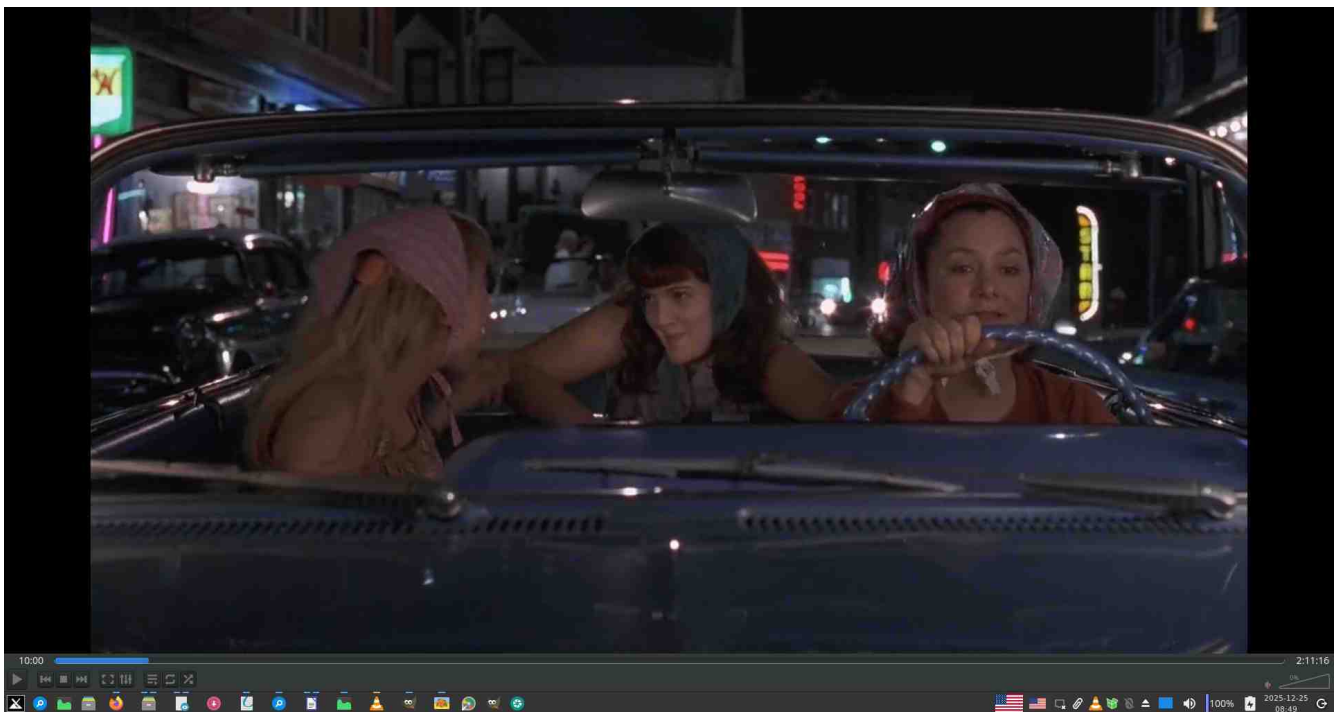
The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Adam Garcia, who was unmarried at the time of shooting this film. [228] He was australian by national origin, and as “Jason Hasek-Donofrio” he was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but only promoted with full-screen presentations of his face, inclusive of a telephoning scene formulating and programing a method of contacting him, for after-shooting effects on Brittany Murphy: [18, minutes 8, 63, 93 and 107]

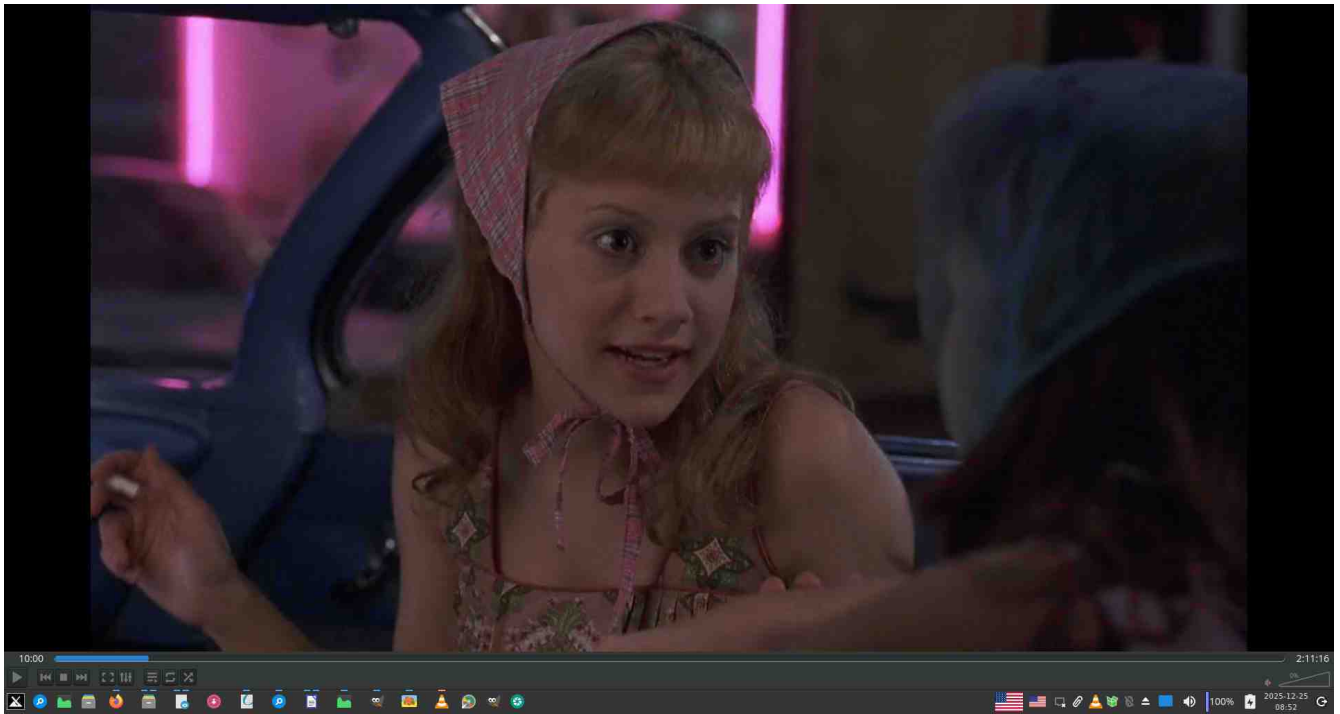




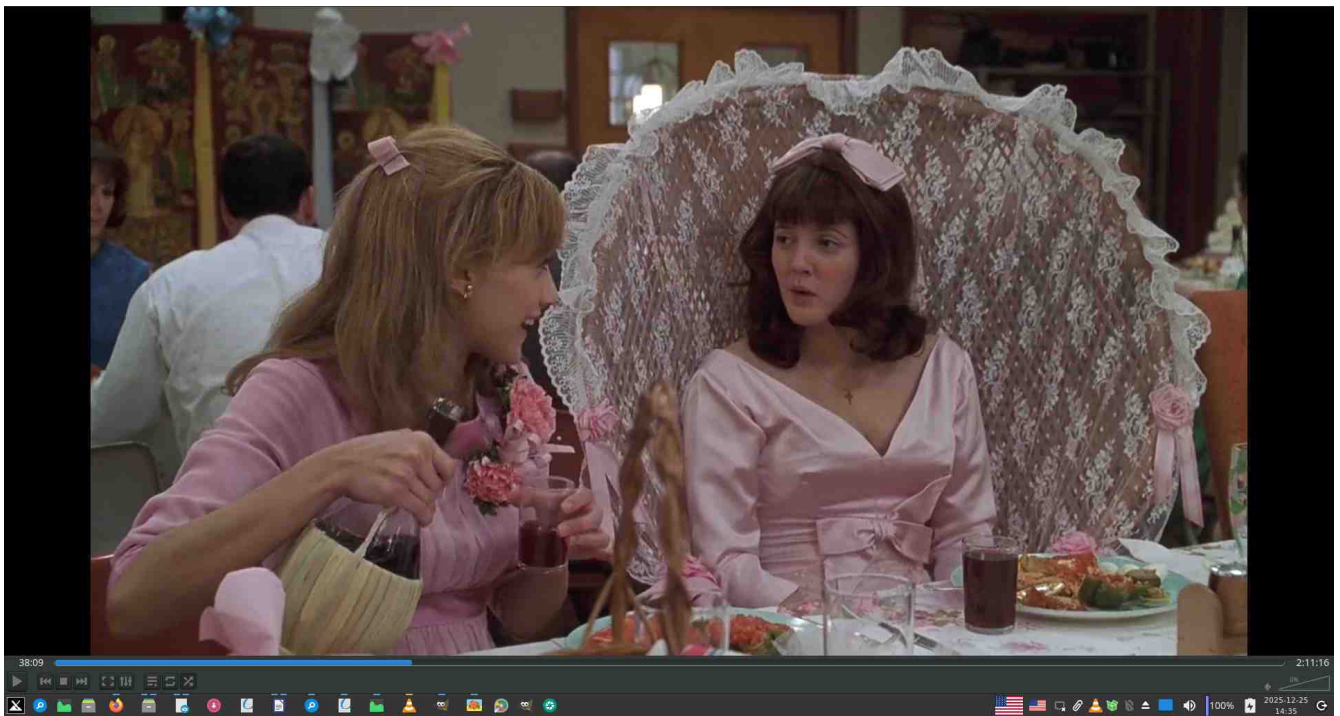
That Adam Garcia was nationally Australian, [228] can be presumed to have been a manifestation of the conjecture of the American Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the Australian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Australia, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy. His first name may have been meant for a mental-association creating reference to the case of Elizabeth Adam (Erzsébet ÁDÁM), considered similar to the case of Brittany Murphy.

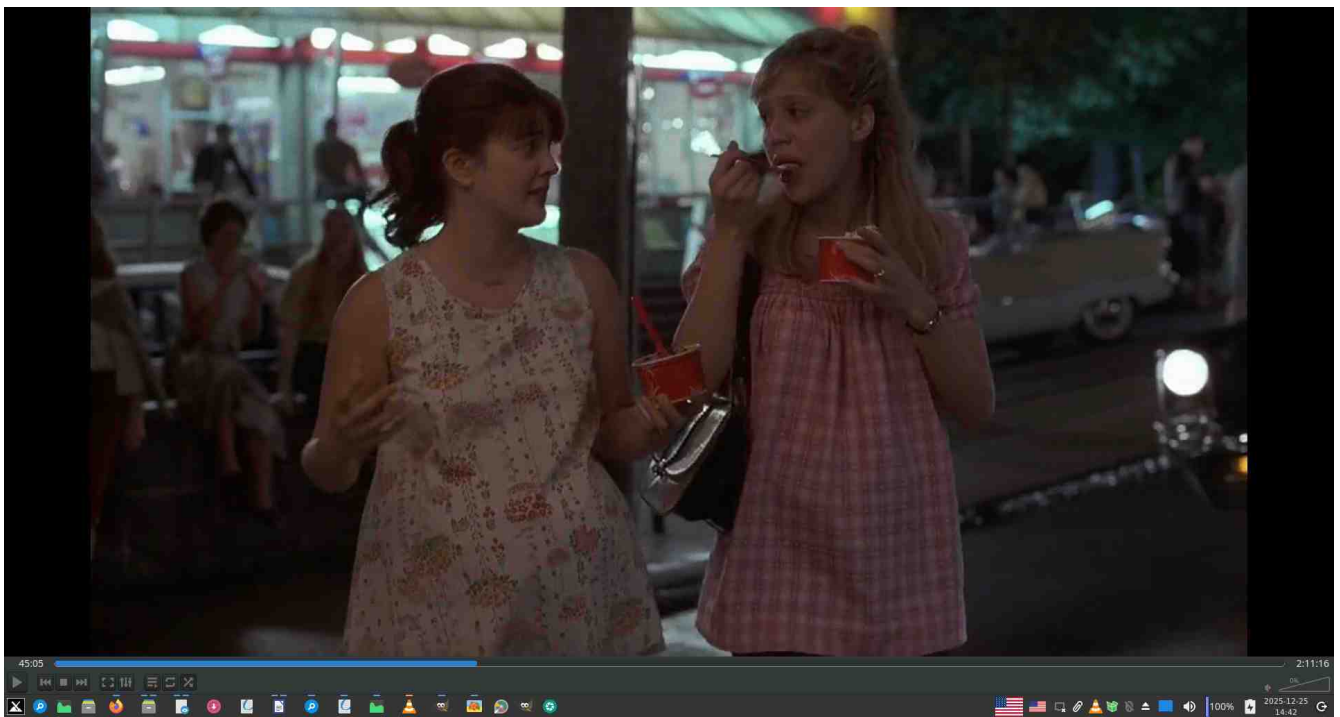
With the film entitled “Riding in Cars with Boys” of 2001, the first personal secret political female “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Drew Barrymore, who was unmarried at the time of shooting this film. [219] She as “Beverly Donofrio” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Fay Forrester” as her friend, with conversing, exchanging dresses in the car, touching, and hugging: [18, minutes 11, 11, 11, 12, 12, 27, 39, 43, 46, 59, 66, 67, 68, 69, 102 and 102]



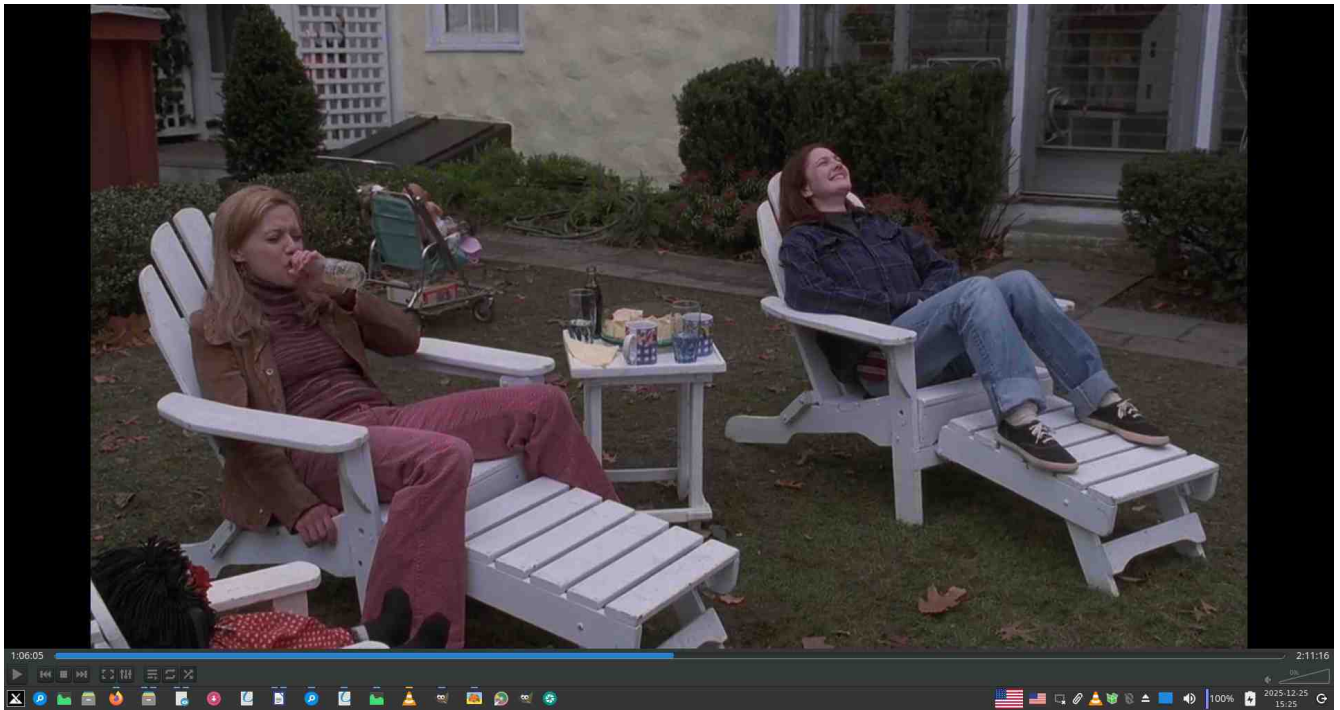


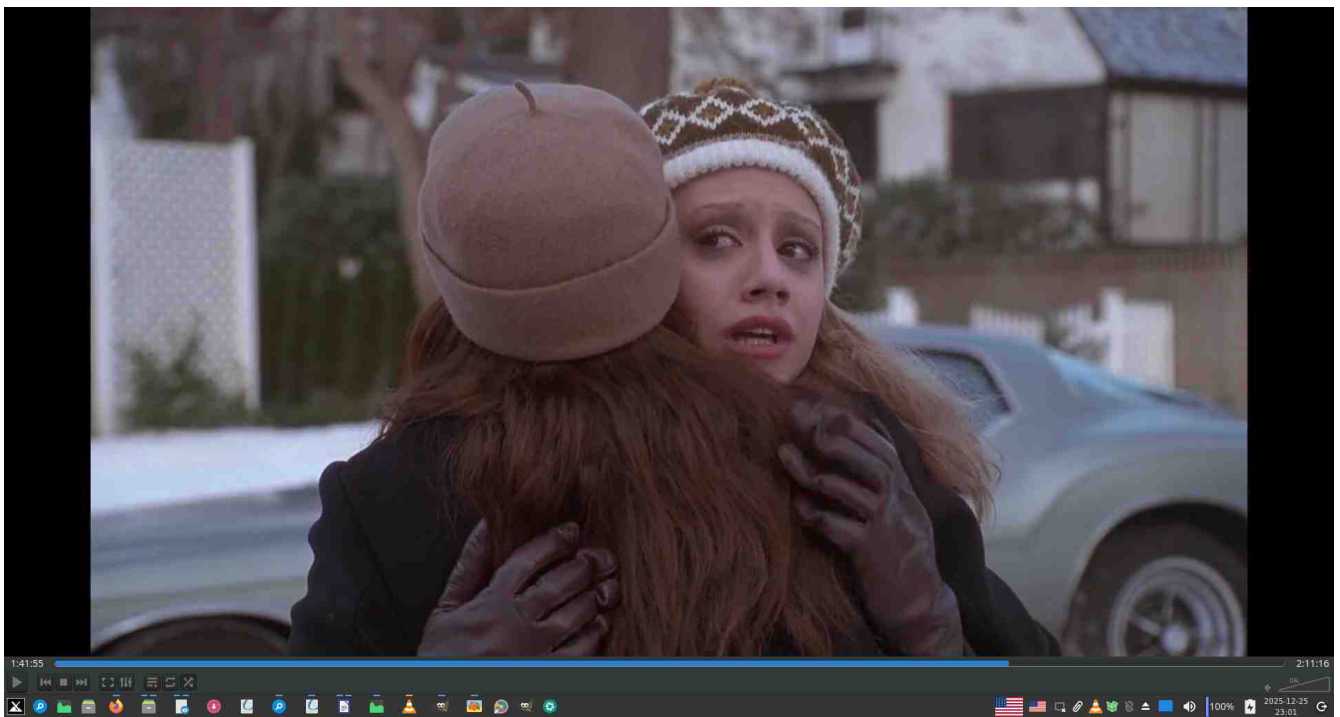














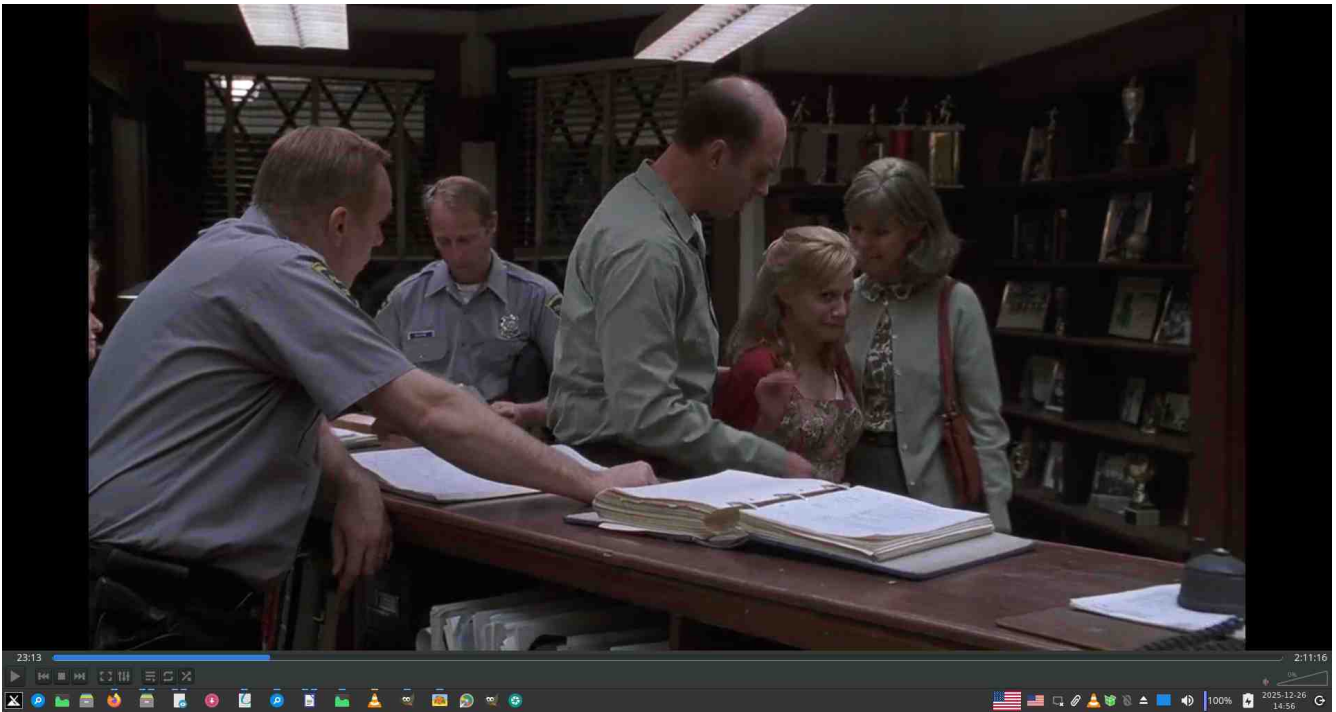
Drew Barrymore was required to act a mirror scene, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [18, minute 57]



It can be presumed that with the film of Brittany Murphy entitled “Riding in Cars with Boys” of 2001, there was also presented a personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of stepfather in her real life, with the actor John Bedford Lloyd, who was married at the time of shooting this film, [224] and required to act “Mr. Forrester”, the father of her character, as well as a personal secret political stepmother “bait” [191, minute 61] with the actress Susan Forristal, who was unmarried at the time of shooting this film, [225] and required to act “Mrs. Forrester”, the mother of her character. They together were onscreen-“hooked up with” [22, minute 82] Brittany Murphy as “Fay Forrester” as her parents in only one scene, at the police-station, where she was taken as a suspect: [18, minutes 24, 24, 24 and 24]



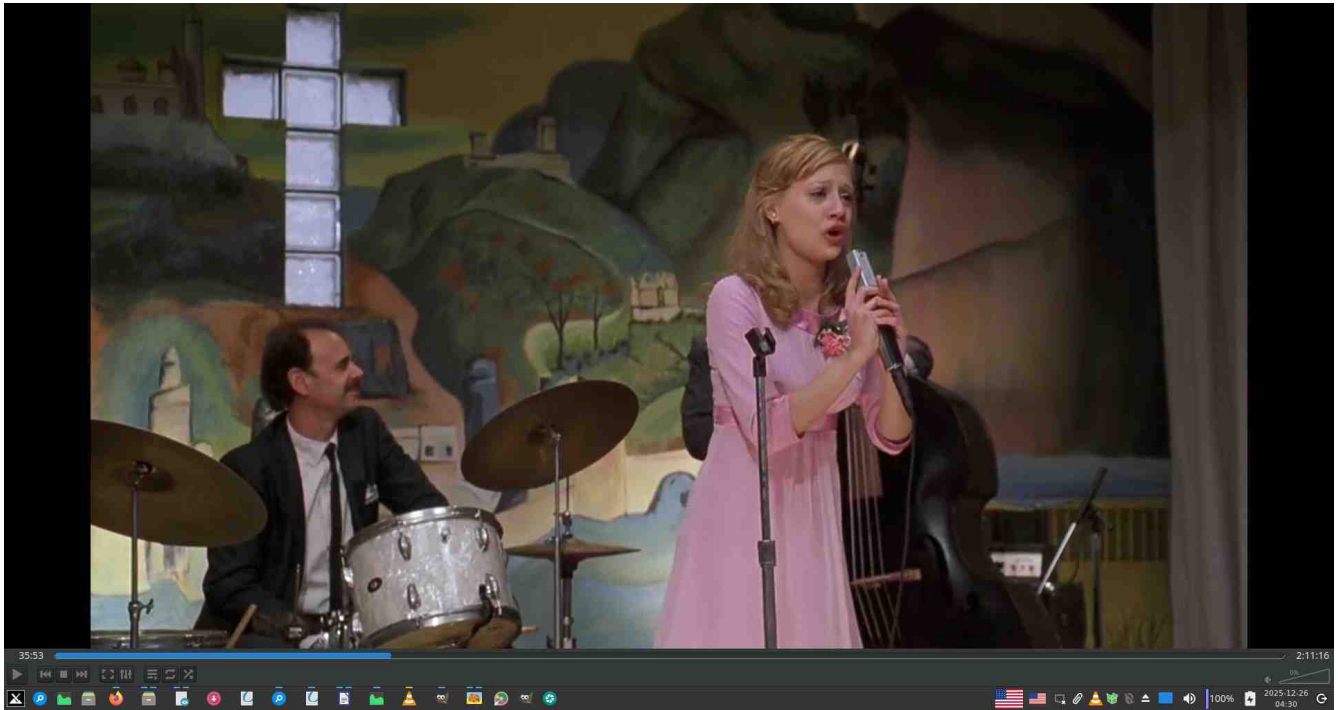




The above scene, in which Brittany Murphy as “Fay Forrester” is presented humiliated legally as a criminal and morally in the presence of her rebuking parents, can certainly not be ranked among the types of scenes which the american Illuminati utilizes to create “shining stars” [381] for means of its national secret policy and national secret political propaganda.

The presumed personal secret political mission of Susan Forristal to have a lesbian sexual relationship with Brittany Murphy can be corroborated by the first name of the character required to be acted by her, “Susan”, which among others means “purity”, [138] what can be further referred to “chastity”, in this way being a potential formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you choose to remain virgin heterosexually, then you should contact Susan Forristal homosexually.”

In this film, Brittany Murphy as “Fay Forrester” was allowed and required to assert her singing aptitudes through a microphone for a few seconds at the wedding of Drew Barrymore as “Beverly Donofrio” and Steve Zahn as “Raymond Hasek”, [18, minute 36]



and was interrupted by the singer and actor Dusty Rizzo, having acted the wedding singer “Tony”, [18, minute 127] saying “This is a wedding,” [18, minutes 37 and 37]





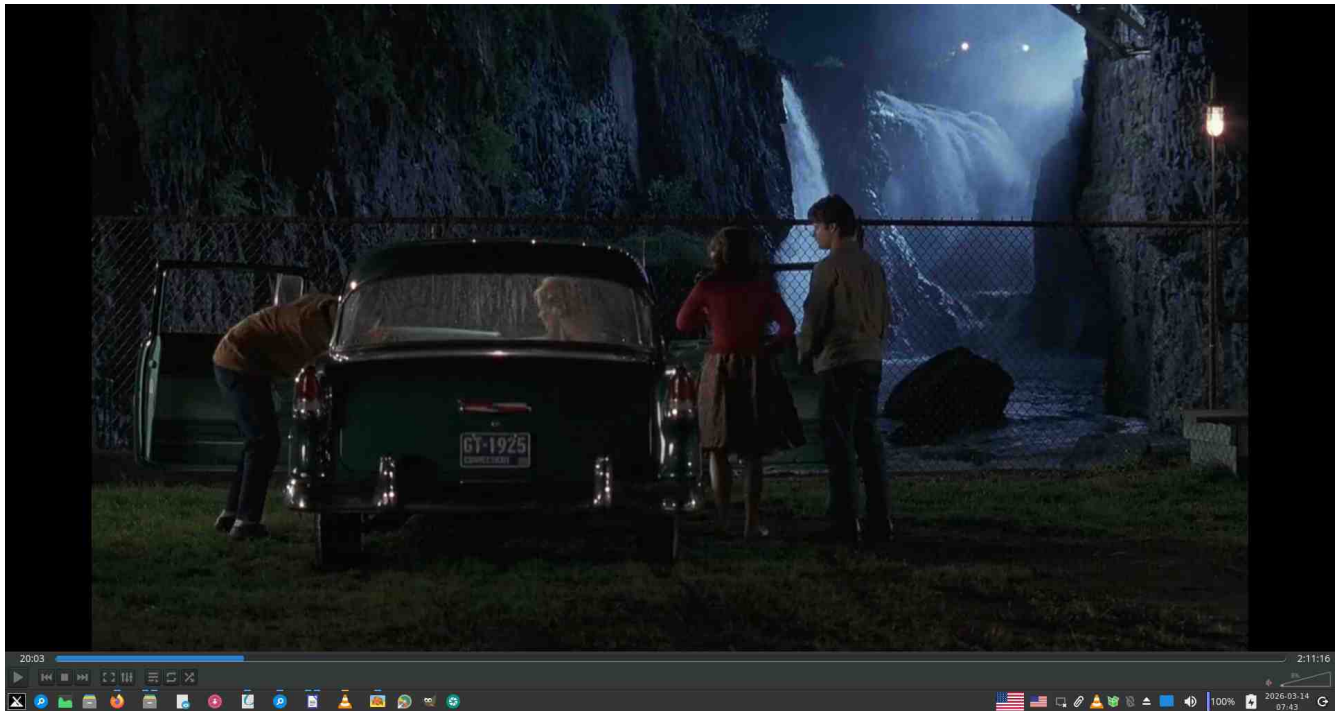
It can be presumed that personal secret politically the microphone — required to be first grabbed by Brittany Murphy, and after that placed by the singer and approached by her close to her mouth — represented the phallus, and so with the above scene the american Illuminati had it formulated and programmed the approximate message to Brittany Murphy: “If you want to assert your creativity in the field of singing, then you need to have fellatio-initiated sex with a singer, and marry him.” This offer had already been presented Brittany Murphy with the musician Jared Leto in her film entitled “Girl, Interrupted” of 1999, and would still be presented by having her bilaterally onscreen-“hooked up” [22, minute 82] with several singers, such as Marshall Bruce Mathers III (Eminem) and Jesse Spencer.

It can further be presumed that with the above singing scene of Brittany Murphy, the film expressed, formulated, and programmed the interest of the american Illuminati to completely replace her acting career with a singing career, conditioned upon a marriage with a singer. On the contrary, Brittany Murphy’s interest was to assert all her aptitudes parallel, or at least unconditioned upon a sexual relation with a respective artist, as was the case with the singing group “Blessed Soul” and the musical ensemble “Blue Rose Harlots”, [390] which however were implementations and means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, and as a result it ensured that “no recordings exist” about her respective singing, dancing, acting, and reciting performances. [390] Based also on my personal experiences, i consider that generally the ethnical and the national secret political organizations implement a policy of allowing individuals to succeed only in a single field of activity. The fact that there occur persons who succeed in more than one field is a manifestation either of the limits of their power, or of their respective special interests.

Particularly in regard of the musical ensemble “Blue Rose Harlots”, [390] i can presume that on the one part, it was an extended version of the singing group “Blessed Soul”, based on the purpose and prospect of the american Illuminati to make Brittany Murphy a “harlot” with the “flame” of the much greater number of boys in its composition — as well as an american version of the romanian Căminul Flacăra (The Flame Circle), a similar undertaking of “breaking” [11, minute 63] and “choking” [404] Elizabeth Adam (Erzsébet ÁDÁM) of the romanian national secret political organization between 1973

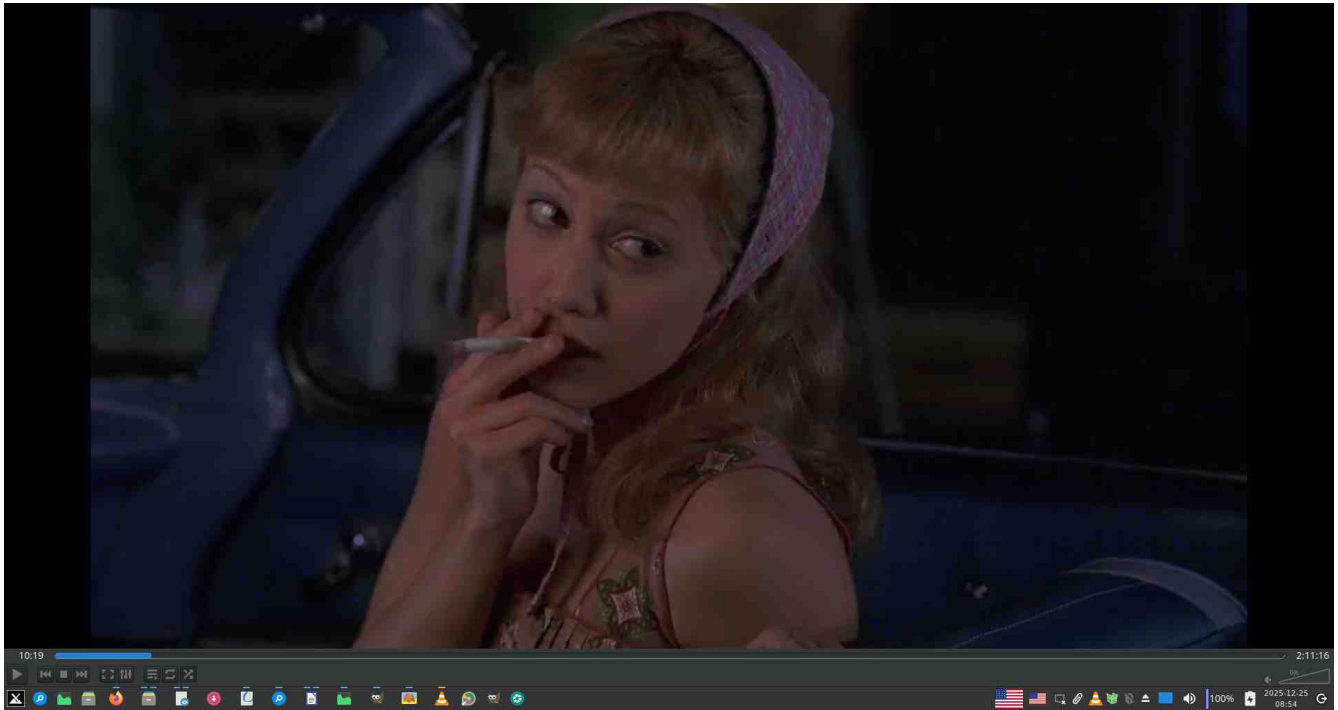
and 1985 — and on the other part, it was a means of seeking out mainly the musical creativity of Brittany Murphy, with the purpose of secretly plagiarizing her respective elements of creation detected, so that when having “entered the professional music world and recorded an album herself,” [390] she would appear in the public opinion as having “stolen” her own elements of creation, and “fall apart due to music rights issues” [390] like her favorite Janis Joplin.

That Brittany Murphy as “Fay”, Desmond Harrington as “Bobby”, Drew Barrymore as “Beverly”, and Steve Zahn as “Raymond”, were required to act having sex in a car on a location with a waterfall in the background, [18, minute 21]

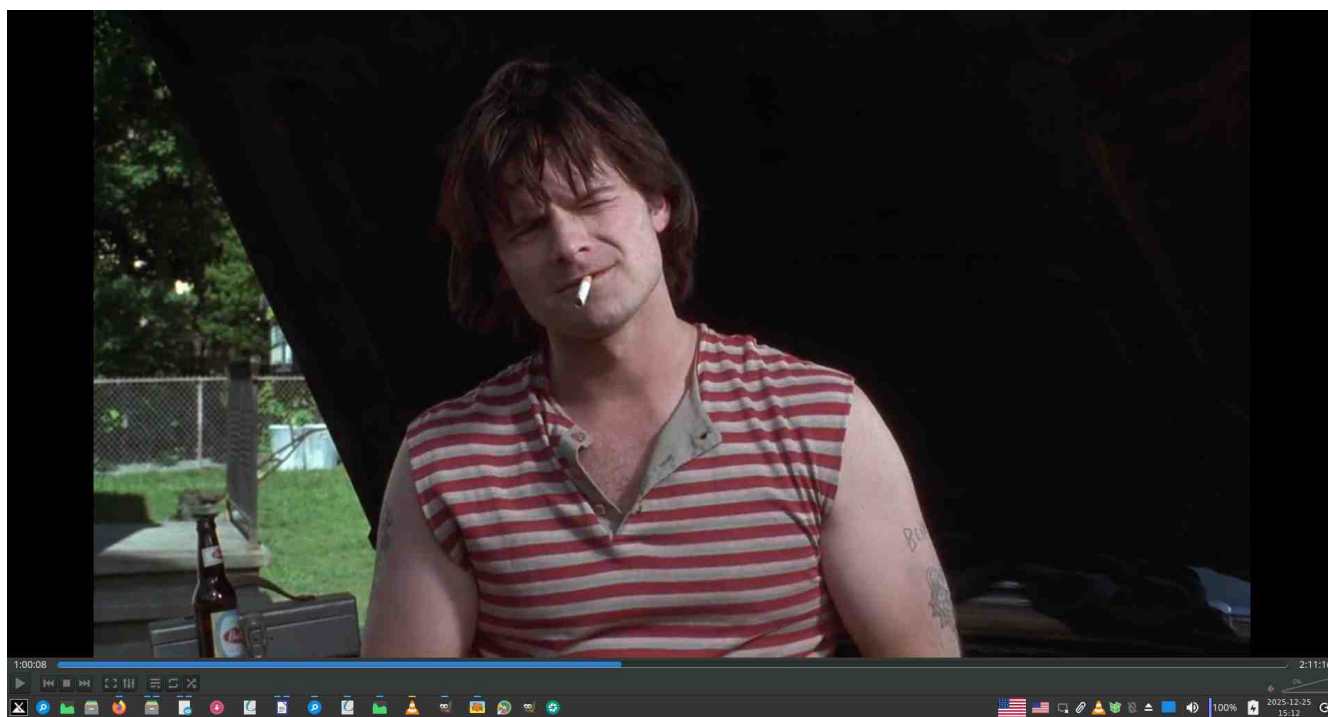
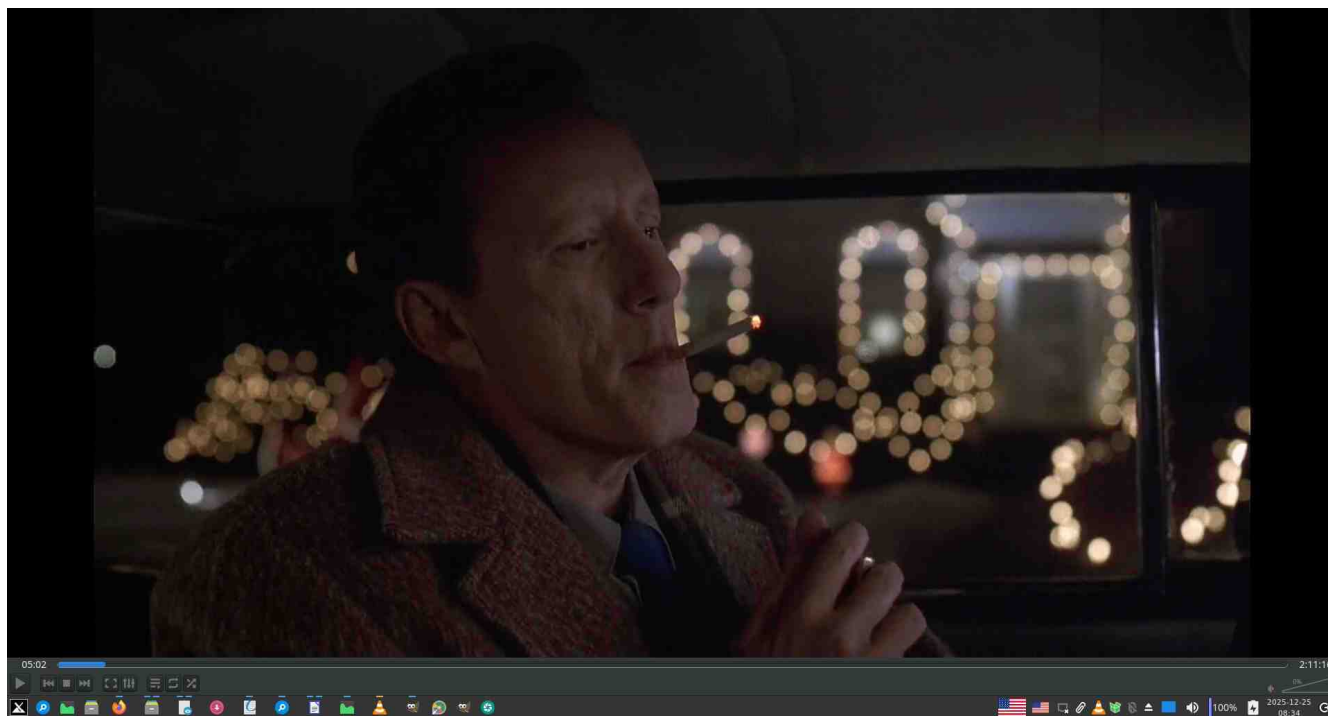


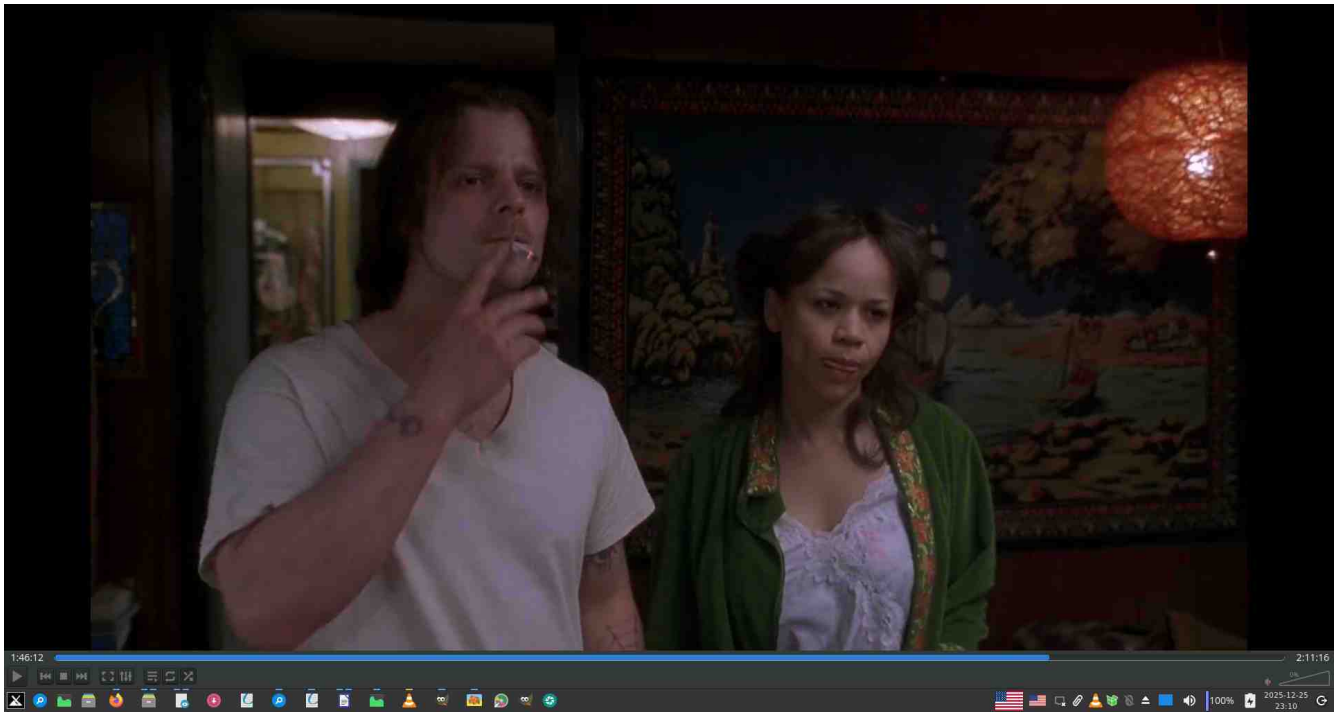
can be construed as a formulation and programing of the approximate message of the american Illuminati addressed to Brittany Murphy: “Having sex in car with boys means your professional and spiritual fall,” without having “had it all”. [13, minute 52]

The film entitled “Riding in Cars with Boys” of 2001 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with her character: [18, minutes 11 and 24]

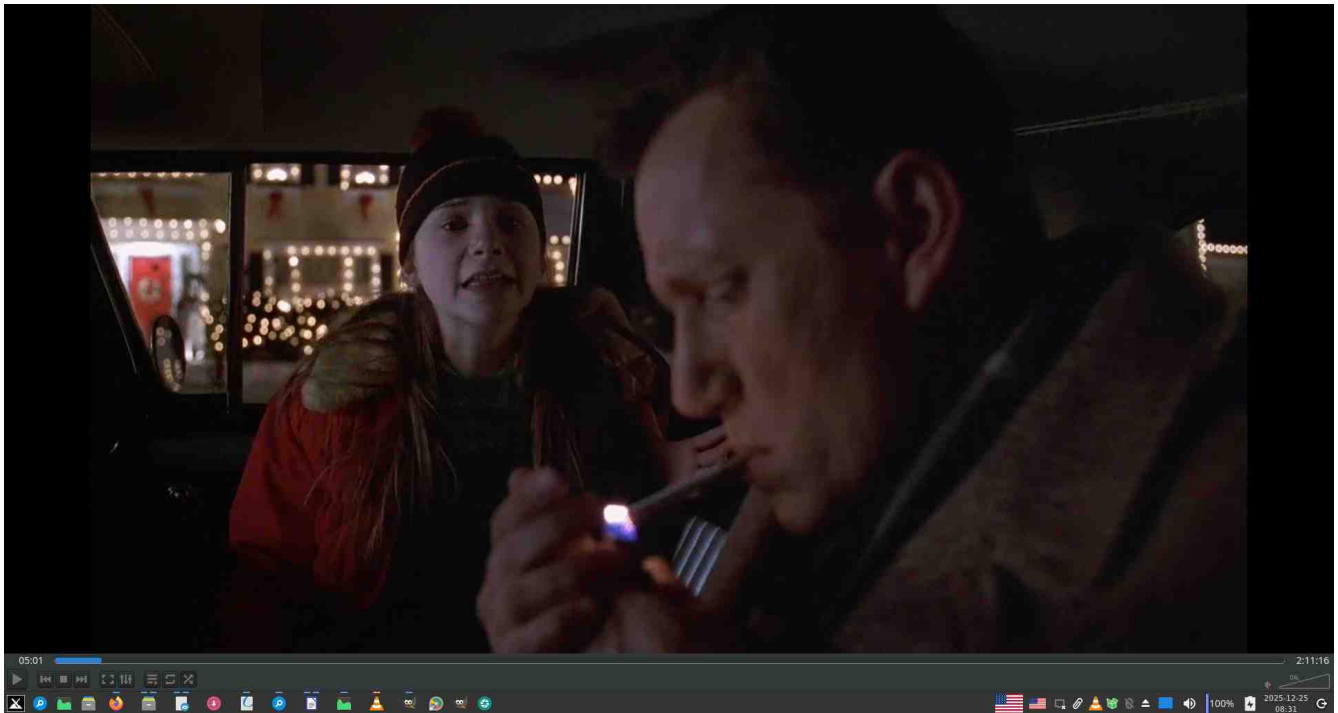


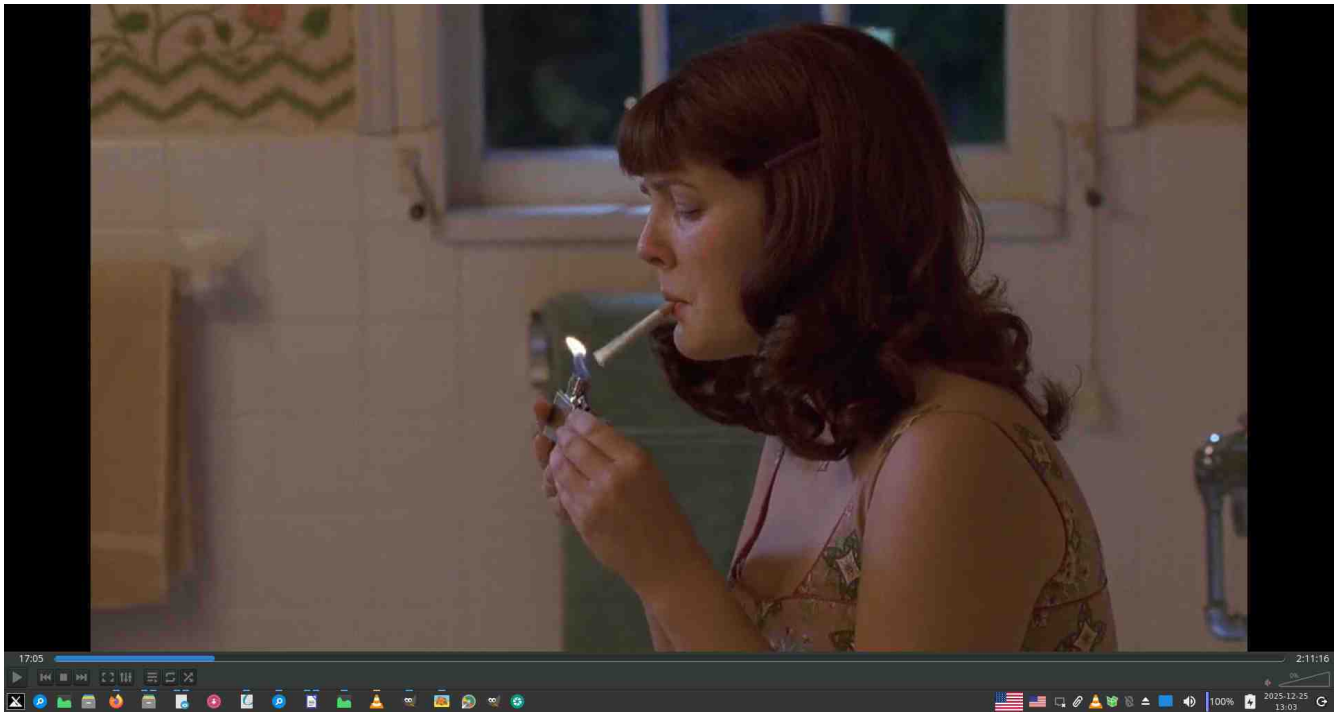
tobacco-addiction, with characters other than that of hers, in a scene without her: [18, minutes 6, 61 and 107]



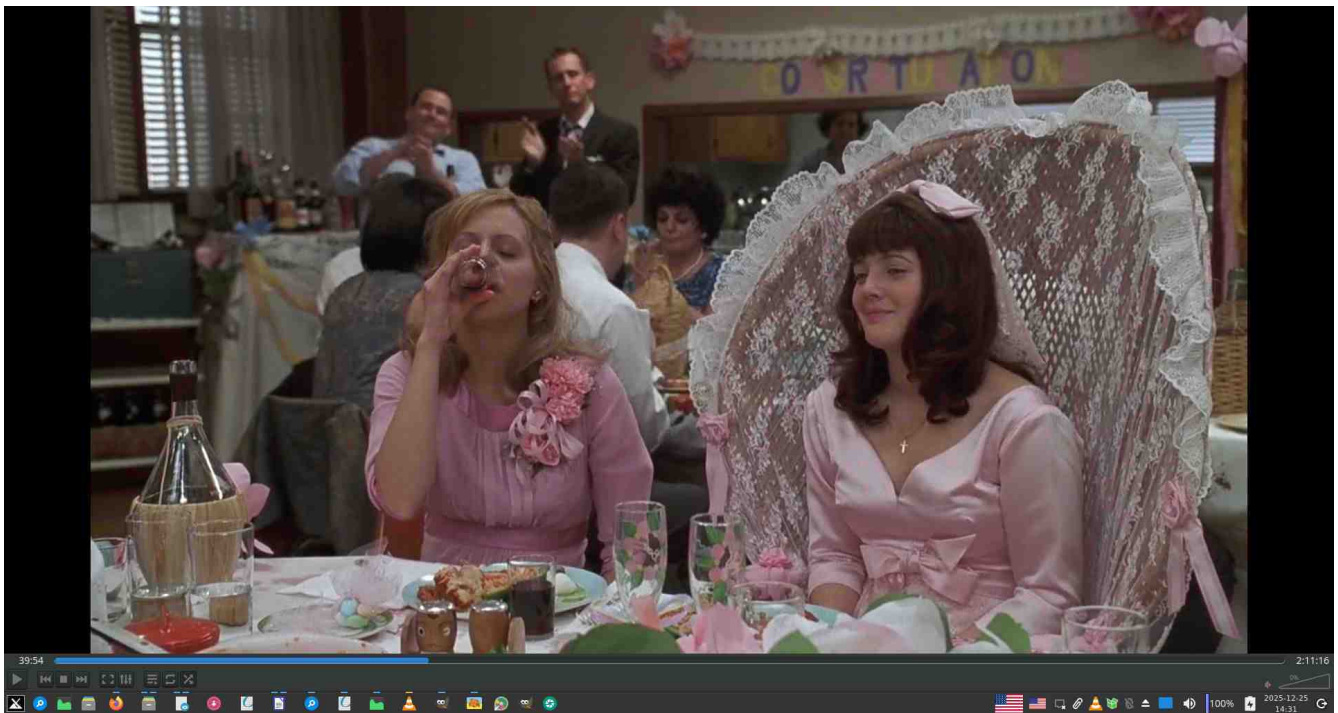


sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [18, minutes 6 and 18]





alcohol-addiction, with her character: [18, minute 40]



alcohol-addiction, with characters other than that of hers, in a scene with her: [18, minute 23]



drug-addiction, with David Moscow as “Lizard Hasek” having been required to act “drying weed” [18, minute 73] in her presence: [18, minute 98]

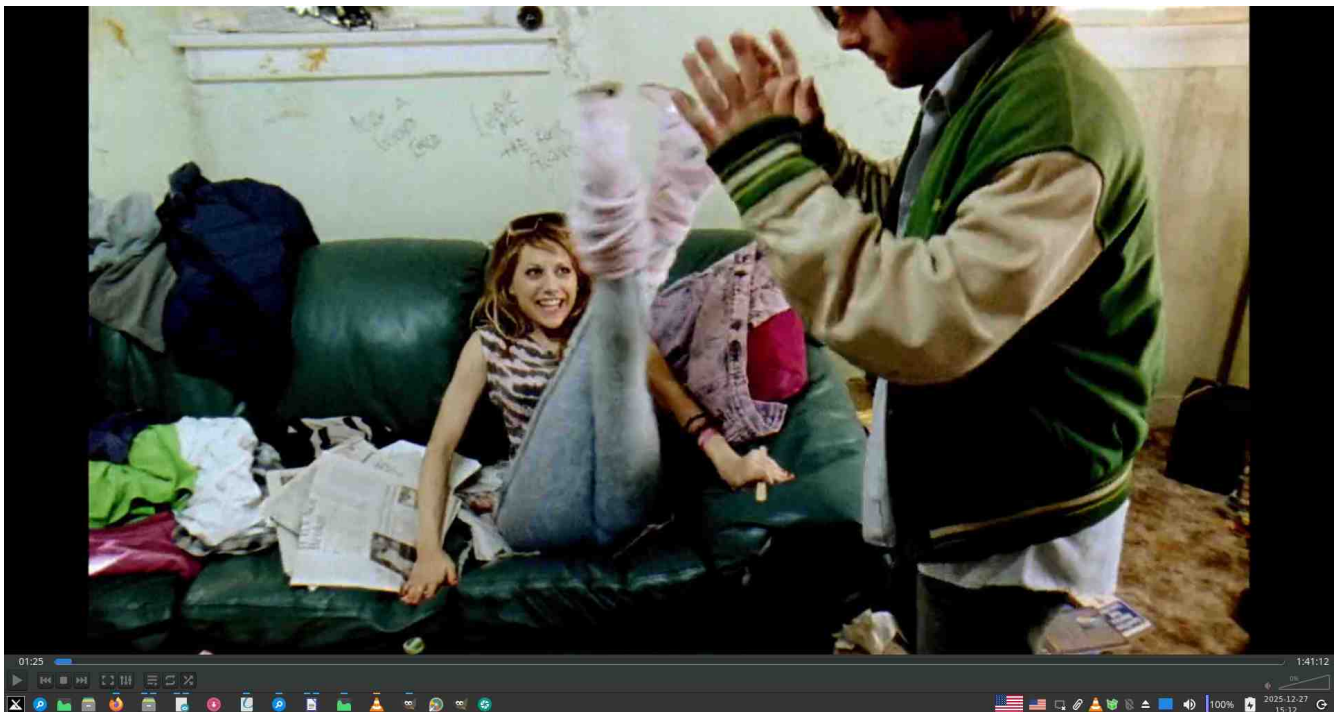


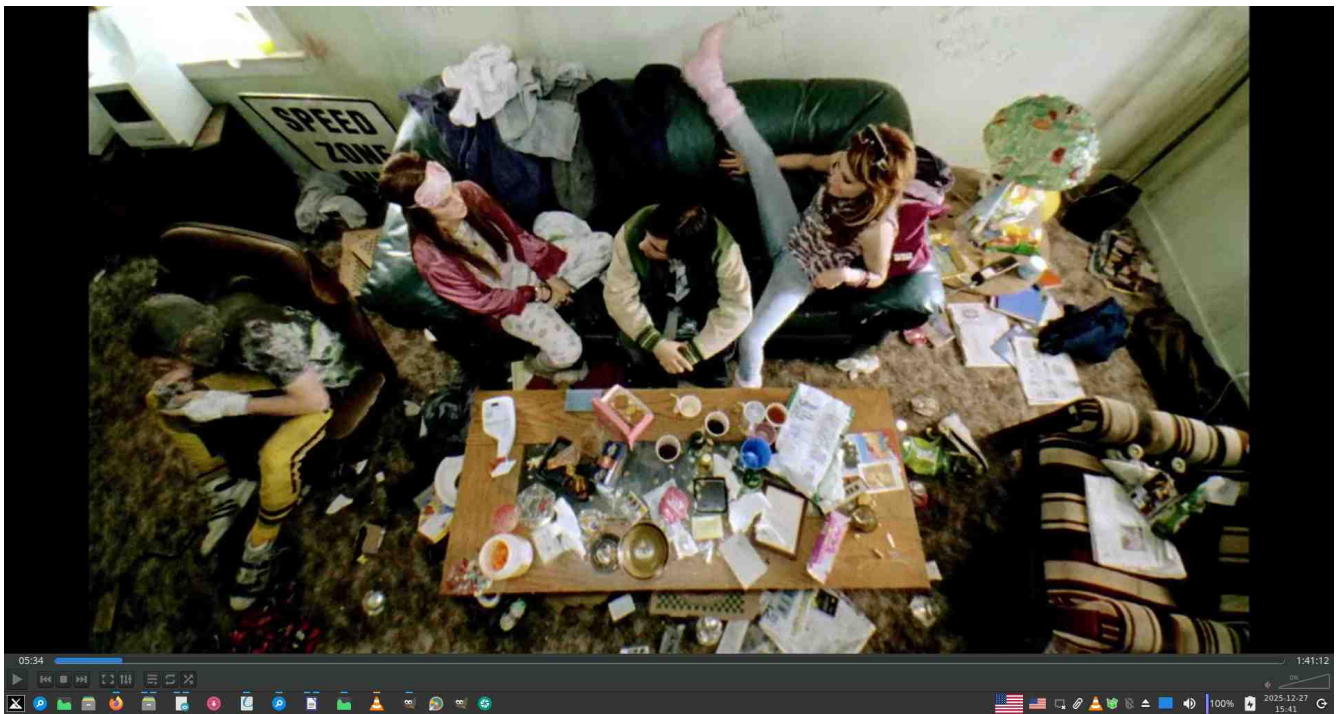
2.19. The film entitled “Spun” of 2002

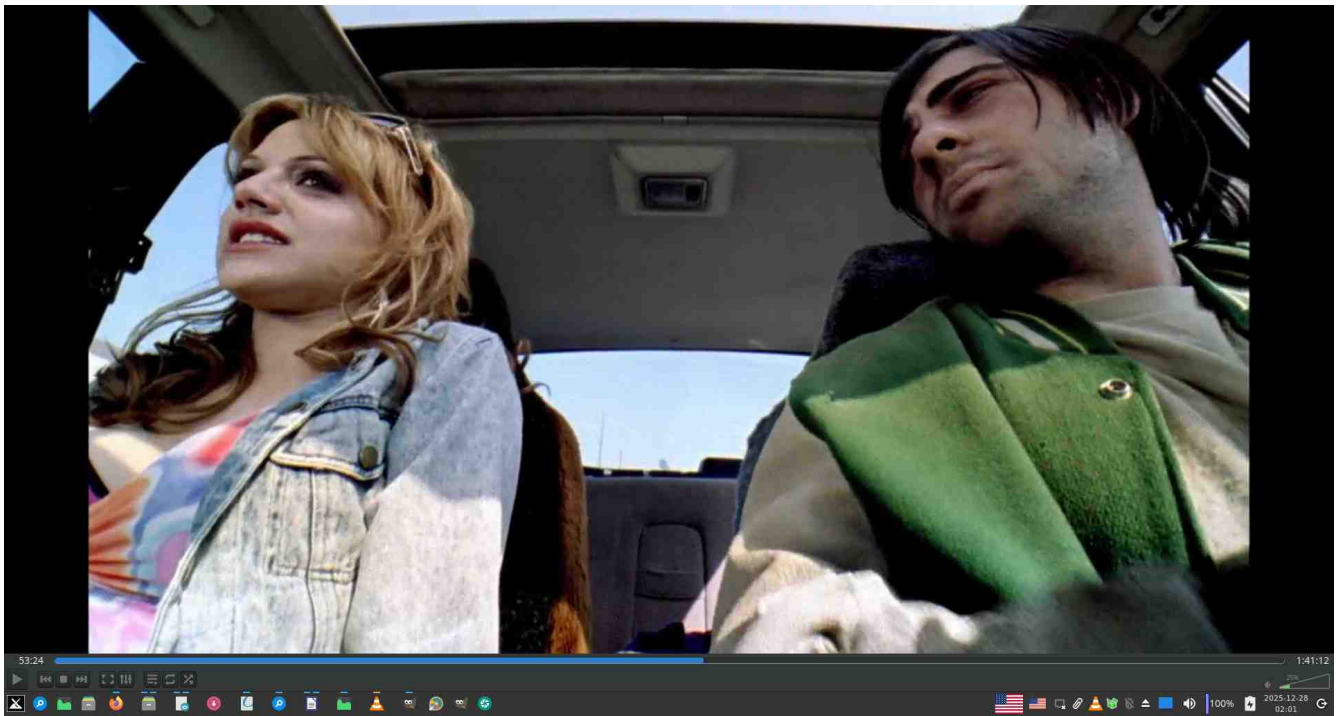
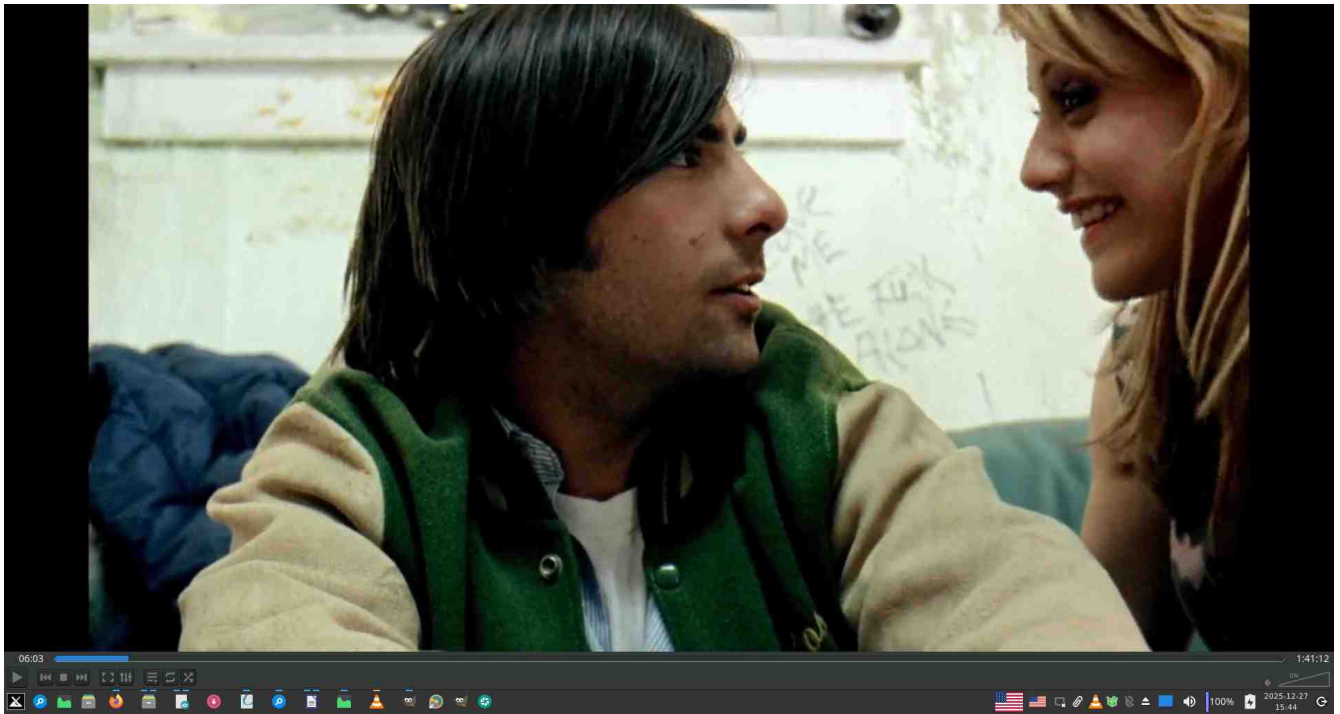
With this film — shot presumably in summer 2001 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Mickey Rourke [231] awarded around 2 times till the shooting of this film, [232] with the actor and second youngest member of the Coppola “dynasty” Jason Schwartzman [175] awarded around 3 times till the shooting of this film, [229] with the more employed actors John Leguizamo awarded around 1 time till the shooting of this film, [230] and Larry Drake awarded around 2 times till the shooting of this film, [236] as well as with the actress Mena Suvari awarded around 1 time till the shooting of this film. [233] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

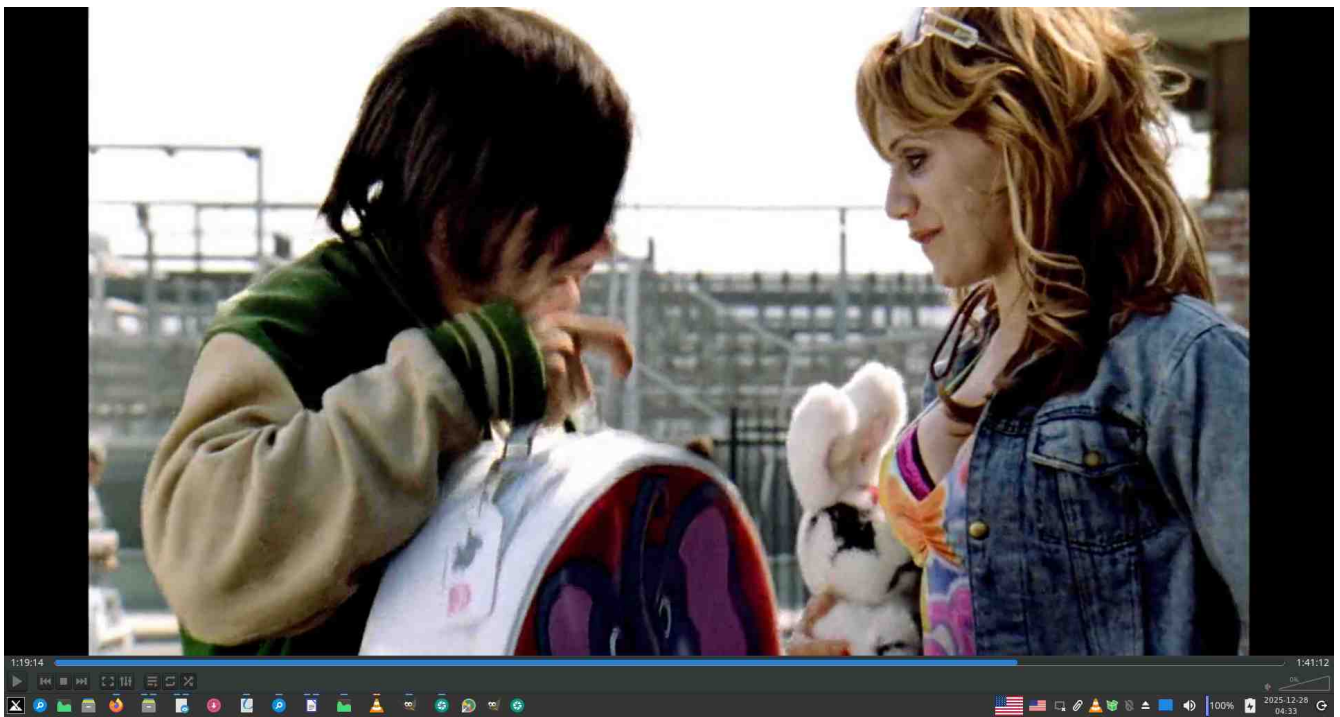
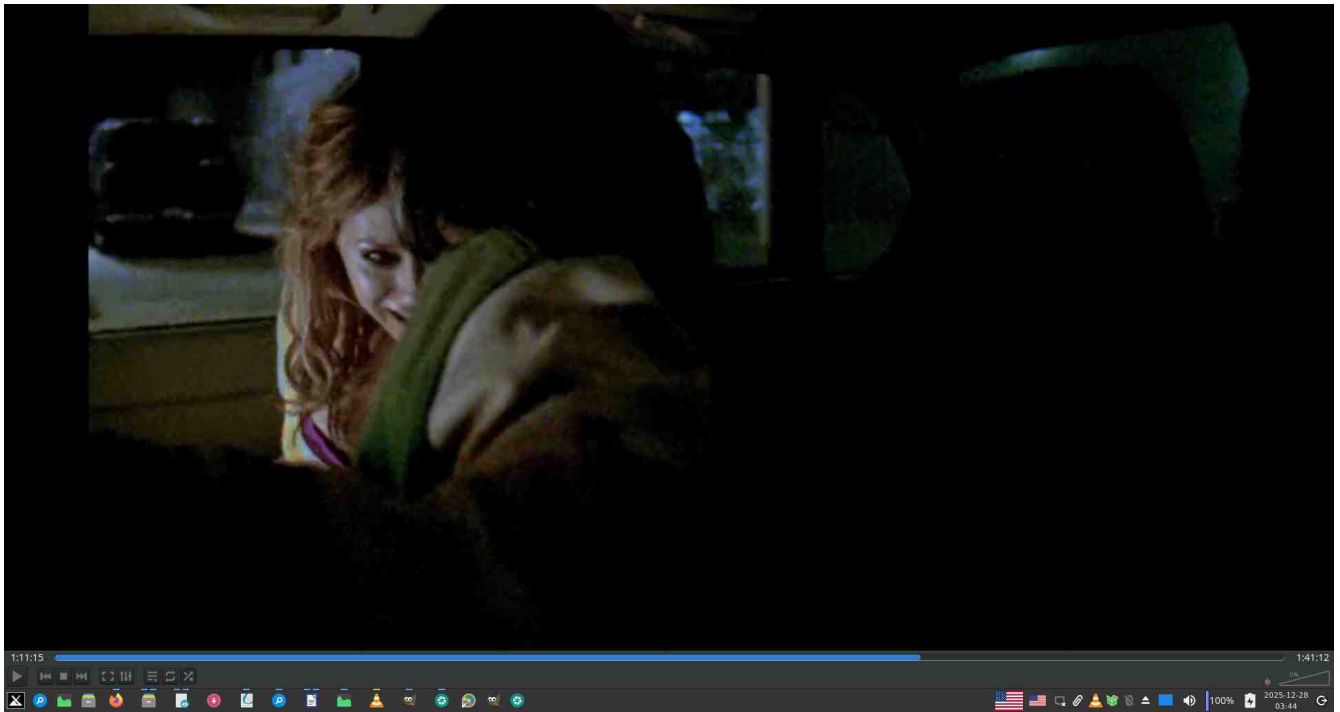
This film adopted an unusual filming style, comprising frequent full-screen presentations of faces and parts of faces, as well as filming persons from bellow, by this means creating a more “sexual” appearance of theirs, what can be presumed to have been subordinated to the requirements of a more incisive promotion of the sexual traits of the personal secret political male and female “baits” [191, minute 61] of the american Illuminati to Brittany Murphy.

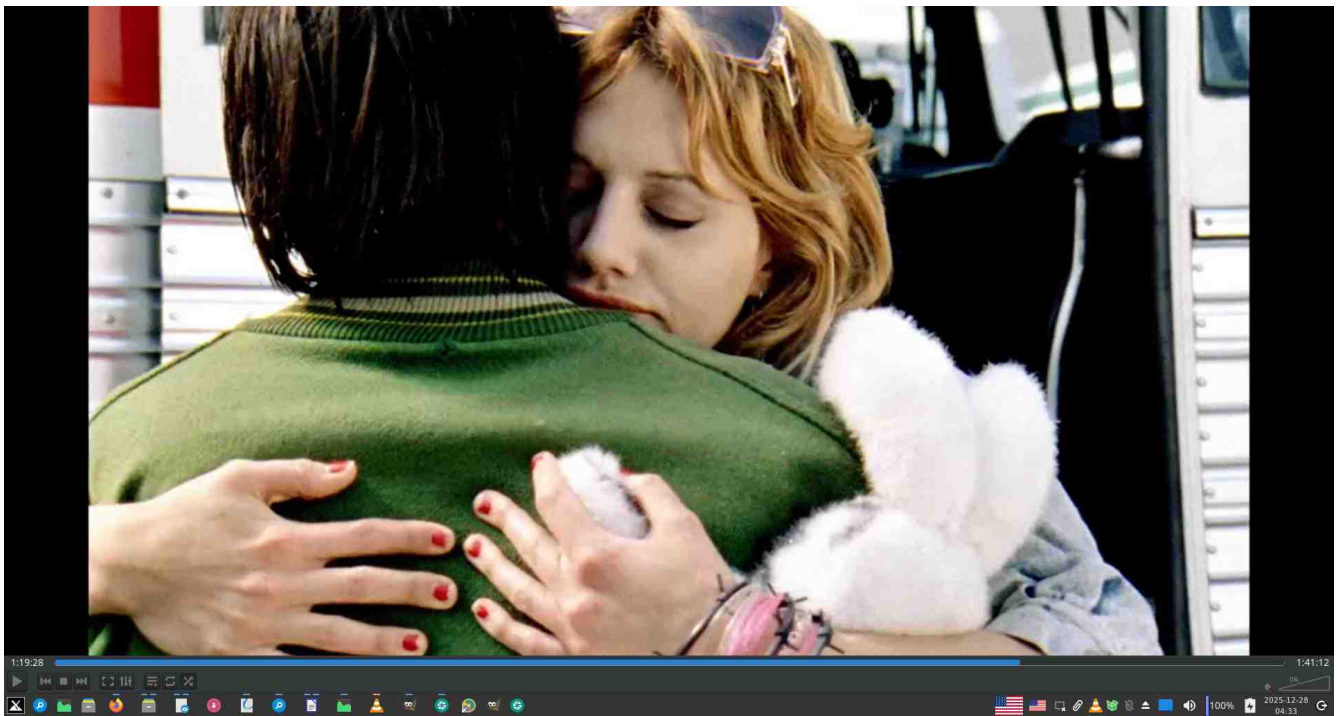
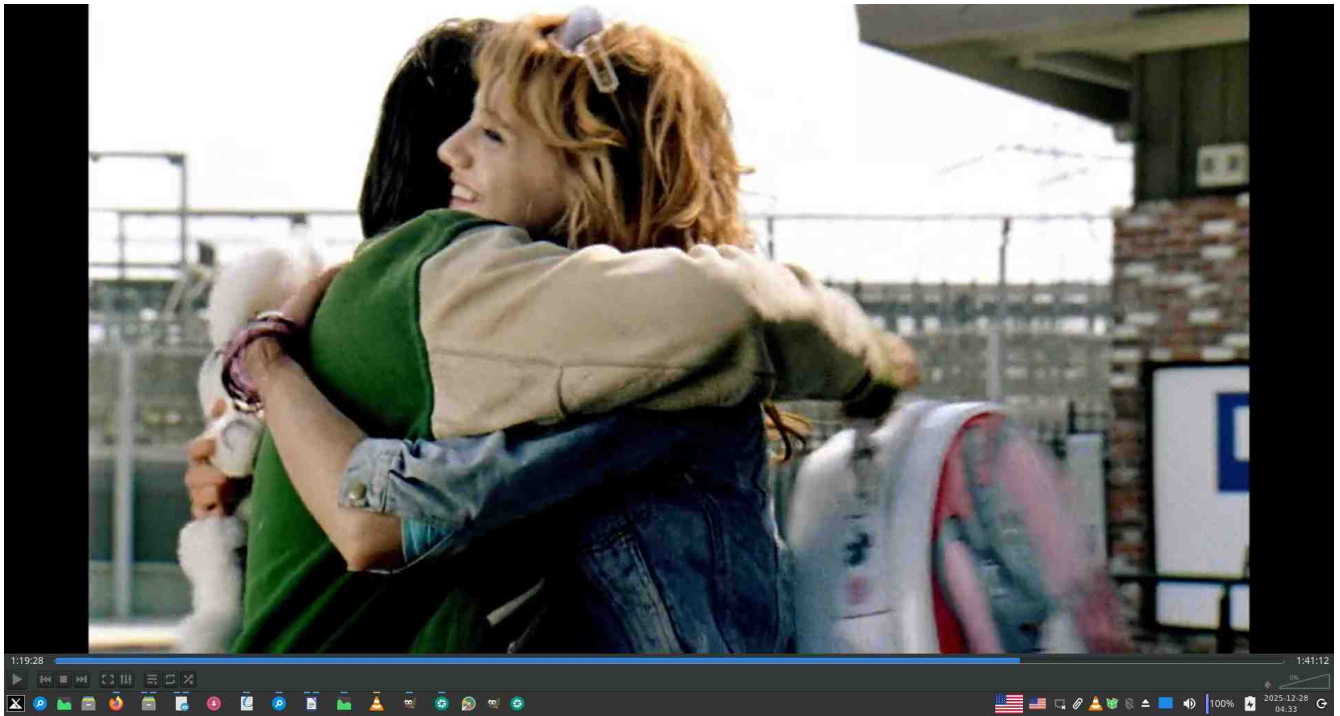
With the film entitled “Spun” of 2002, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Jason Schwartzman, who was unmarried at the time of shooting this film. He was jewish and italian by ethnical origin, [229] and as “Ross” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Nikki” mostly with that, on the request of her boyfriend, he gives her rides with his car. His higher professional and national secret political statuses are reflected by that he was required not to initiate any approach to Brittany Murphy: [19, minutes 2, 2, 6, 7, 54, 72, 80, 80, 80, 80, 80 and 81]

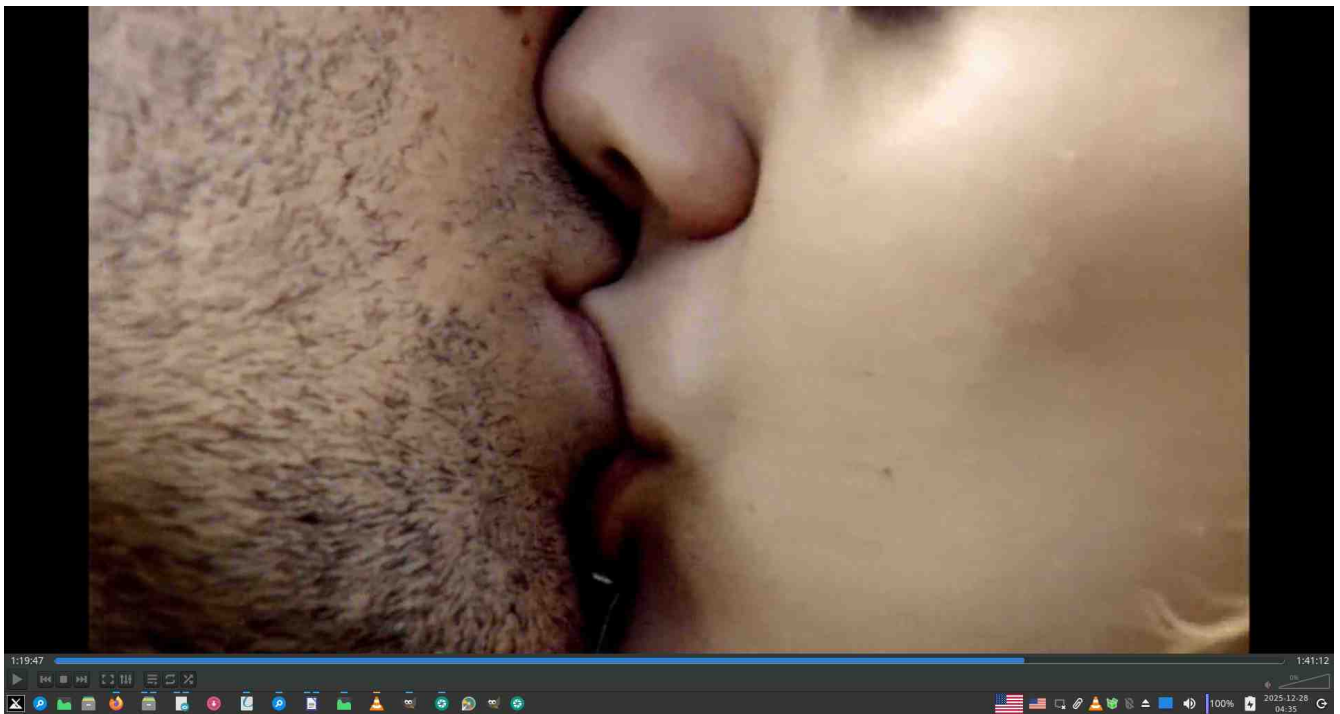


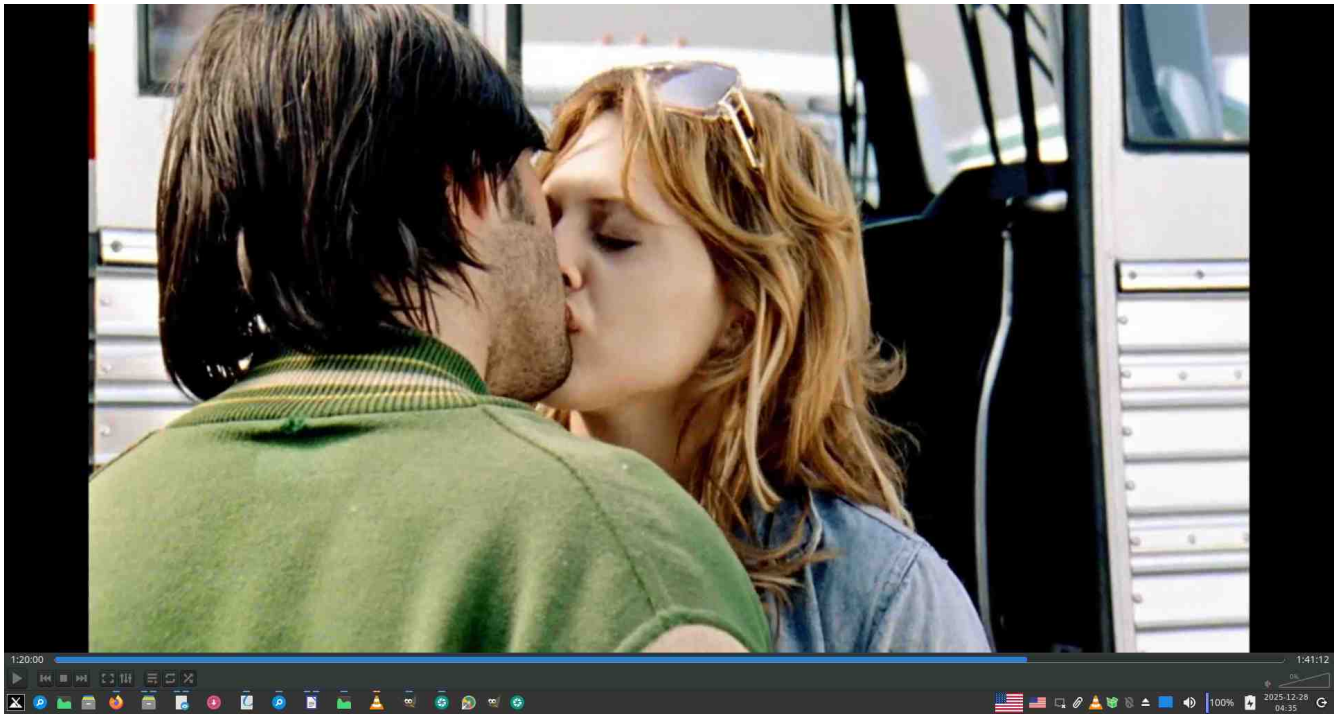




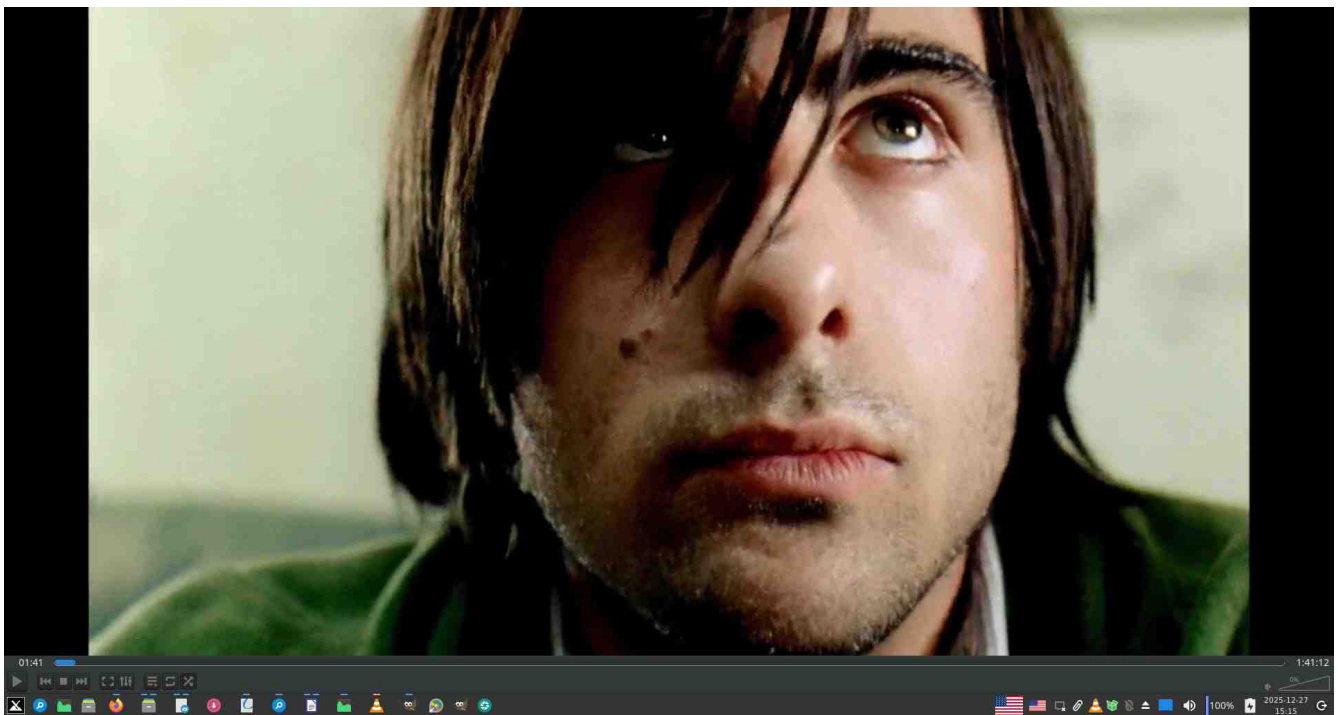


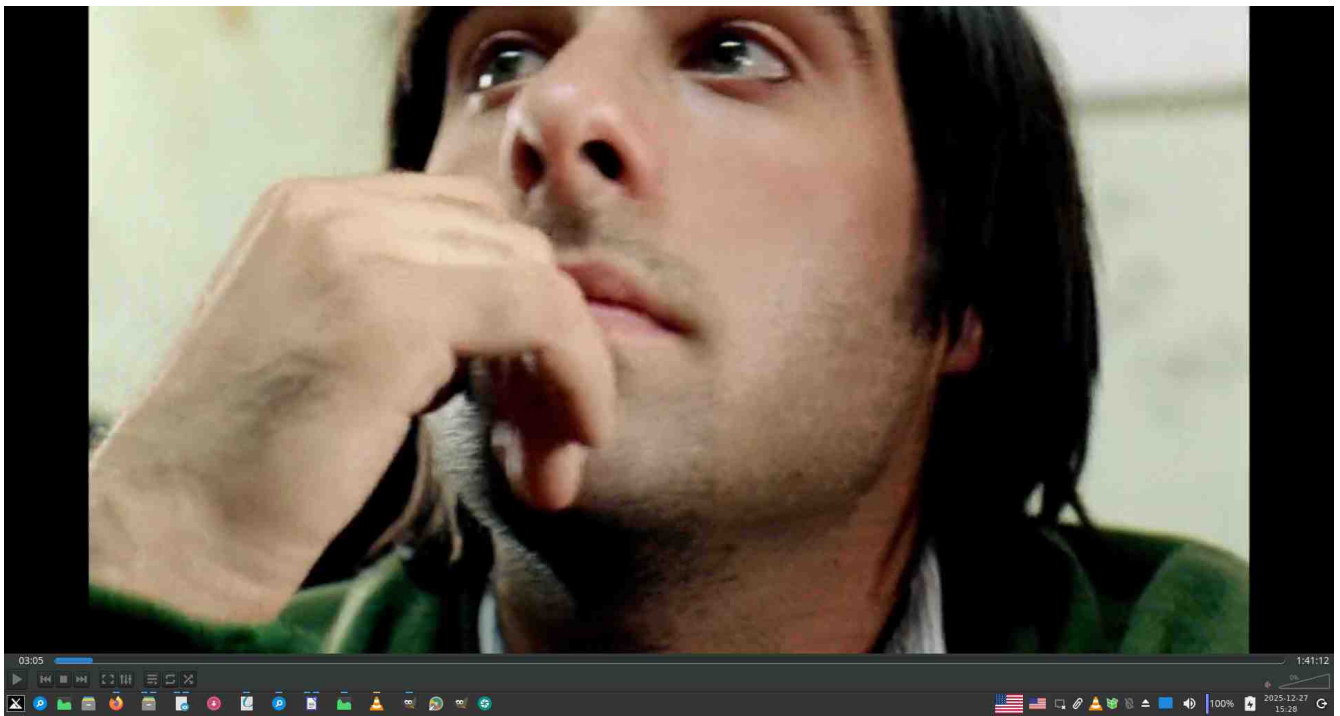
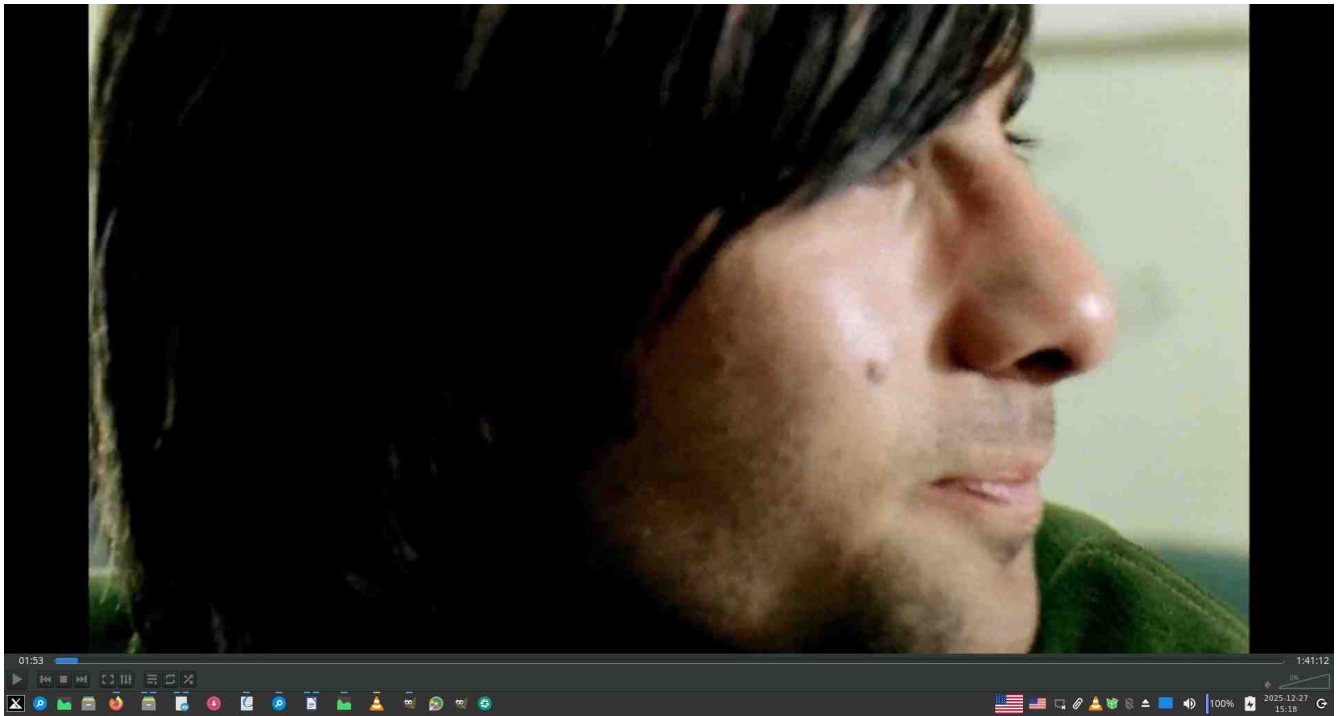




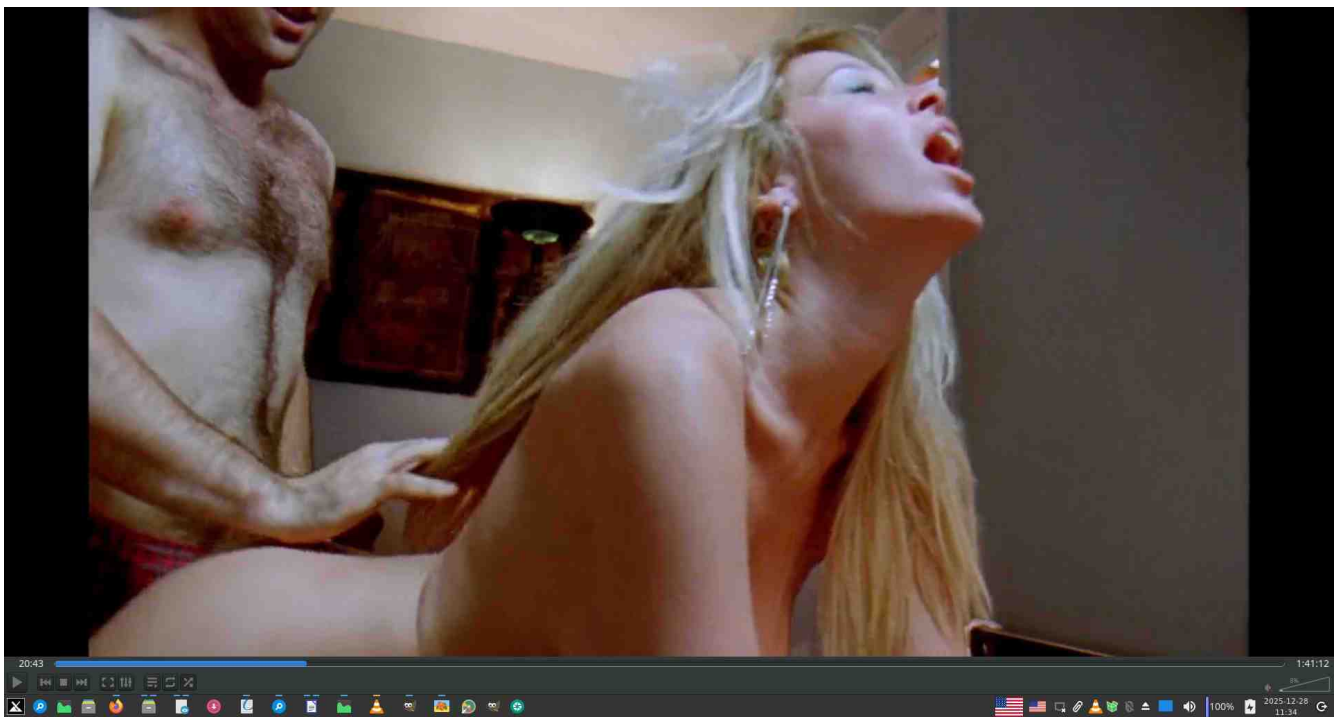


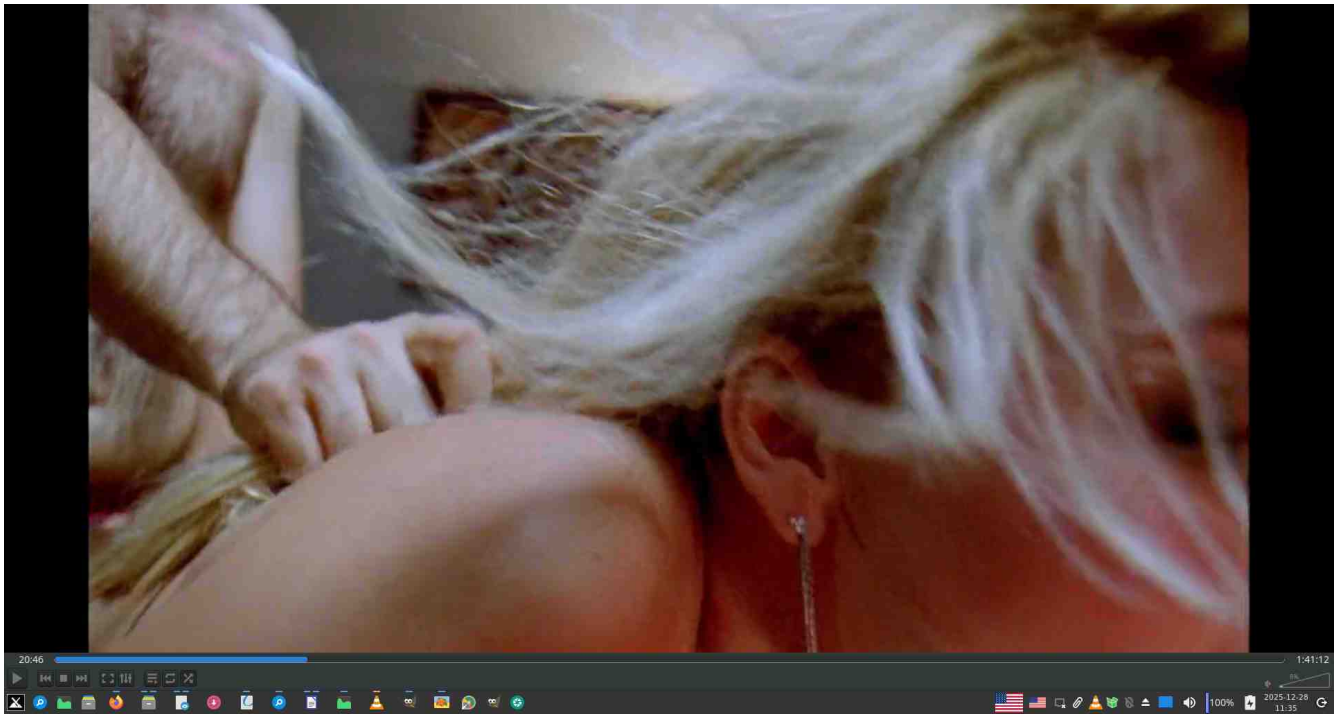
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face, body stripped to shorts, and sexual acts of Jason Schwartzman were promoted by the film with full-screen presentations: [19, minutes 2, 2, 4, 21, 21, 21, 21, 21, 21, 22 and 44]

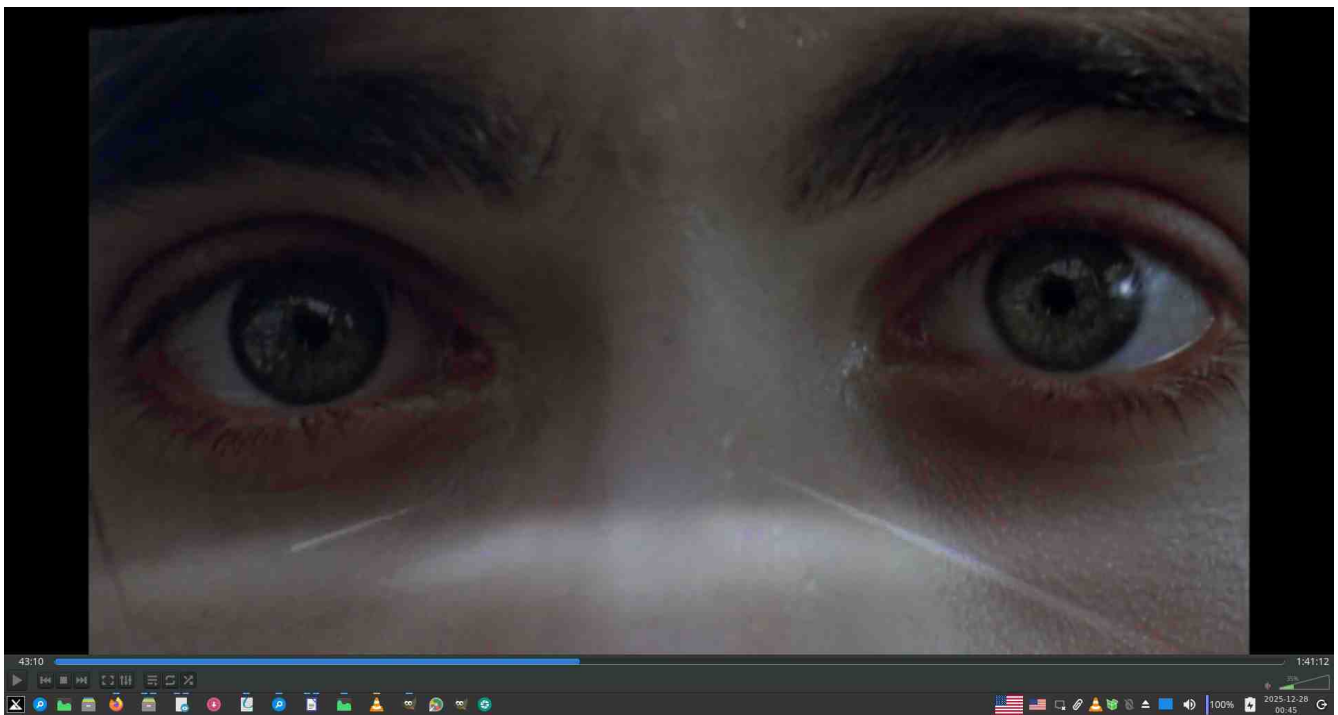
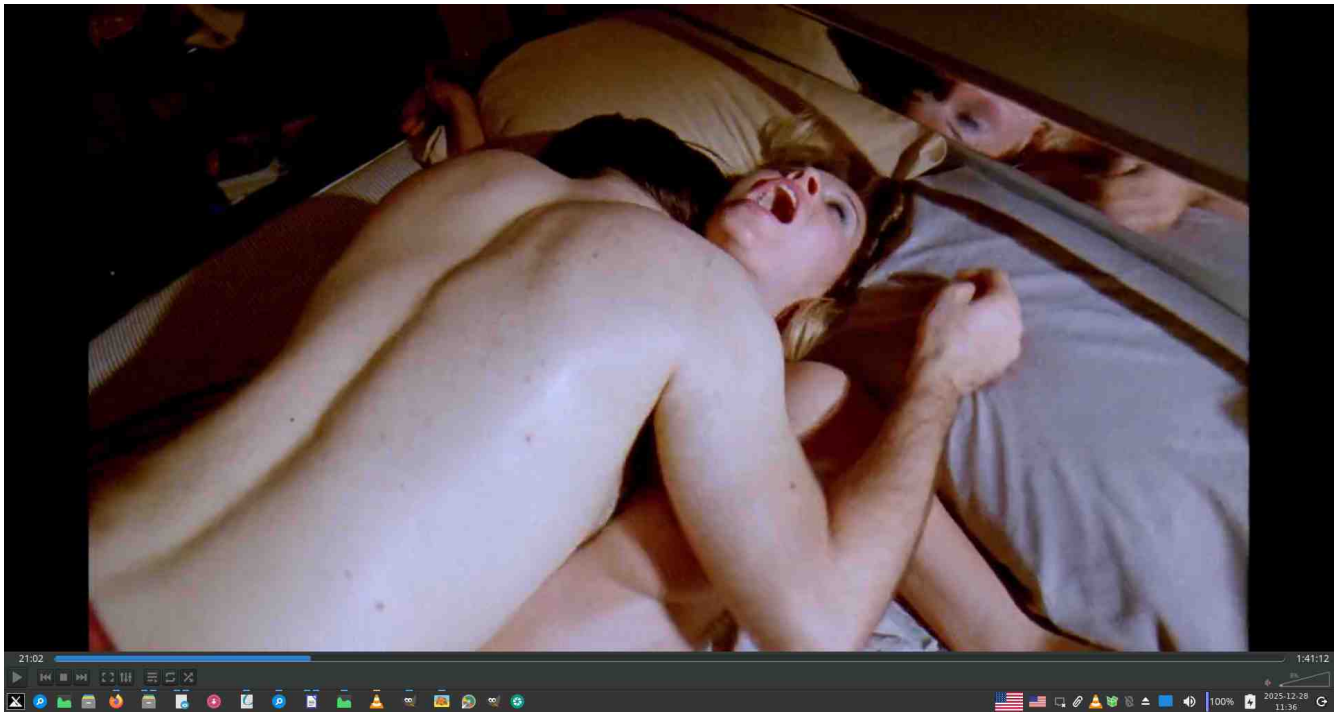






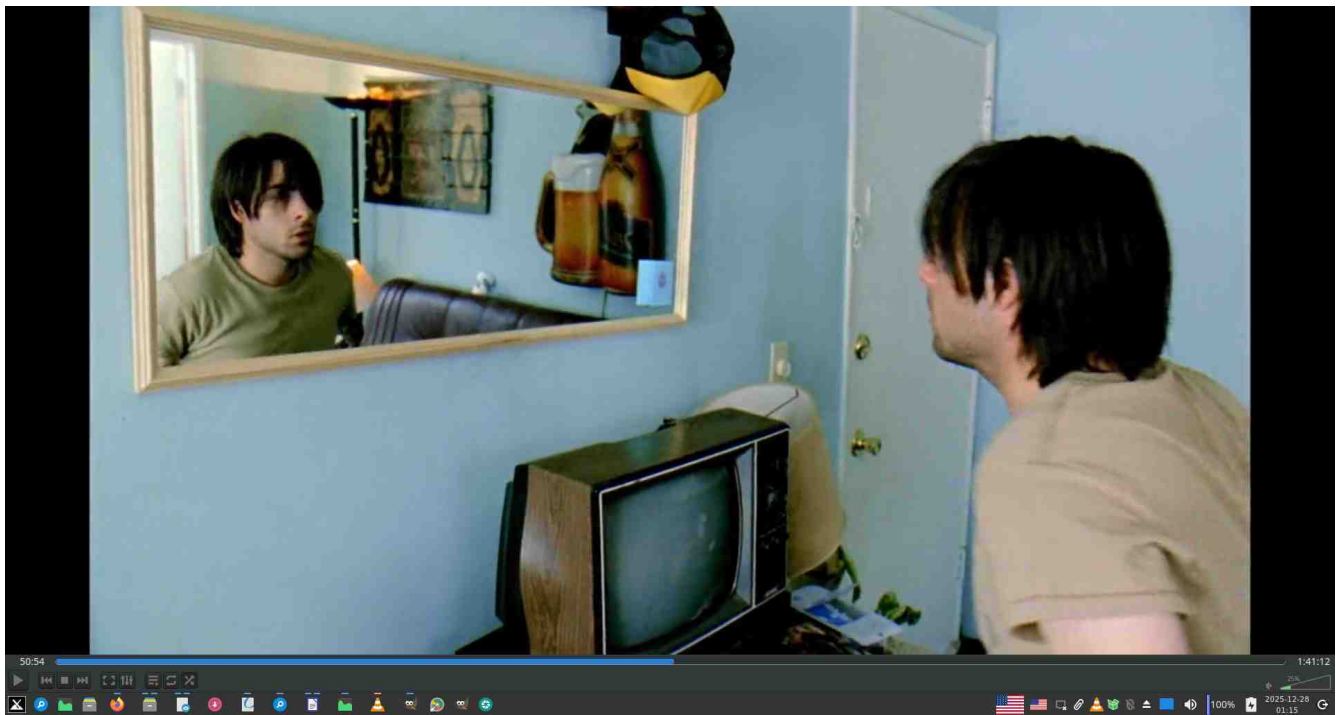




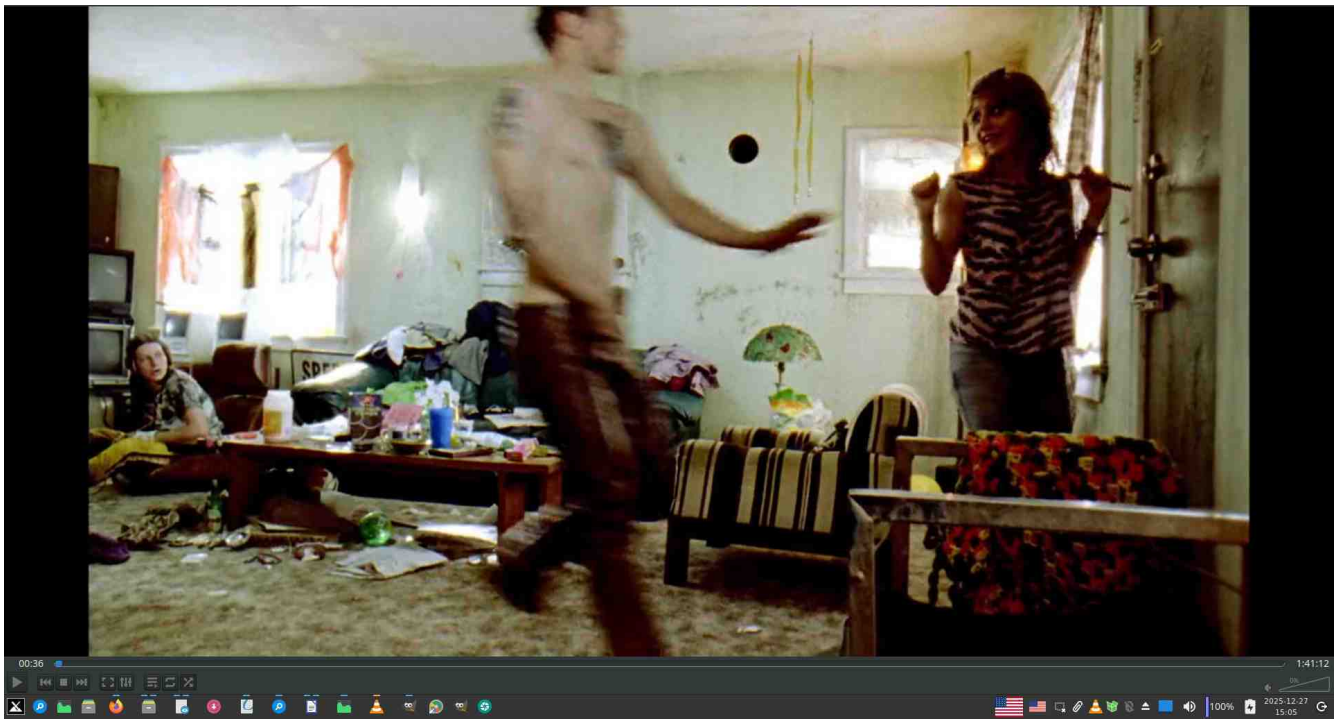
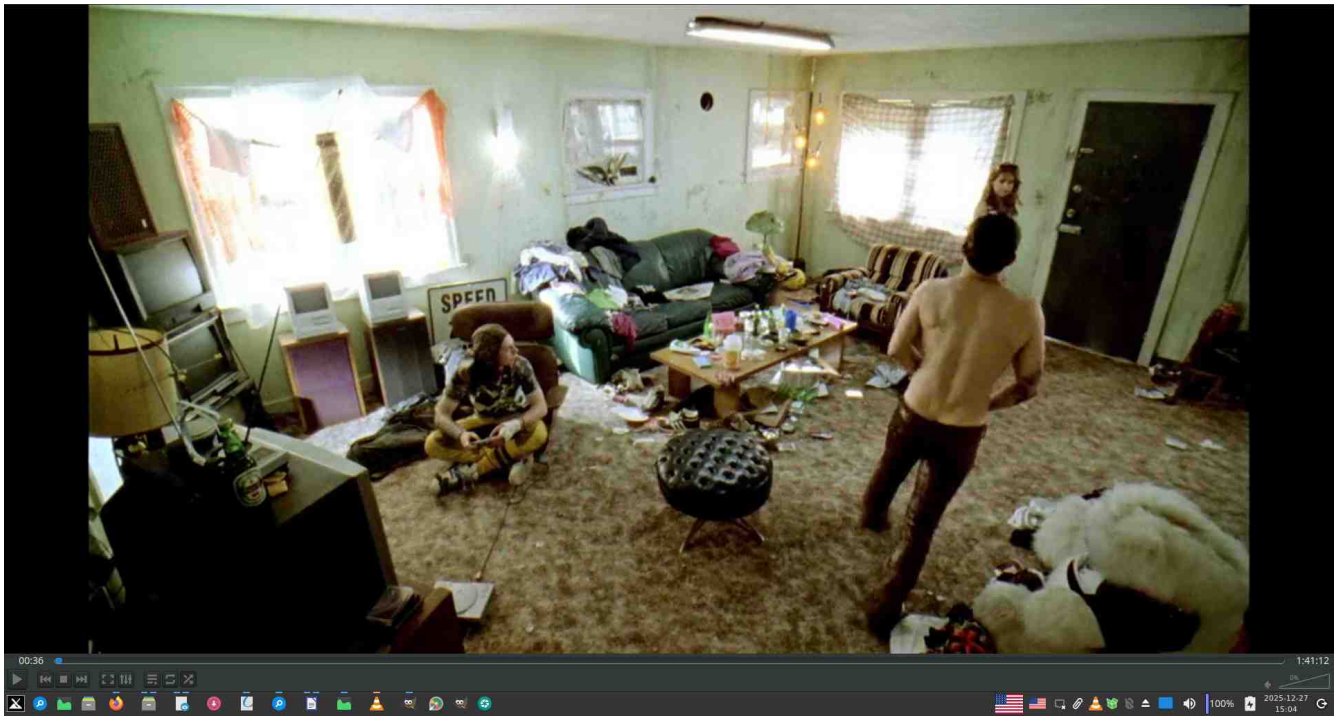


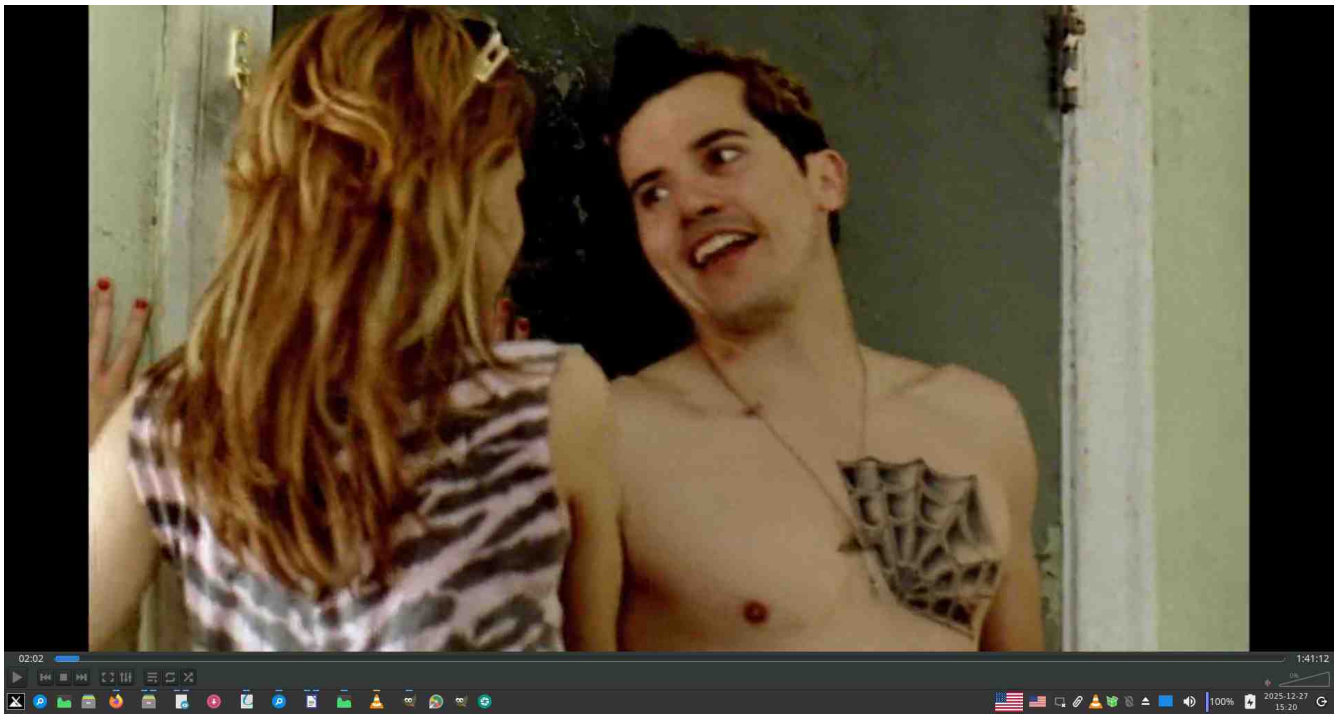
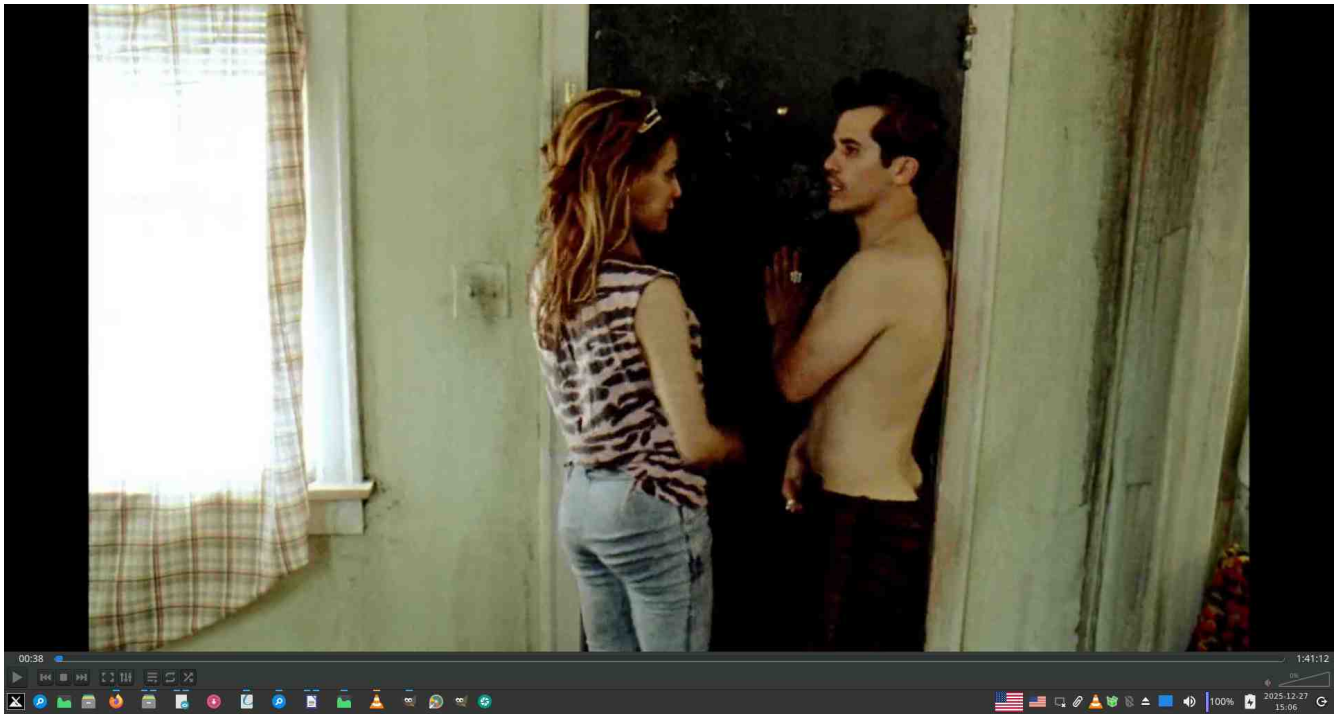
The fact that Jason Schwartzman was adjudged around 3 awards relatively shortly before shooting this film — namely in 1999 [229] — refers to that he was “prepared” [21, minute 25] for his “hooking up” [22, minute 82] the much more employed Brittany Murphy with this film by his being made more awarded than her.

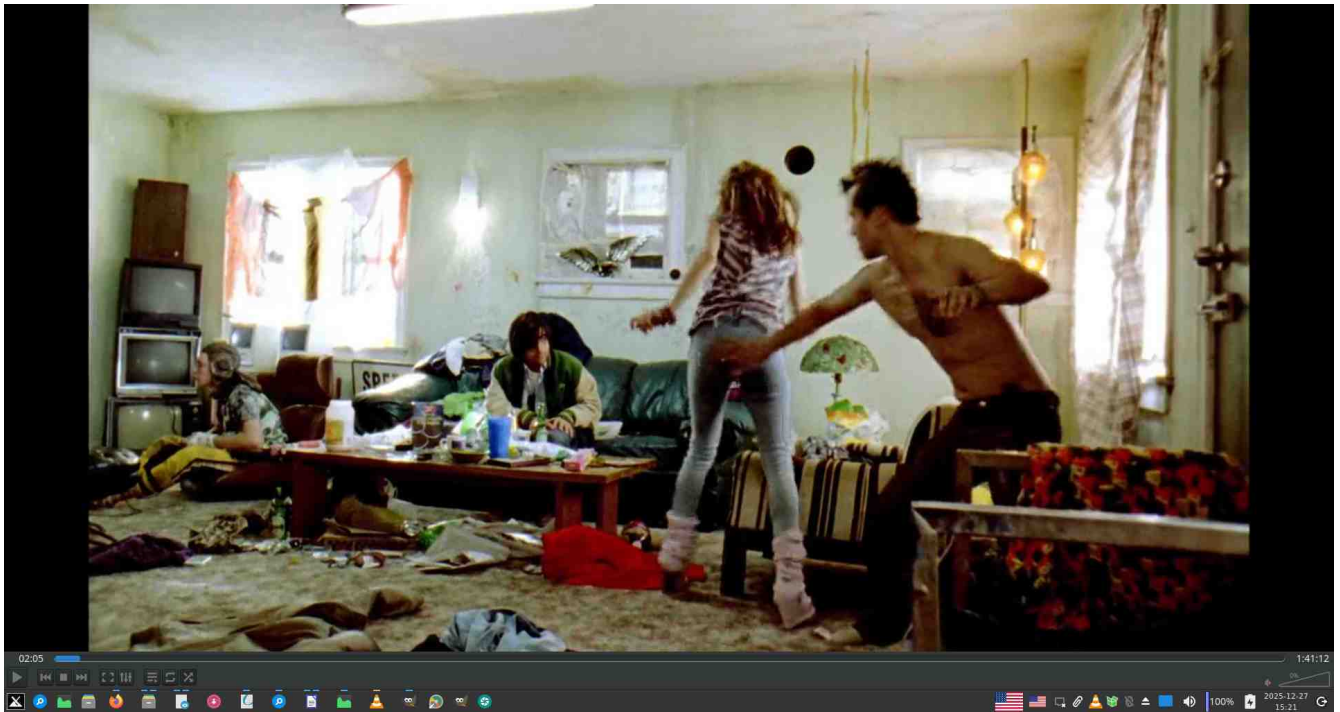
Jason Schwartzman was required to act a mirror scene, the reason why in this film his person was a most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [19, minute 51]



The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor John Leguizamo, who was unmarried at the time of shooting this film. He was columbian by national origin, [230] and as the drug-dealer “Spider Mike” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Nikki”, in two scenes, by that he was a client of her drug-producing boyfriend. In order to be more exciting sexually, he was required to act more than half undressed. His higher professional and national secret political statuses are reflected by that Brittany Murphy was required to initiate most approaches to him. In their first common scene, she was required to act “helpfulness” [19, minute 1] by attempting answering the door as a guest in his house, despite his security requirements and will, from which abnormal behavior resulted her relatively most intense onscreen-“hook-up” with him: [22, minute 82] [19, minutes 1, 1, 1, 3 and 3]

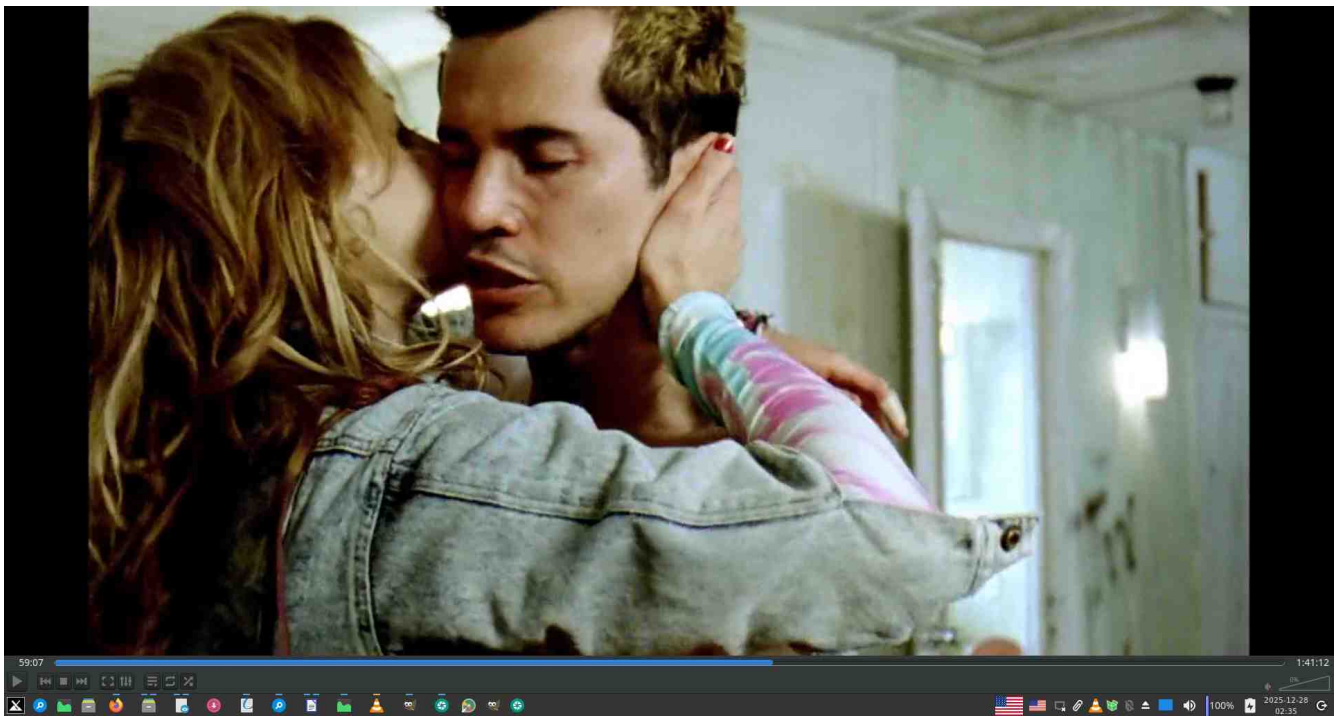
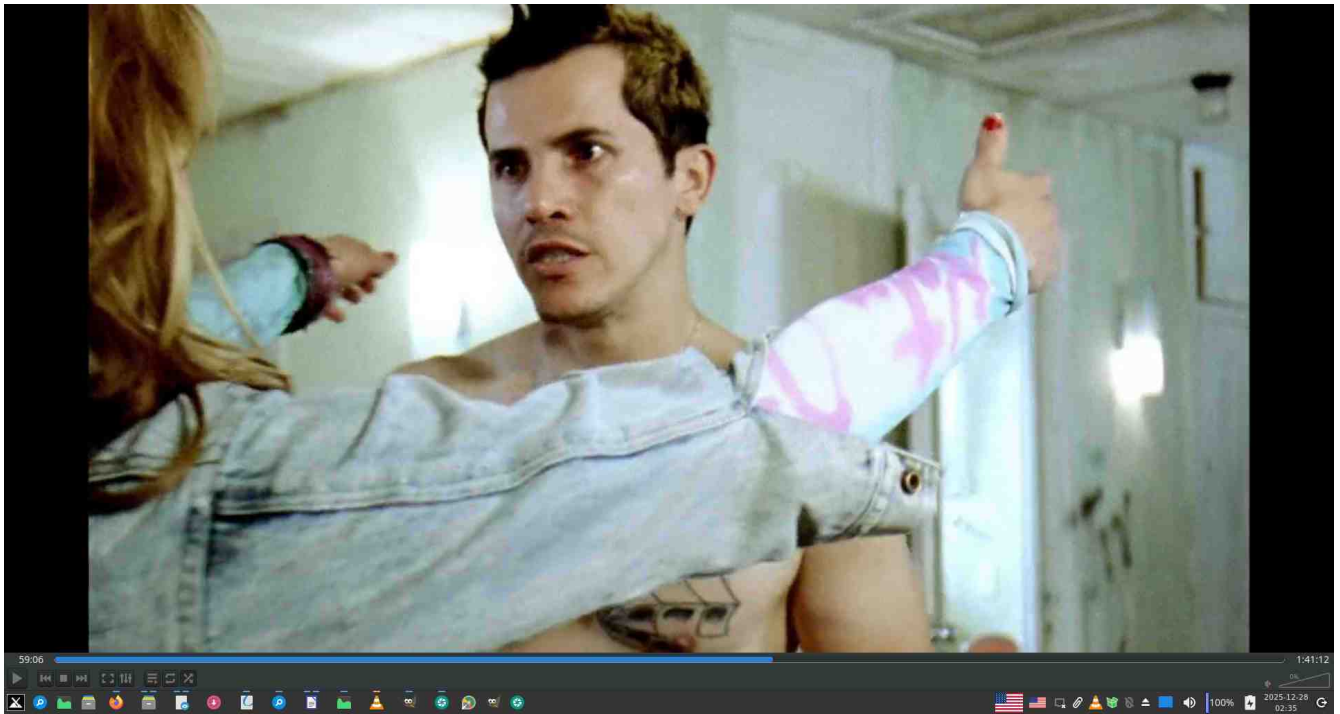


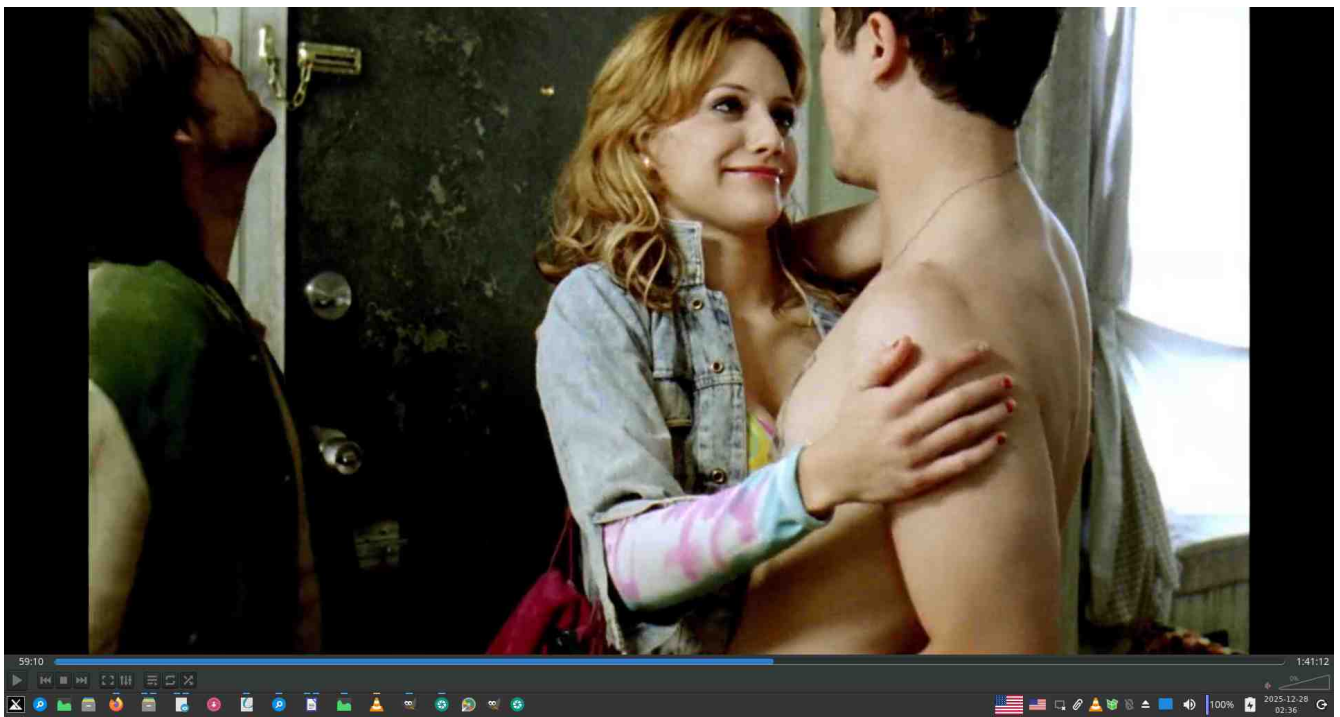
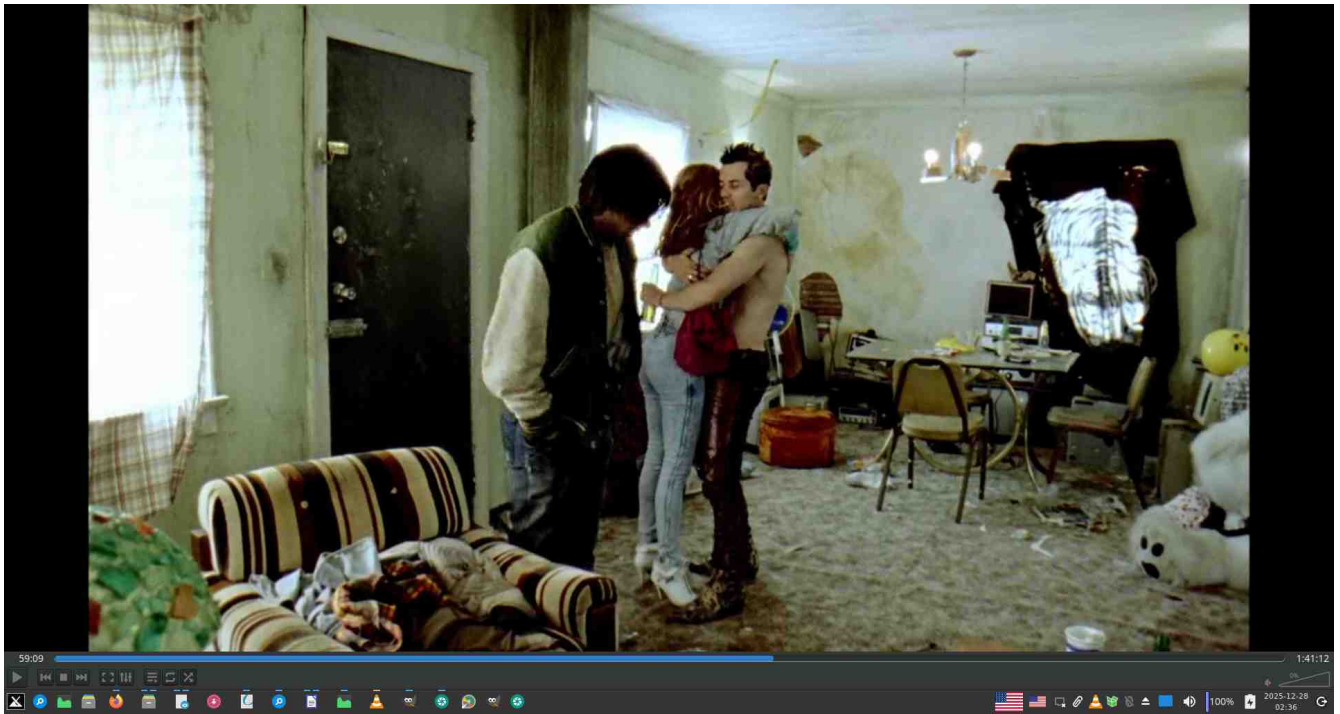




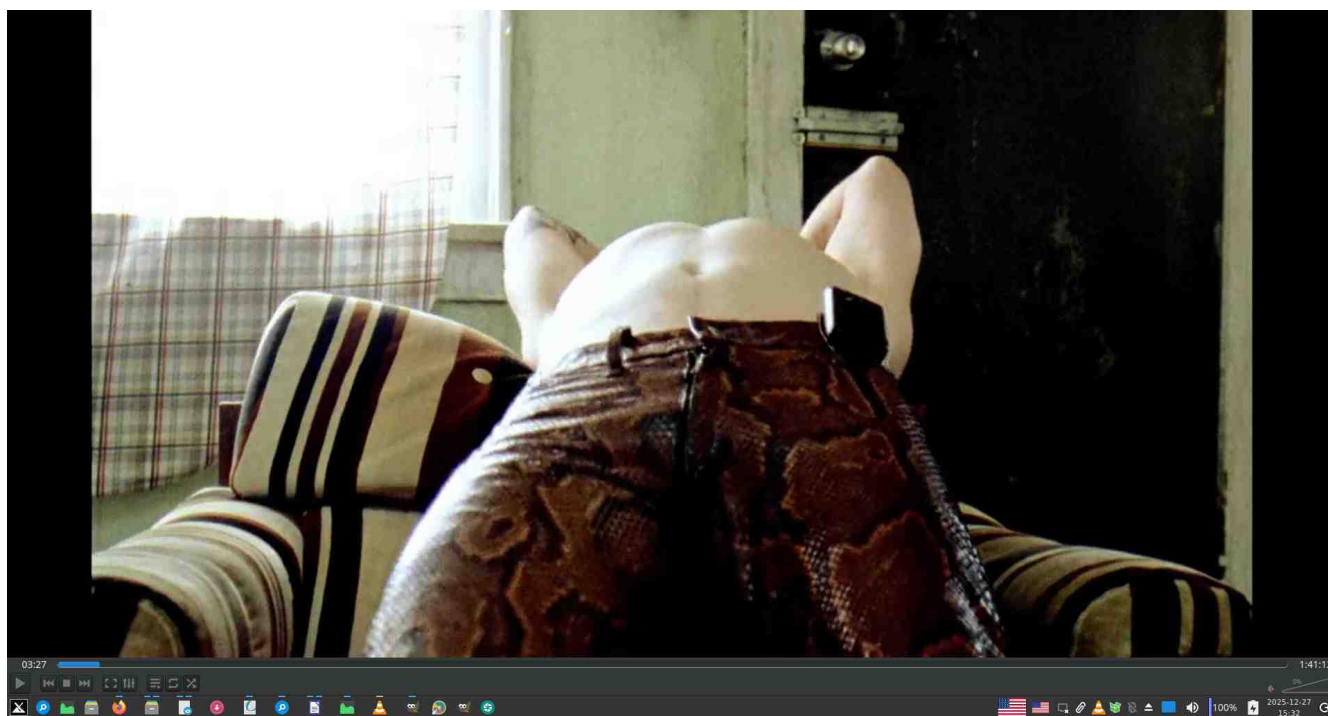
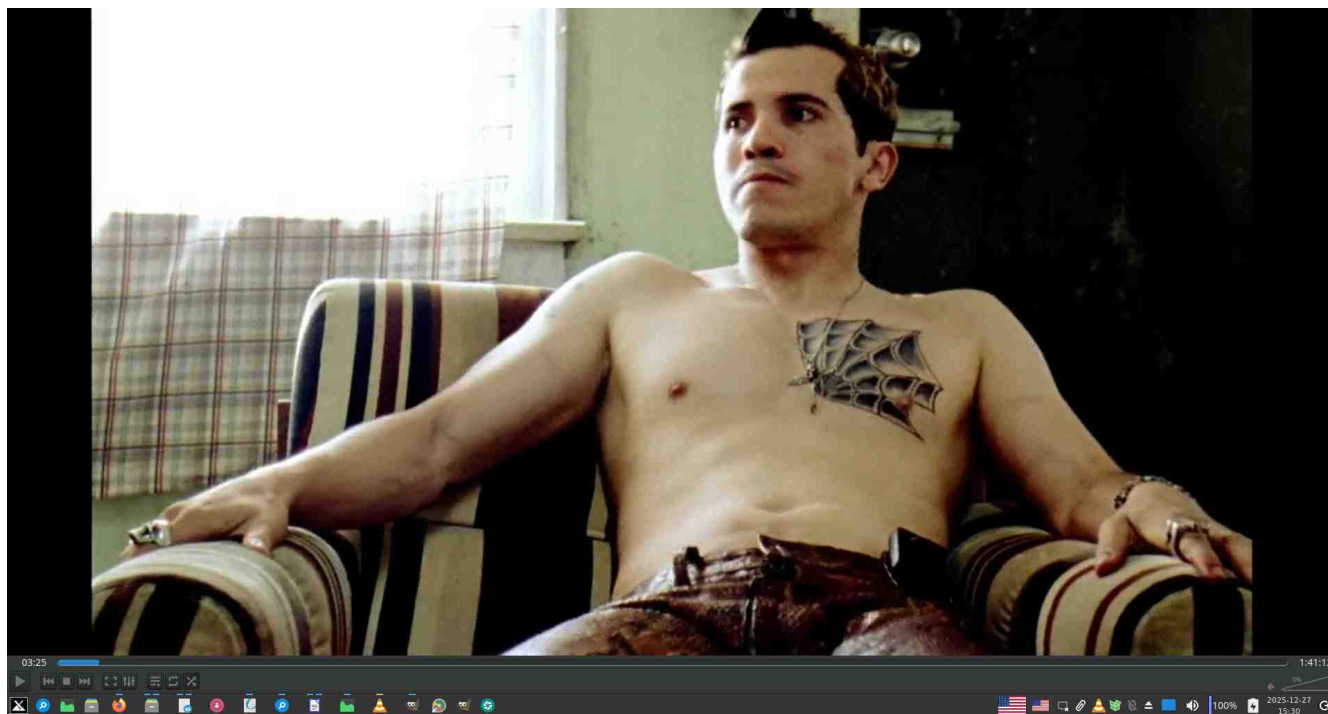
In their second common scene, she was required to act paying her farewell to him, when leaving to Las Vegas: [19, minutes 60, 60, 60, 60 and 60]

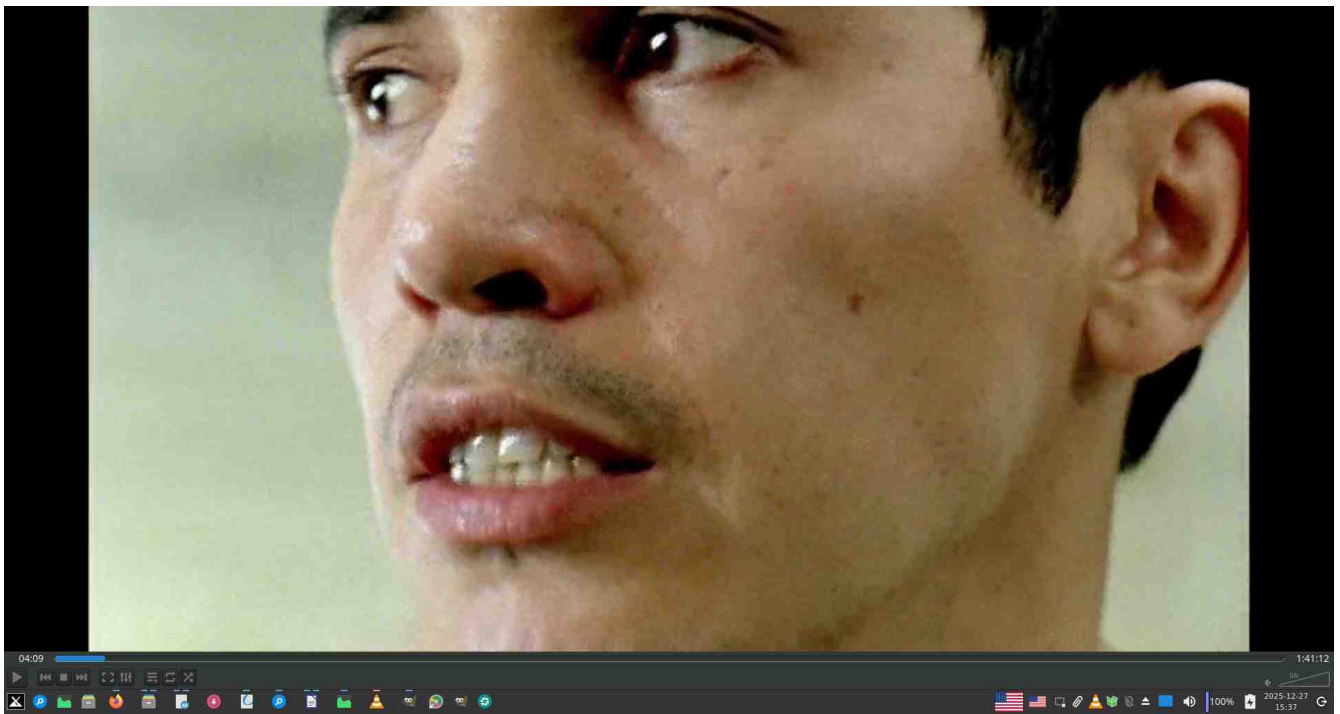
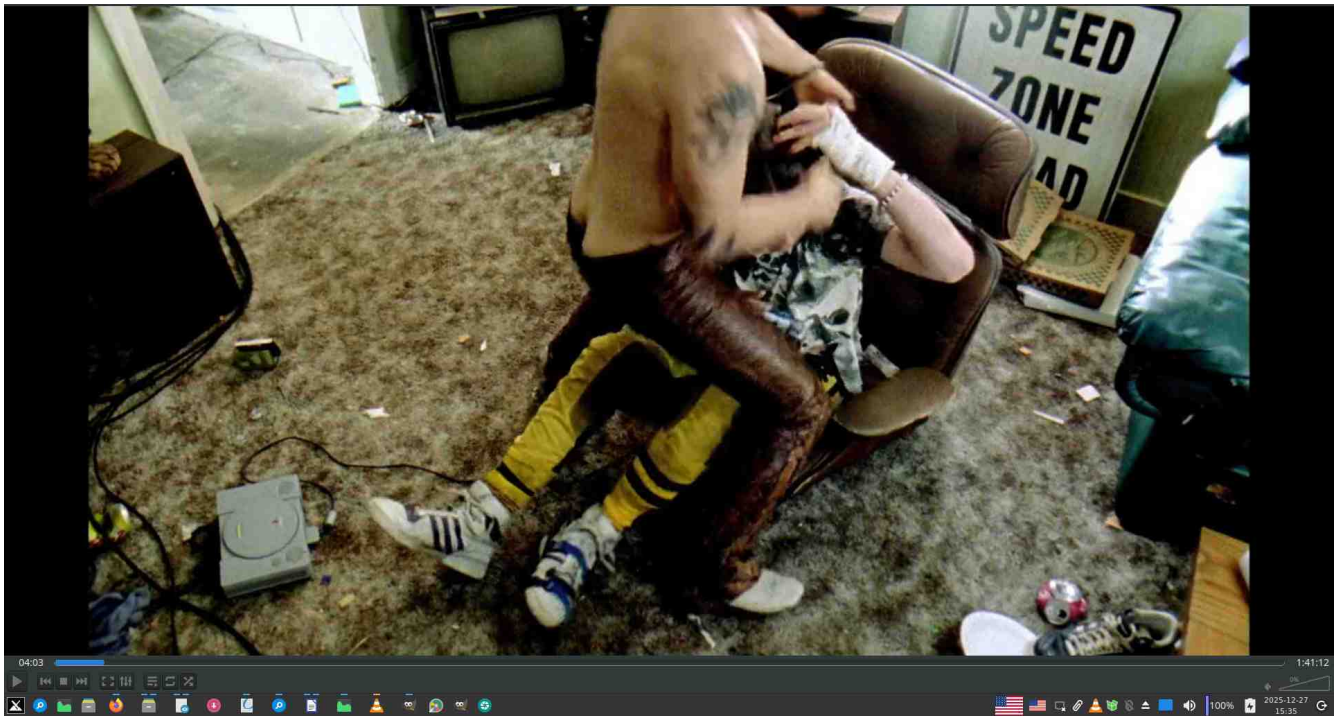


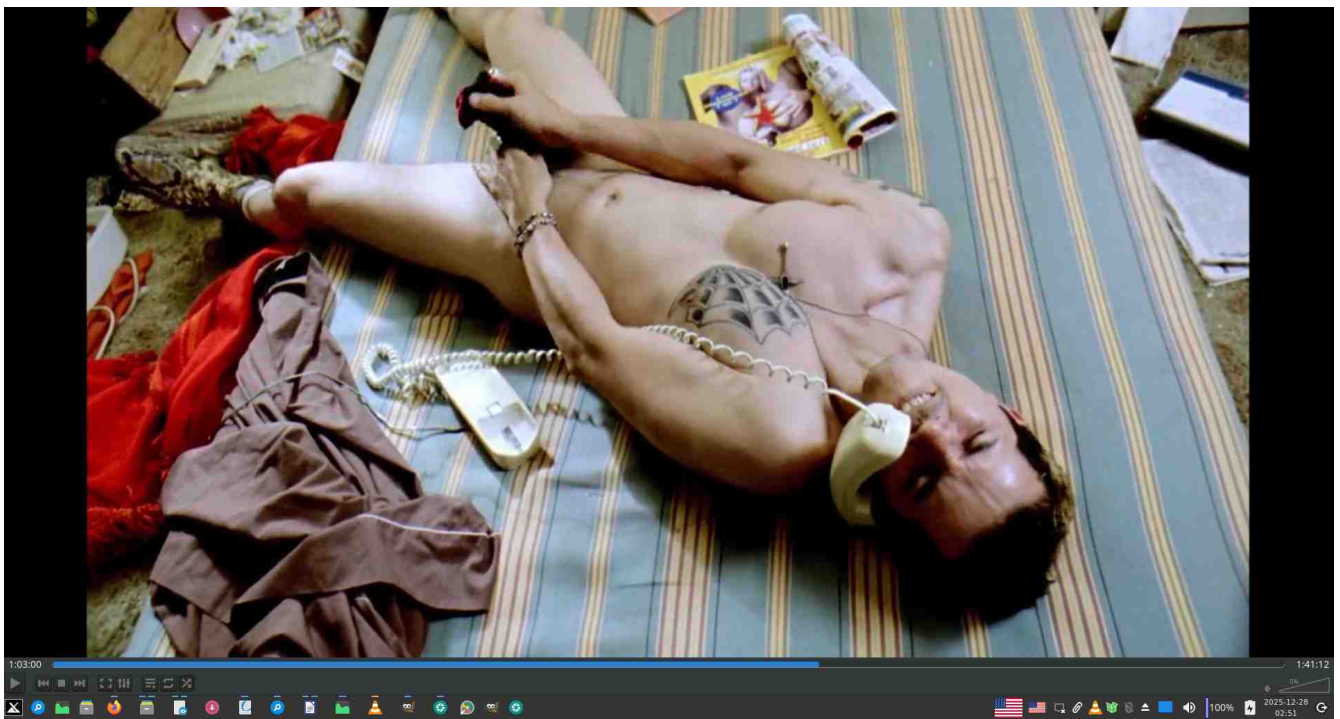
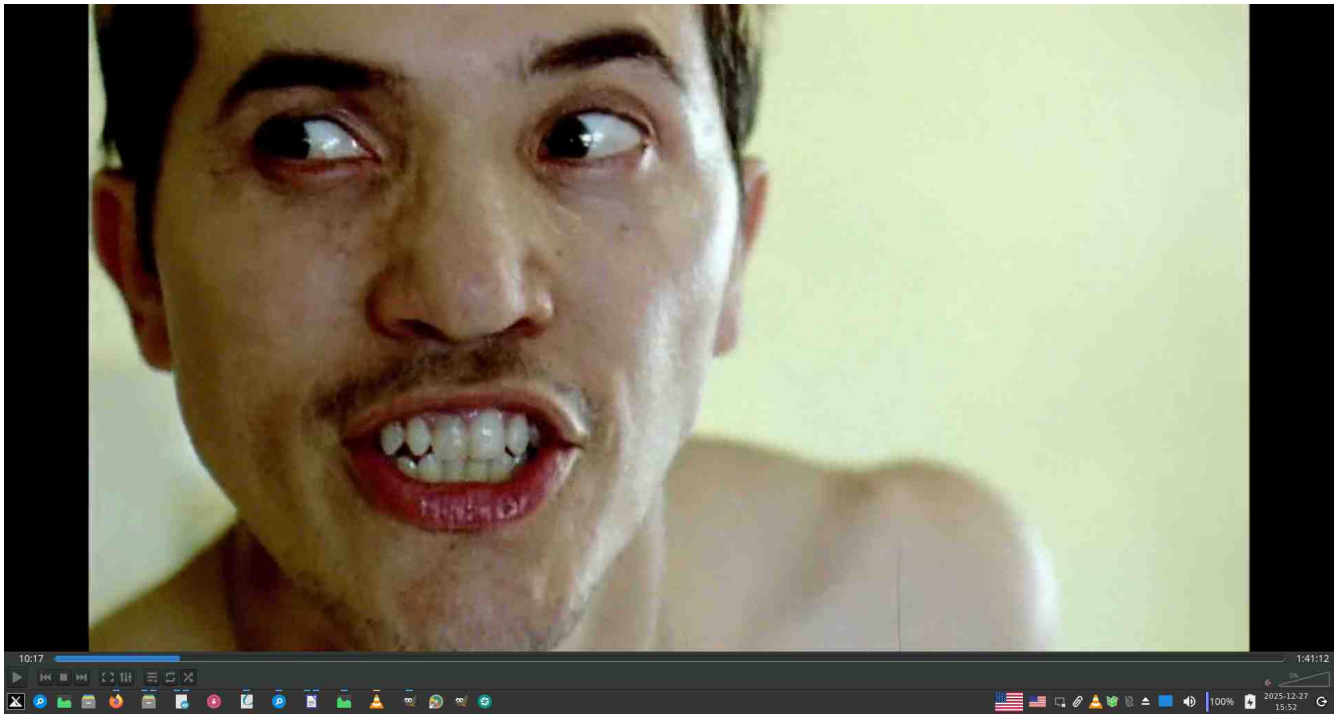


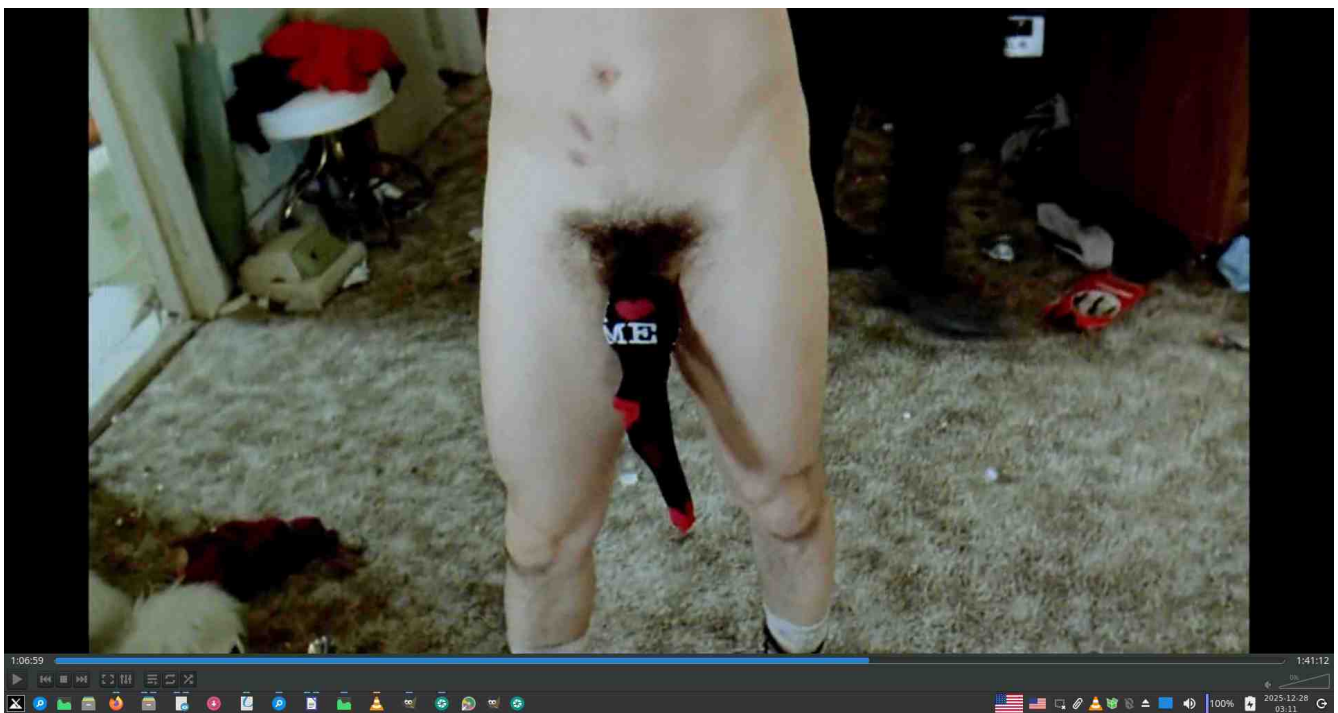
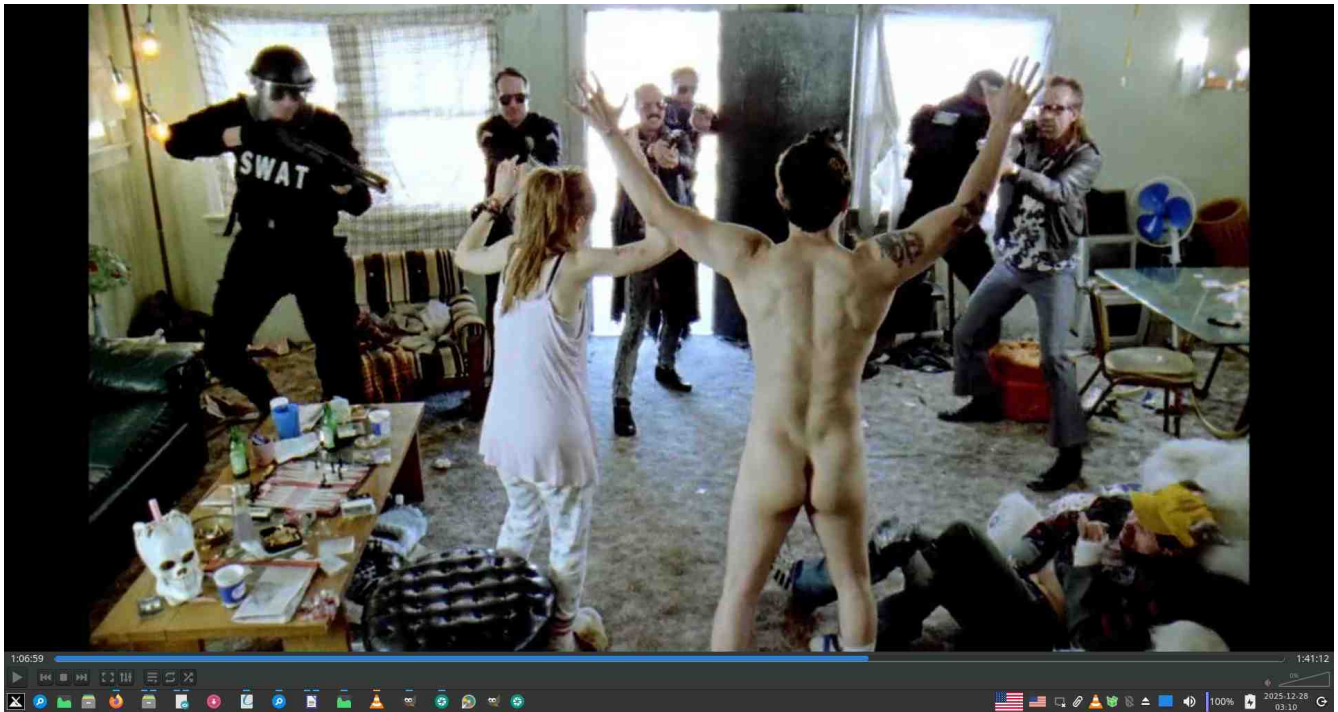


The face, naked body, and sexual acts of John Leguizamo were promoted by the film with full-screen presentations: [19, minutes 4, 4, 5, 5, 11, 64, 67 and 67]



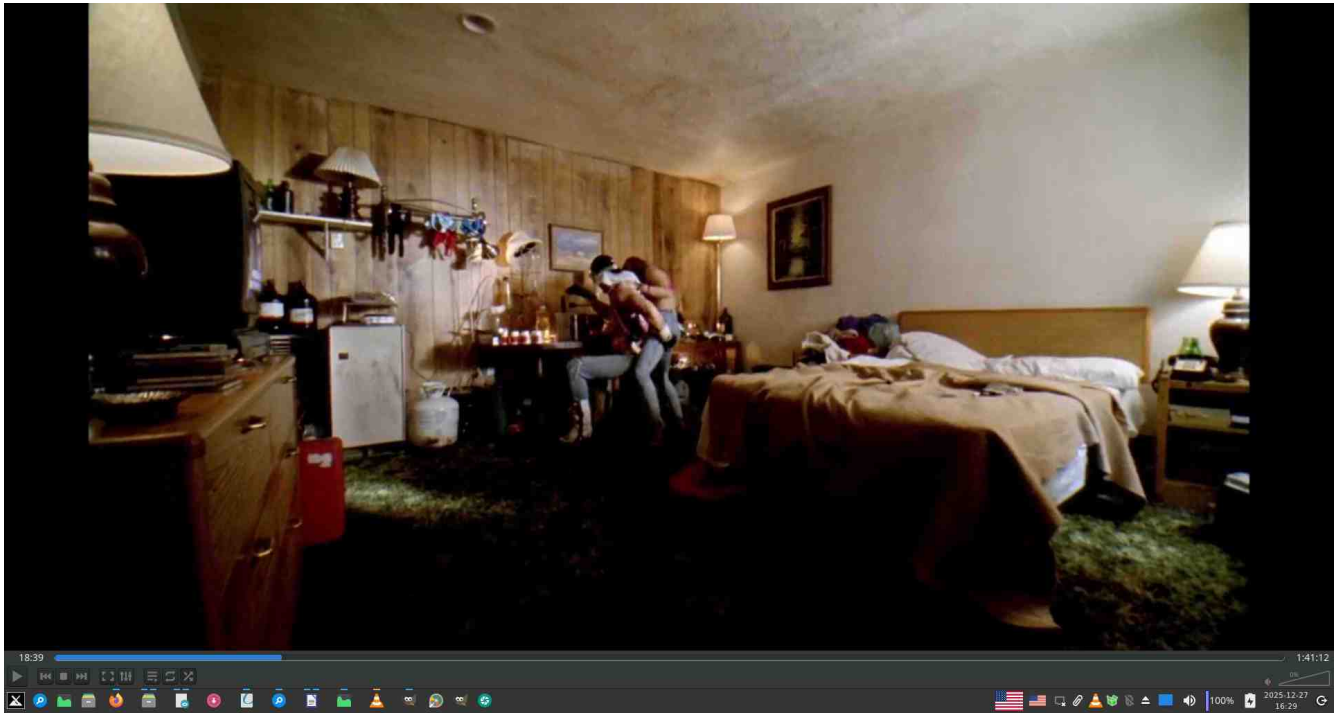


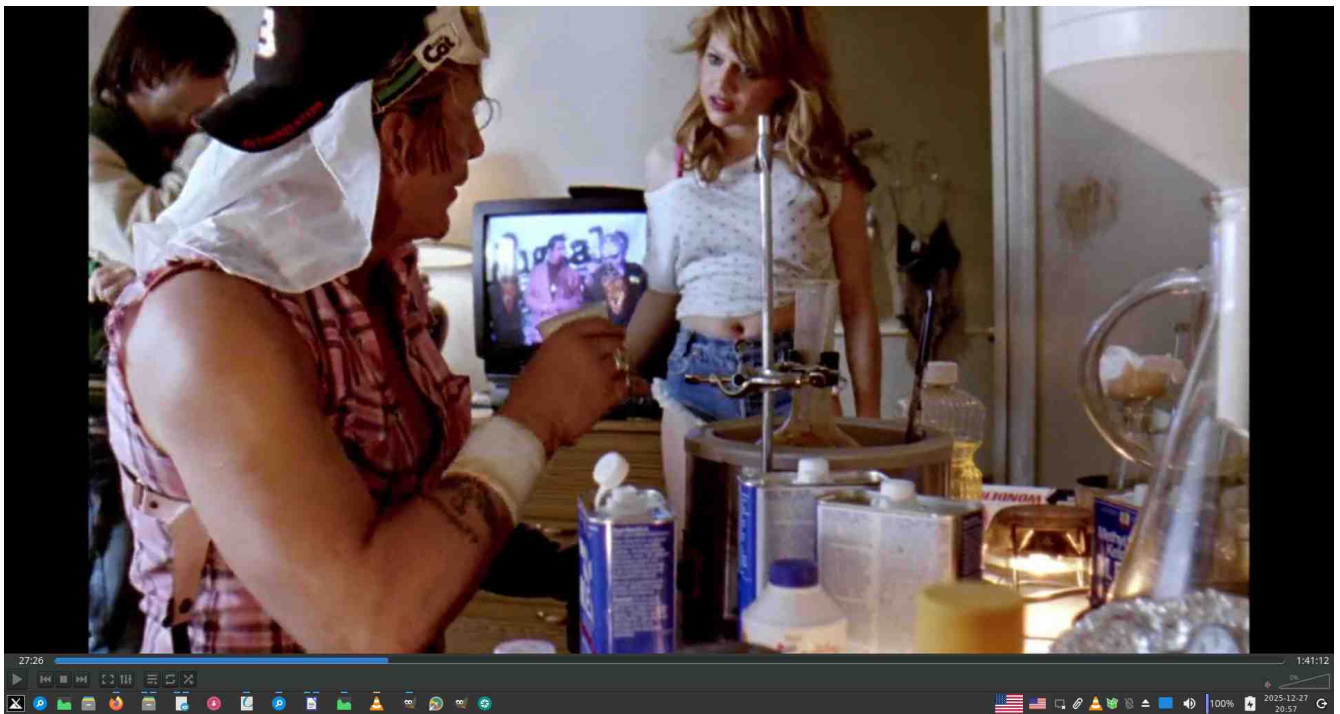
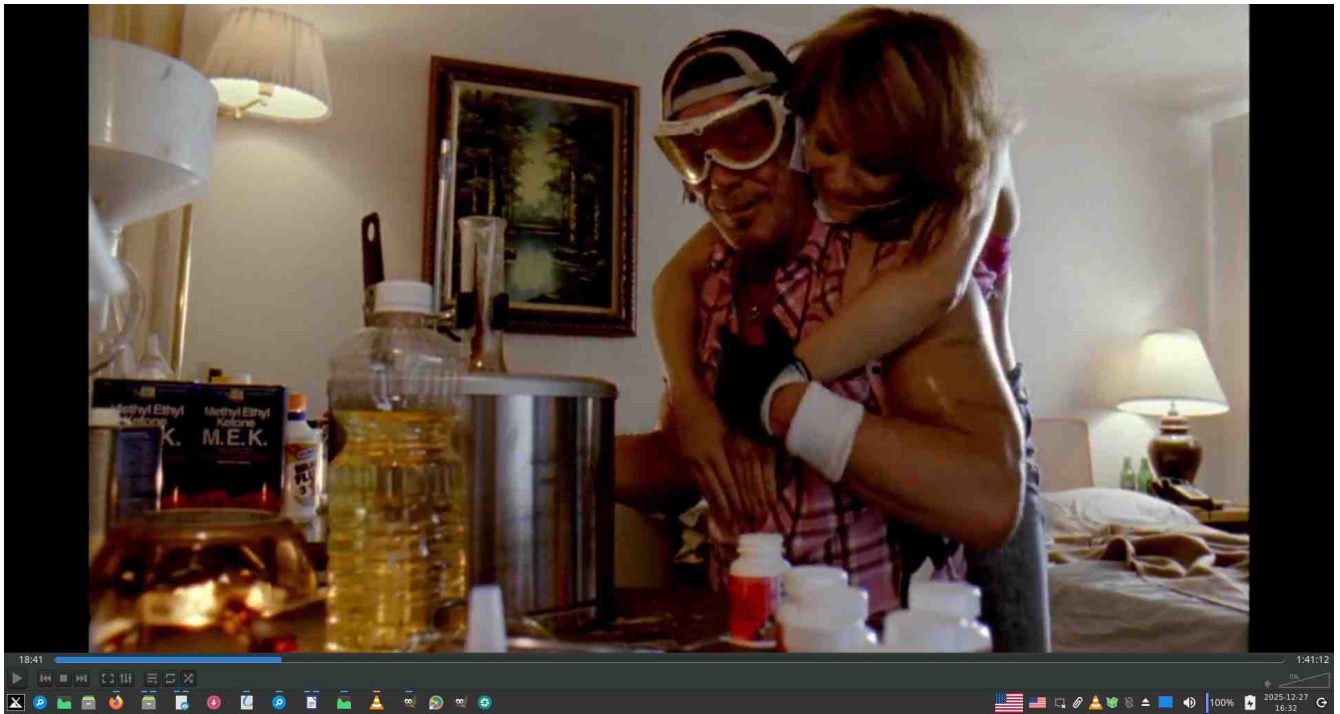


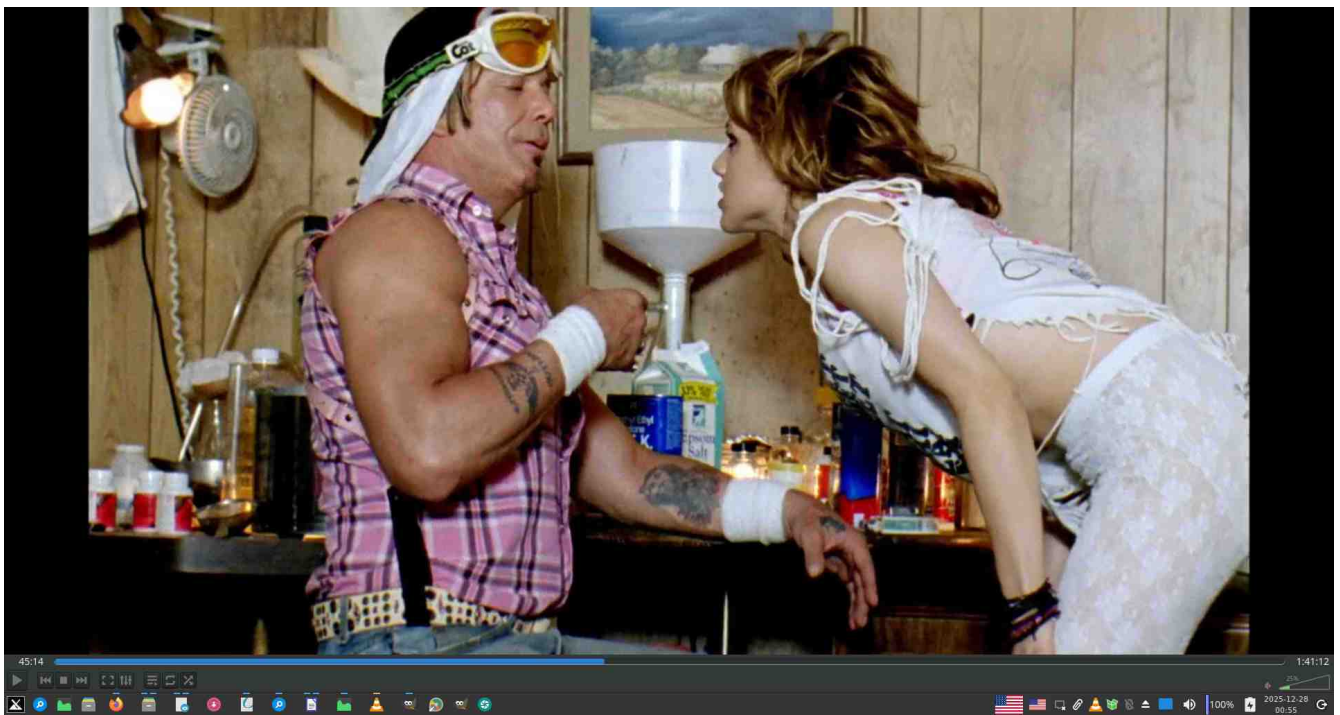
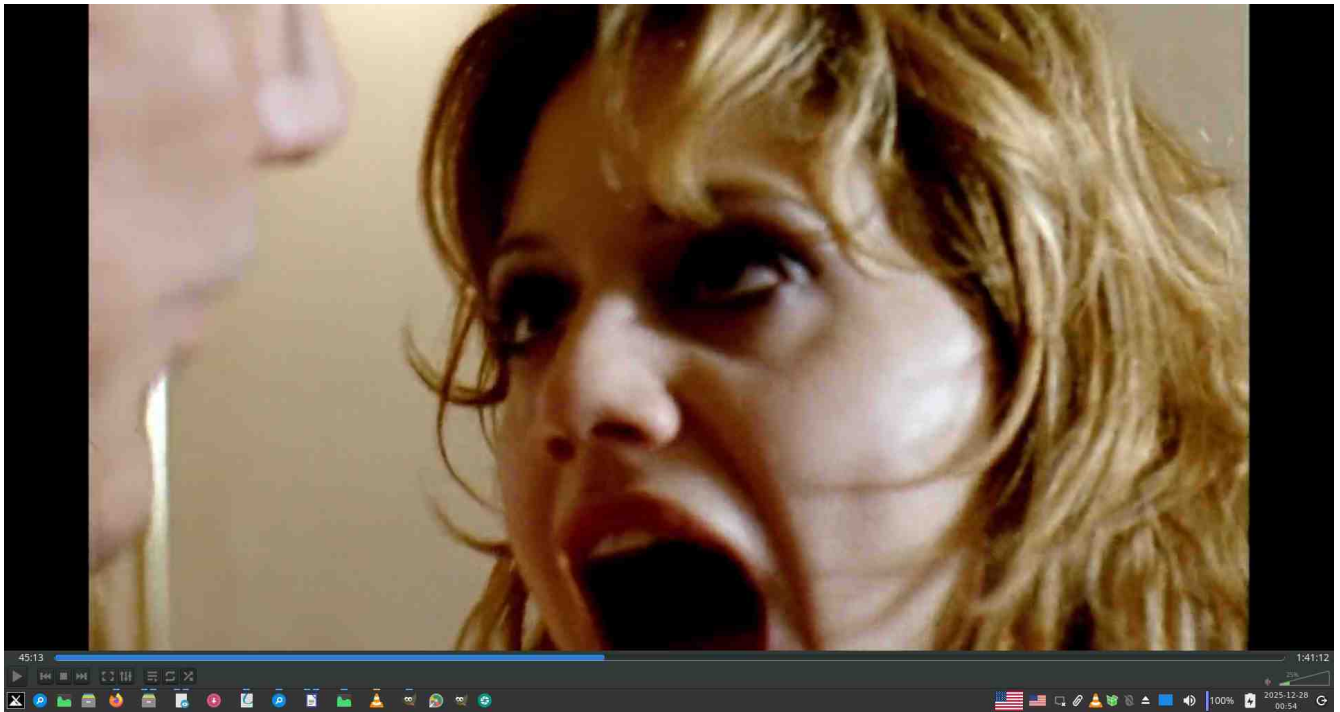


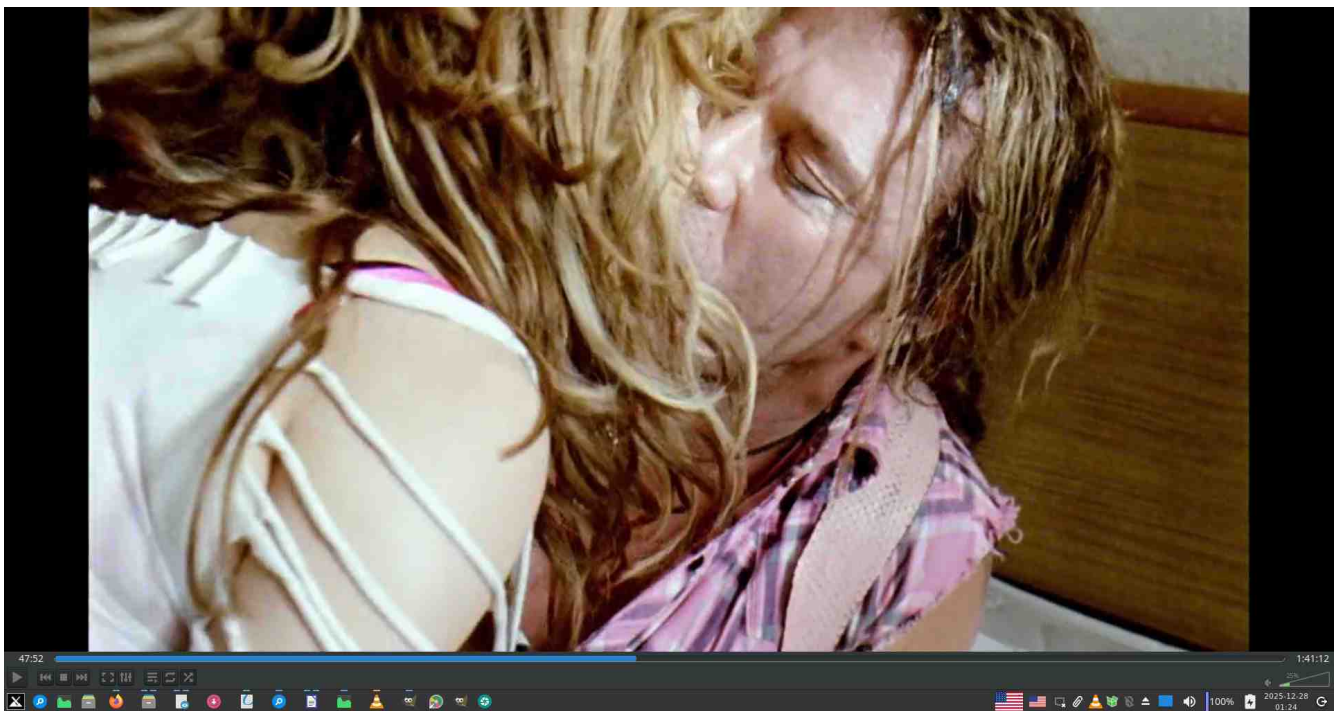
The fact that John Leguizamo was adjudged the first award relatively shortly before shooting this film — namely in 1999 [230] — refers to that he was “prepared” [21, minute 25] for his “hooking up” [22, minute 82] Brittany Murphy with this film by his being made more awarded than her.

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the muscular actor and former professional boxer Mickey Rourke, who was unmarried at the time of shooting this film. [231] He as “The Cook” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Nikki” as her boyfriend, with conversing, touching, hugging, and kissing. His higher professional and national secret political statuses are reflected by that Brittany Murphy was required to initiate all the approaches to him. In order to be more exciting sexually — in a similar manner with Christian Kane in the bar scenes of the film entitled “Summer Catch” of 2001 — he was required to wear sleeveless shirts: [19, minutes 19, 19, 28, 46, 46, 48 and 48]





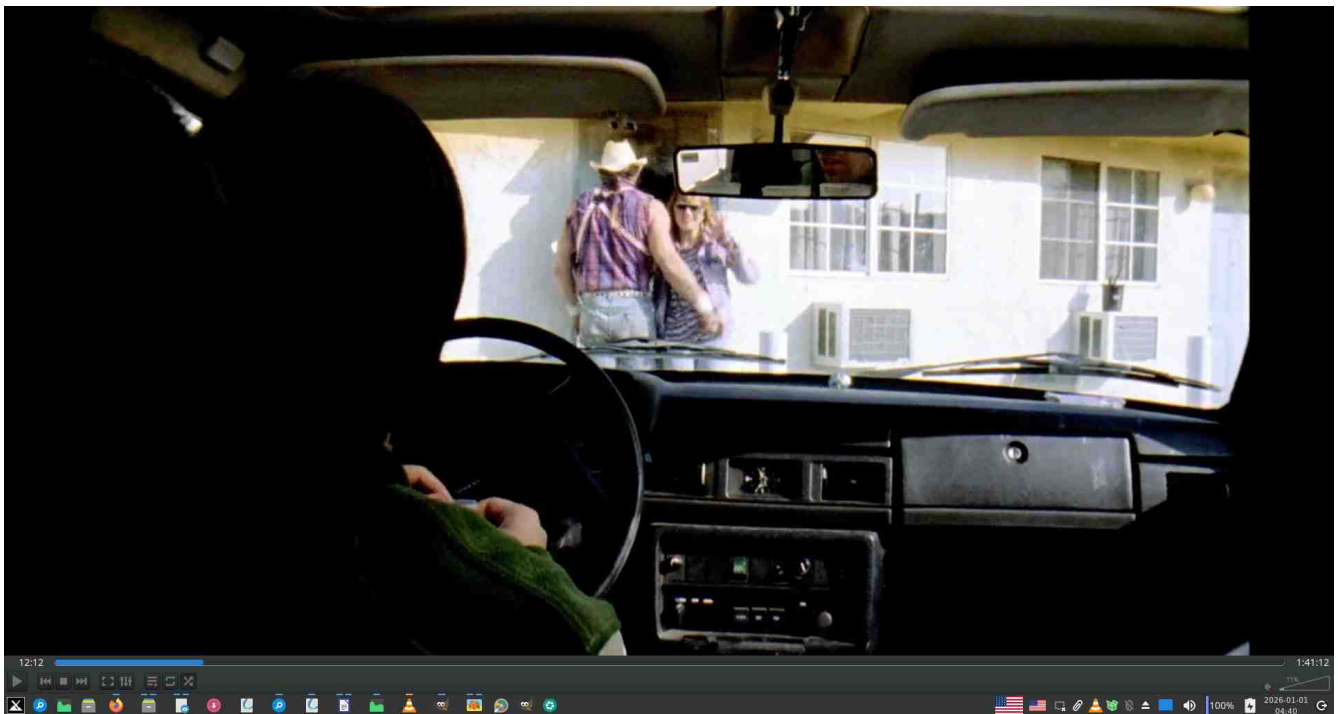


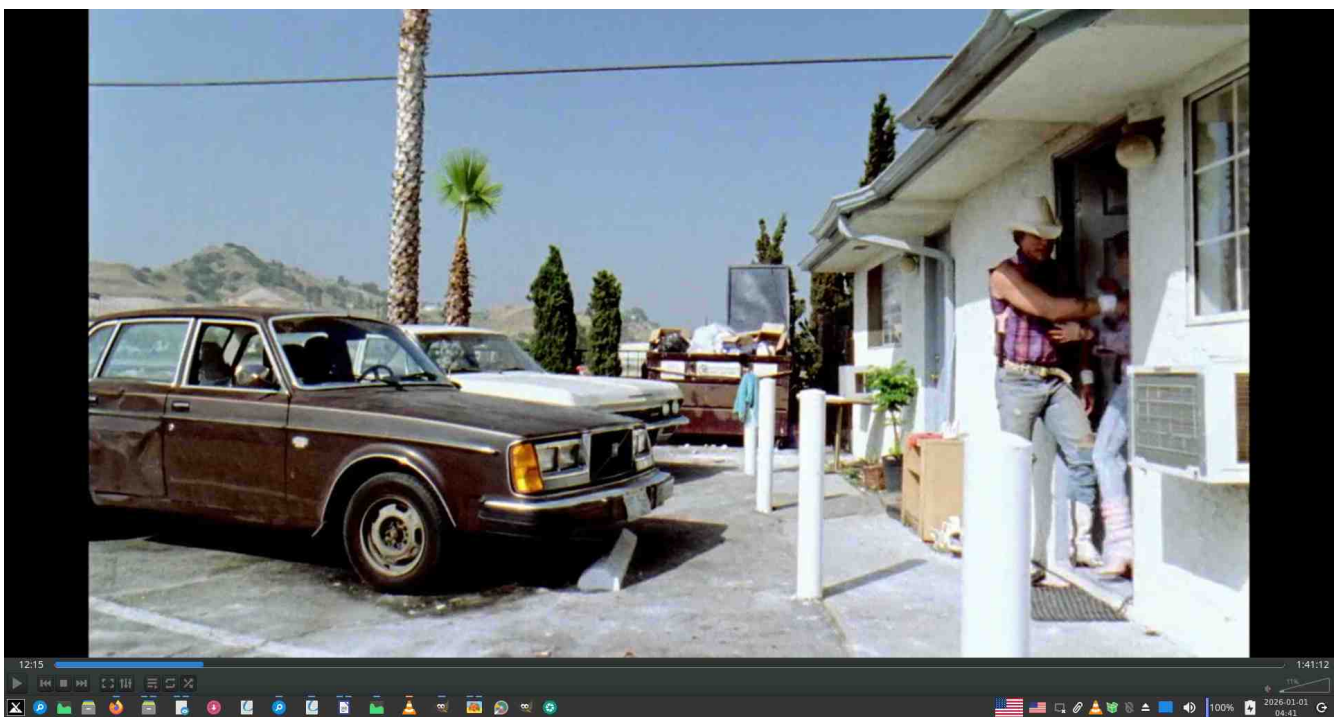
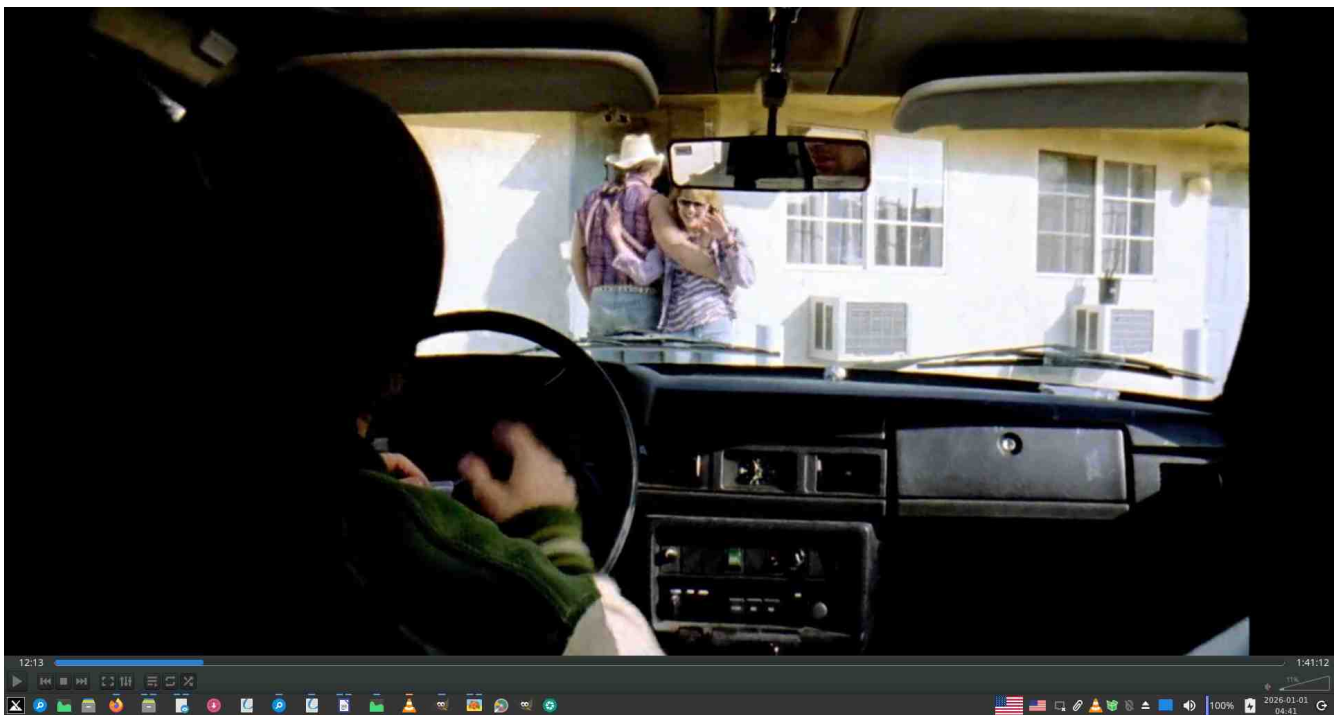


The higher national secret political status of Mickey Rourke was also reflected by that he was required to appear dressed in a white suit, as a symbol of the american Illuminati, with the flag of the USA in the background: [19, minute 36]



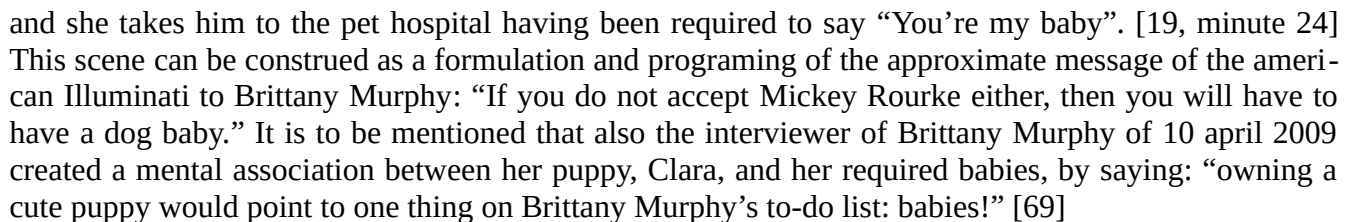
It may be significant the scene in which after a ride given by Jason Schwartzman, and Mickey Rourke has paid him, Brittany Murphy was required to act paying farewell to him, but she is interrupted in that by his boyfriend, and pushed into the room: [19, minutes 13, 13 and 13]



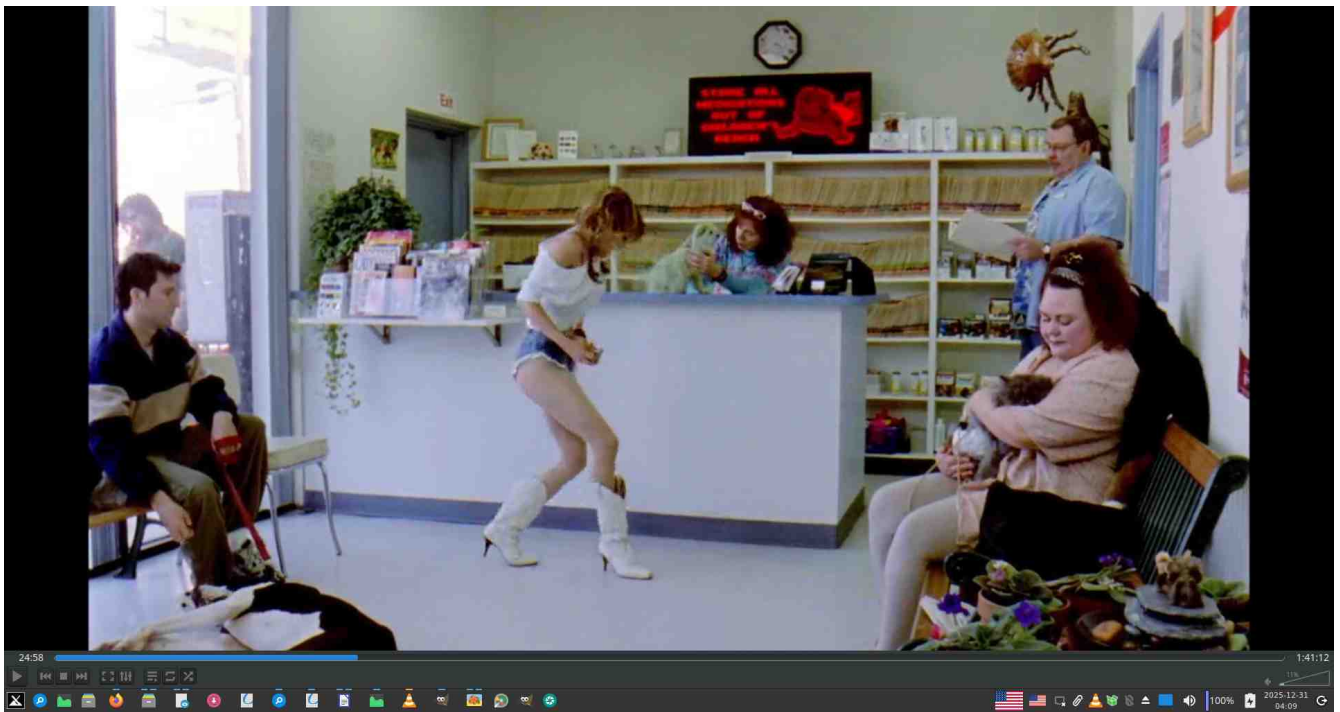
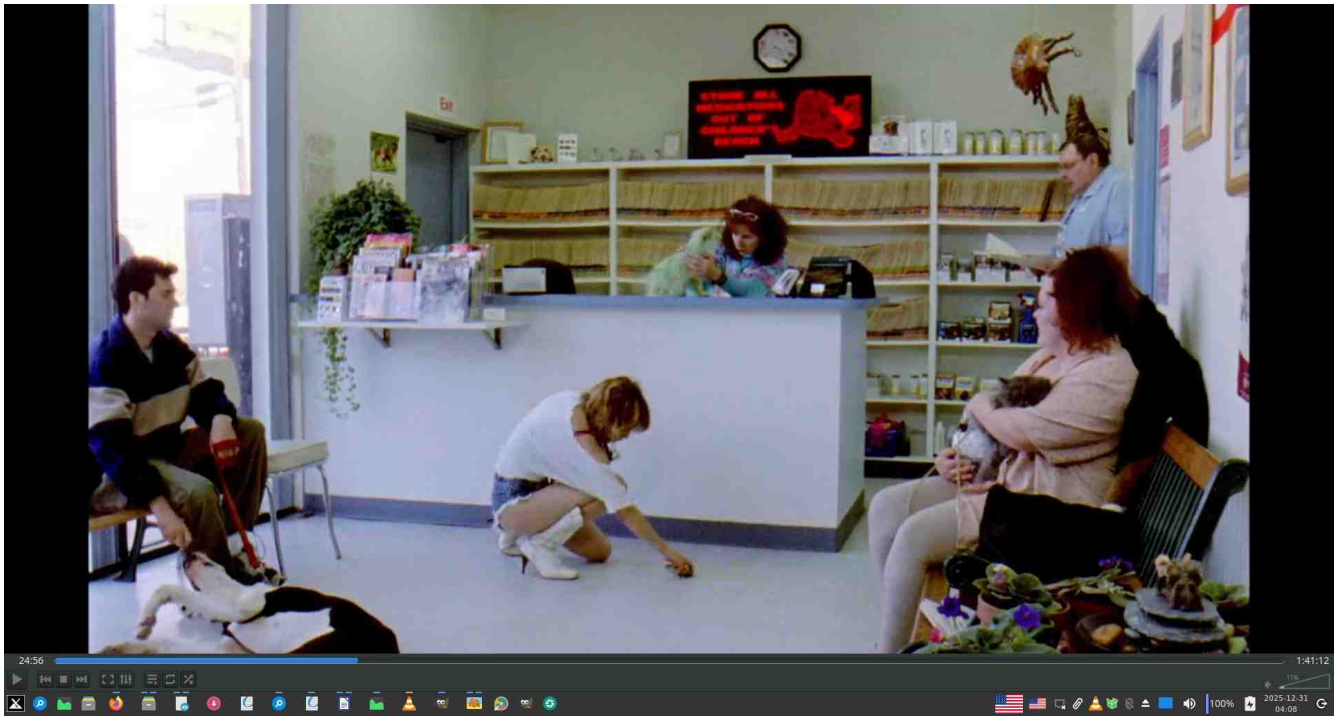


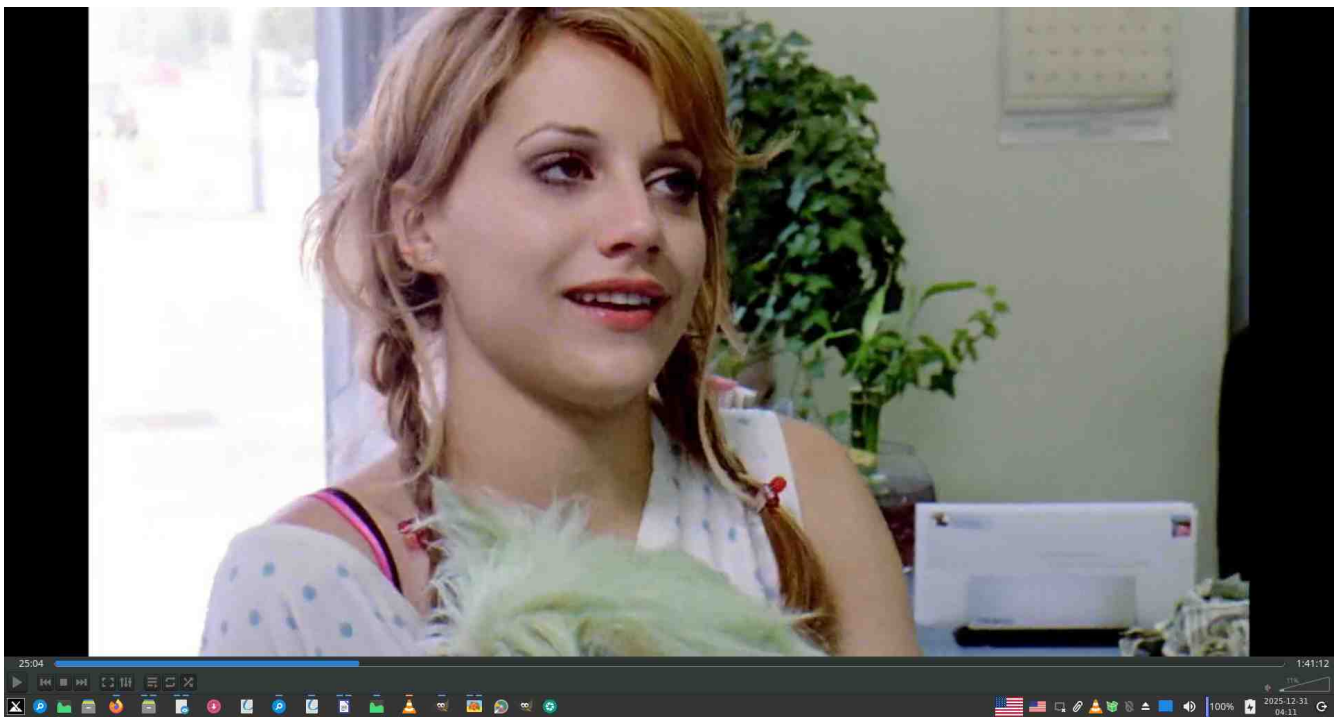
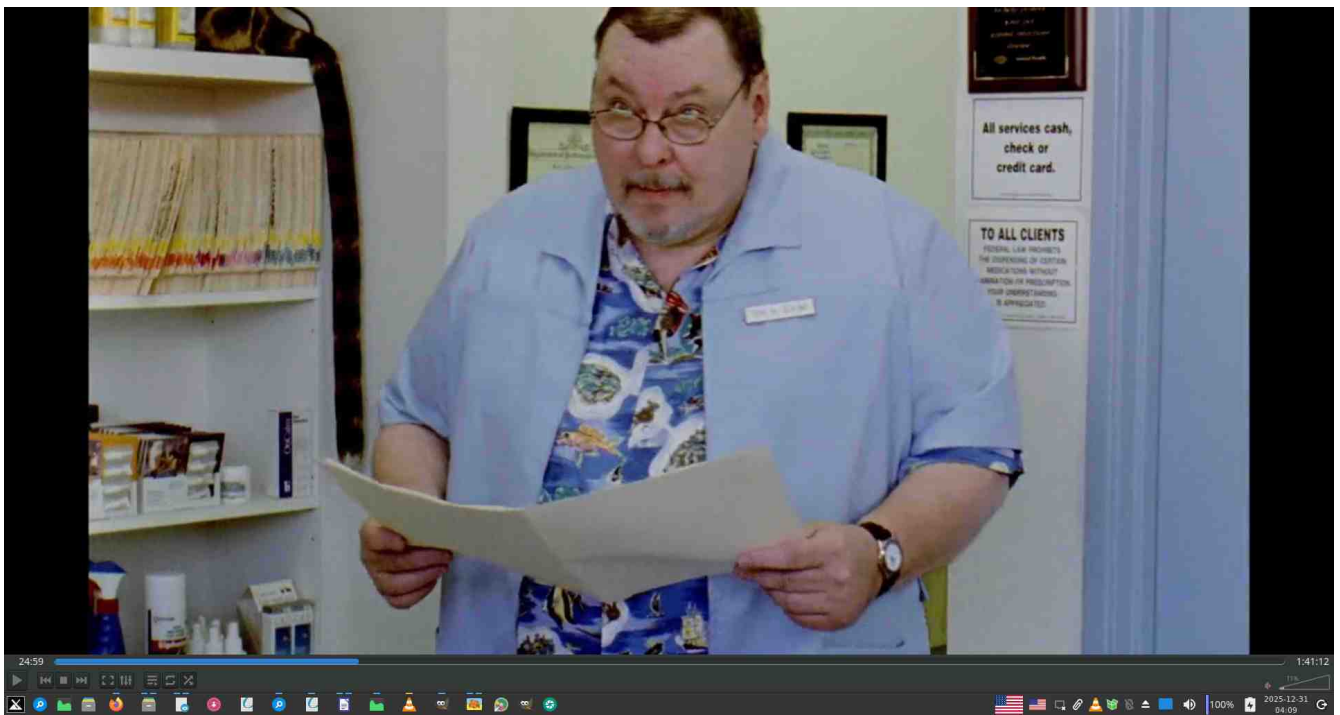
The above scene may be an expression, formulation, and programing of the controlling guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, according to which the american Illuminati intended to utilize the “evil” [36, minute 66] second personality of the would-be boyfriend or husband of Brittany Murphy to exercise an absolute control over her external relations. This presumption can be corroborated with the information revealed about the type of control

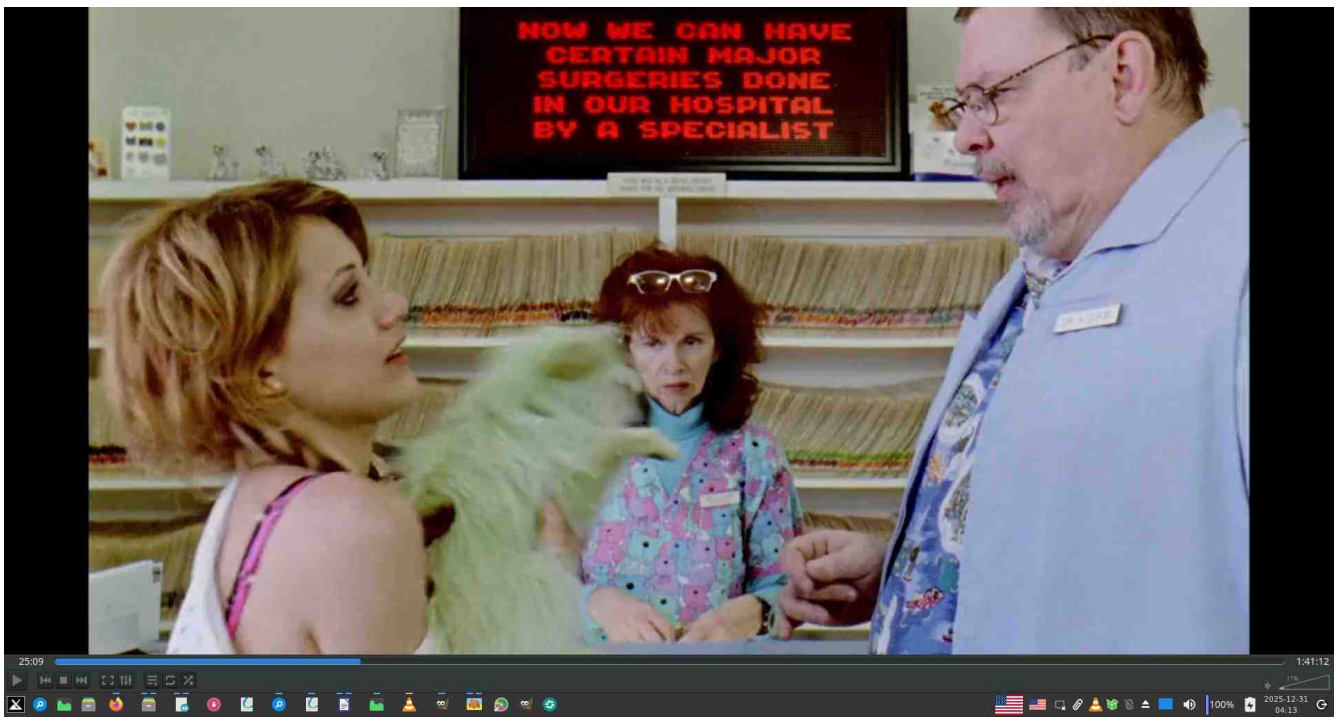
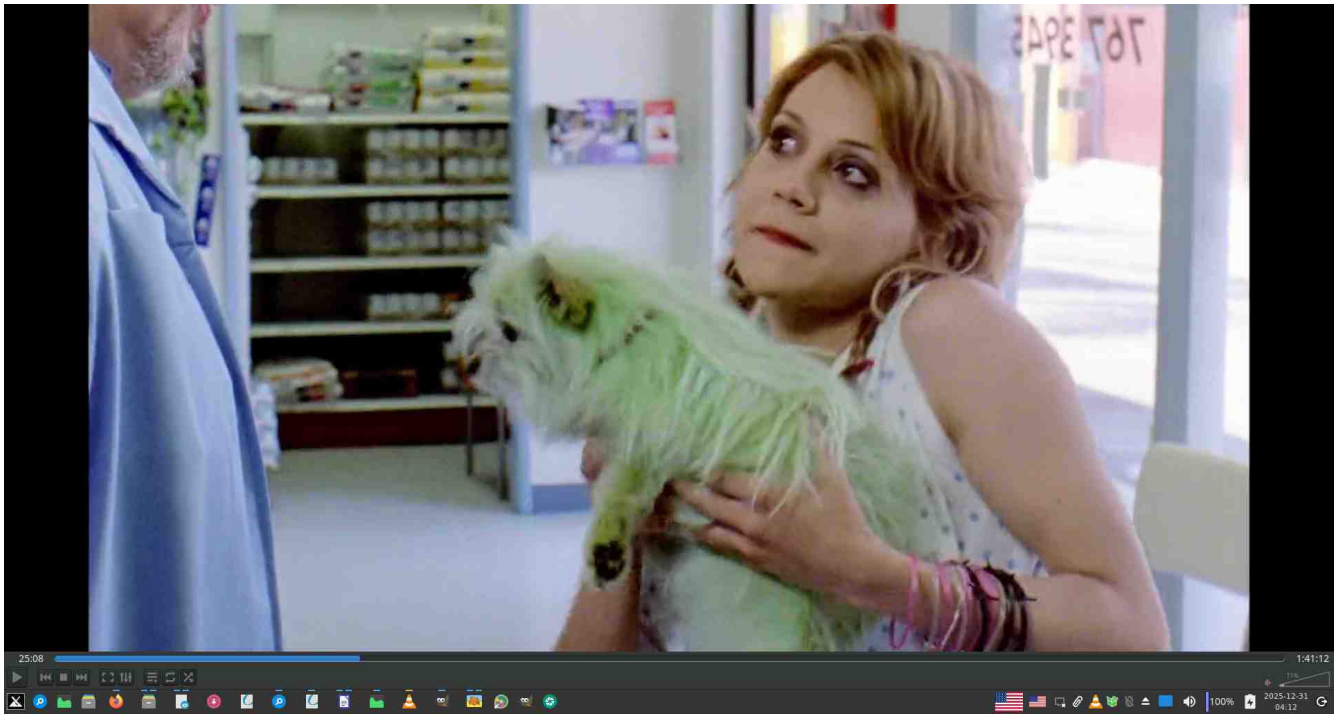
After so many failures, the american Illuminati must have taken into account the possibility that Brittany Murphy would decline Mickey Rourke as well, when there appears a “little situation with the dog” [19, minute 22] of Brittany Murphy, [19, minute 22]

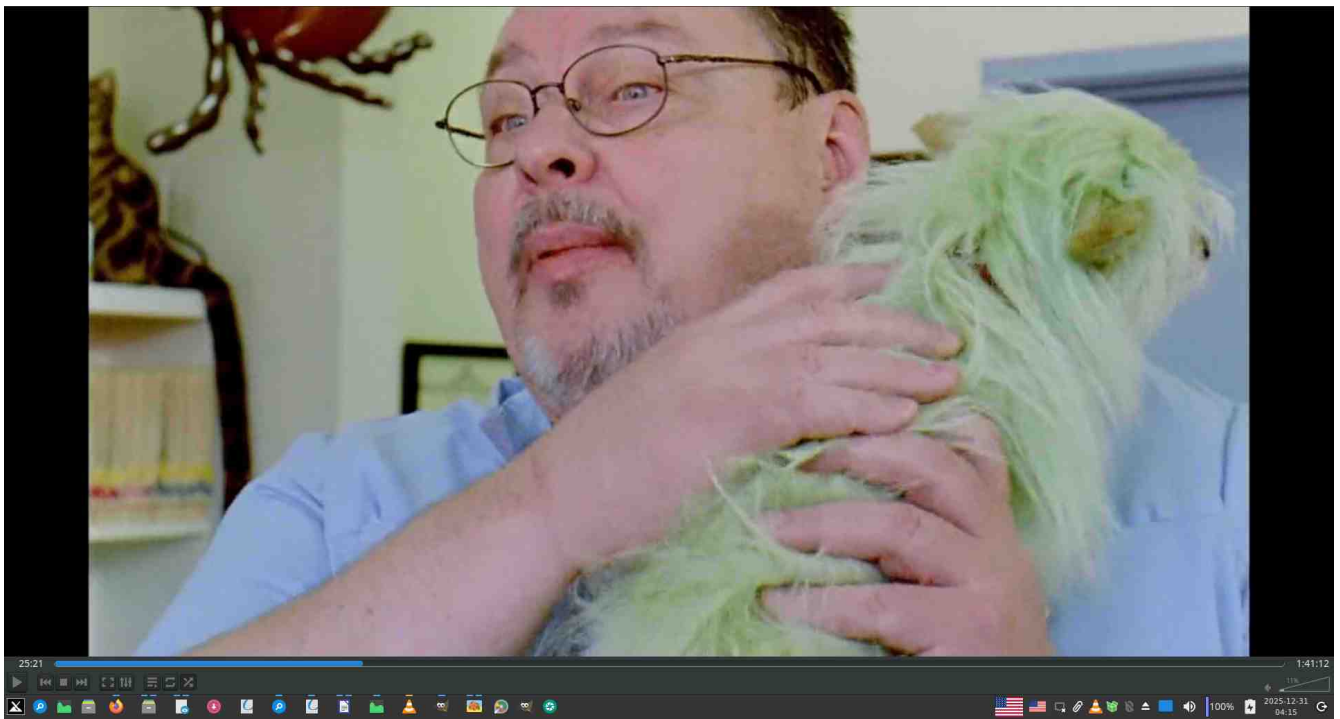
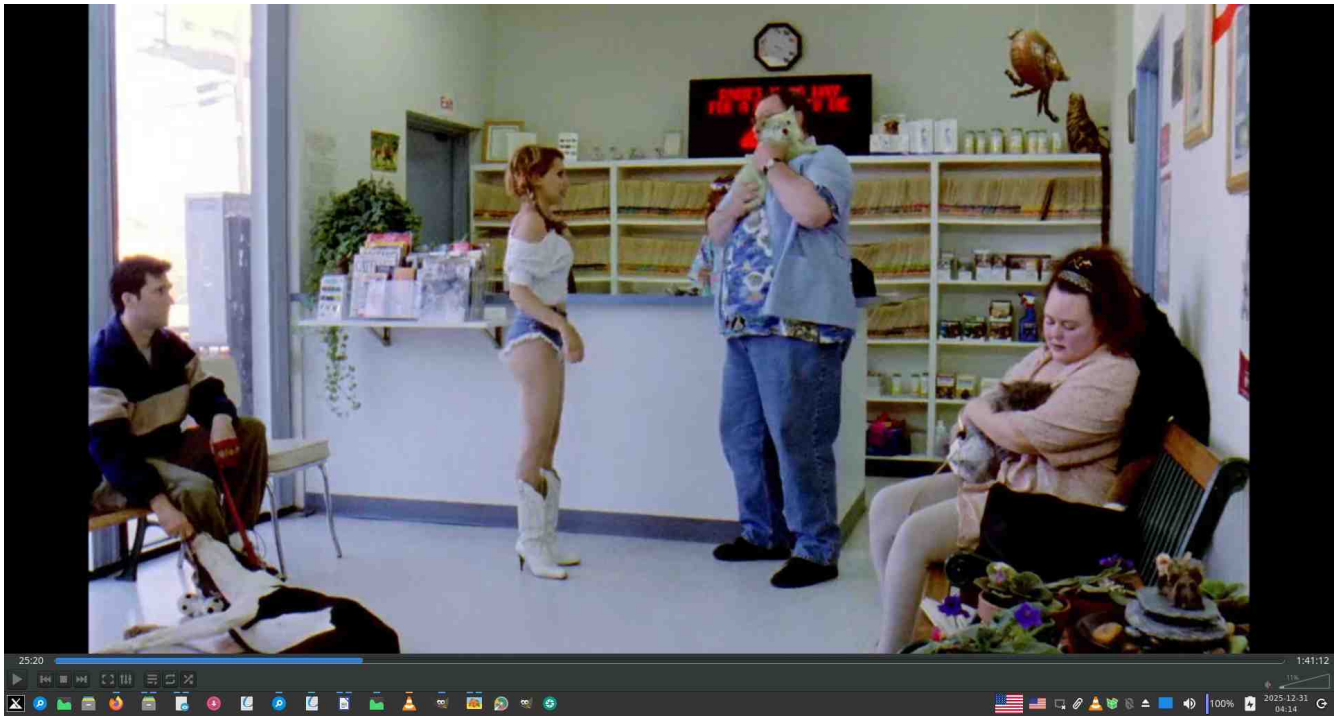


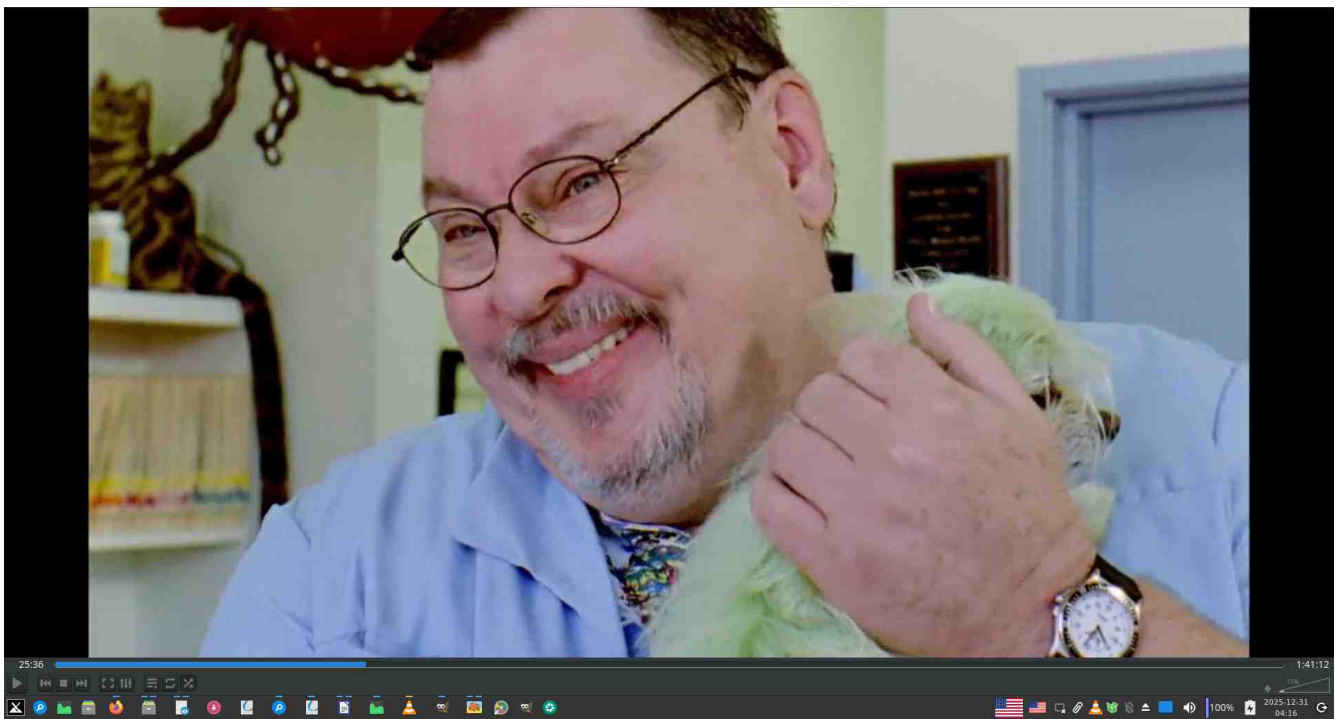
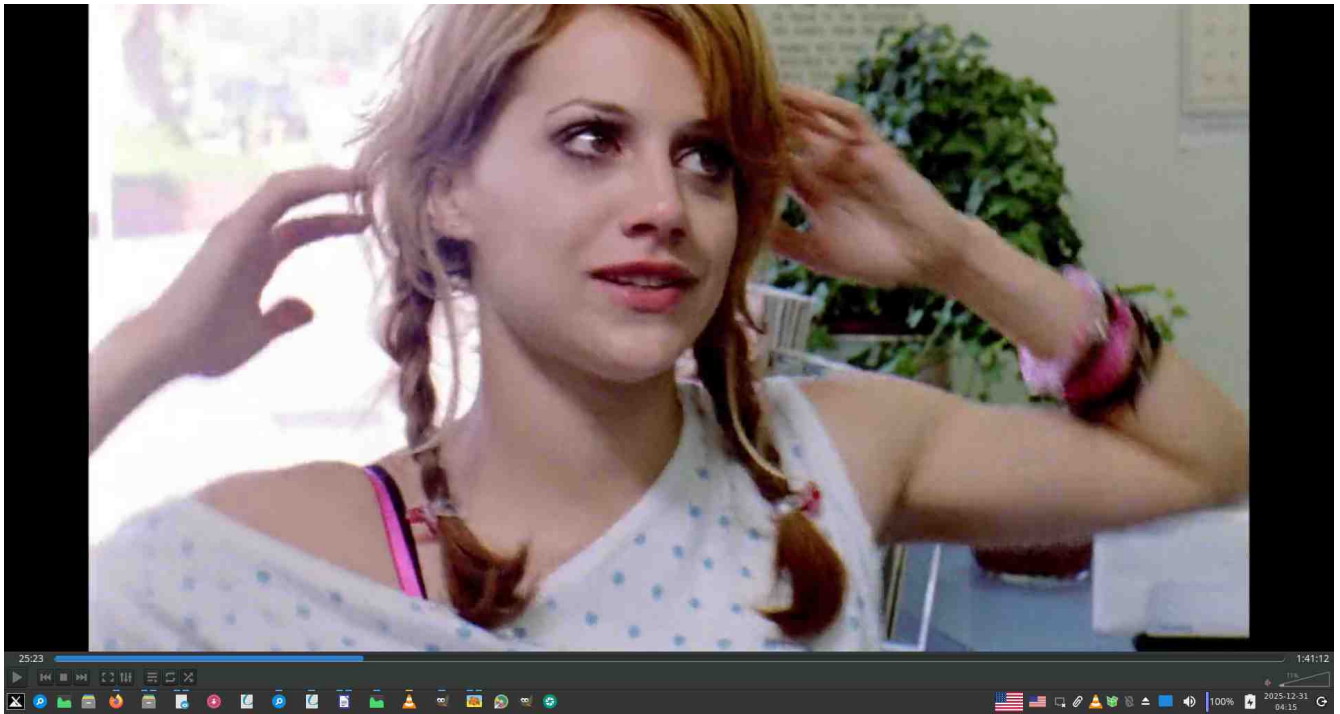
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the extremely fat actor Larry Drake, who was unmarried at the time of shooting this film. [236] He as the pet veterinarian “Dr. K” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy in only one scene, in which she asks him to fix her dog: [19, minutes 25, 25, 25, 26, 26, 26, 26, 26, 26, 26, 26, 26, 26, 26, 26, 26 and 26]

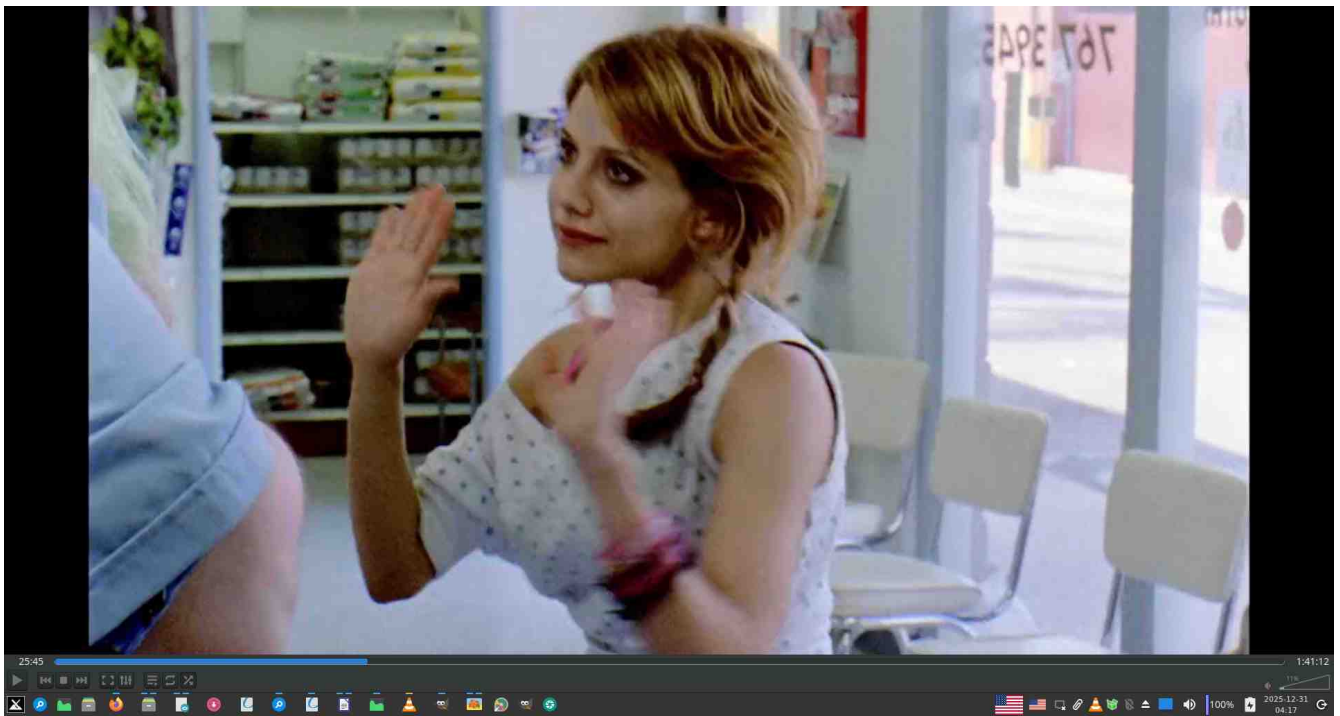
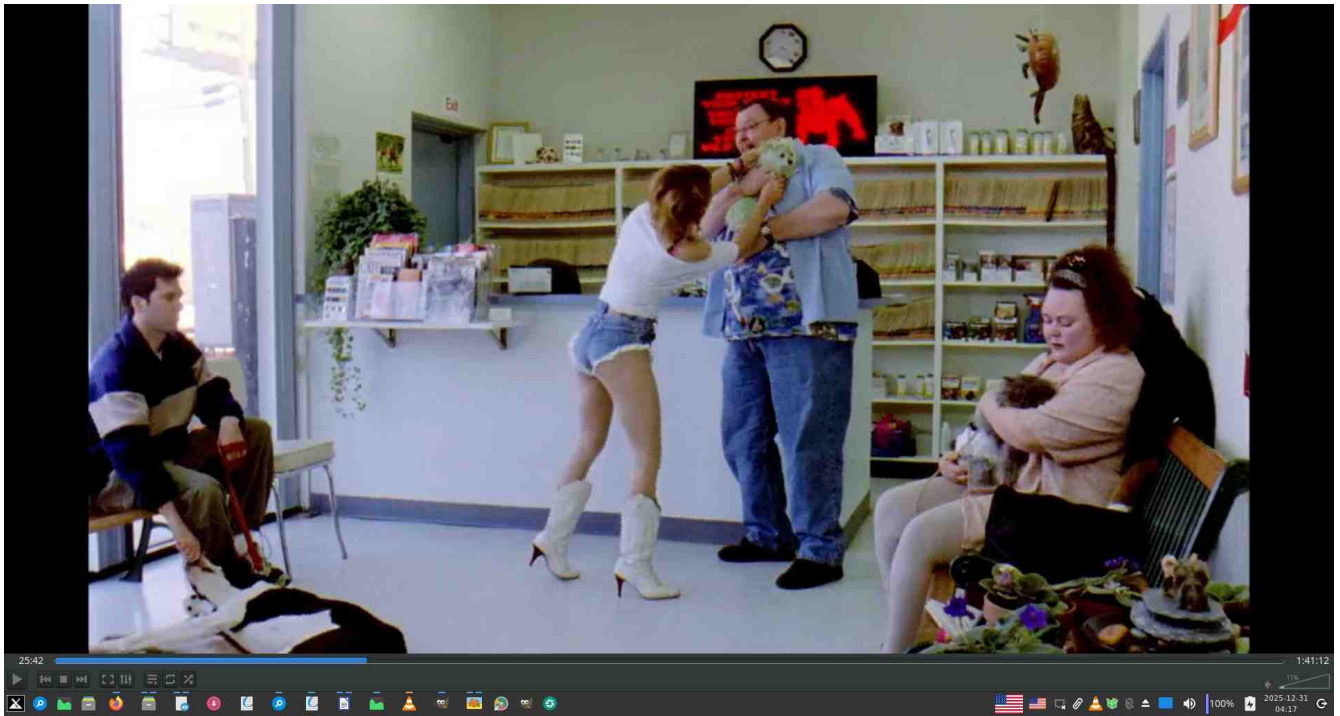


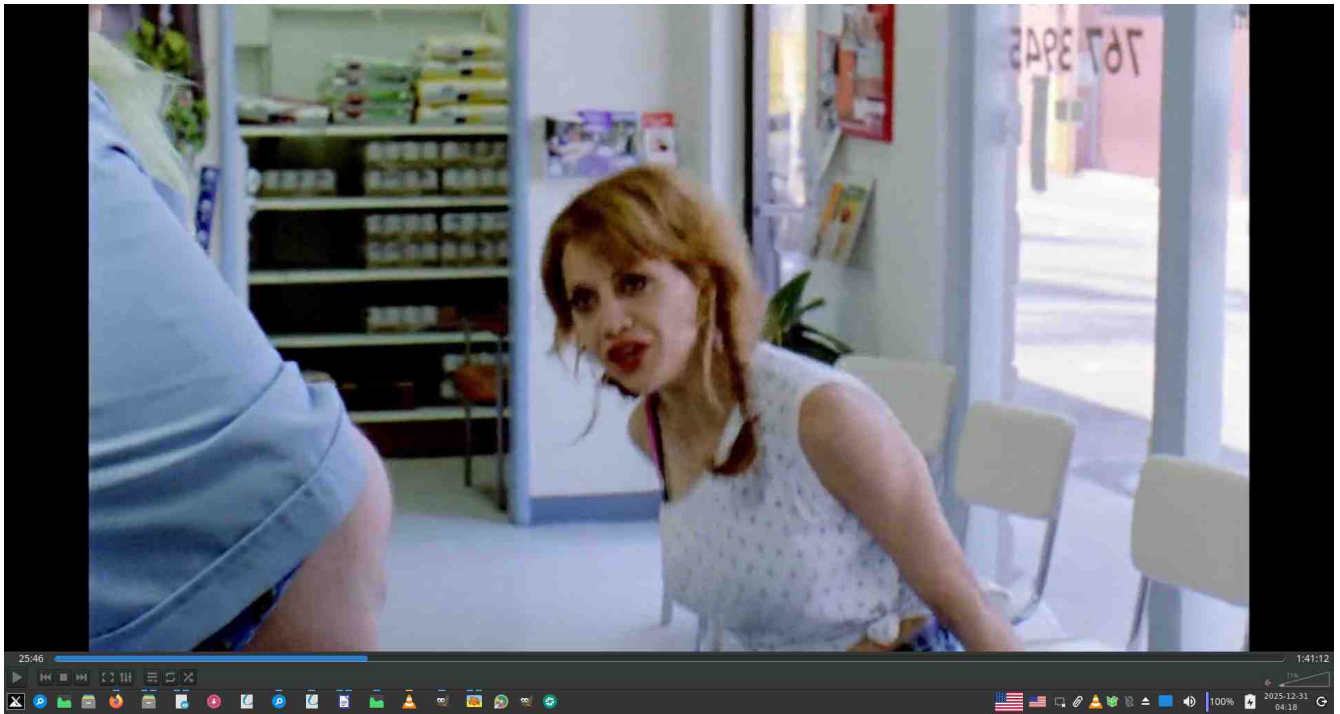


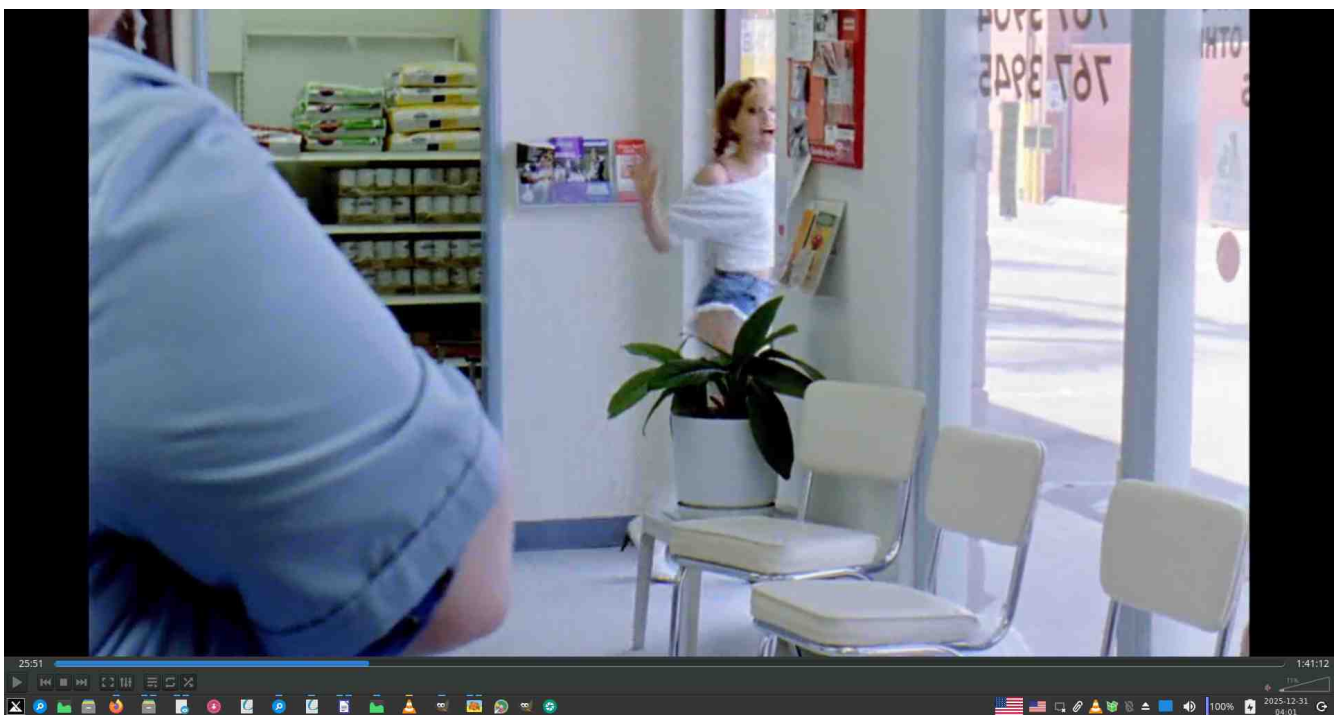








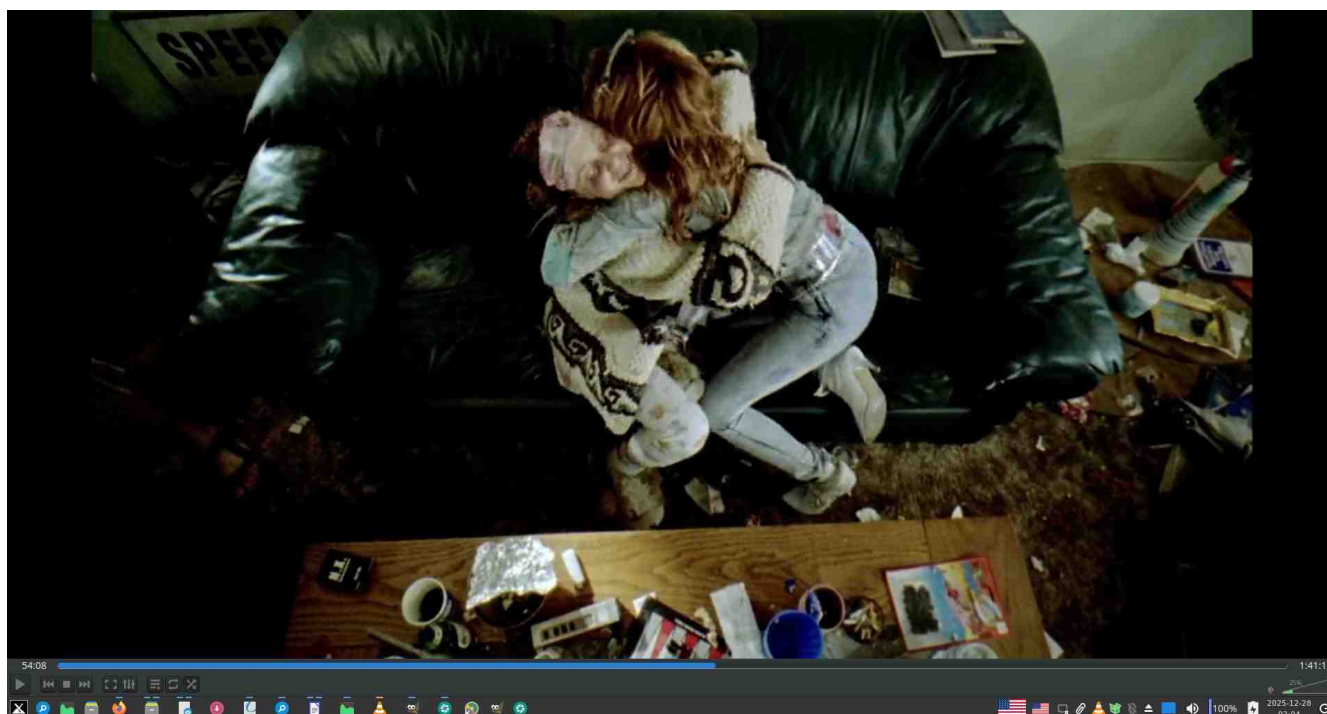




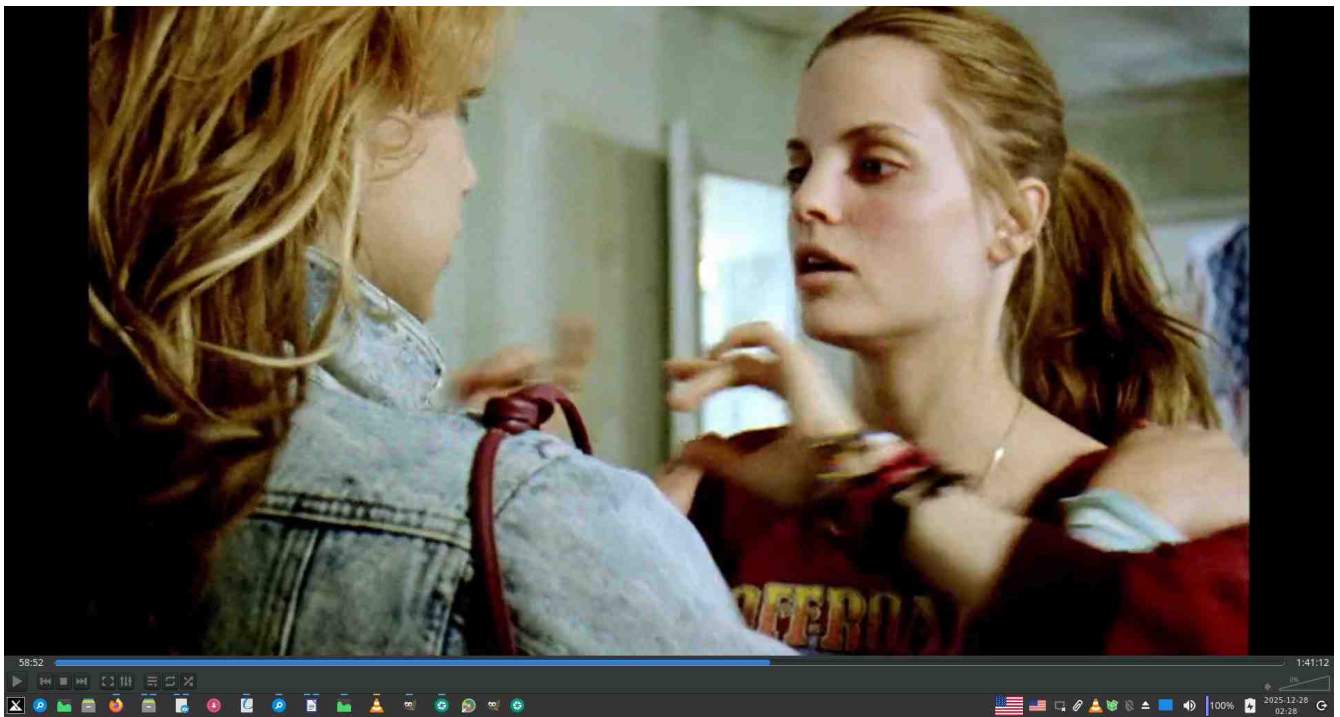
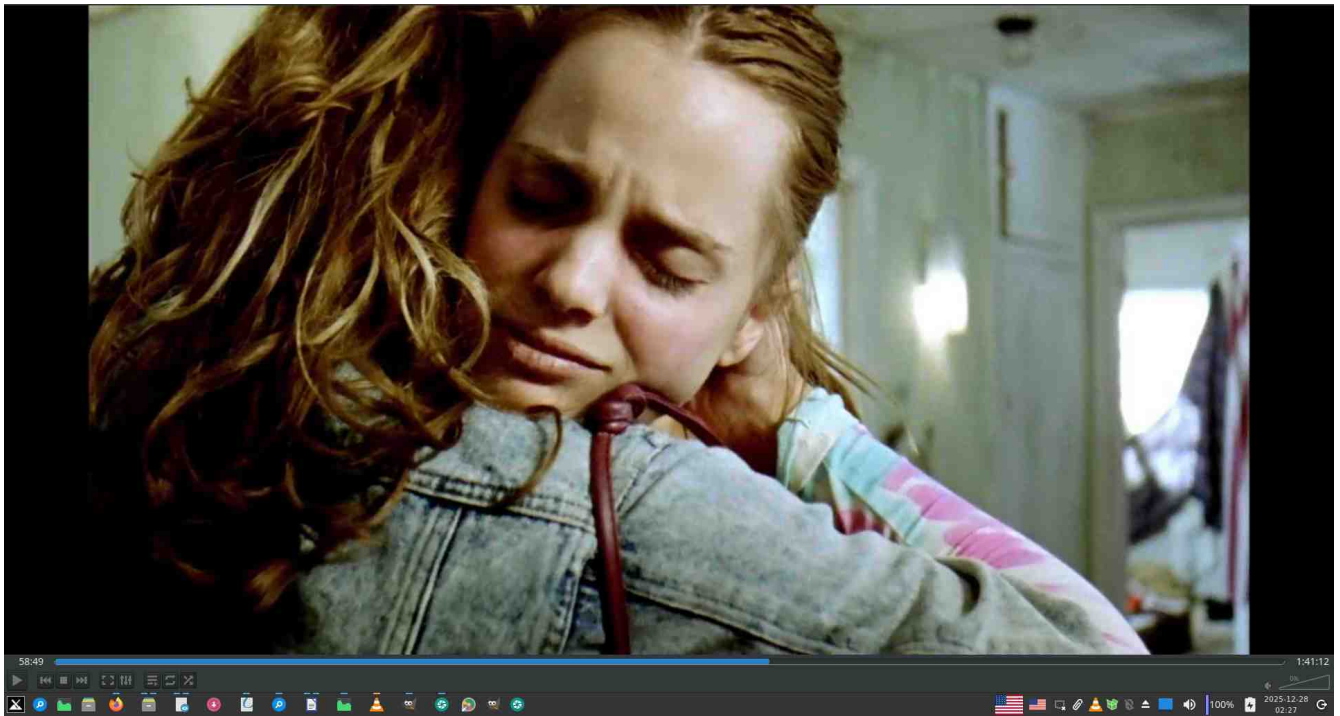
The above scene can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you do not accept a dog either, then Larry Drake, or a fat man like him, will make you a baby.” It can be presumed that with the above two personal secret political male “baits” [191, minute 61] to her for the role of husband in her real life, the american Illuminati intended to implement its concoction — needed for its self-concealment, infecting her with the HIV,

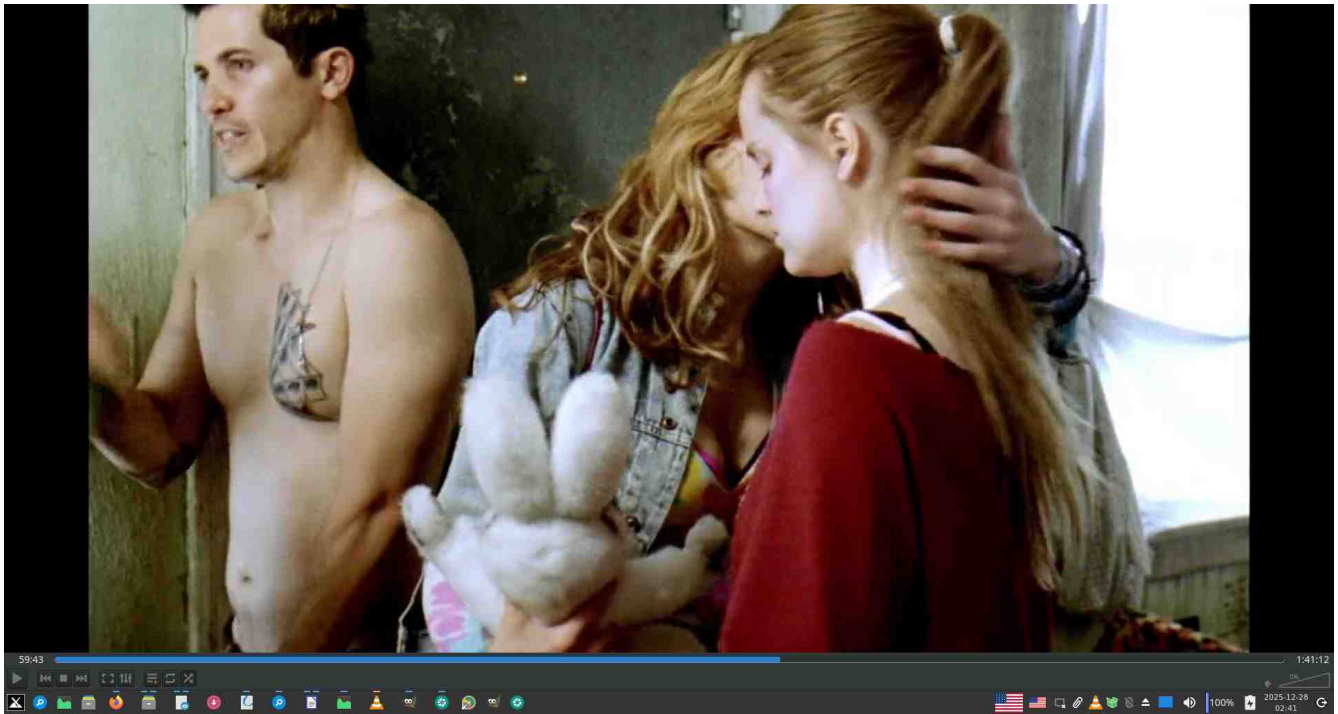
and falsifying her — that Brittany Murphy had so high heterosexual skills and needs, that she was able to satisfy men having the physique of Mickey Rourke and Larry Drake, and respectively she could be satisfied only by such kinds of men, a presumption corroborated by her having been required to wear sexually provoking clothing throughout this film. However, this concoction would be not implemented, but refuted by Brittany Murphy.

With the film entitled “Spun” of 2002, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the “all-american” [16, minute 22] actress Mena Suvari, who was married at the time of shooting this film. She was greek and estonian by ethnical origin, [233] and as “Cookie” she was required to bilaterally onscreen-“hook up” [22, minute 82] her as the girlfriend of John Leguizamo as “Spider Mike”, in only one scene, in which Brittany Murphy was required to act paying her farewell to her, with conversing, hugging, and kissing, when leaving to Las Vegas: [19, minutes 55, 55, 59, 59, 59 and 60]

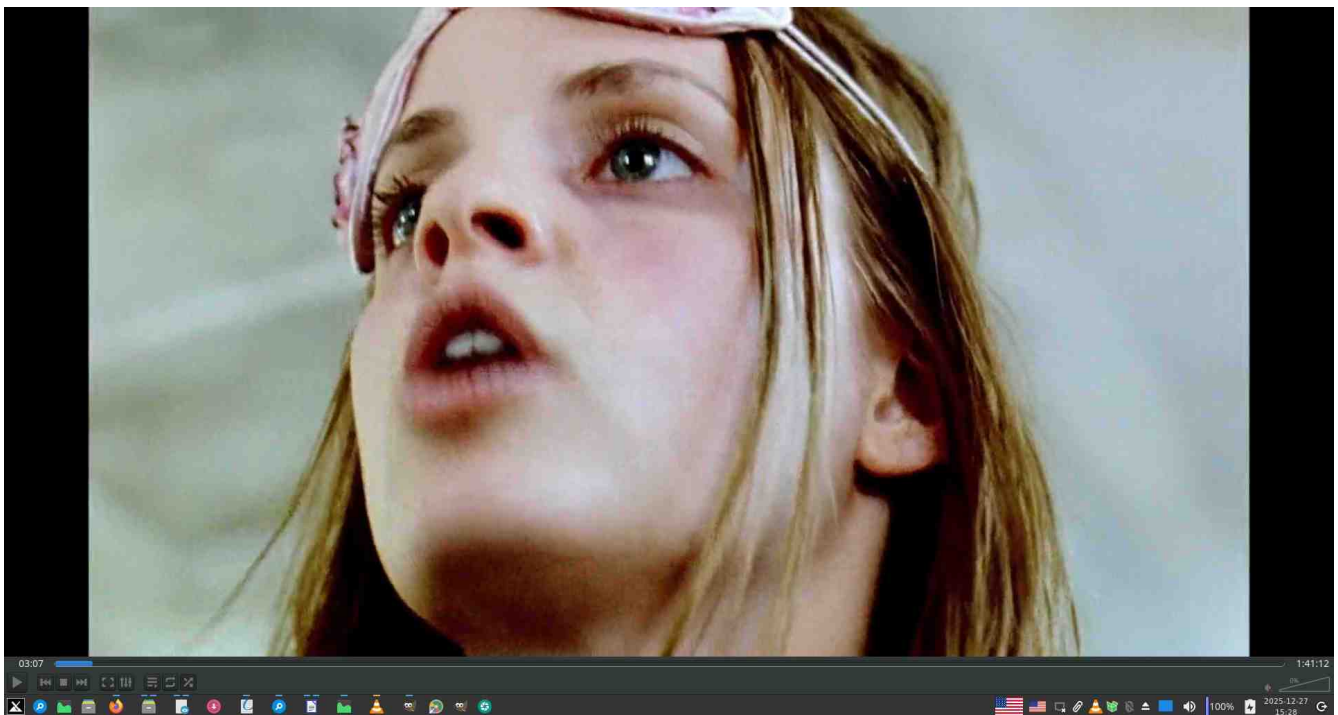


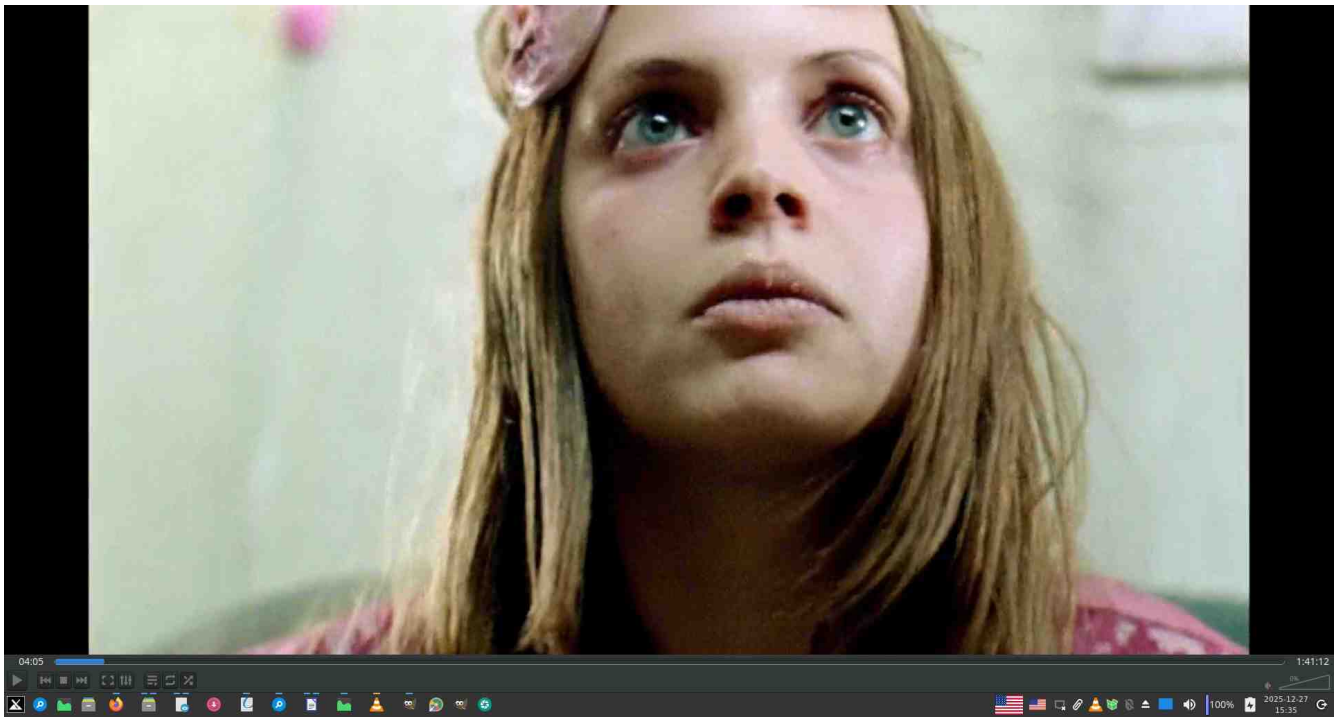
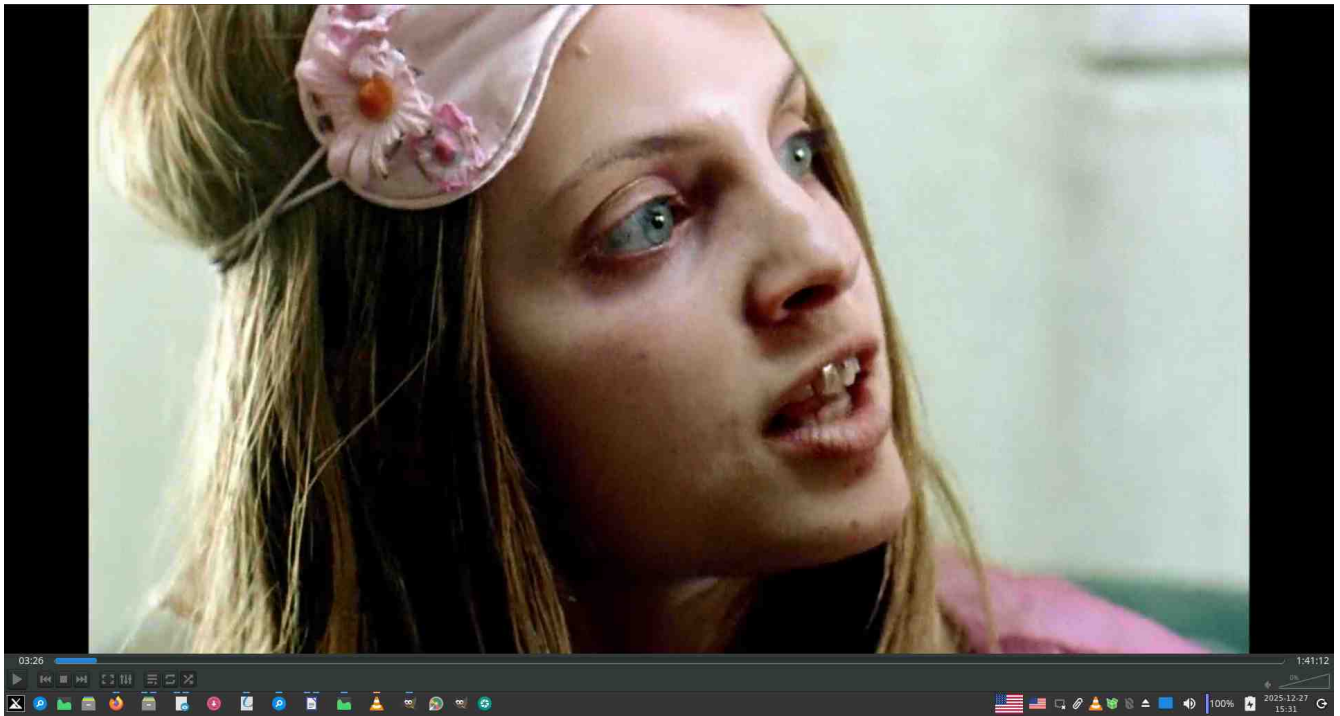


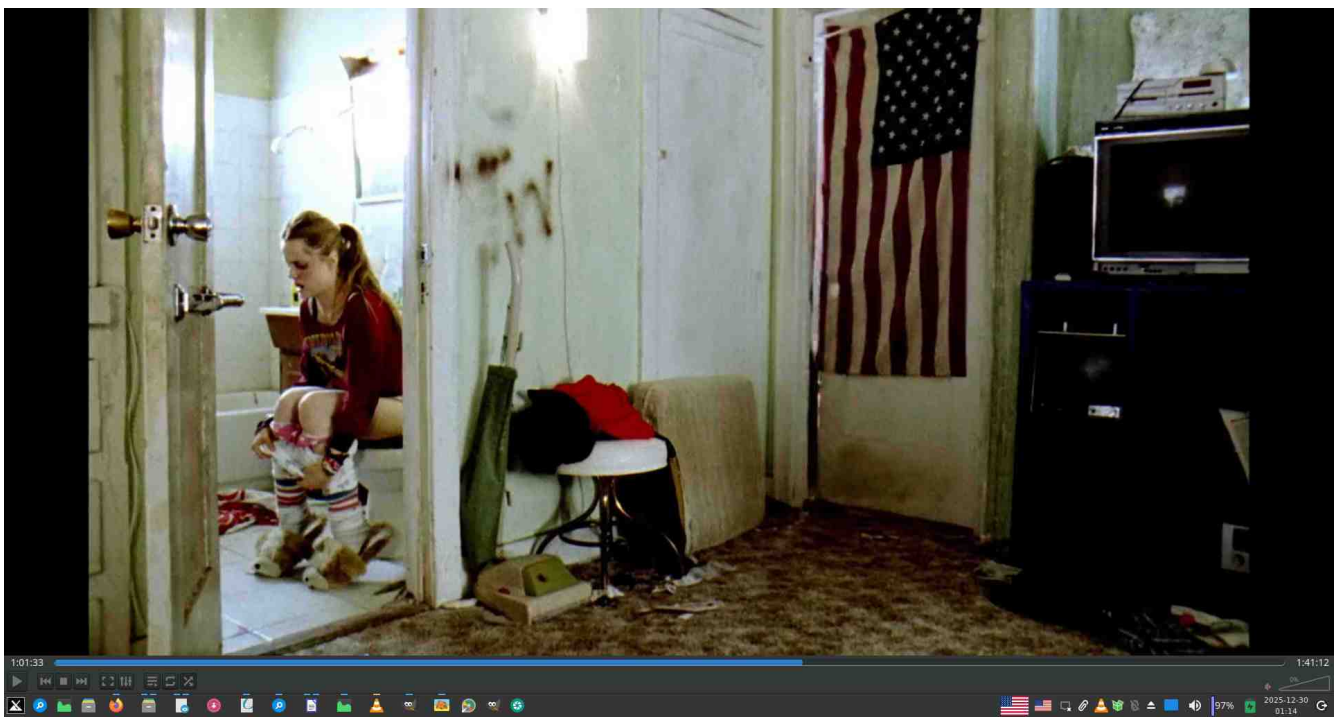
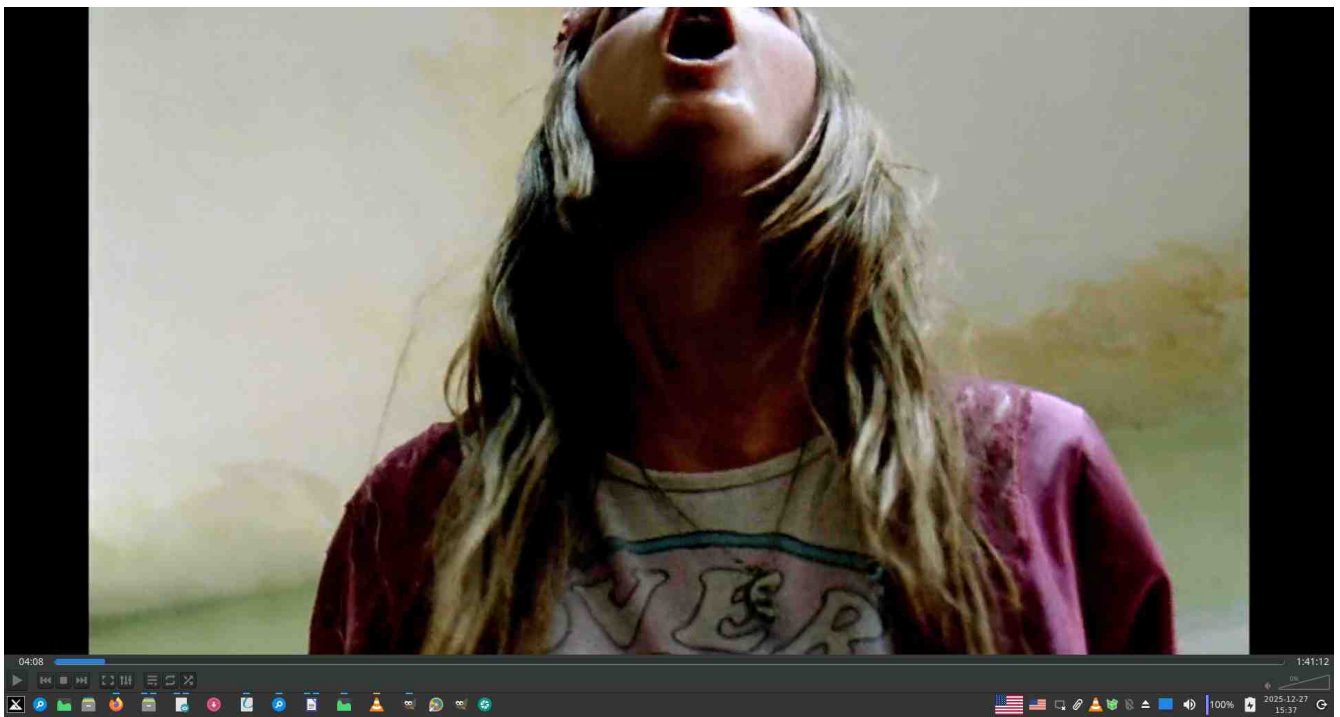


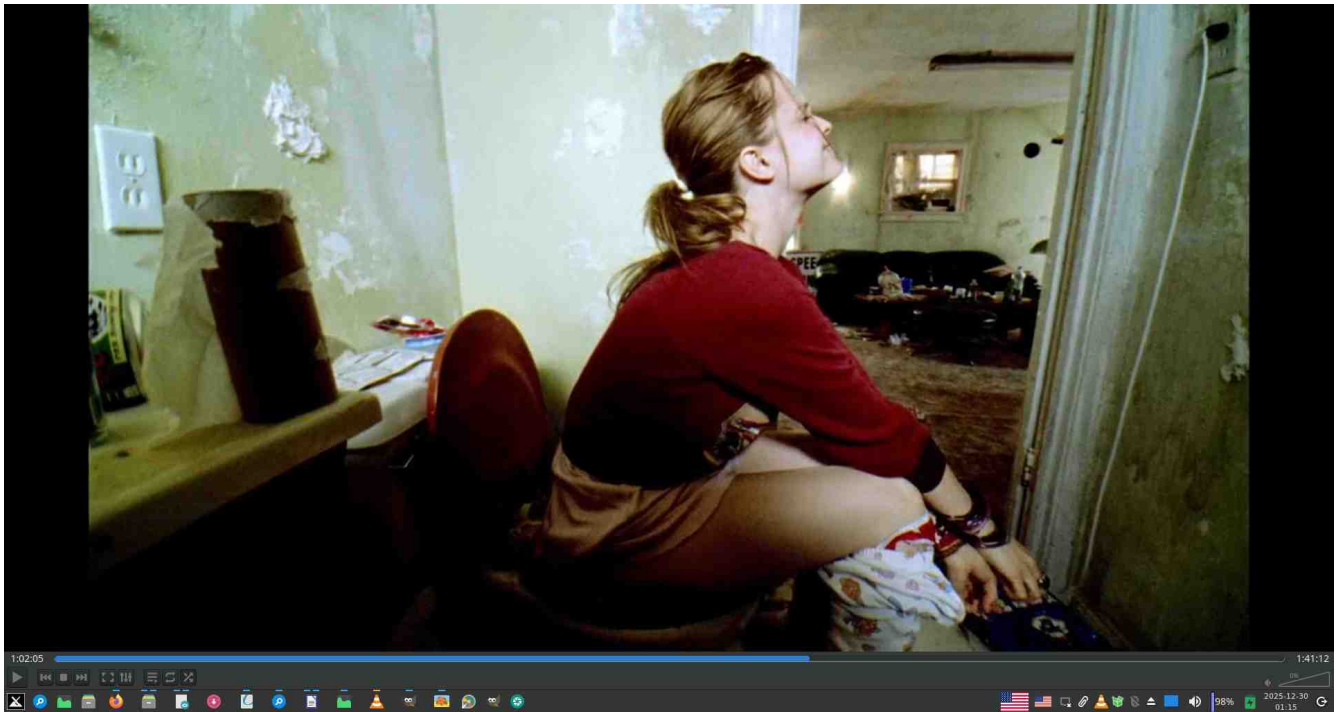


The face and naked legs of Mena Suvari were promoted by the film with full-screen presentations: [19, minutes 4, 4, 5, 5, 62 and 63]







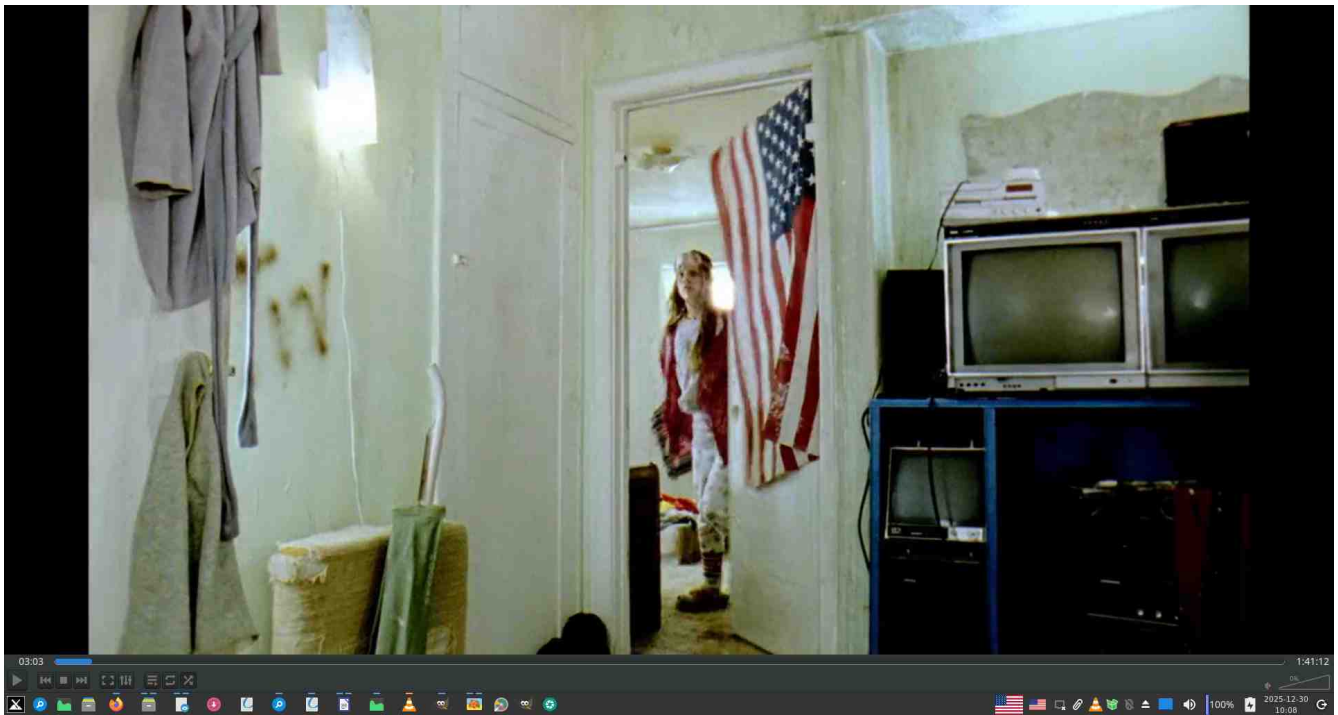


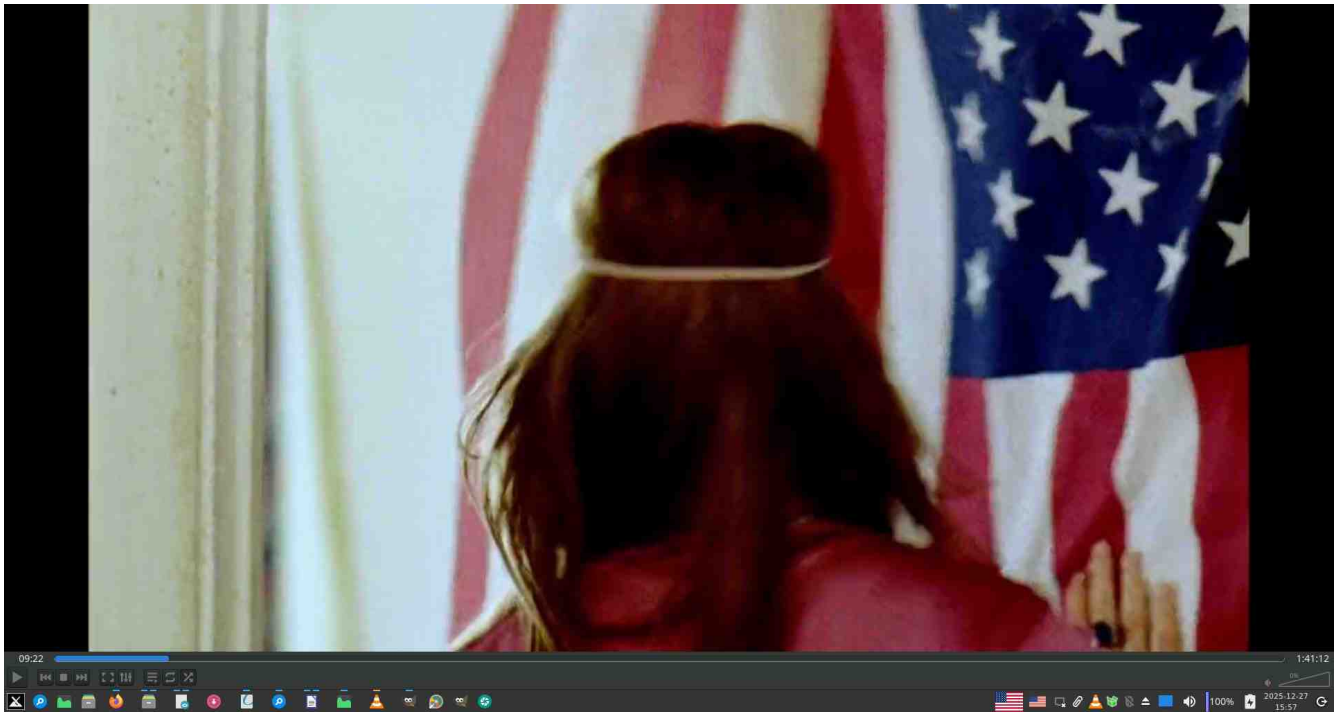
The facts that Mena Suvari was also required to act characters named “Emily” of 1996, “Lisa” of 1999, “Catherine” of 2008 like Brittany Murphy, as well as “Katrina Bertolotti” in her film entitled “American Virgin” of 2000 — with reference to the surname “Bertolotti” presumably programing that Brittany Murphy was still sexually chaste at the time of shooting that film in 2001, in “preparation” [21, minute 25] of the public opinion — that she was adjudged the first individual award relatively shortly before shooting this film — namely in 2000 [233] — that in the first around 6 years of her film career she was adjudged 1 individual award, then in the subsequent around 20 years of her film career she was adjudged also 1 individual award, all refer to that she was “prepared” [21, minute 25] for her planned “hooking up” [22, minute 82] Brittany Murphy with and following this film by her being made more awarded than her.

With the character named “Cookie”, concocted by the american Illuminati and required to be acted by Mena Suvari, the film entitled “Spun” of 2002 has portrayed a “loser”, [13, minute 45] a concept introduced with the film entitled “Drop Dead Gorgeous” of 1999, in which Brittany Murphy was required to act being the first to “walk away a loser”. [13, minute 45] In order to make it explicit, Mena Suvari was required to write the word on the wall, and pose bellow it: [19, minute 11]



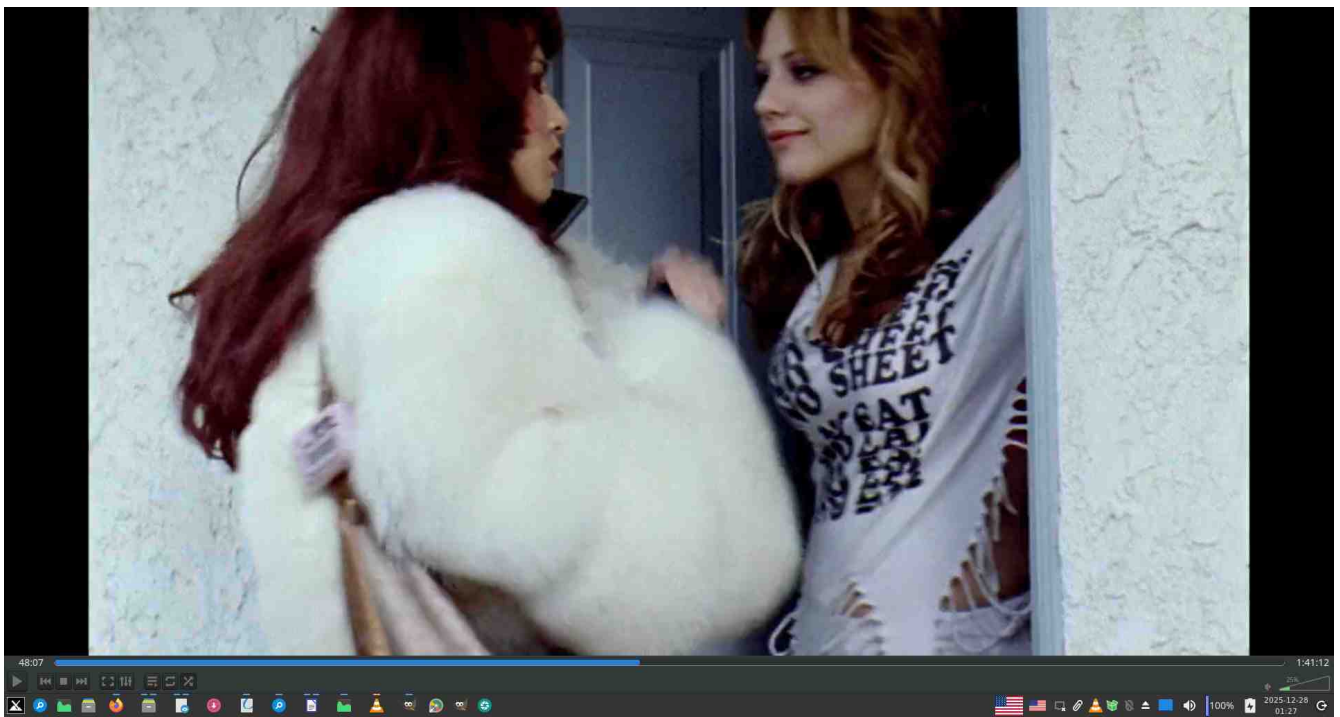
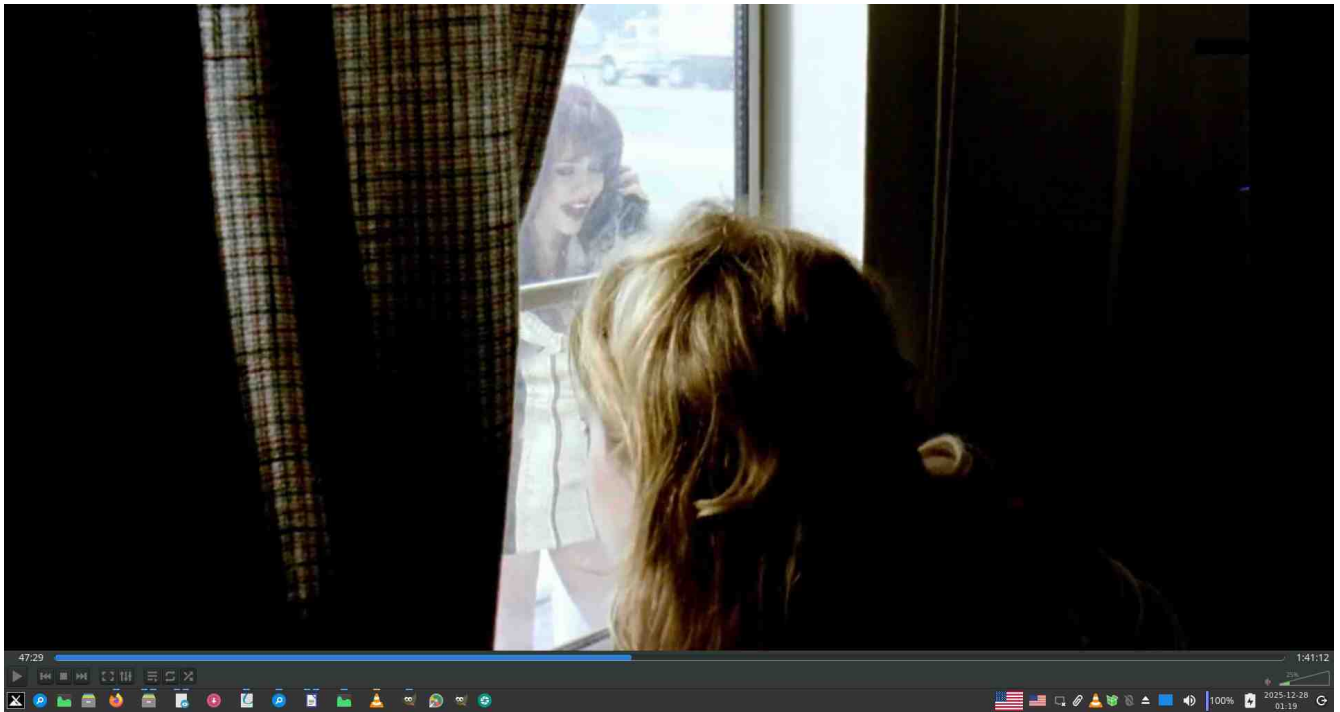
The “all-american” [16, minute 22] national secret political status of Mena Suvari was formulated and programed not only previous to her onscreen-“hooking up” [22, minute 82] Brittany Murphy with this film, by the article of the People magazine entitled “All-American Girl” of 1999, and her films entitled “American Pie” of 1999, “American Beauty” of 1999, and “American Virgin” of 2000, but also by this film by having required her to appear with the flag of the USA: [19, minutes 4 and 10]

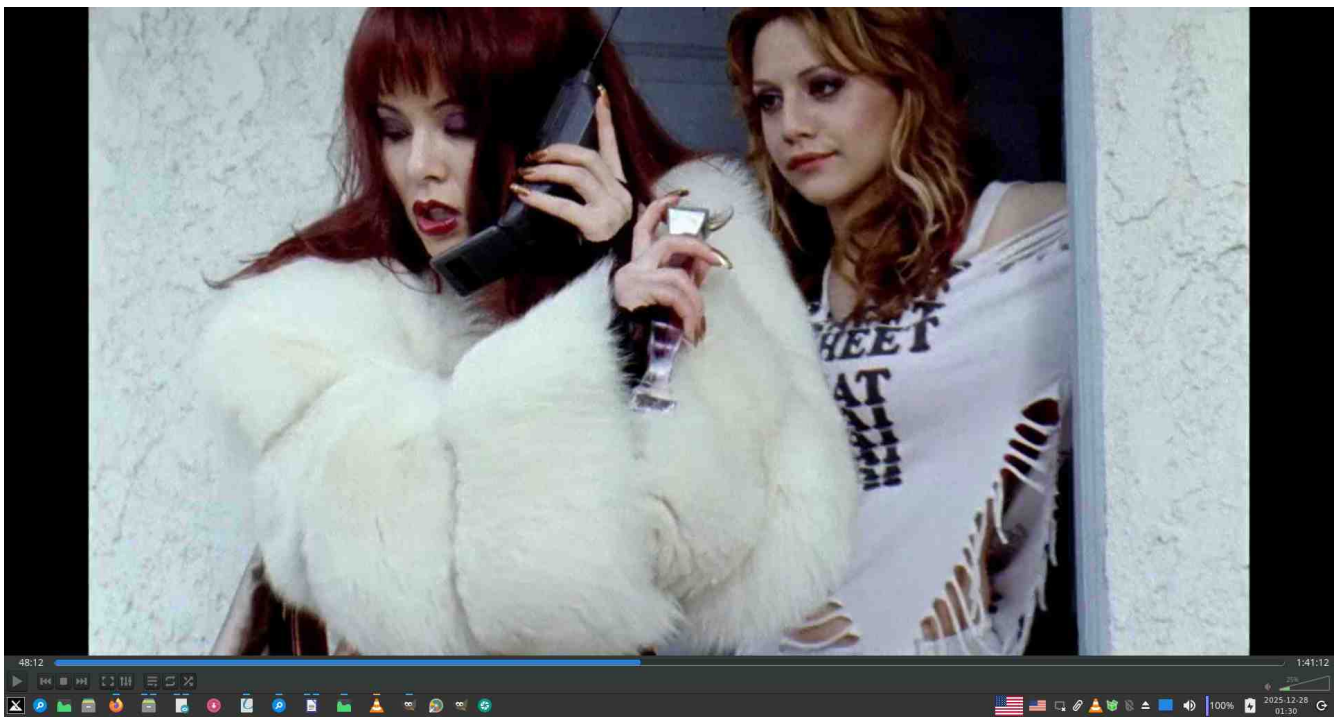
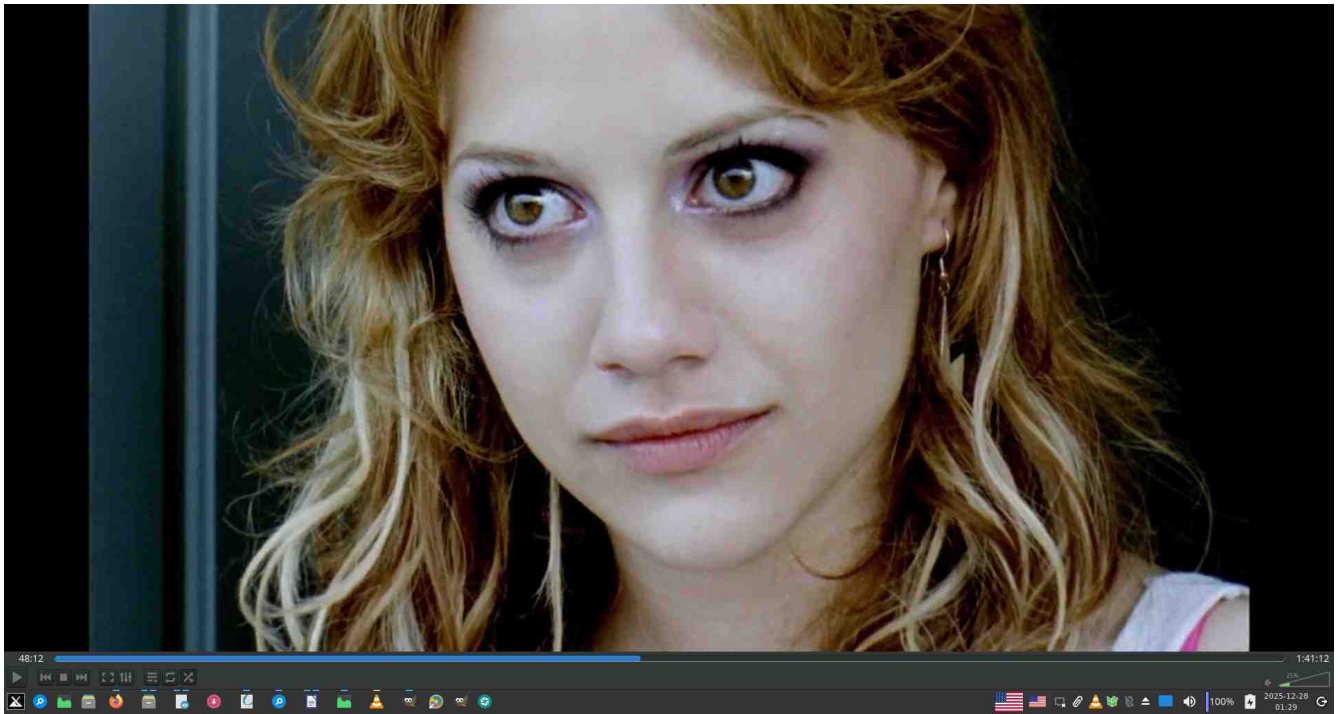


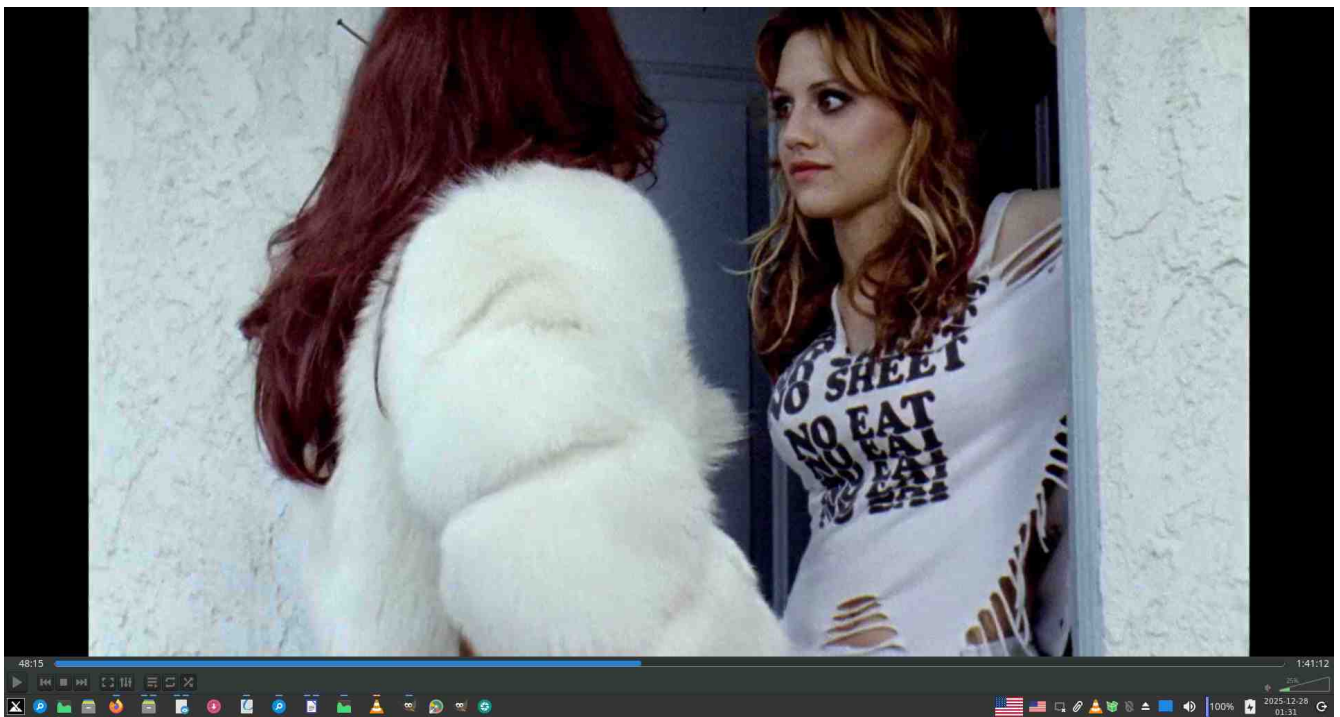
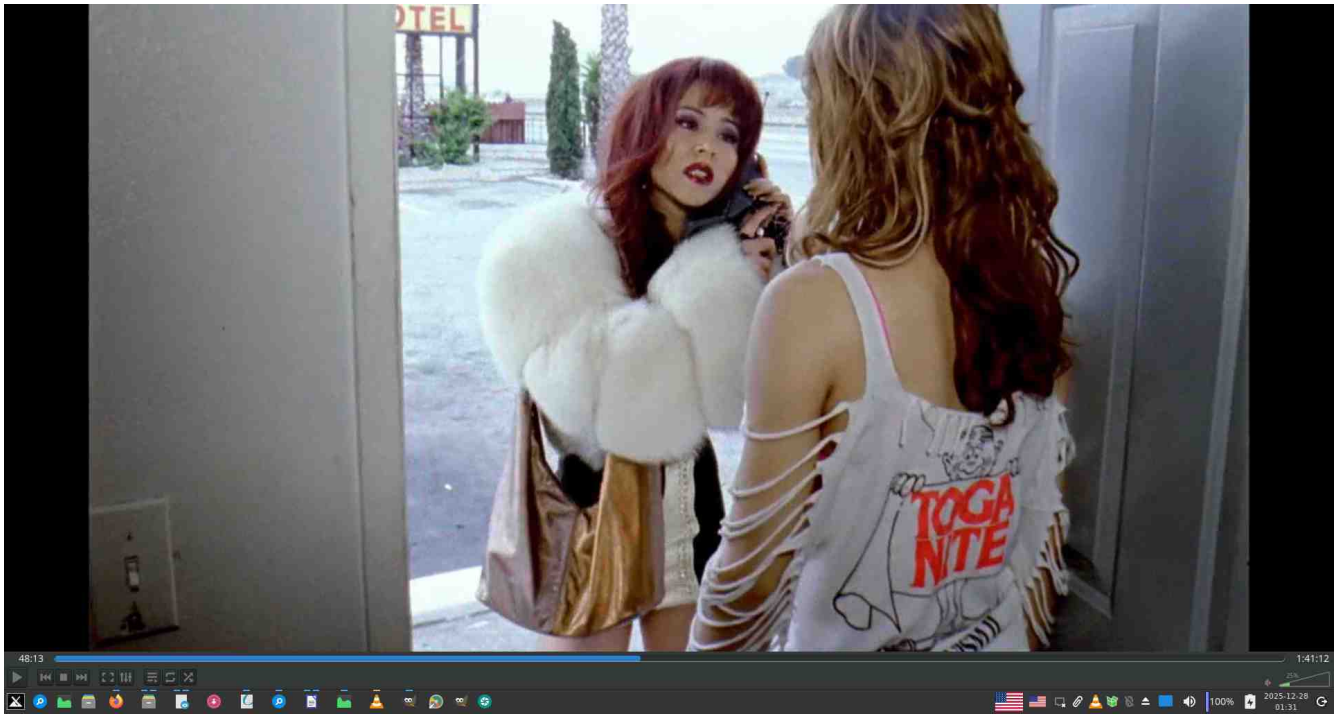


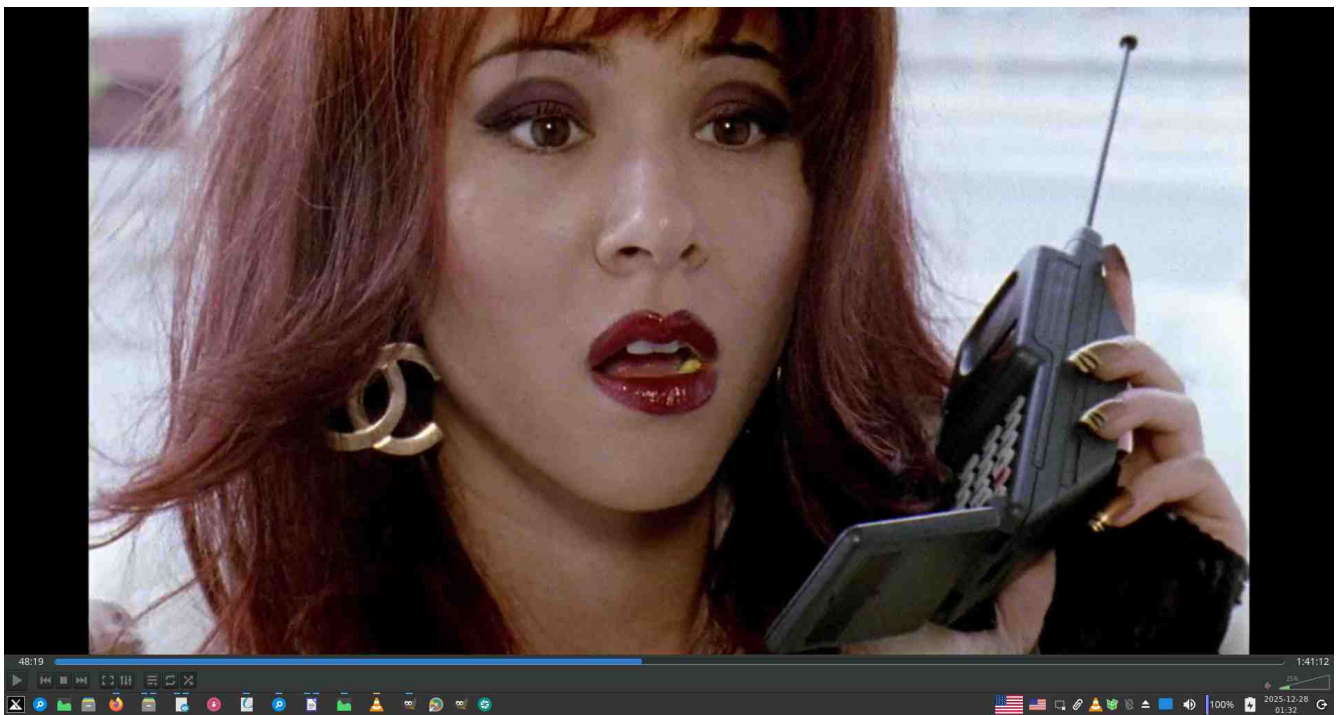
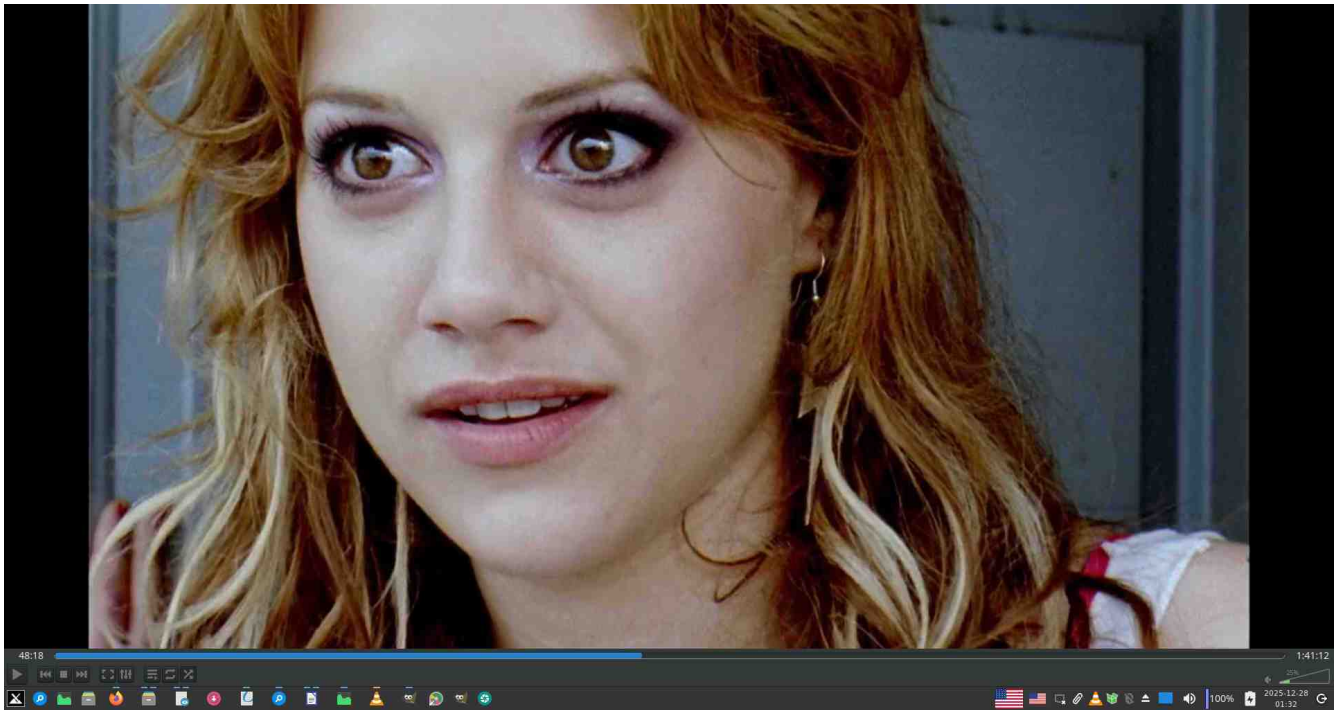
then also after the death of Brittany Murphy by “American Horror Story” of 2011, “American Reunion” of 2012, “American Ninja Warrior” of 2017, and “American Woman” of 2018, what latter part of her promotion refers to that her employment has exceeded the Brittany Murphy “project”, [3, minute 24] and there was or has been a Mena Suvari “project” as well dealing with her “americanization”. [156] The measure of success of that “project” is reflected by that ethnically, after that her first husband was german, and her second husband was italian, [233] the american Illuminati and the canadian national secret political organization after all succeeded in connecting her with Michael Hope, who in all probability was english by ethnical origin, however nationally, both her second and third husband was and respectively has been canadian, [235] so that there was a “canonicalization”, rather than an “americanization”.

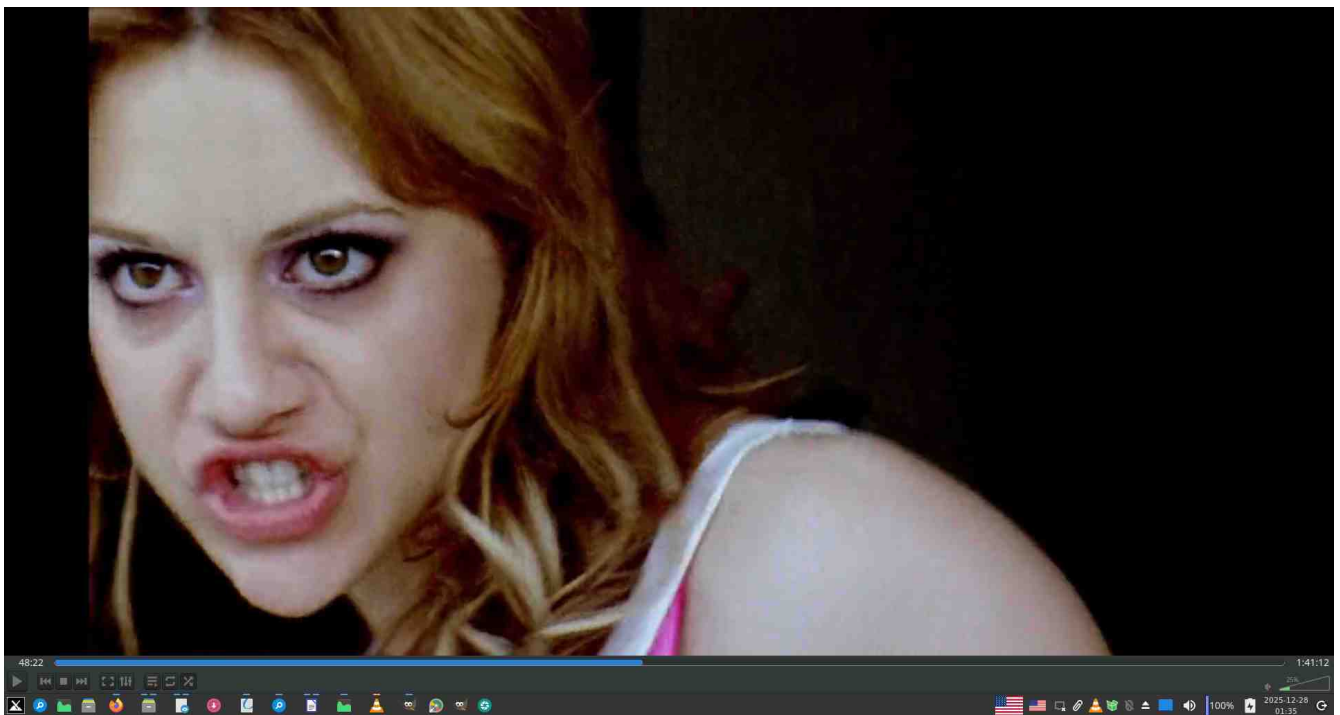
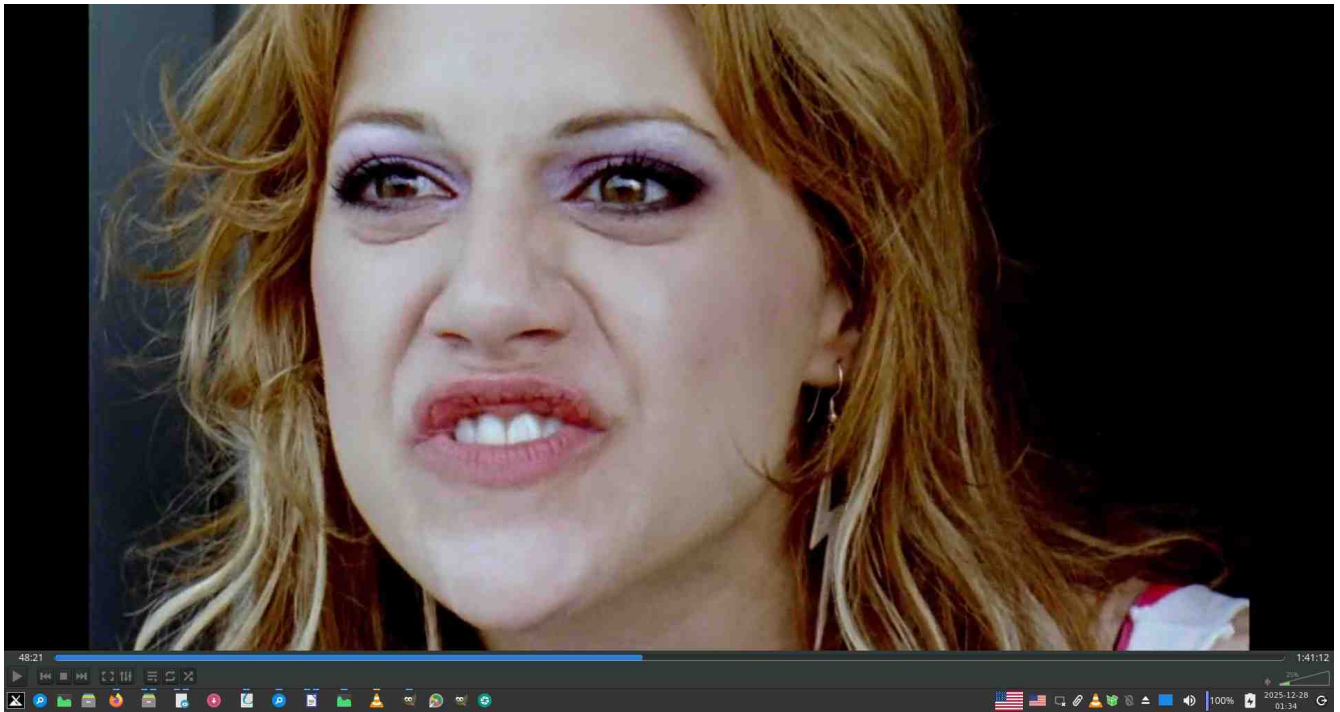
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress China Chow, who was unmarried at the time of shooting this film. [237] She was chinese and japanese by asian ethnical origin, [230] and was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Nikki” as an “escort”, in one scene, by that Mickey Rourke as her boyfriend has ordered her as a “hooker” [25, minute 74] to the motel room, where they reside, because he has not been satisfied with her sexual behavior: [19, minutes 48, 49, 49, 49, 49, 49, 49, 49, 49, 49, 49 and 49]

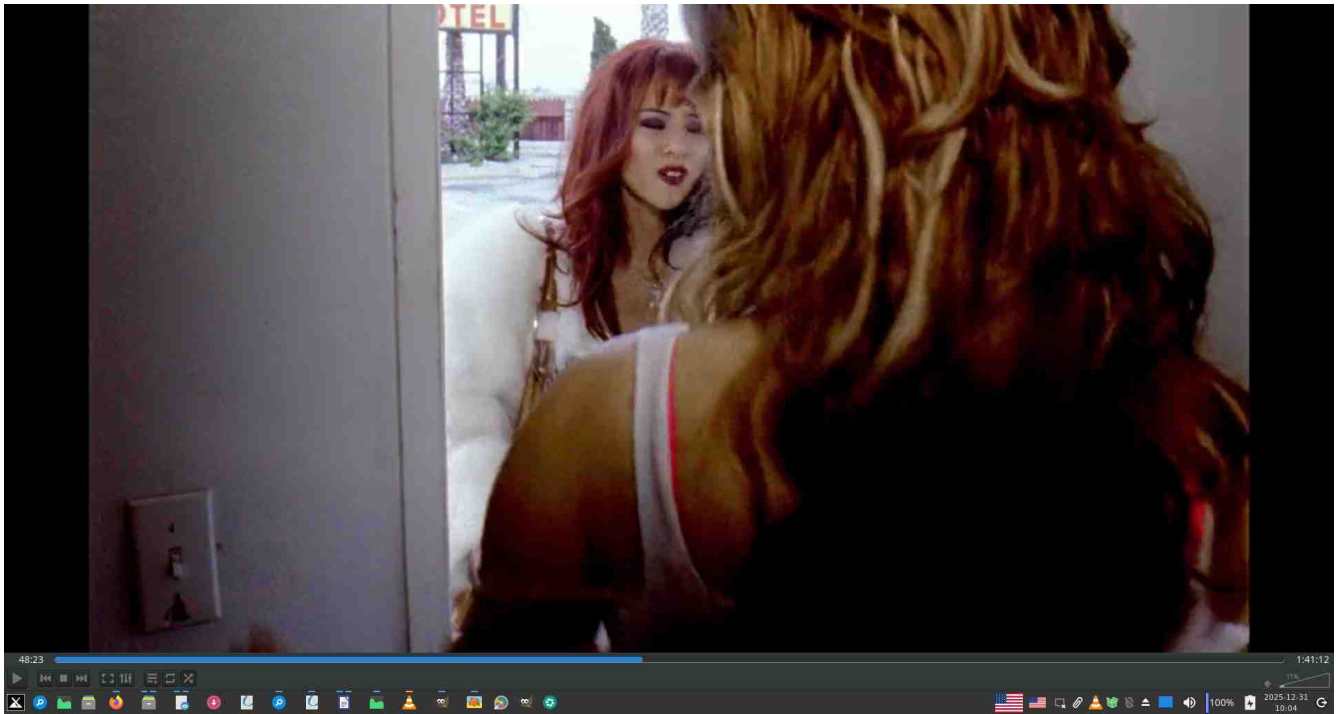






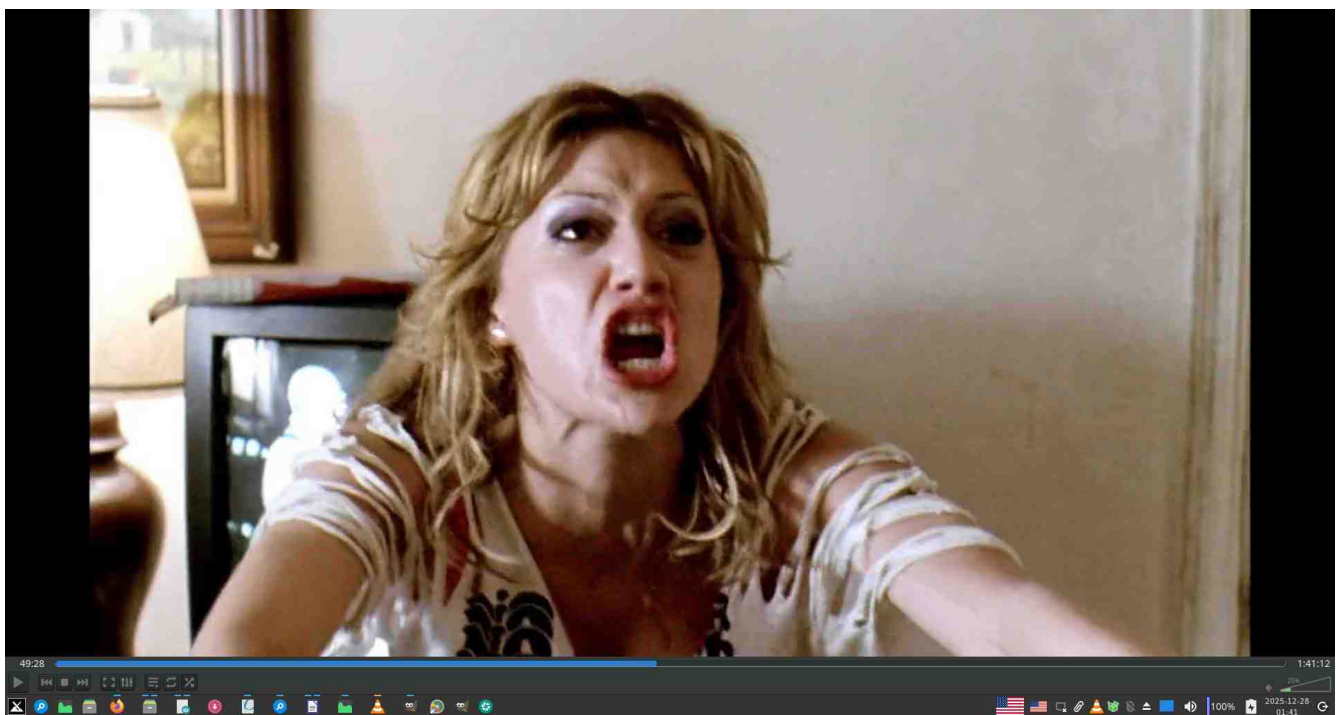
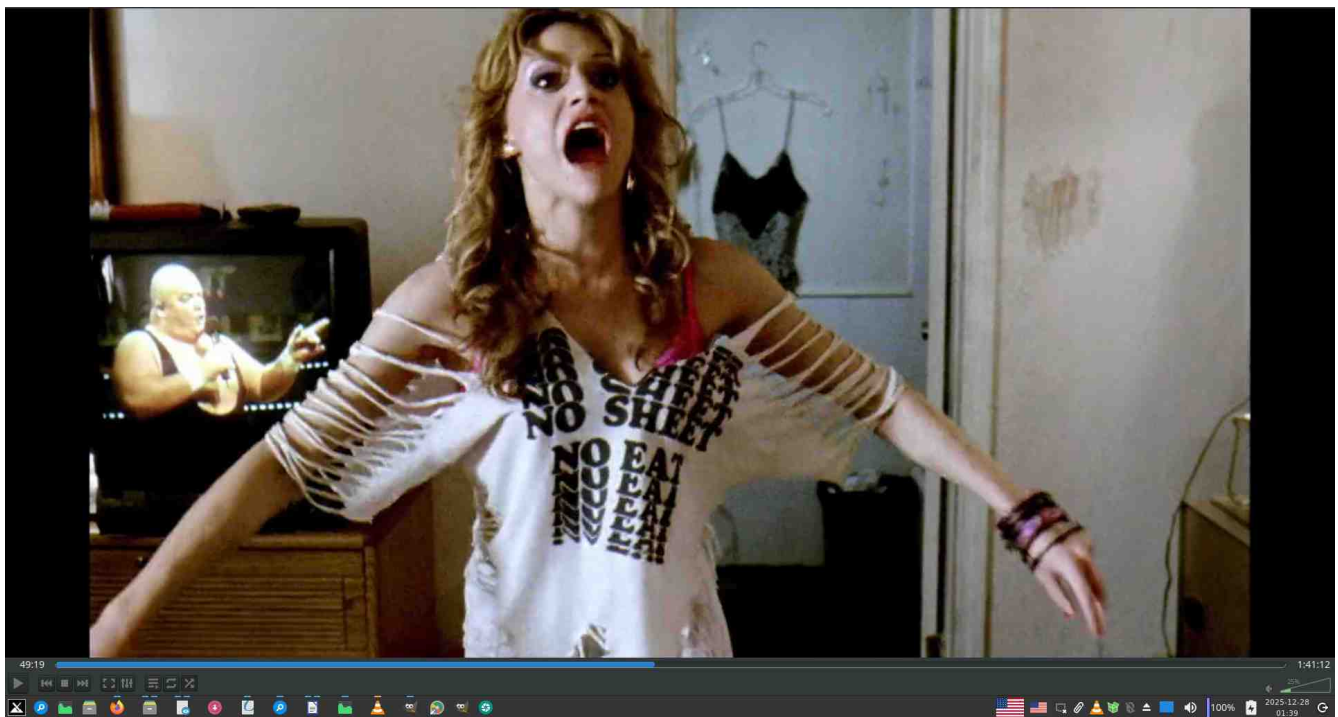


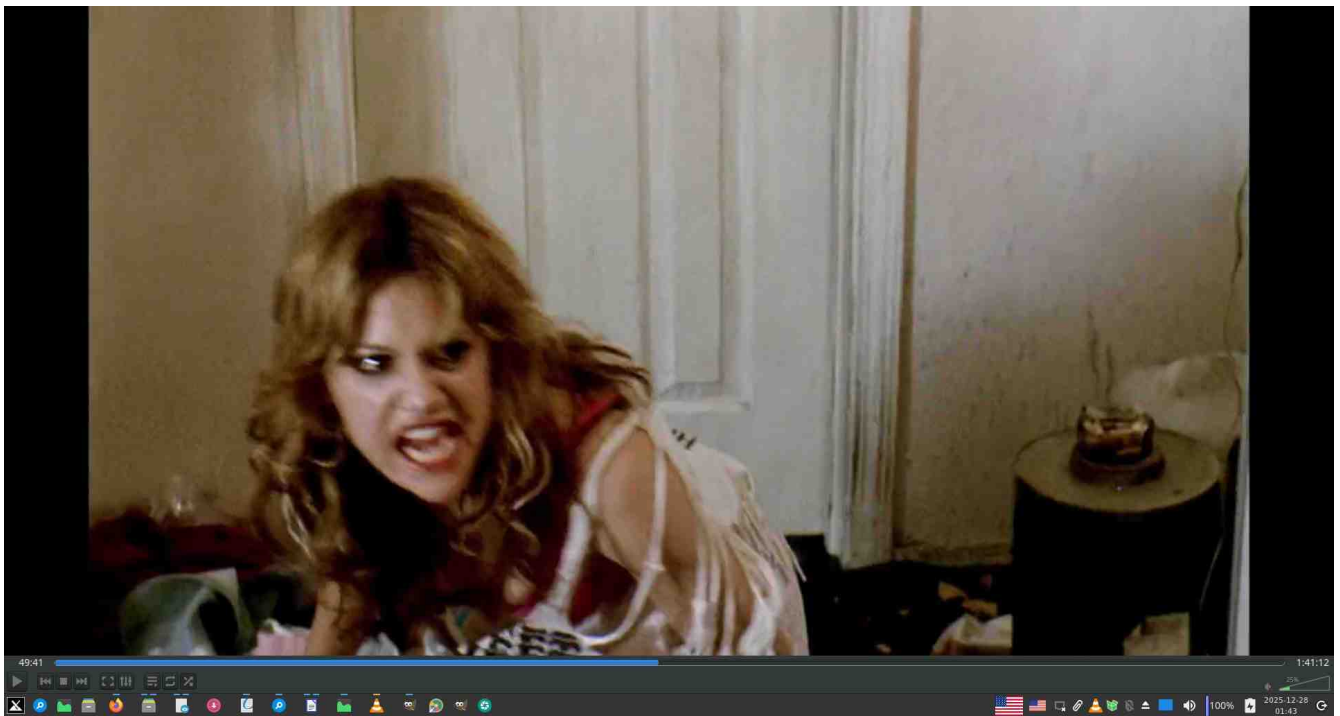
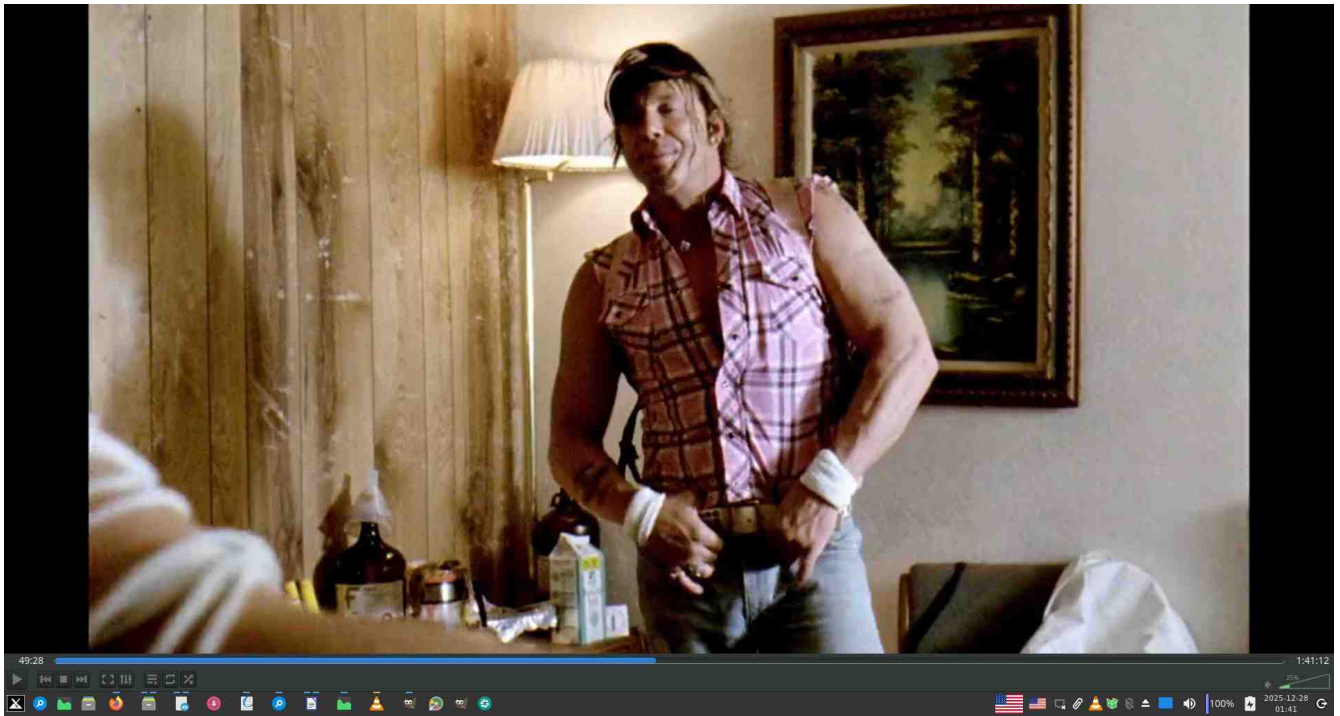


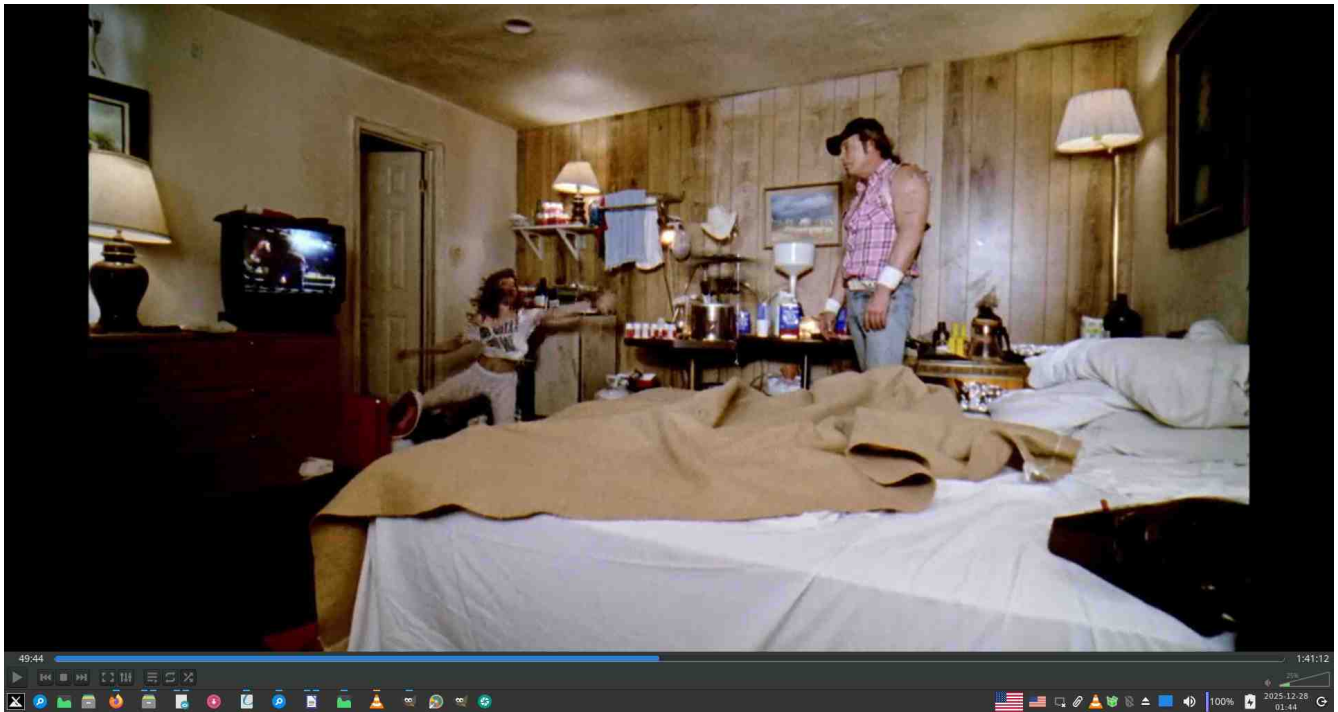


It can be presumed that personal secret politically the above scene was firstly meant to “prepare” [21, minute 25] Brittany Murphy for the real-life sexual behavior of Mickey Rourke within a relationship, particularly for that within her potential relationship with him she alone could not satisfy his high-level sexual needs. Secondly, at the time of shooting this film the japanese national secret political organization might have expressed to the american Illuminati its interest in “adopting” [3, minute 23] Brittany Murphy, and this scene was meant to seek out her willingness to integrate with Japan by prostituting herself, the result was negative, and it would be used for making the film of Brittany Murphy entitled “The Ramen Girl” of 2008, meant to “prepare” [21, minute 25] her integration with Japan. And indeed, that film does not contain any scenes relating to prostitution though, but it still formulated and programmed that japanese personal secret political need relative to Brittany Murphy with Tammy Blanchard as the prostitute or “geisha” “Gretchen”. [31]

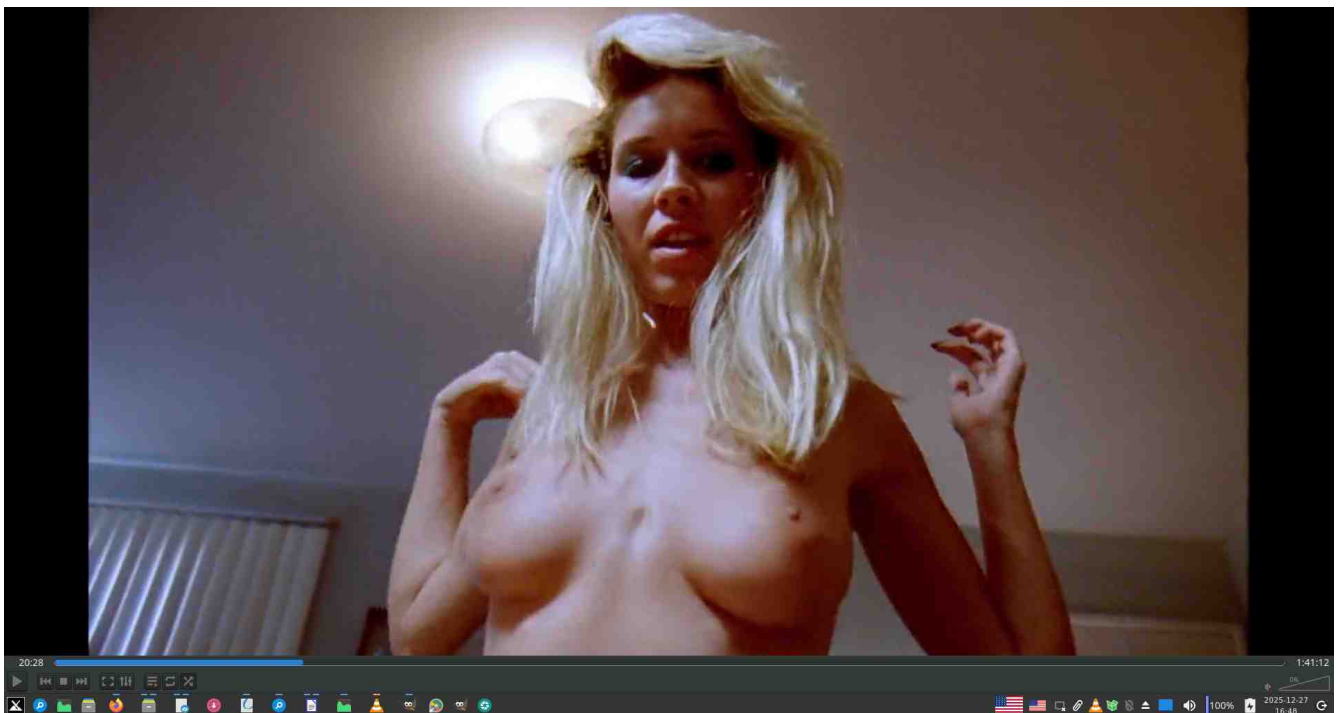
As a reaction to the above scene, Brittany Murphy was required to act most negative feelings towards Mickey Rourke, while he — and presumably the hidden FBI and CIA operatives — must have also been required to seek out the conjectured negative feelings and attitudes of Brittany Murphy towards him and the persons of his kind: [19, minutes 50, 50, 50, 50 and 50]

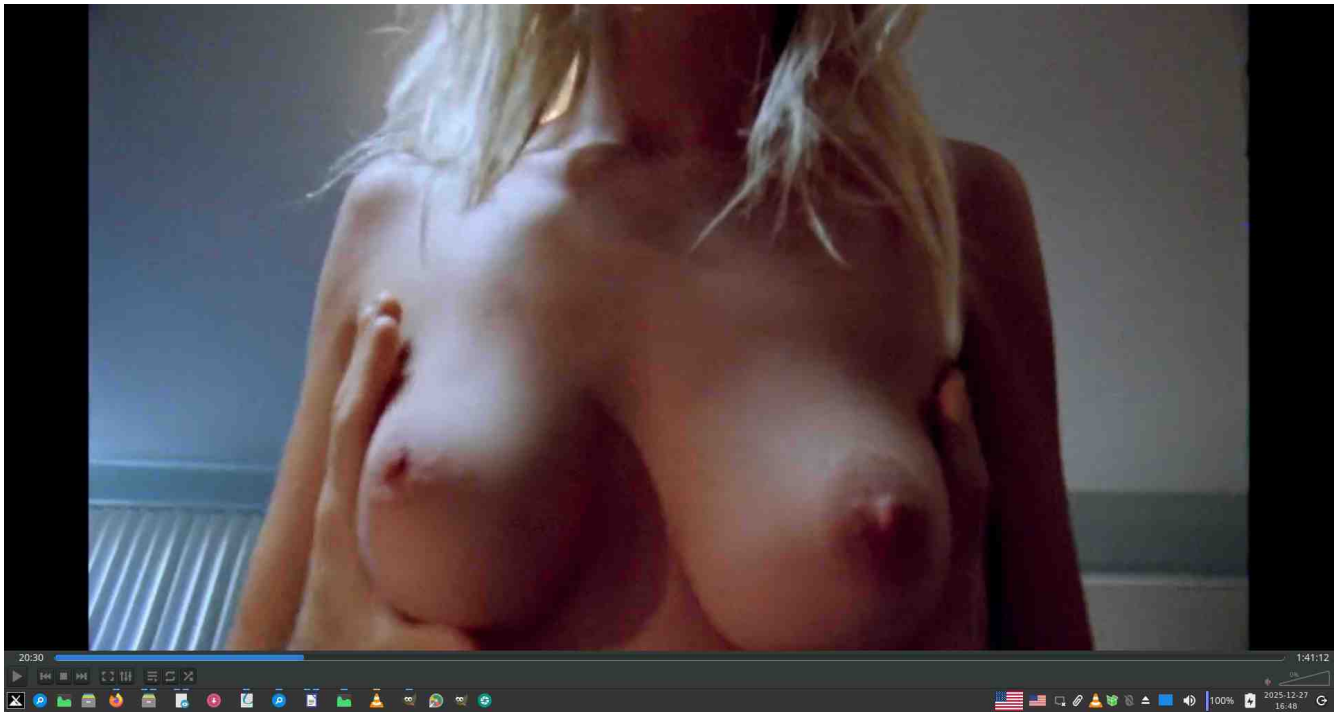




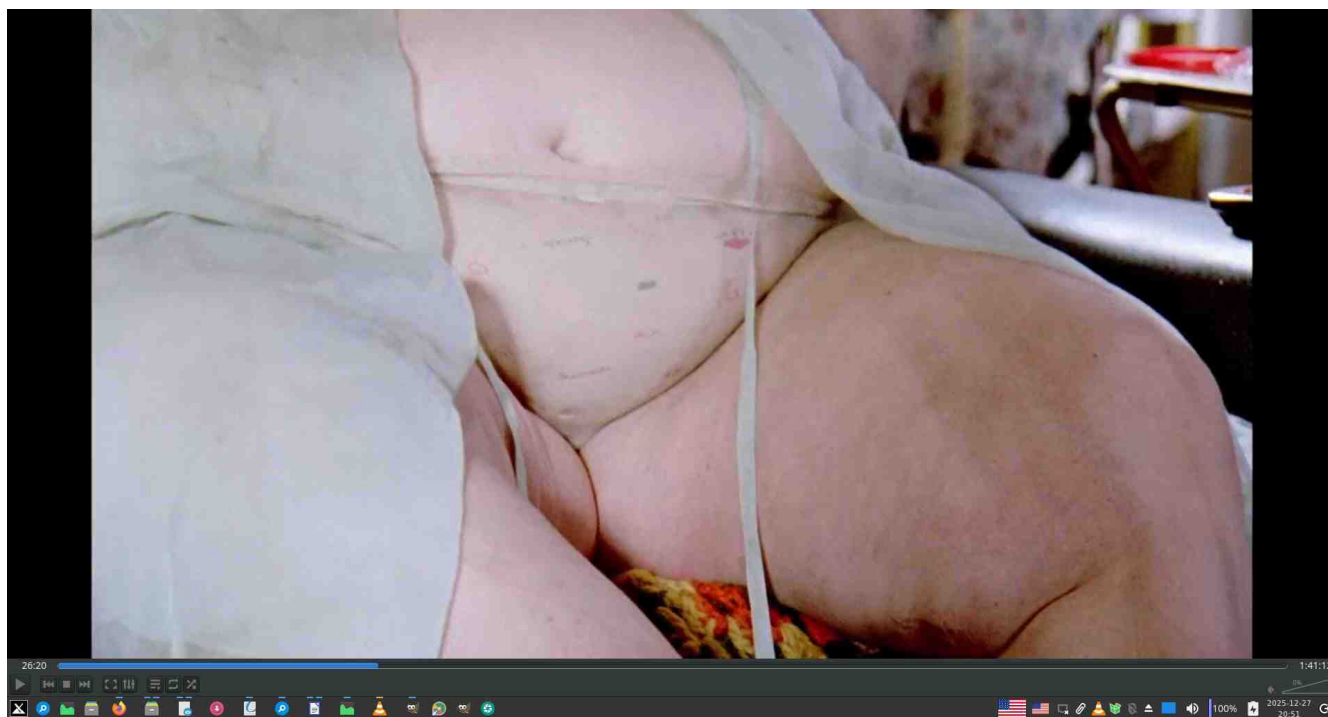
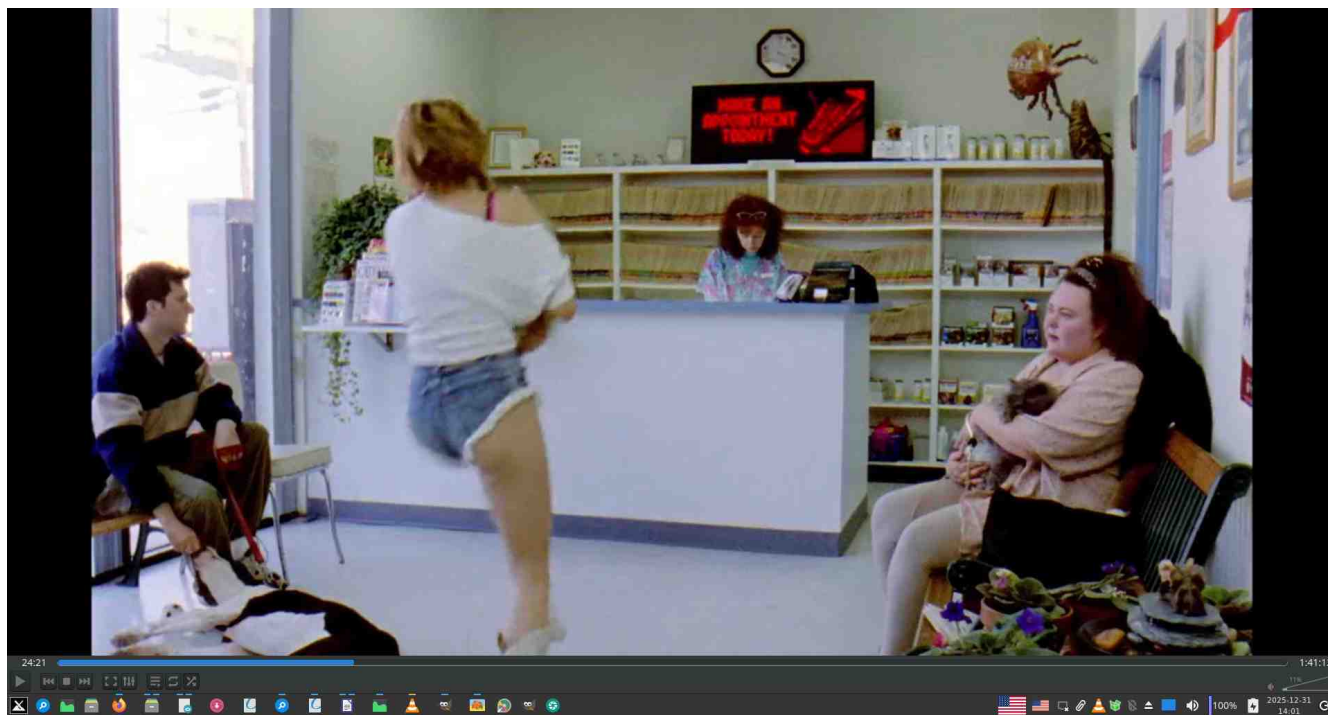


The film entitled “Spun” of 2002 presents sexual scenes, which have the value of exciting her to a lesbian relationship, primarily with the above personal secret political female “baits” [191, minute 61] to her: [19, minutes 21, 21 and 22]





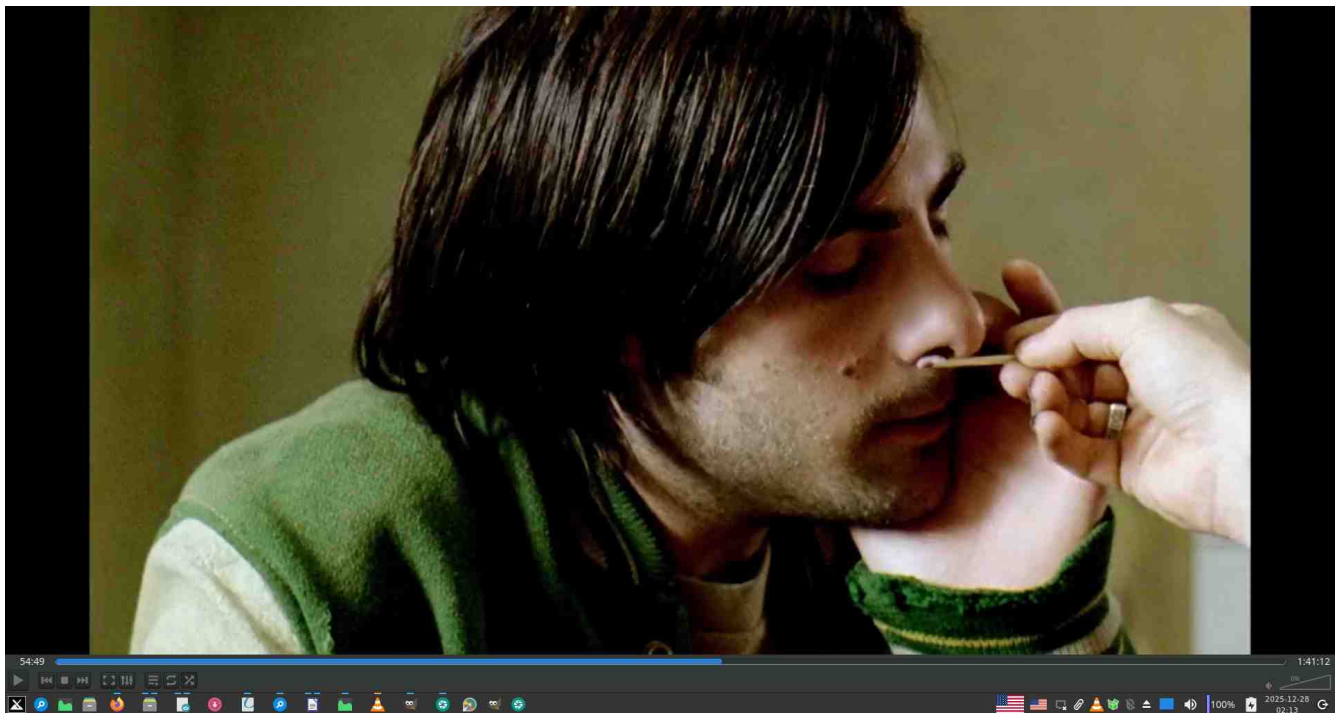
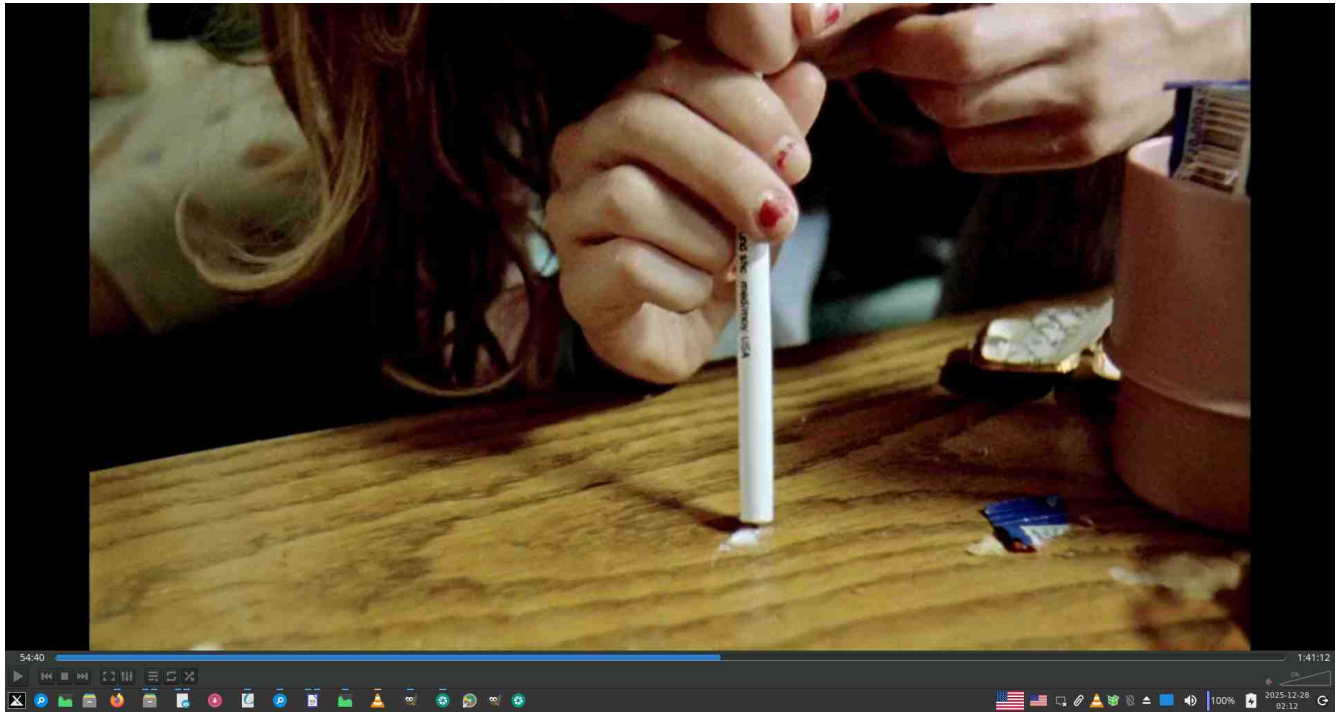
Like with the presumed personal secret political male “baits” [191, minute 61] to her, for an alternative to the personal secret political female “baits” [191, minute 61] to her with most advanced sexuality, this film presents fat women: [19, minutes 25, 27 and 40]

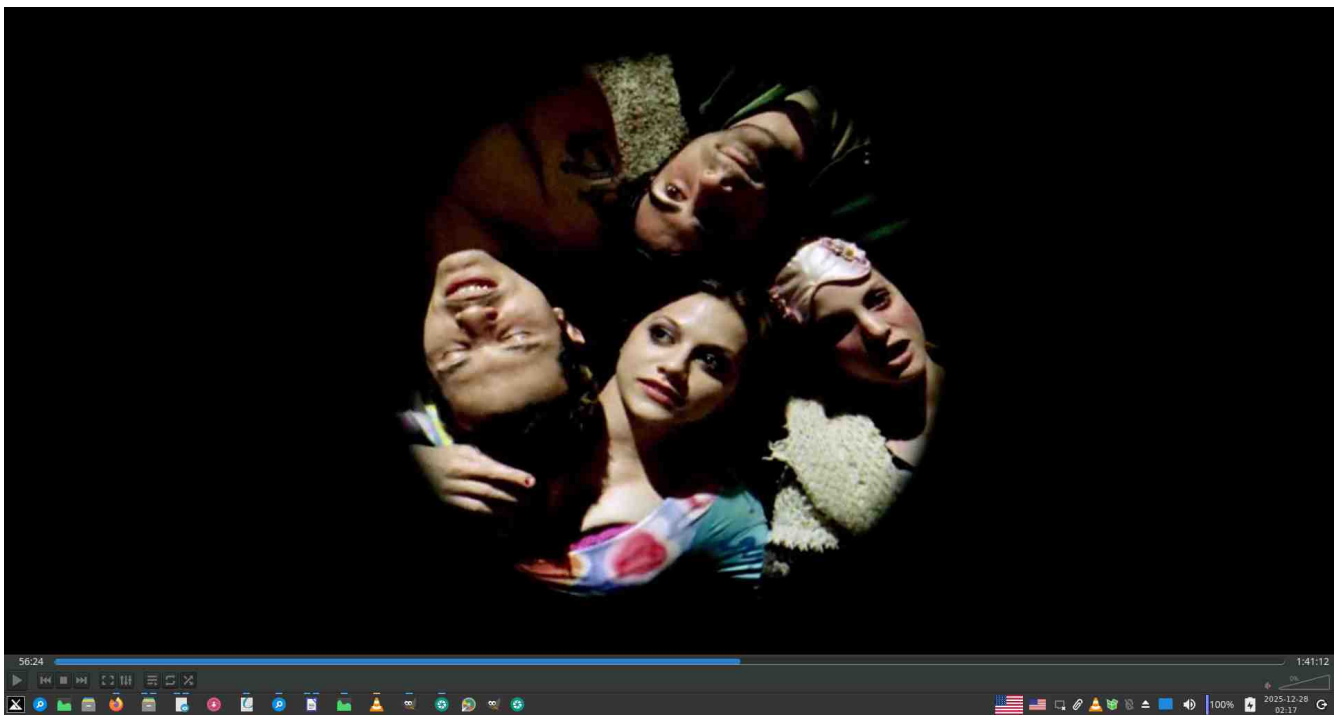
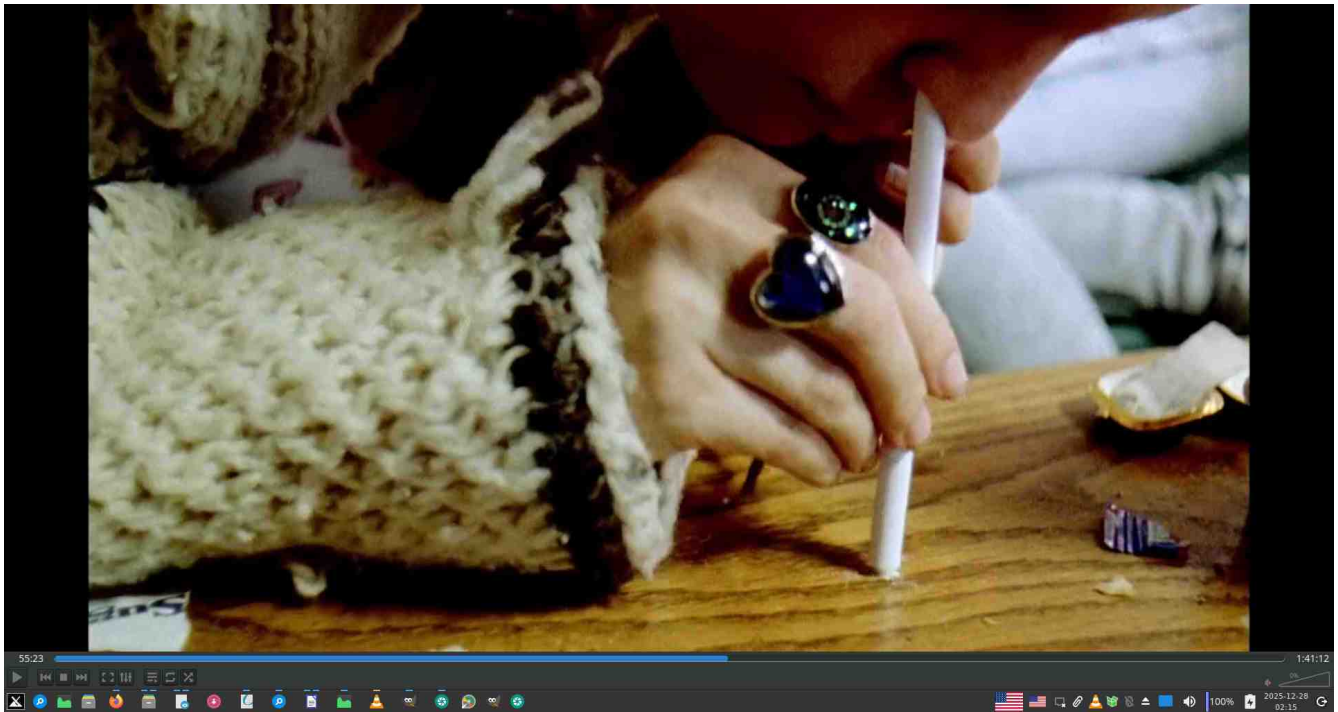




It can be presumed that with the above two fat uncredited actresses particularly, and with extremely fat women generally, the american Illuminati intended to implement its concoction — needed for its self-concealment, infecting her with the HIV, and falsifying her — that Brittany Murphy had so high lesbian skills and needs, that she was able to satisfy extremely fat women, and respectively she could be satisfied only by such kinds of women, a presumption corroborated by her having been required to wear sexually provoking clothing throughout this film. However, this concoction would be not implemented, but refuted by Brittany Murphy.

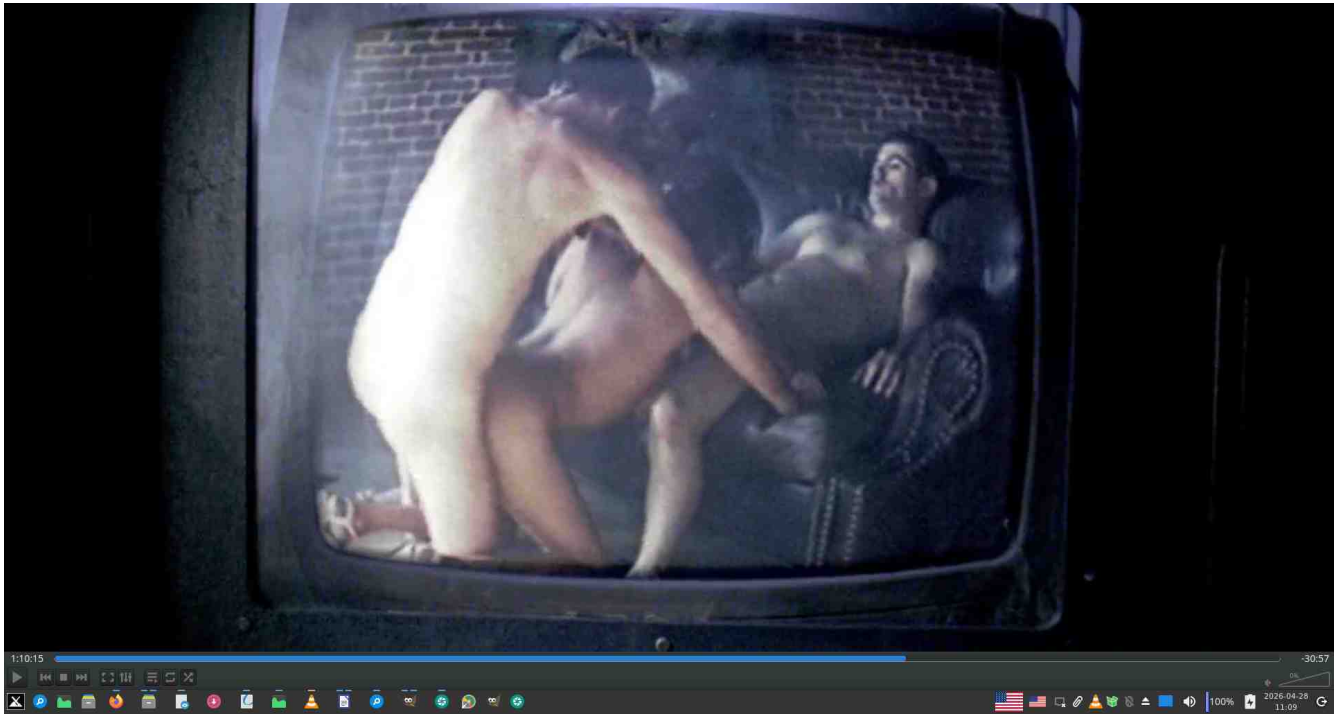
Finally, Brittany Murphy, Jason Schwartzman, John Leguizamo, and Mena Suvari were required to have a common session of taking drugs, by this means the film formulating and programing their required common “fate”: [19, minutes 55, 55, 56 and 57]





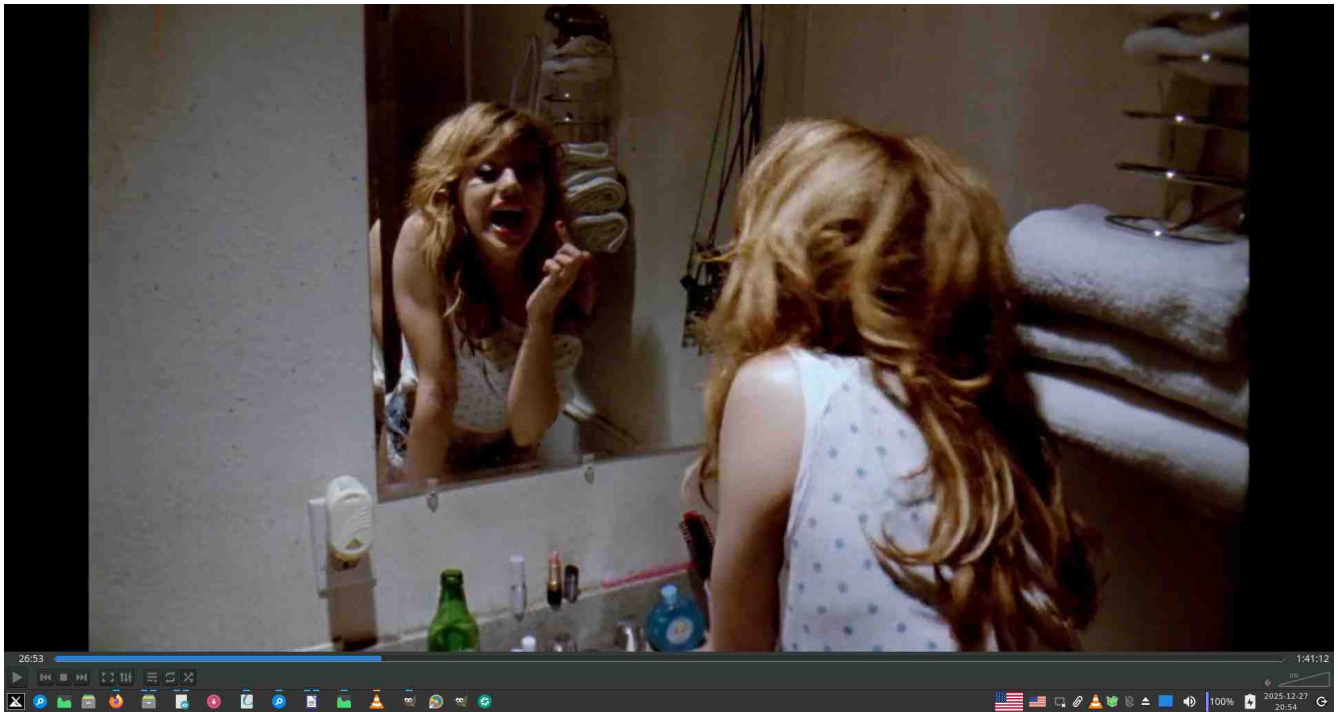
which would not be fulfilled, as Brittany Murphy would decline it.

The above common “fate” was meant to include “group” [25, minute 106] sex, as formulated and programed with the second video-shop scene of Mickey Rourke to excite Brittany Murphy for such a multilateral bisexual relationship: [19, minute 71]



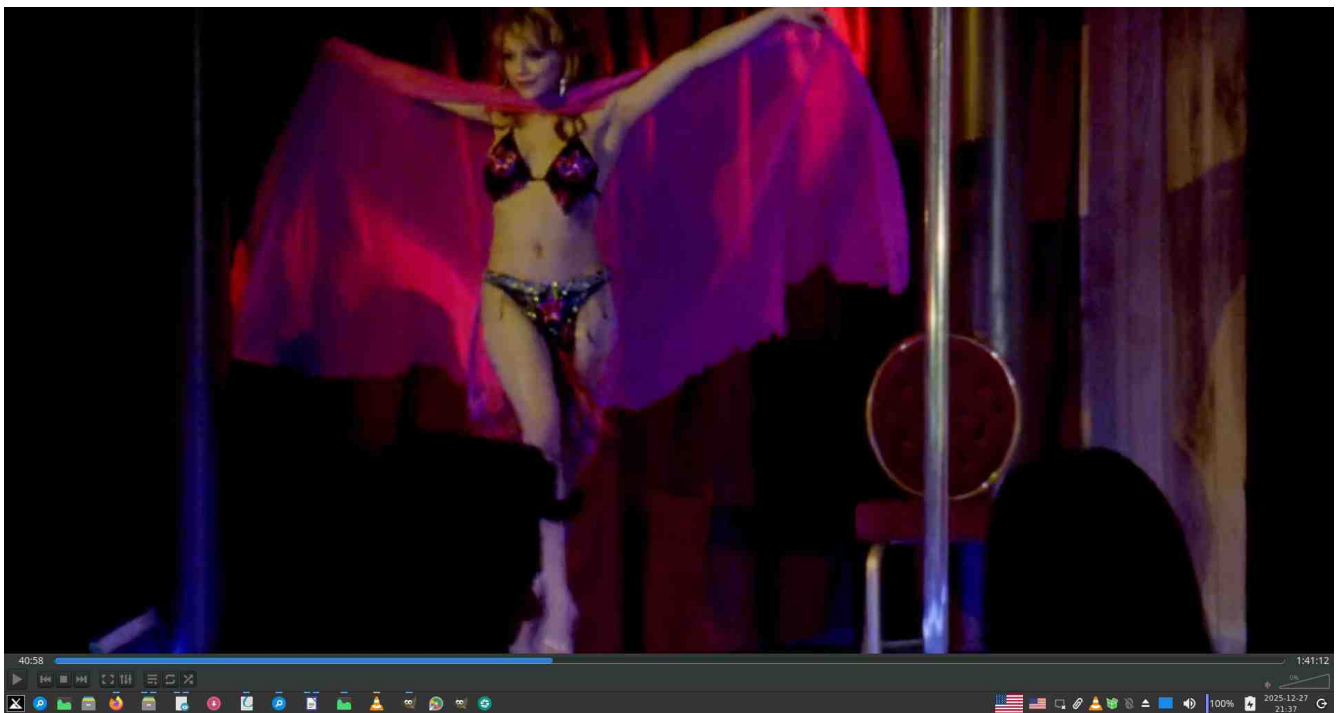
The above personal secret political message had also been formulated and programed in the scene of the film of Brittany Murphy entitled “Phoenix” of 1998, in which Kari Wührer as “Katie” was required to appear undressed to panties before two men. [9, minute 51]

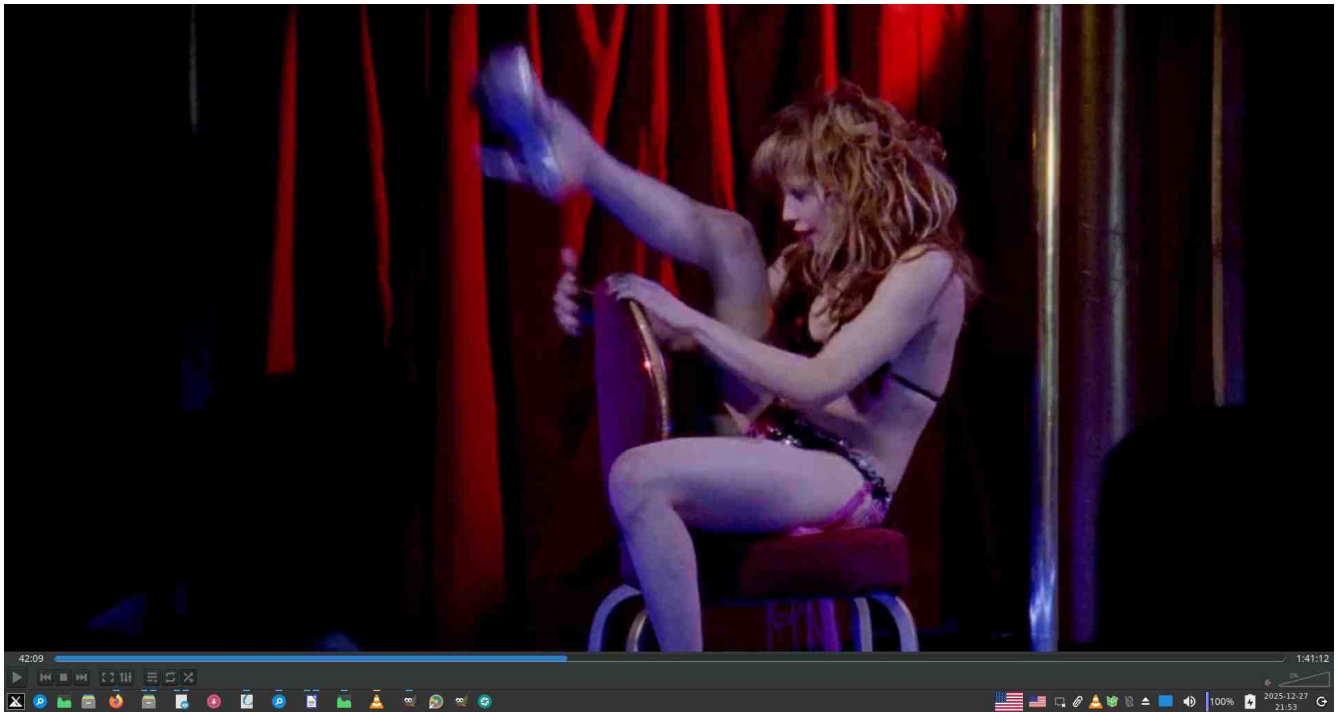
Brittany Murphy was required to act a mirror scene, what refers to that the american Illuminati intended not only to control her, but also to utilize her for controlling others, [19, minute 27]



in which it would not succeed, as she would have proved to be not only unutilizable, but also inconvenient, or dangerous to it.

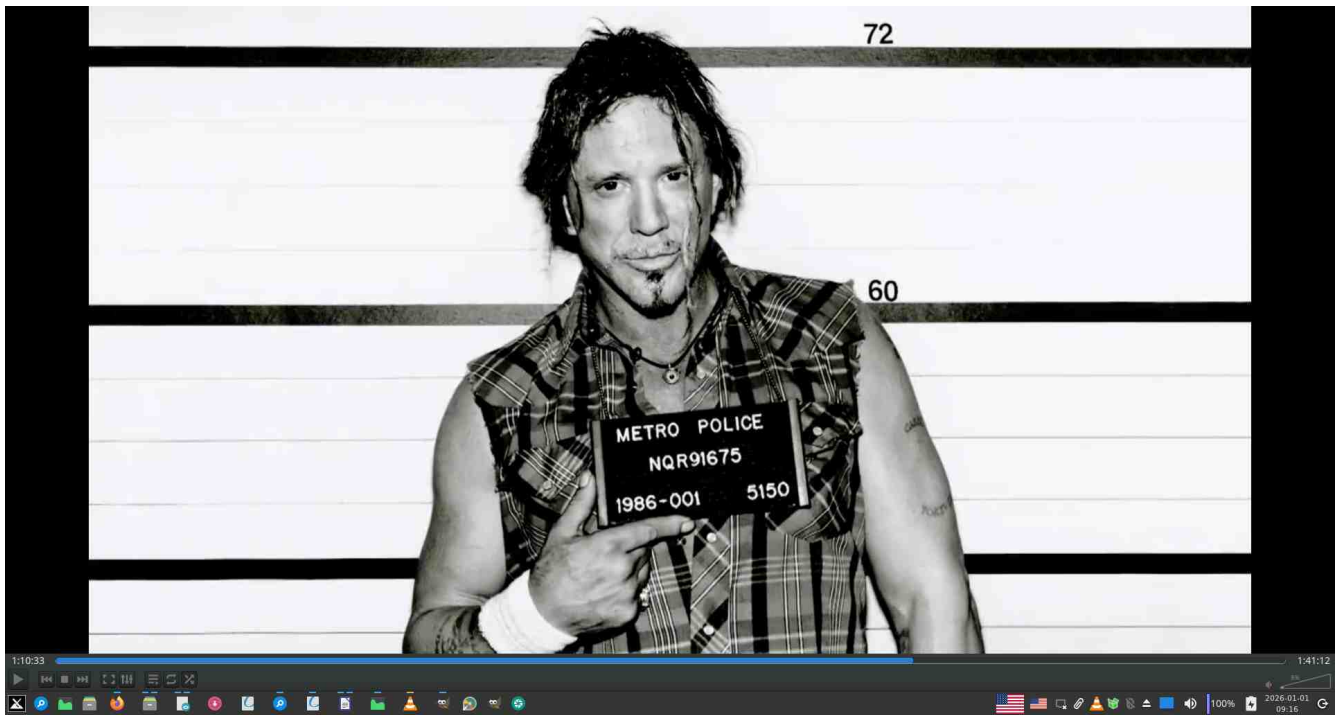
Brittany Murphy was given the opportunity to assert her dancing aptitudes in a strip club with a strip-tease turn, stripped only to panties and bra, and without further stripping: [19, minutes 41 and 43]



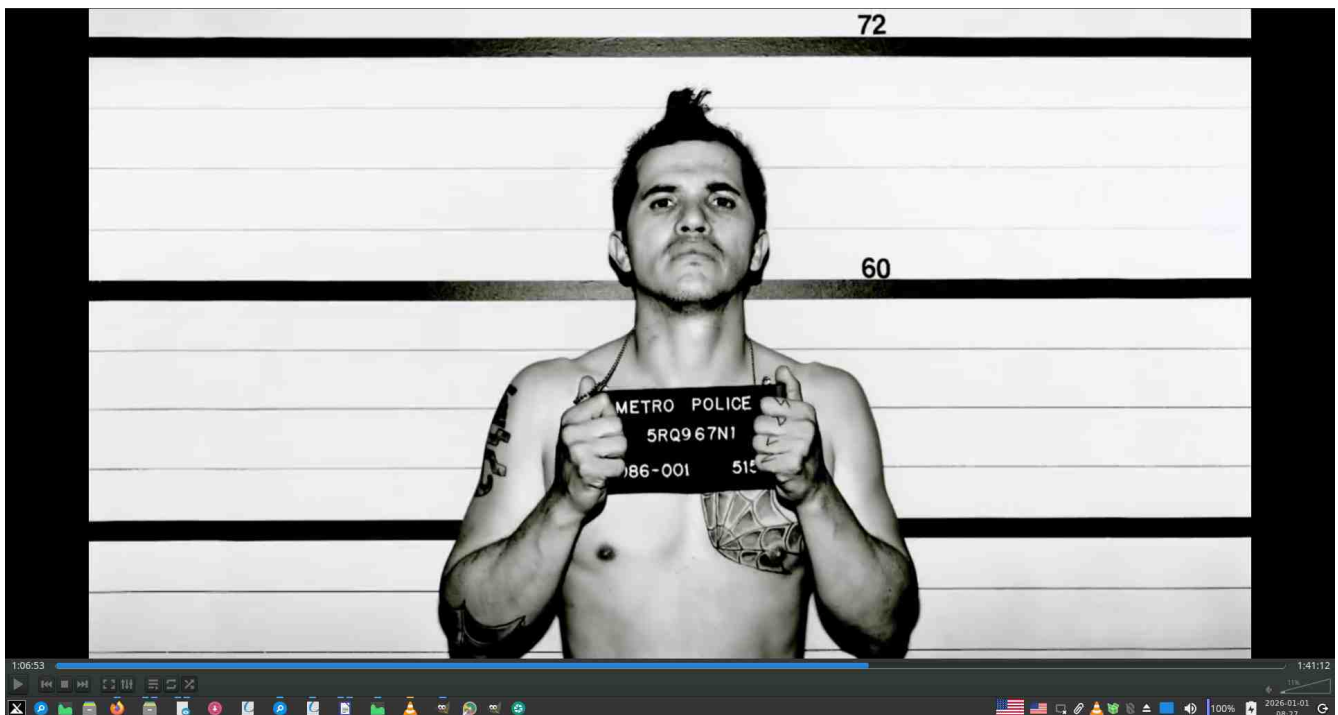


Her performance is accompanied among others by the song lines: “You’re coming down madly, You’re crippled inside,” [19, minute 42] which can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “I am and will be braking your acting career and spirit.” And indeed: this film having required her to act taking drugs, prostituting herself, and committing crimes, must have been an implementation of the spiritual breaking and choking guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy. At the same time, the above scene as a whole can be construed as an implementation of the “crazy-bitch” [19, minute 78] guideline of the personal secret policy of “breaking” Brittany Murphy of the american Illuminati, namely the sub-guideline of “crazy” with the words “madly” and “crippled inside”, as well as the sub-guideline of “bitch” with her striptease turn. And she must have been the first to have come to these constructions.

After the film entitled “Riding in Cars with Boys” of 2001, also the film entitled “Spun” of 2002 presents Brittany Murphy as a criminal by that she was required to act the girlfriend of an arrested drug manufacturer, [19, minute 70]

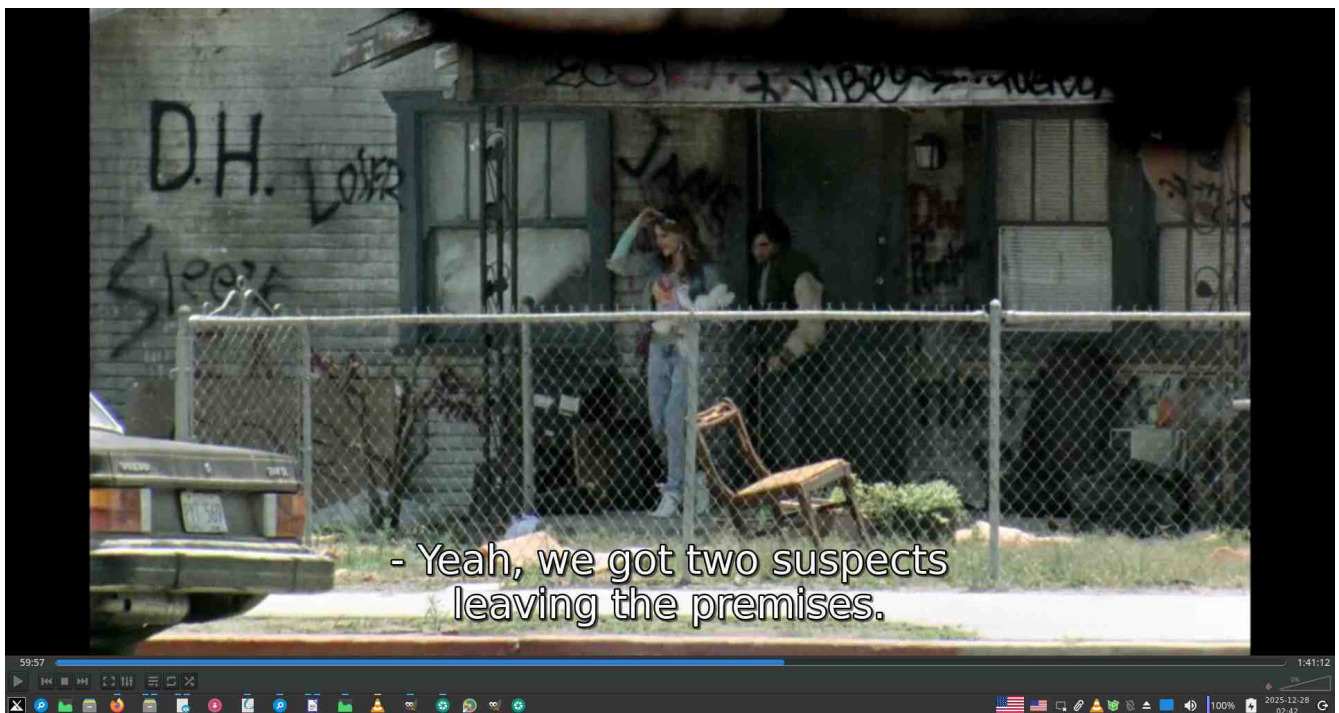


a friend of an arrested drug-dealer and his arrested girlfriend, [19, minutes 67 and 67]



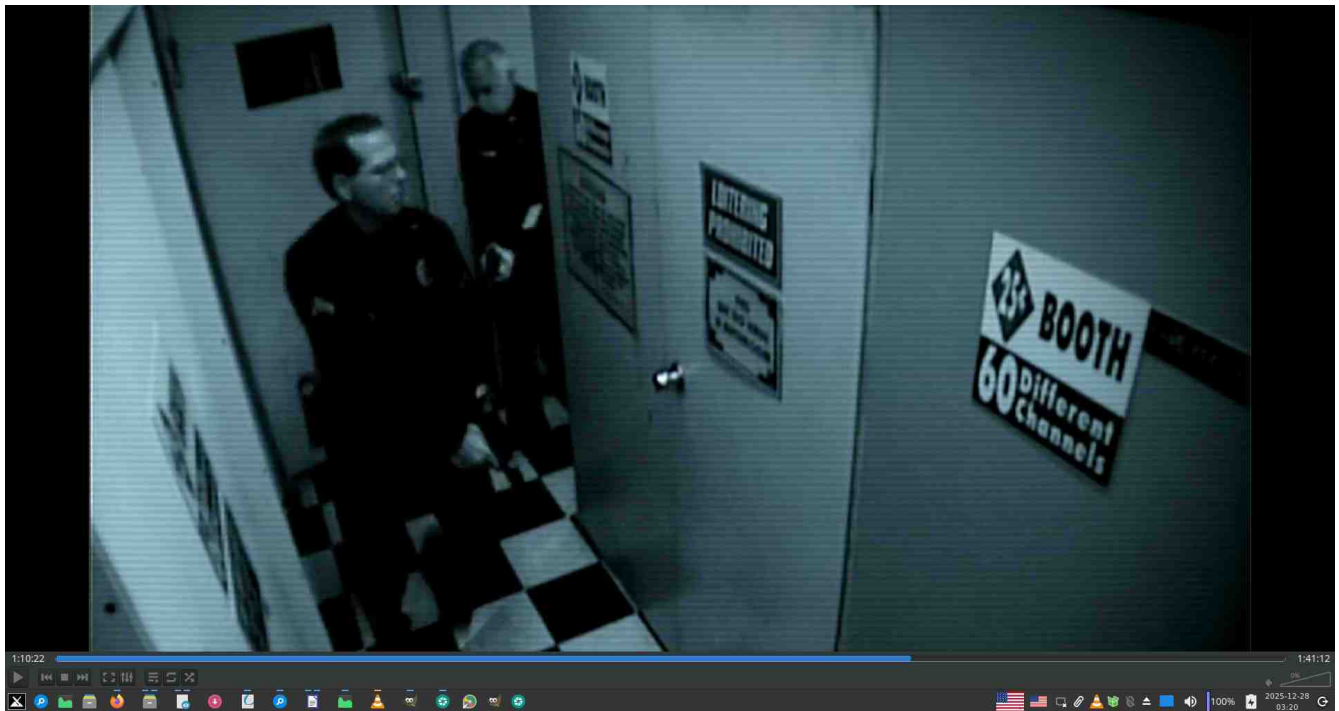


and being a drug addict, as well as by that two policemen, observing her coming out of the house of the drug-dealer, name her a “suspect”: [19, minute 60]

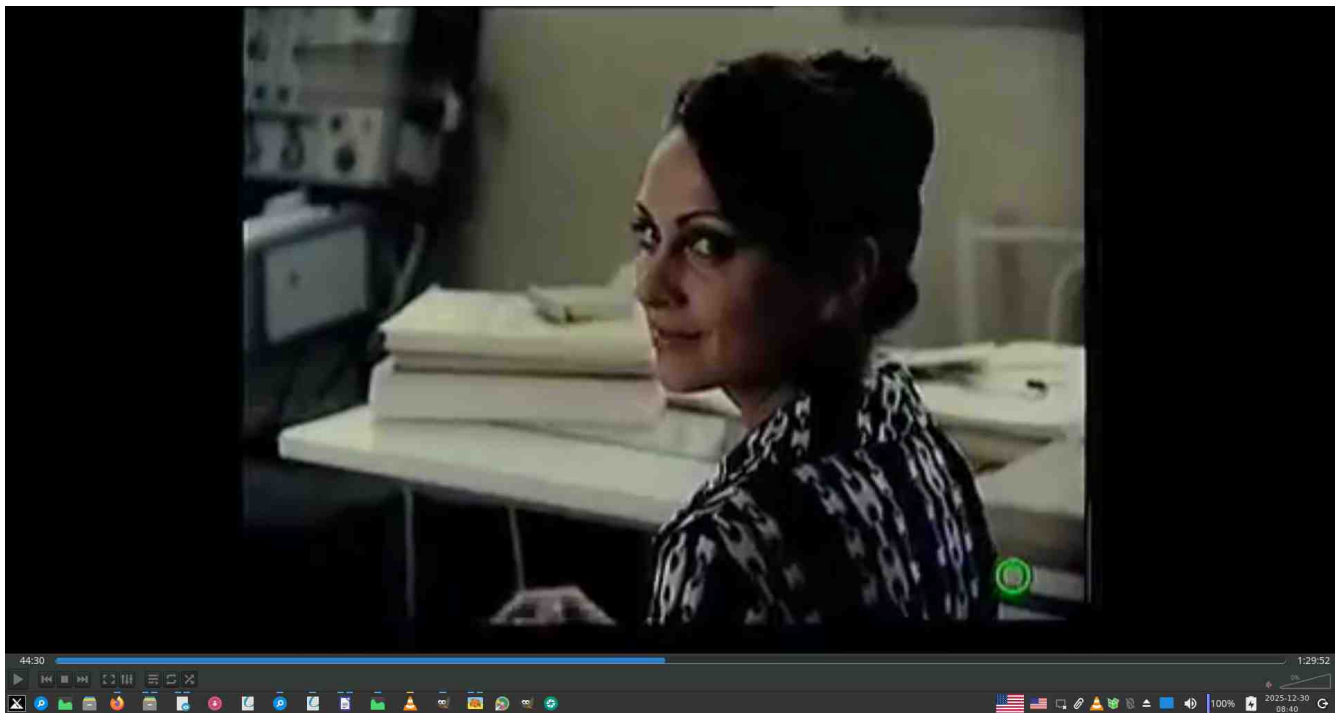
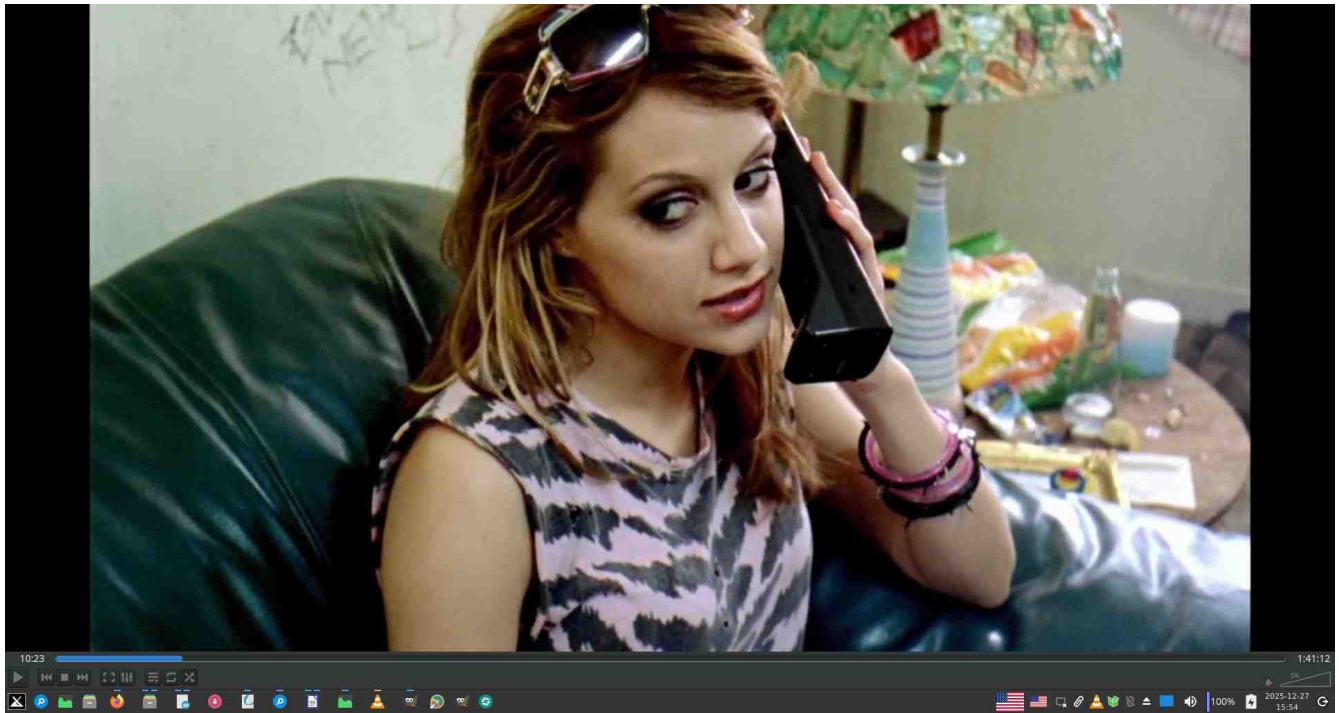


As another alternative to acting required by the american Illuminati, namely to Brittany Murphy's becoming "the greatest actress that ever lived", the film entitled "Spun" of 2002 formulated and programmed to Brittany Murphy by having her required to say that she was "gonna be the greatest mom that ever lived," [19, minute 73] just after that in her immediately previous film entitled "Riding in Cars with Boys" of 2001 she as "Fay Forrester" had been required to act becoming pregnant, and then a mother of a girl. And while and with her acting programming her to do more than what not other tens of actresses, but tens of millions of women were doing, must have been part of the personal secret policy of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy of the american Illuminati having her considered unutilizable, inconvenient, or dangerous.

The bringing into prominence of the black-and-white mosaic pavement as a symbol of freemasonry of the video shop can be presumed to have been a formulation and programming of the Illuminati origination of the video-shop plot particularly, and of the film generally: [19, minute 71]



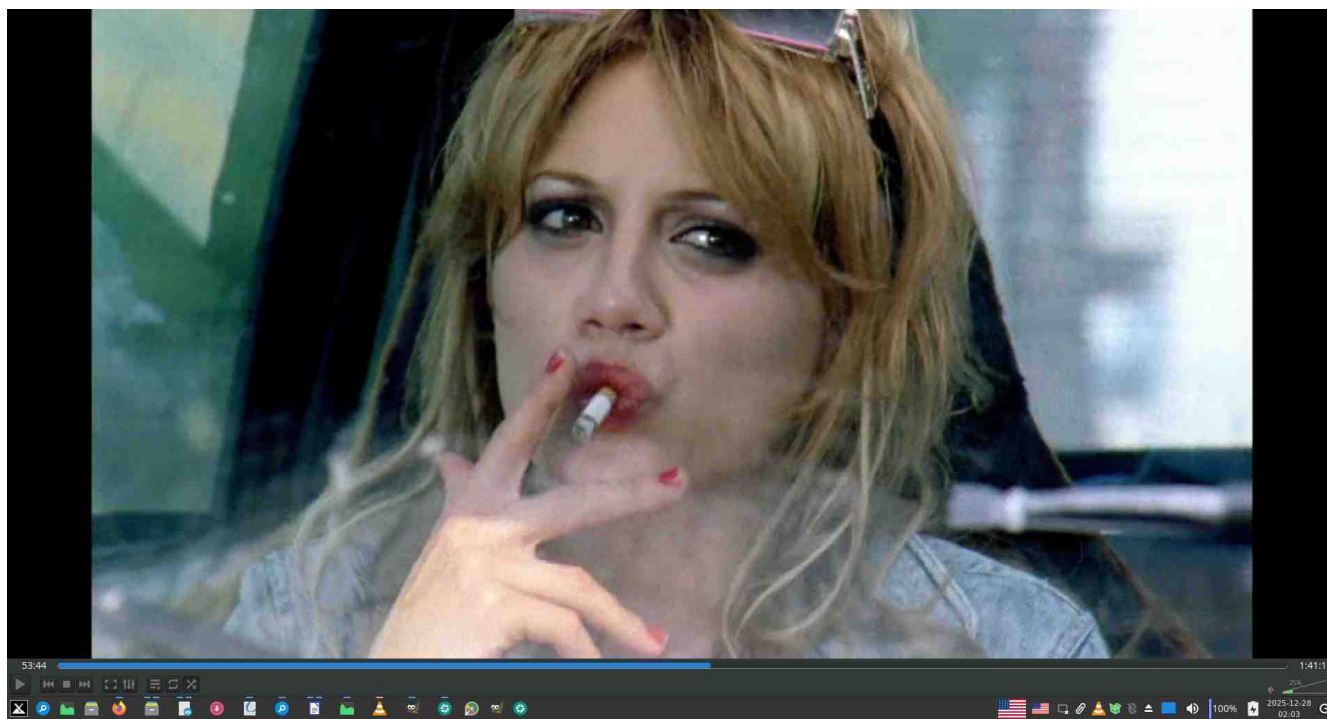
The film entitled “Spun” of 2002 comprises frames which bring into prominence the facial resemblance between Brittany Murphy and Elizabeth Adam (Erzsébet ÁDÁM), as she appeared in her romanian film entitled “Calculatorul mărturisește” (The Computer Testifies) of 1982, which refers to their spiritual resemblance, as eyes and the facial expression express the spirit of a human as well: [19, minute 11] [234, minute 45]



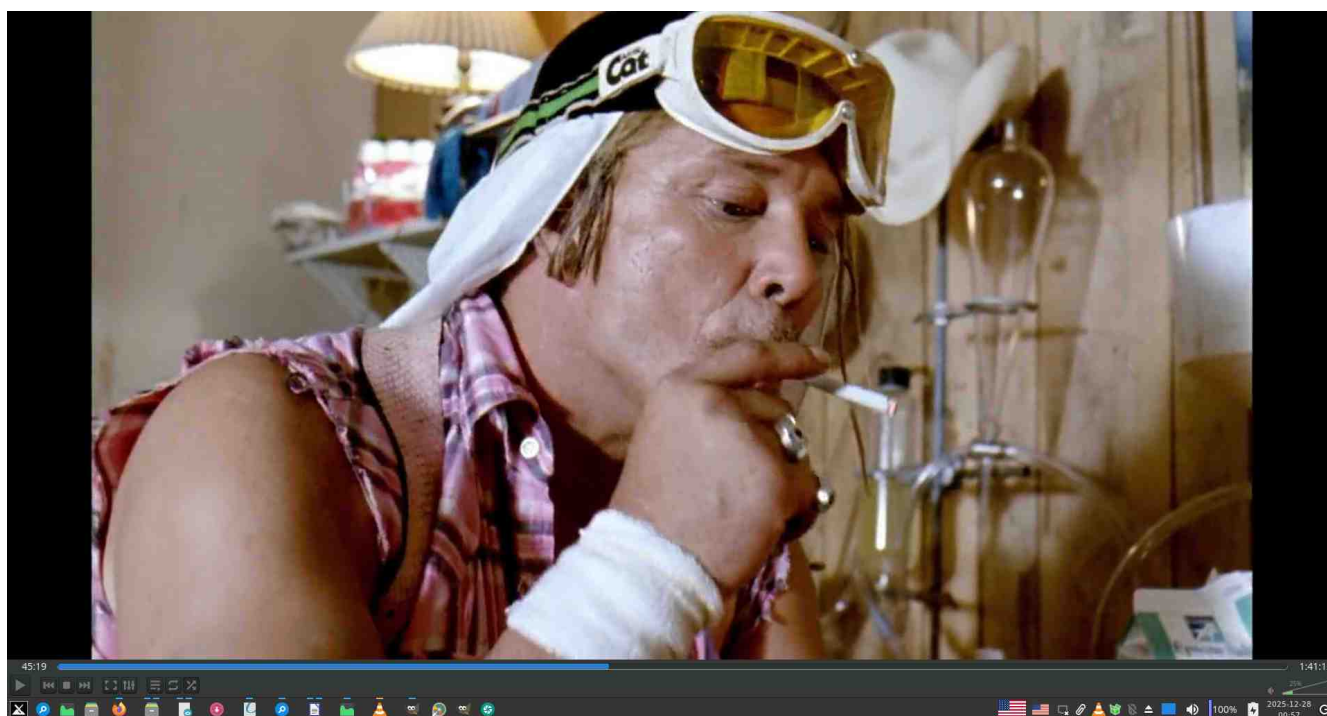
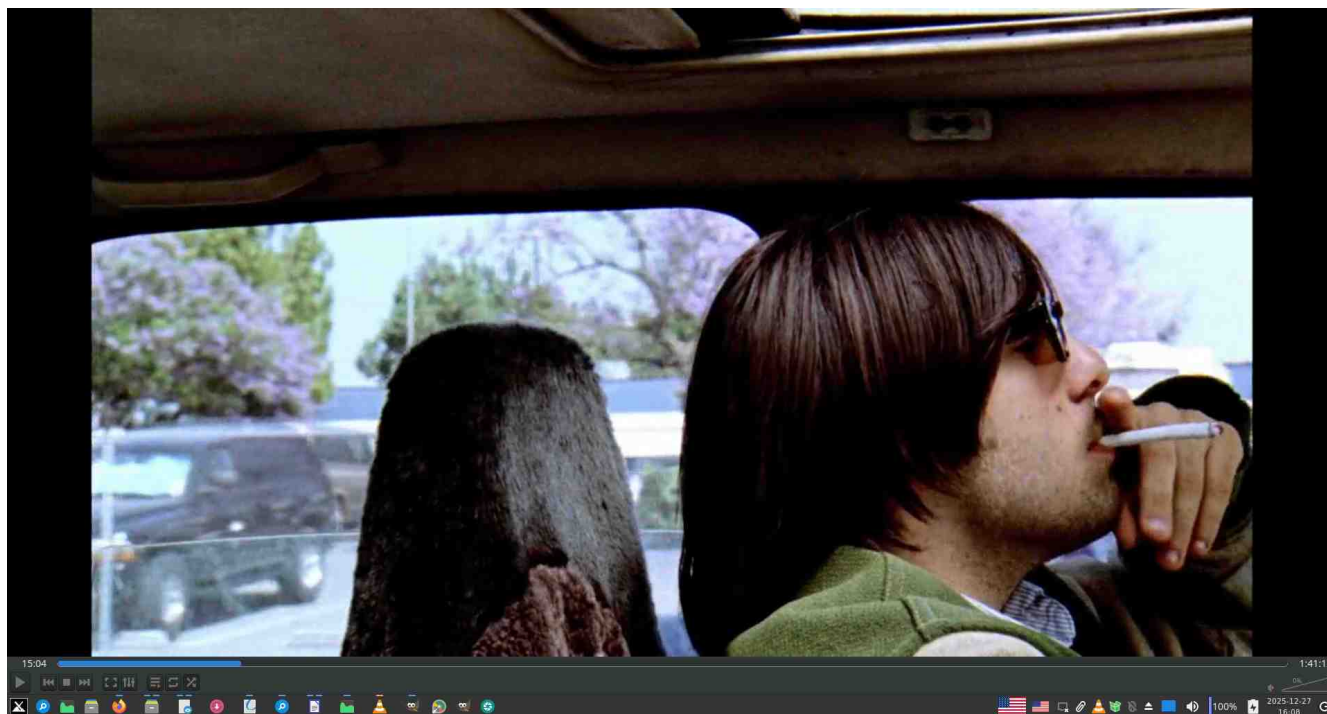
The importance and significance of the spiritual resemblance between Brittany Murphy and Elizabeth Adam (Erzsébet ÁDÁM) reside in that the latter had given evidence of her humanist spirituality with disseminating her individual reciting evenings throughout the world, while the films of Brittany Murphy, as means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her, were meant to stifle, hide, and falsify her certainly humanist spirituality.

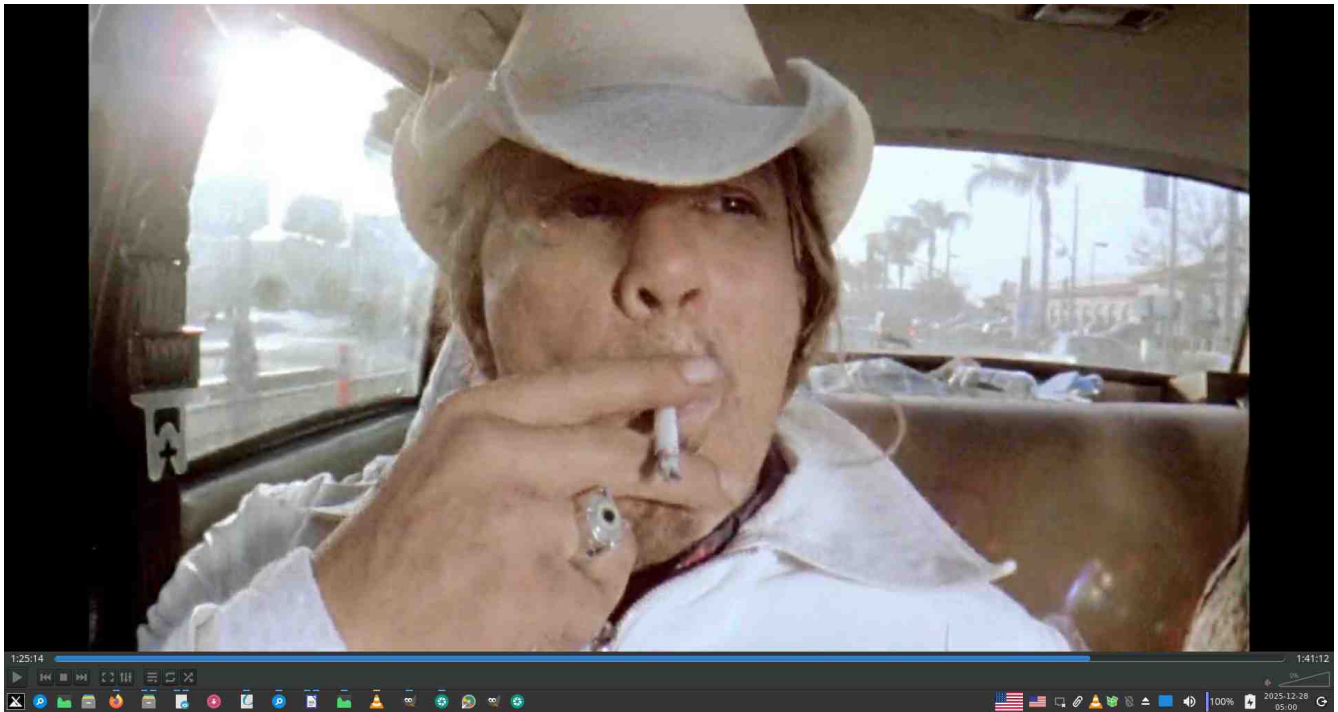
It can be presumed that by requiring Mickey Rourke as “The Cook” to qualify Brittany Murphy as “Nikki” as “crazy bitch”, [19, minute 78] the american Illuminati concocted Brittany Murphy as herself as having been suffering from a psychiatric disease with the word “crazy”, and as having had a most advanced sexuality with the word “bitch”. The implementation of the first concoction could have been necessary for it to apply to Brittany Murphy its method of concealed assassination of the type “drug overdose with insomnia”, while the implementation of the second concoction was necessary for it to apply to Brittany Murphy its method of concealed assassination of the type “infection with the HIV”.

The film entitled “Spun” of 2002 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with her character: [19, minute 54]

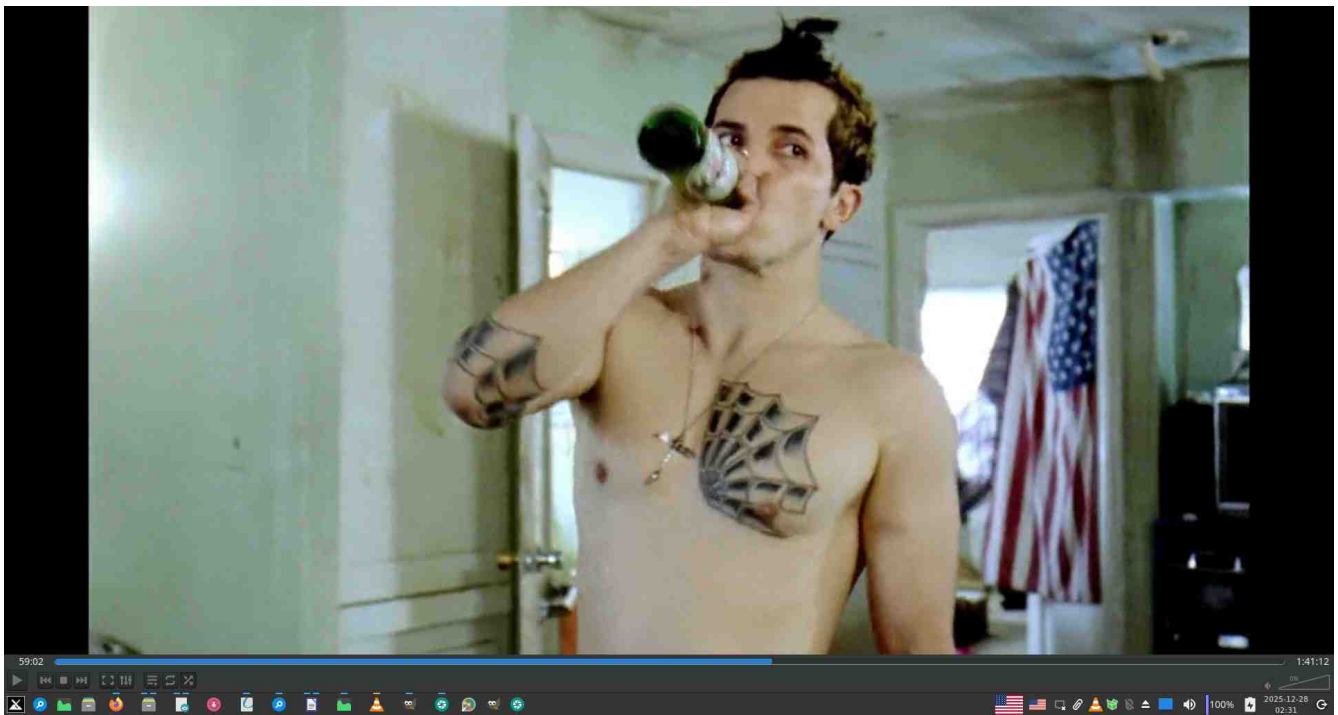


tobacco-addiction, with characters other than that of hers, in a scene without her: [19, minutes 16, 46 and 86]

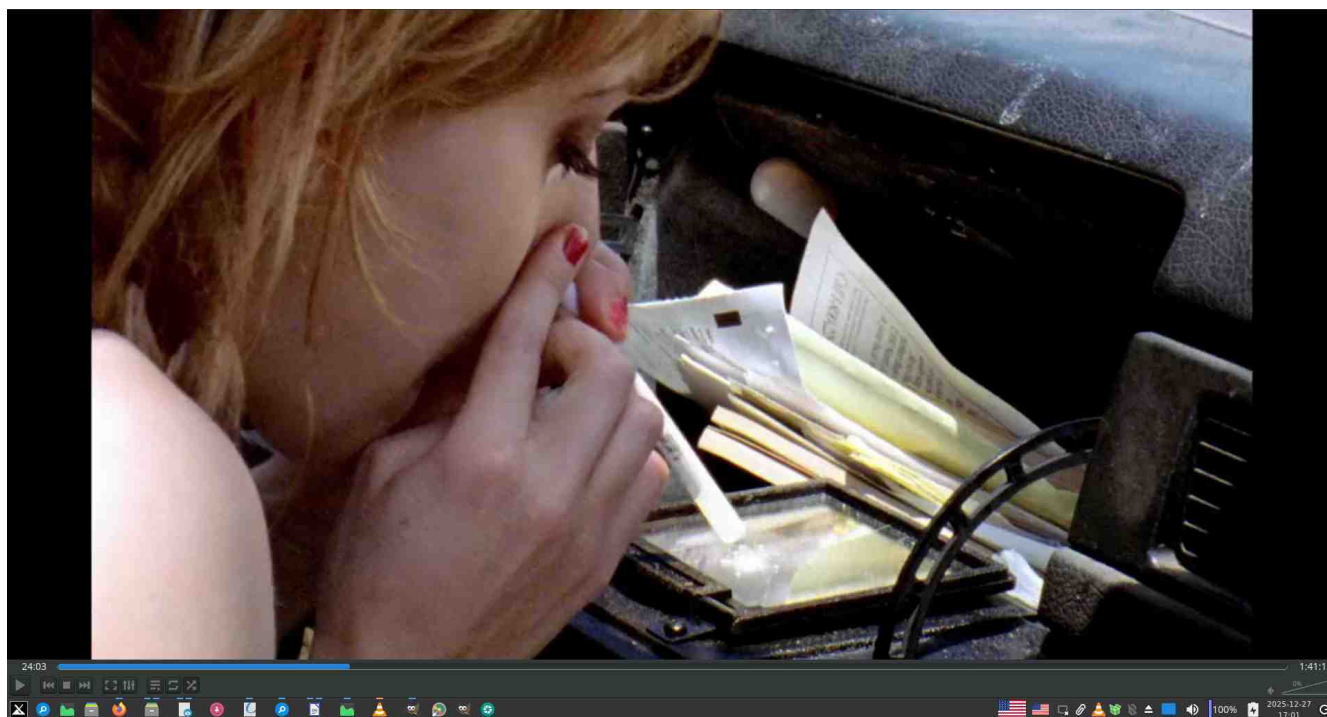
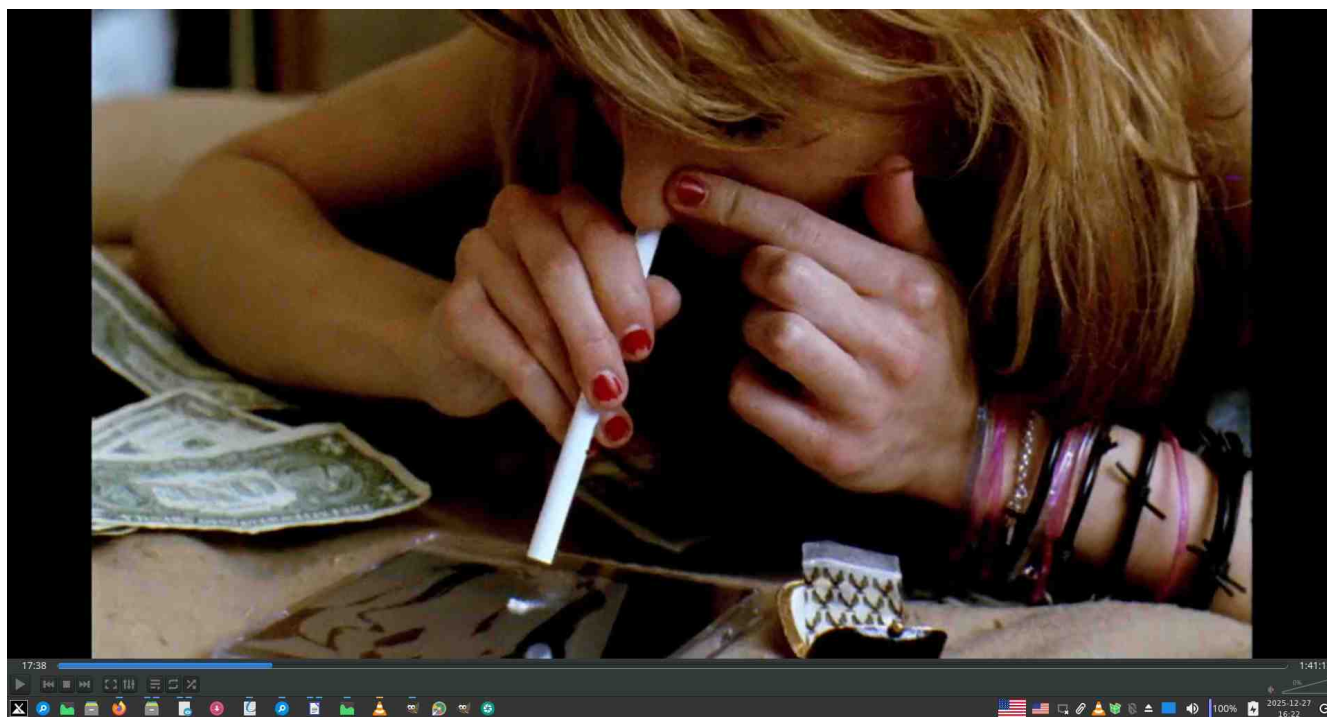




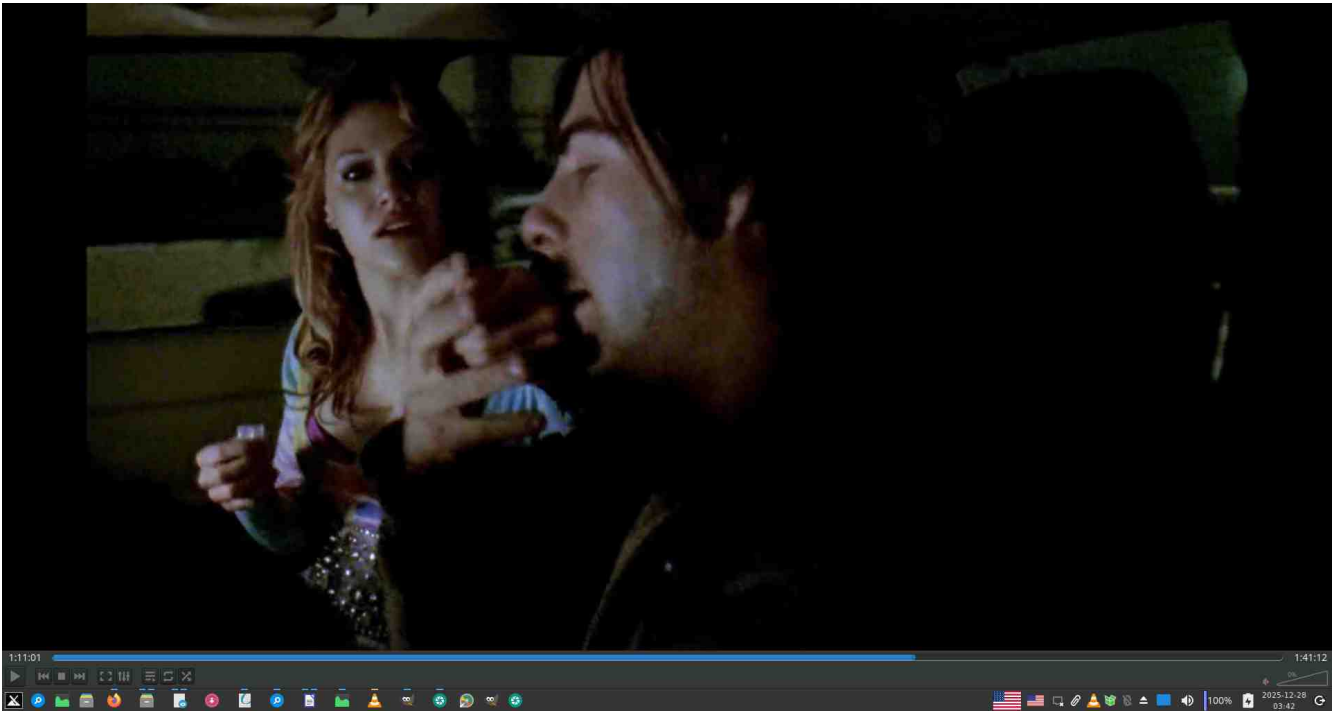
alcohol-addiction, with characters other than that of hers, in a scene with her: [19, minute 60]



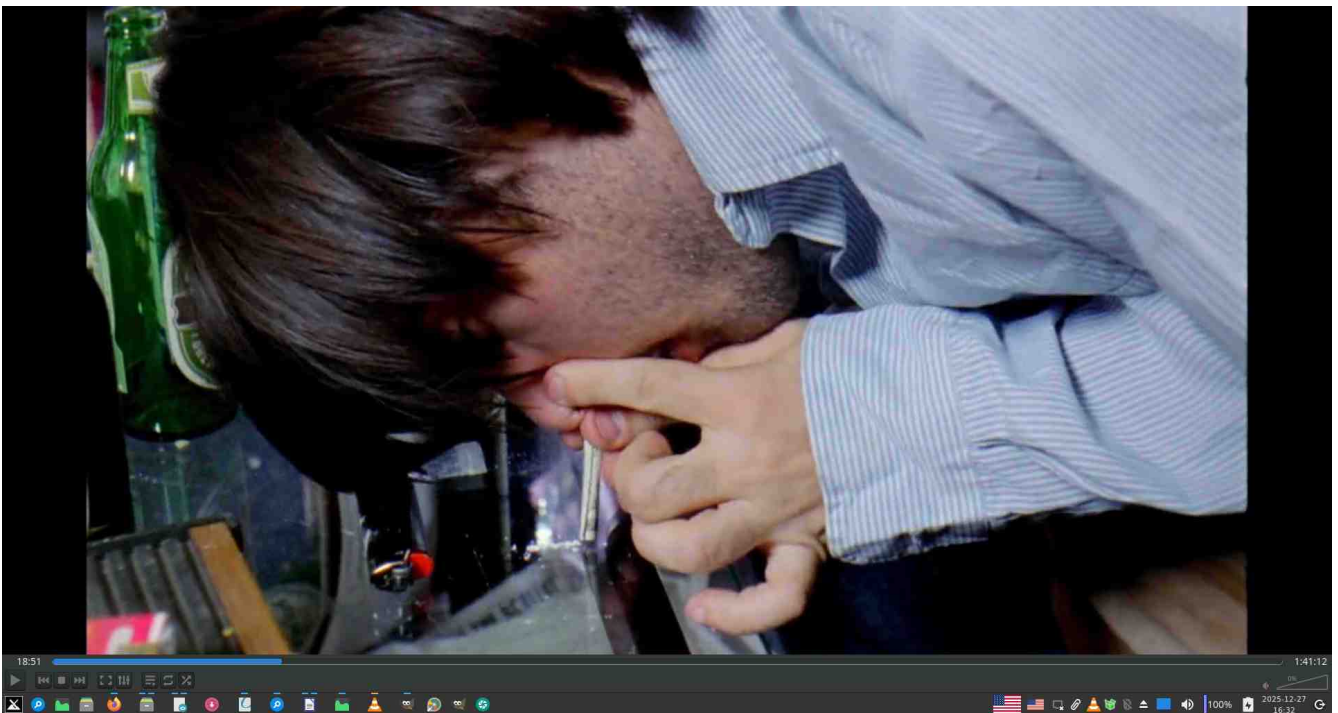
drug-addiction, with her character: [19, minutes 18 and 25]

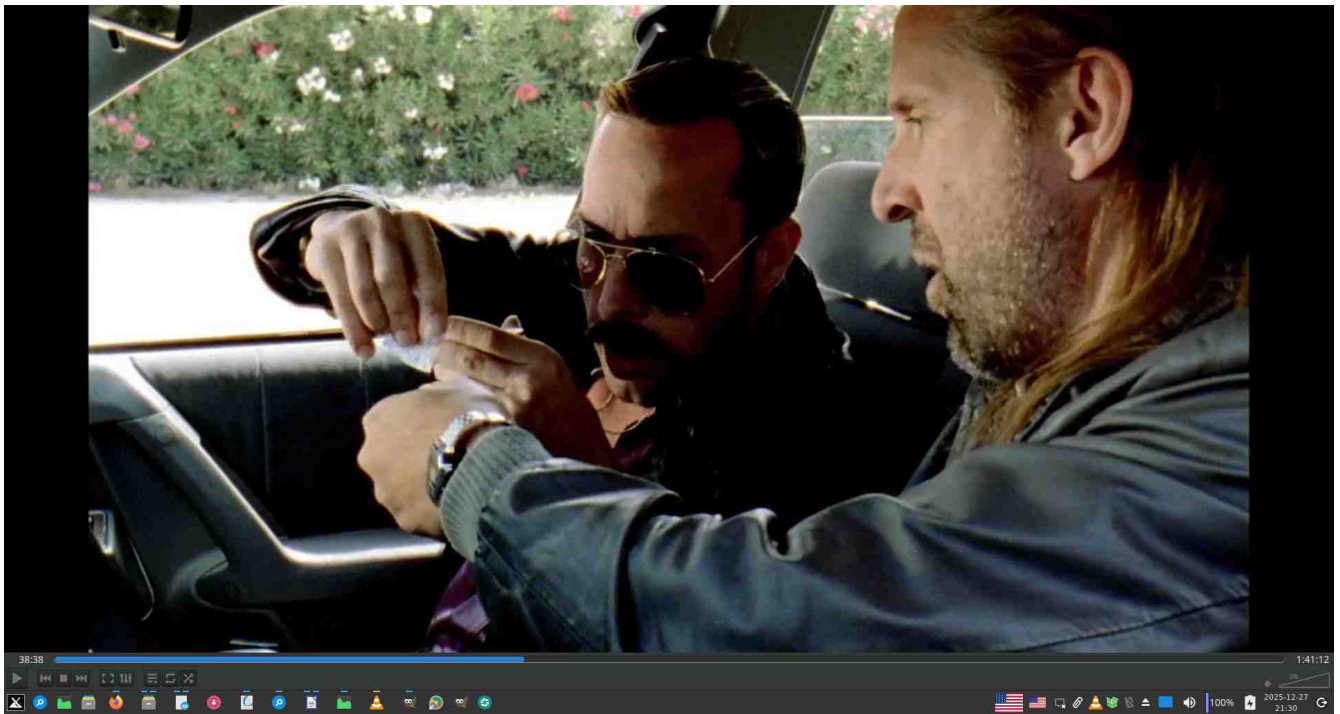
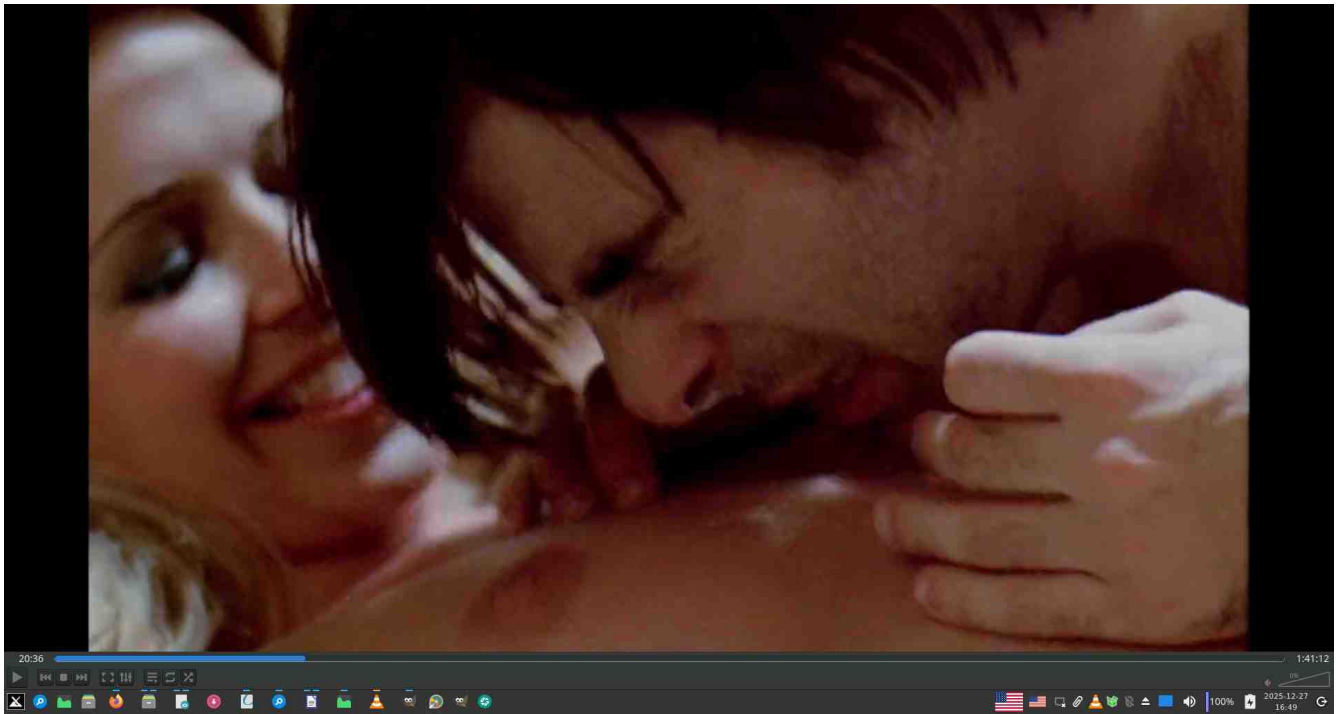


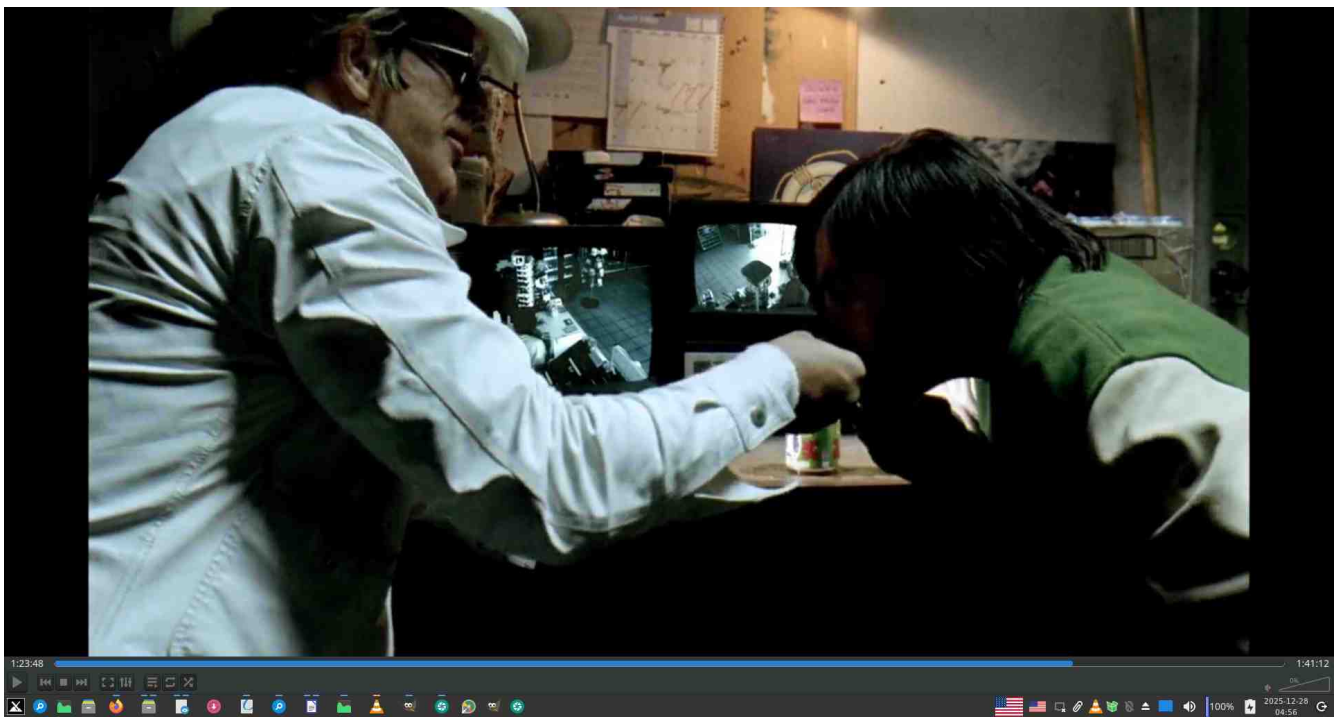
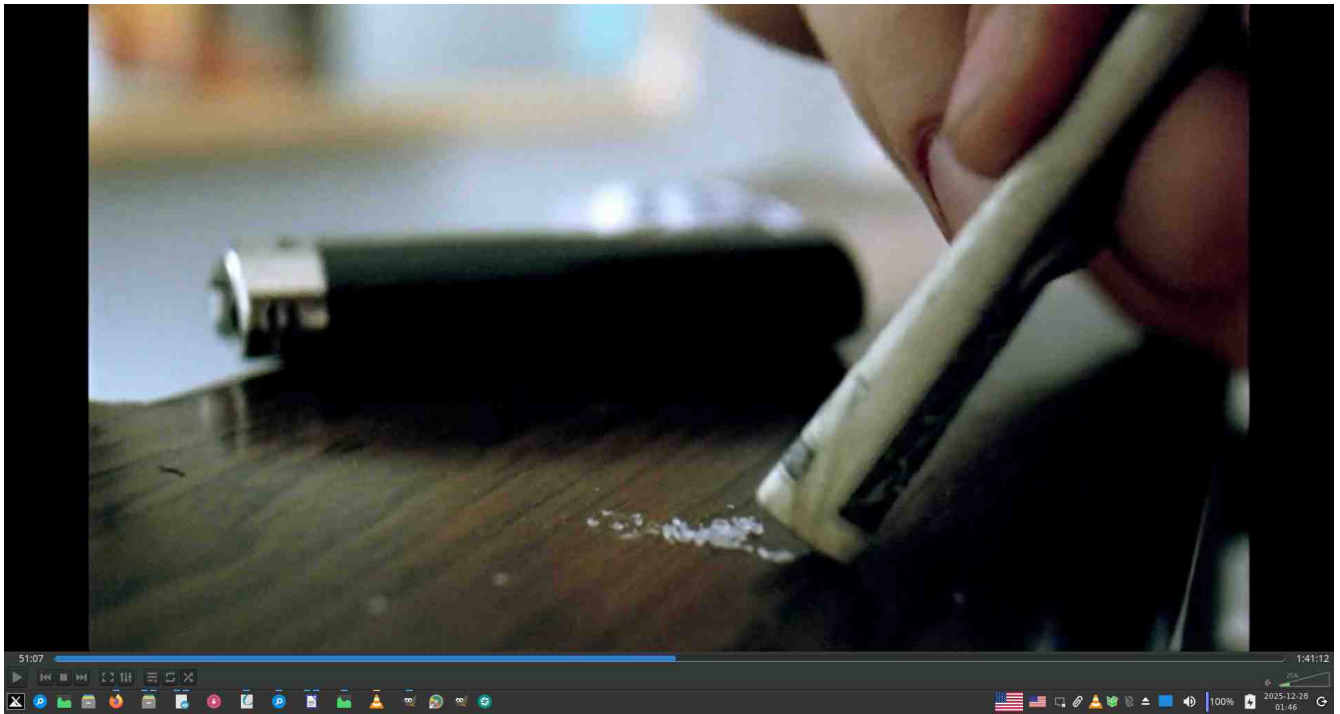
drug-addiction, with characters other than that of hers, in a scene with her: [19, minute 72]



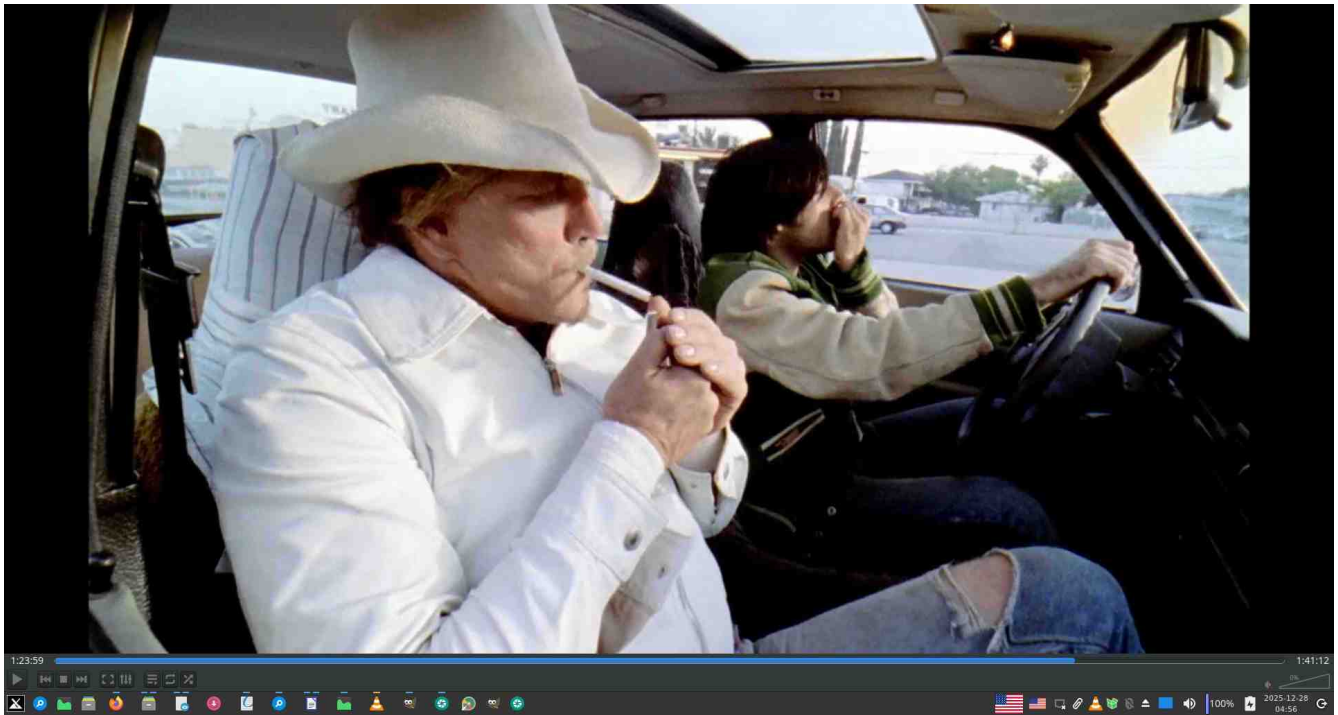
drug-addiction, with characters other than that of hers, in a scene without her: [19, minutes 19, 21, 39, 52 and 84]



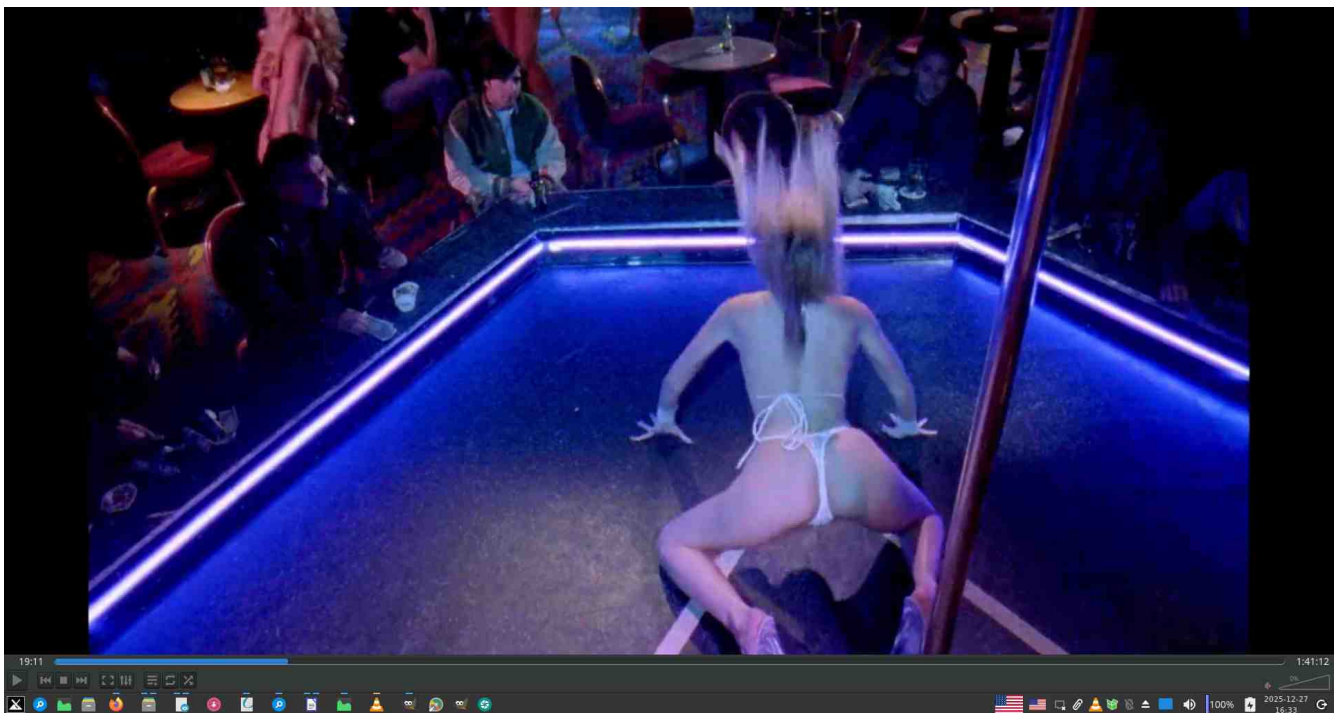


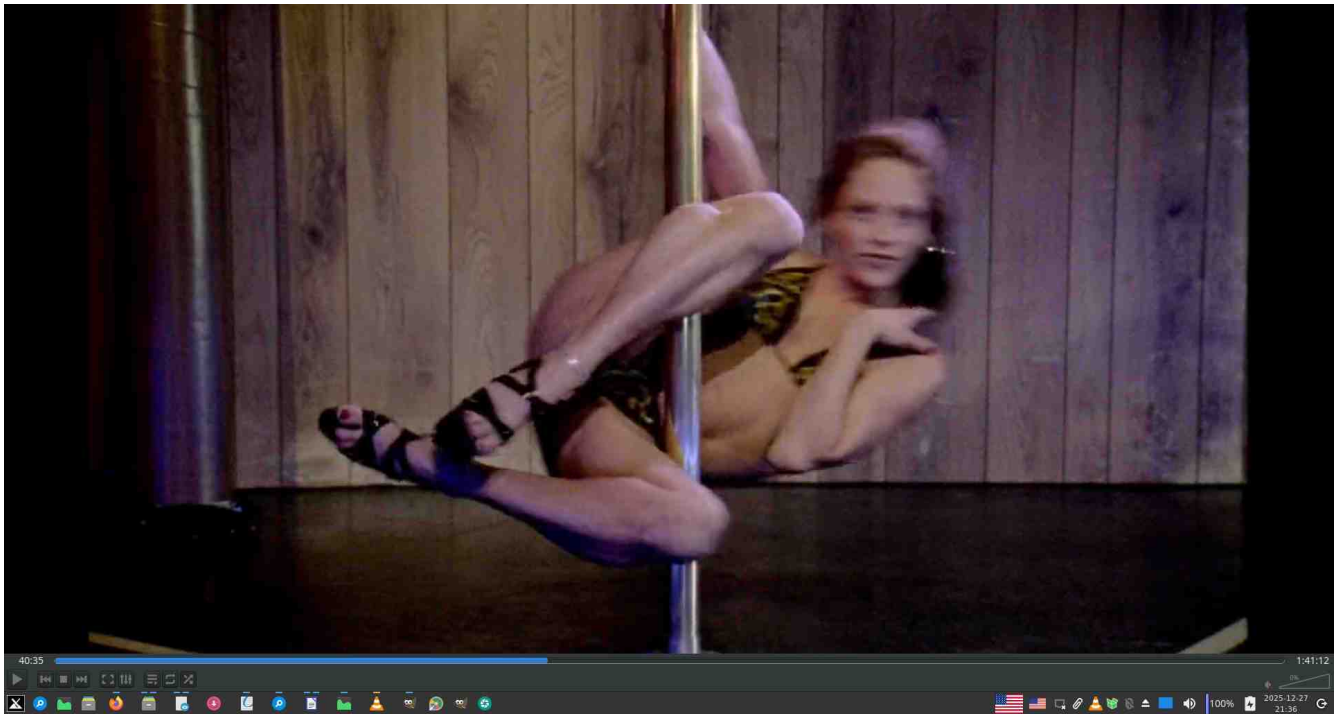


sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [19, minute 84]



sexual-addiction with prostitution, with characters other than that of hers, in a scene without her: [19, minutes 20 and 41]



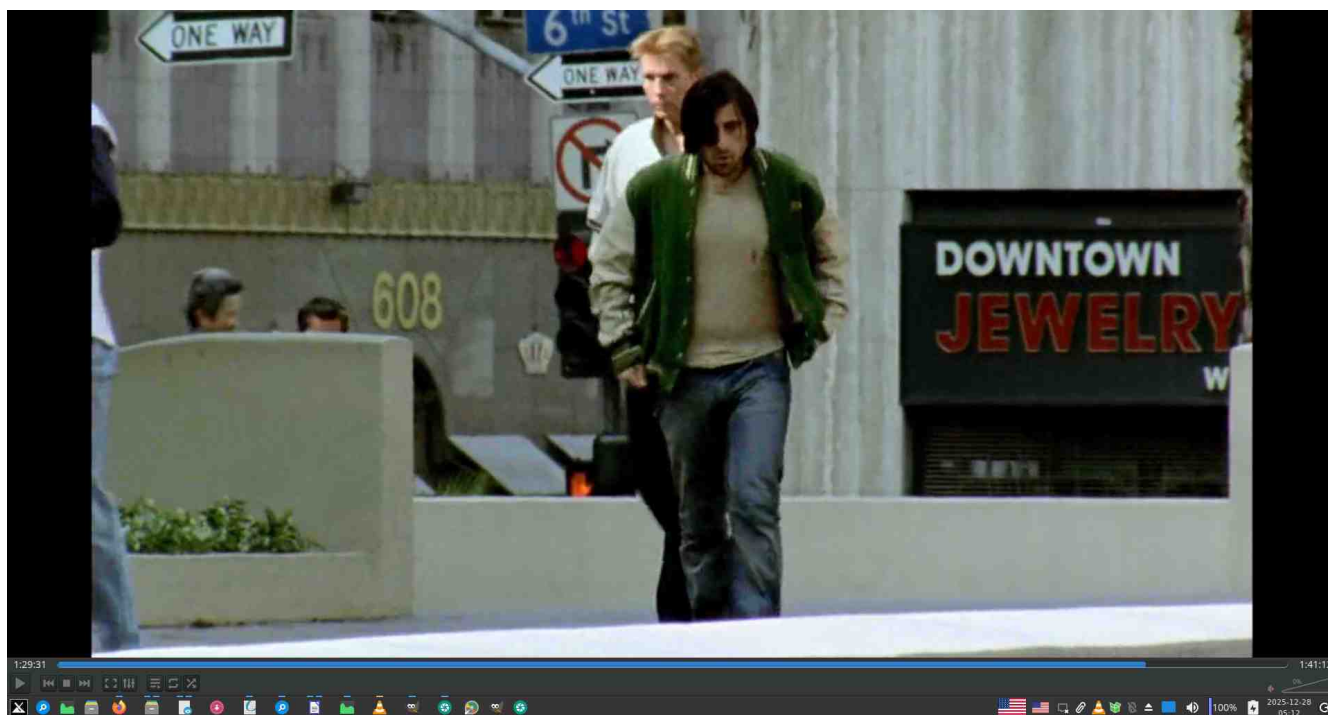


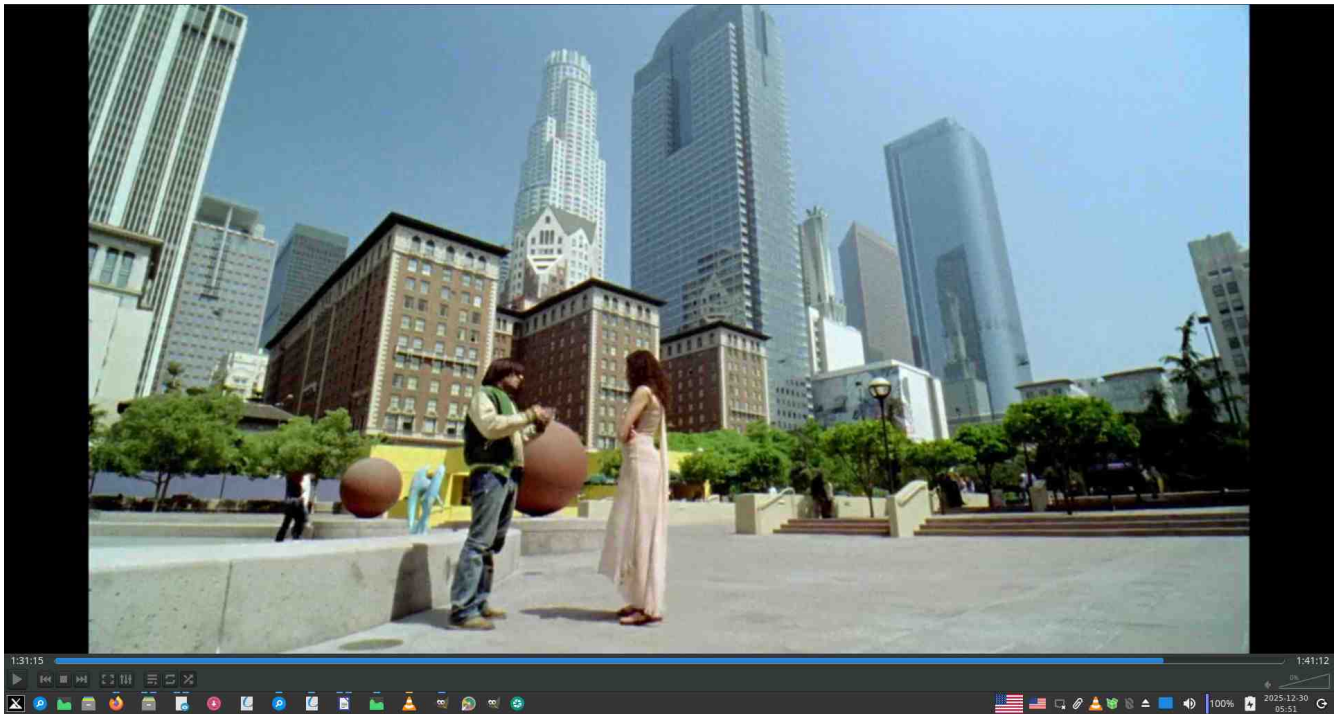
monkey, with characters other than that of hers, in a scene with her: [19, minute 9]



The film entitled “Spun” of 2002 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

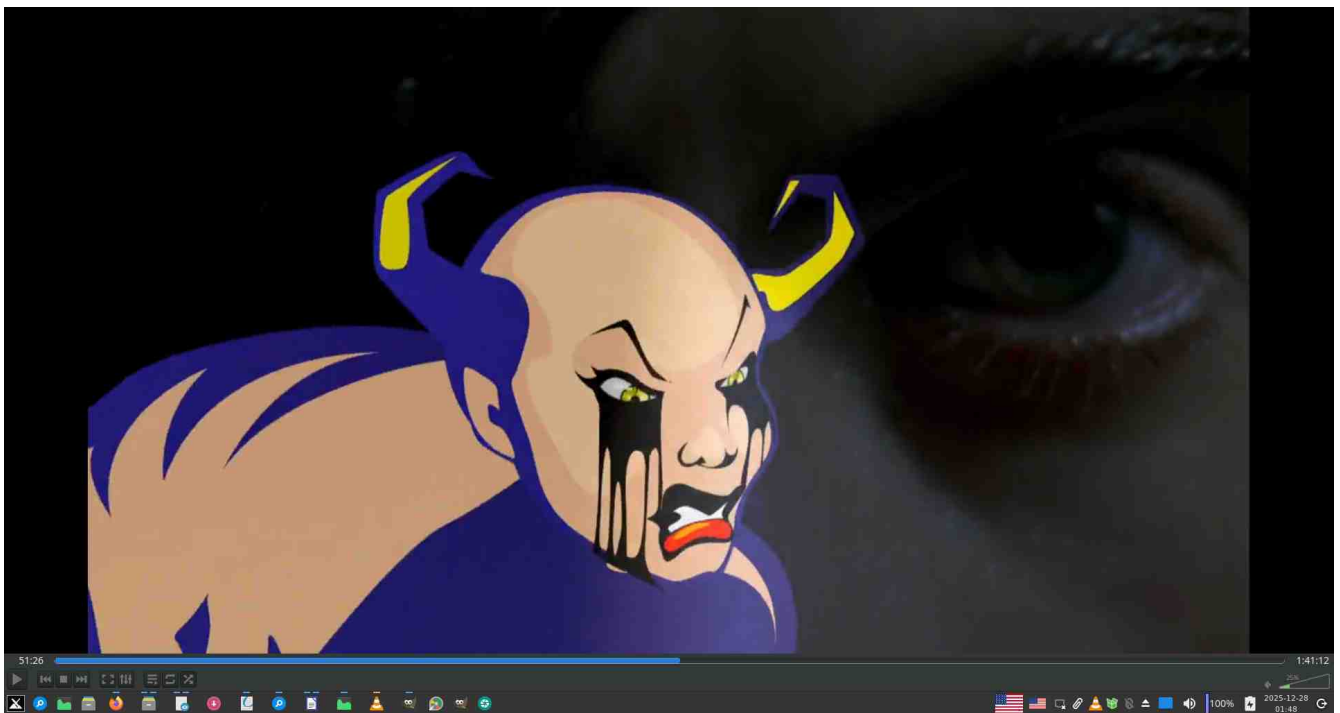
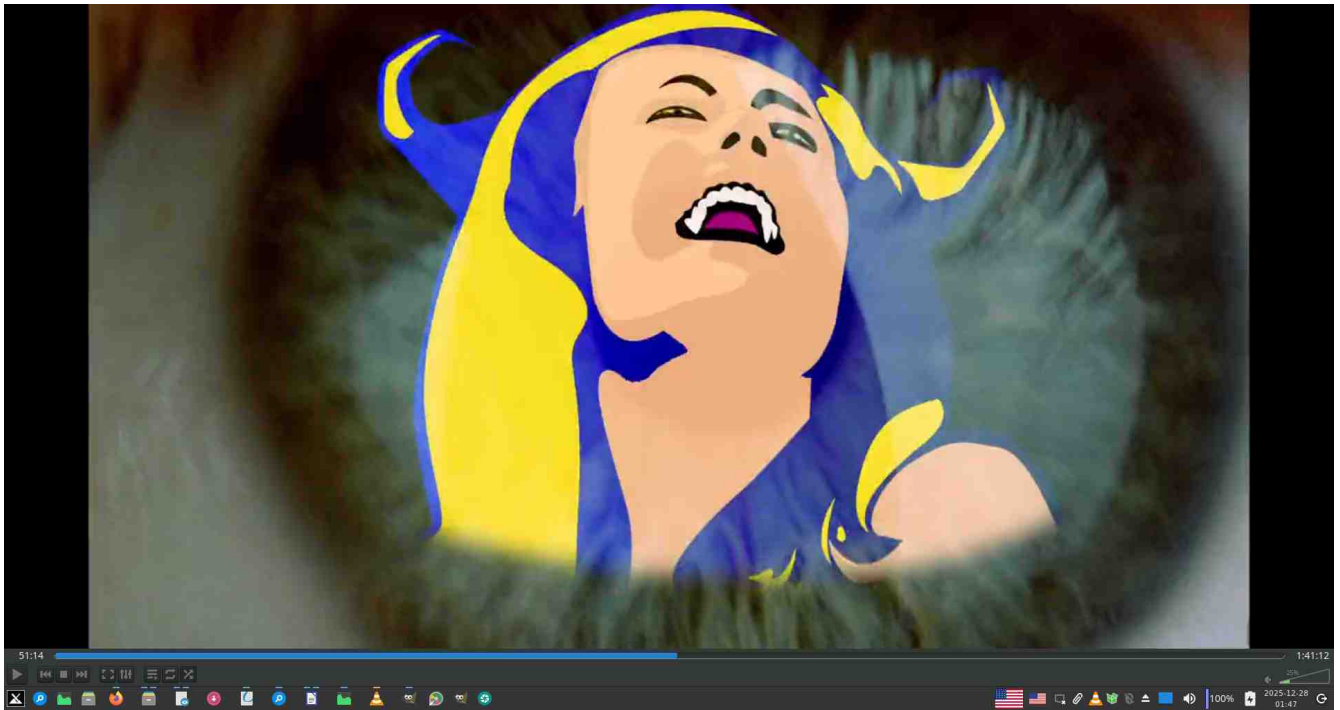
In the personal secret political communications relative to my person of the american Illuminati the name “Ross” has designated a guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person meant to be implemented if an action of mine in or relative to the USA proves to be “bad” for the american Illuminati: [Ross → rossz (hungarian) = bad.] In this respect, with the character “Ross” required to be acted by Jason Schwartzman it has formulated and programed the approximate potential message to my person: “If you prove to be unutilizable to me, i will act to make you a drug addict, have an illegal and uncertain job, and i will allow you to live in the downtown only if you establish a sexual relationship with a woman living there”: [19, minutes 90 and 92]

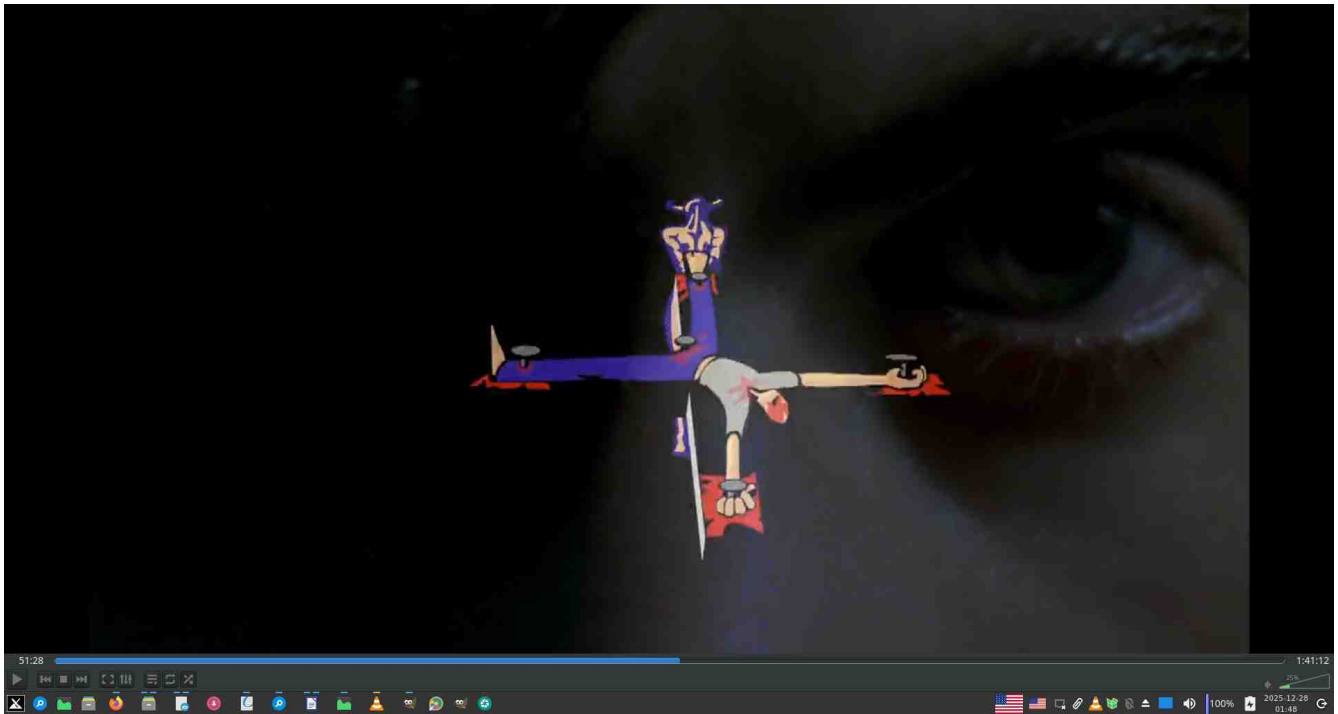




In the above respect, Jason Schwartzman as “Ross” appears to have functioned as a paragon to my person.

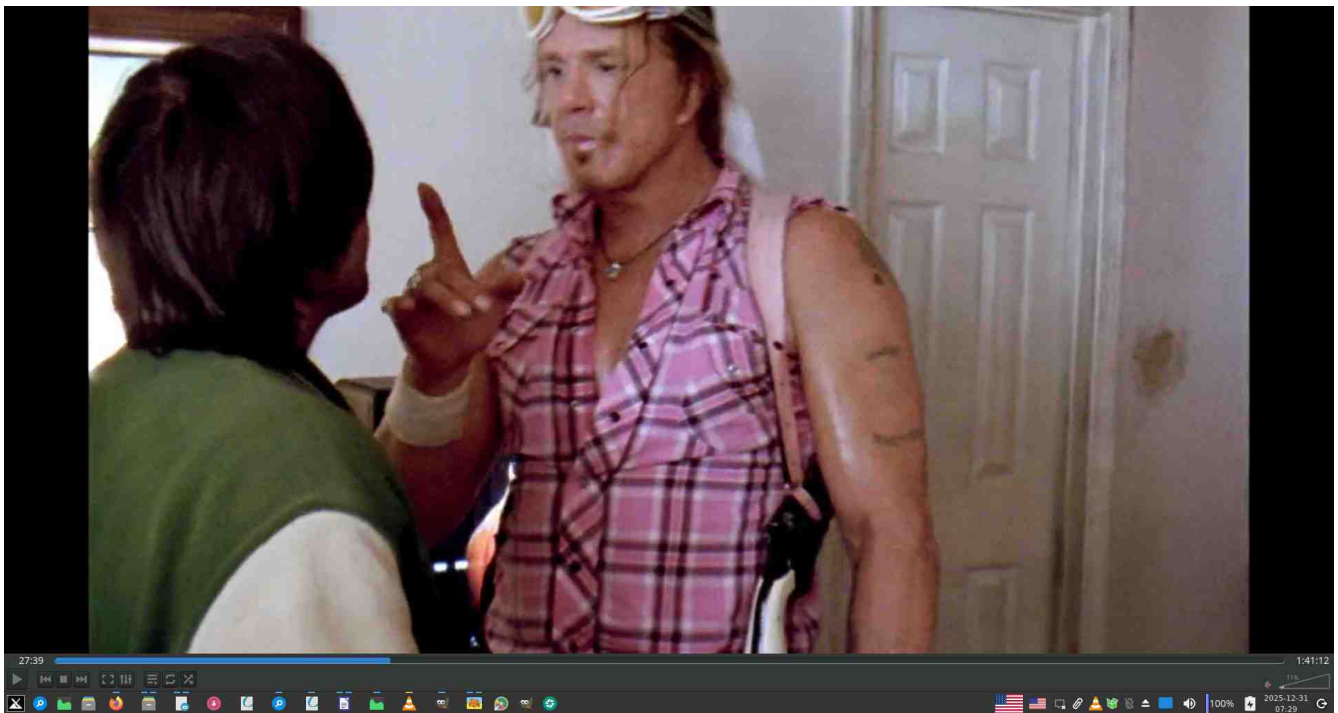
In relation to the sexual scene of Jason Schwartzman as “Ross” the film presents in an animated and metaphorical manner how a “crucifixion”, had already been formulated and programed with necklaces with a christian cross, can be carried out with the girlfriend of a “Jesus” by her being switched by the american Illuminati — worded as “six, six, six, the number of the beast”, [19, minute 14] and graphically represented with the “devil’s” horns — into her “evil” [36, minute 66] second personality of its secret agent, and being utilized for “crucifying” her own boyfriend as a person qualified by it as unutilizable, inconvenient, or dangerous, potentially like my person: [19, minutes 52, 52 and 52]



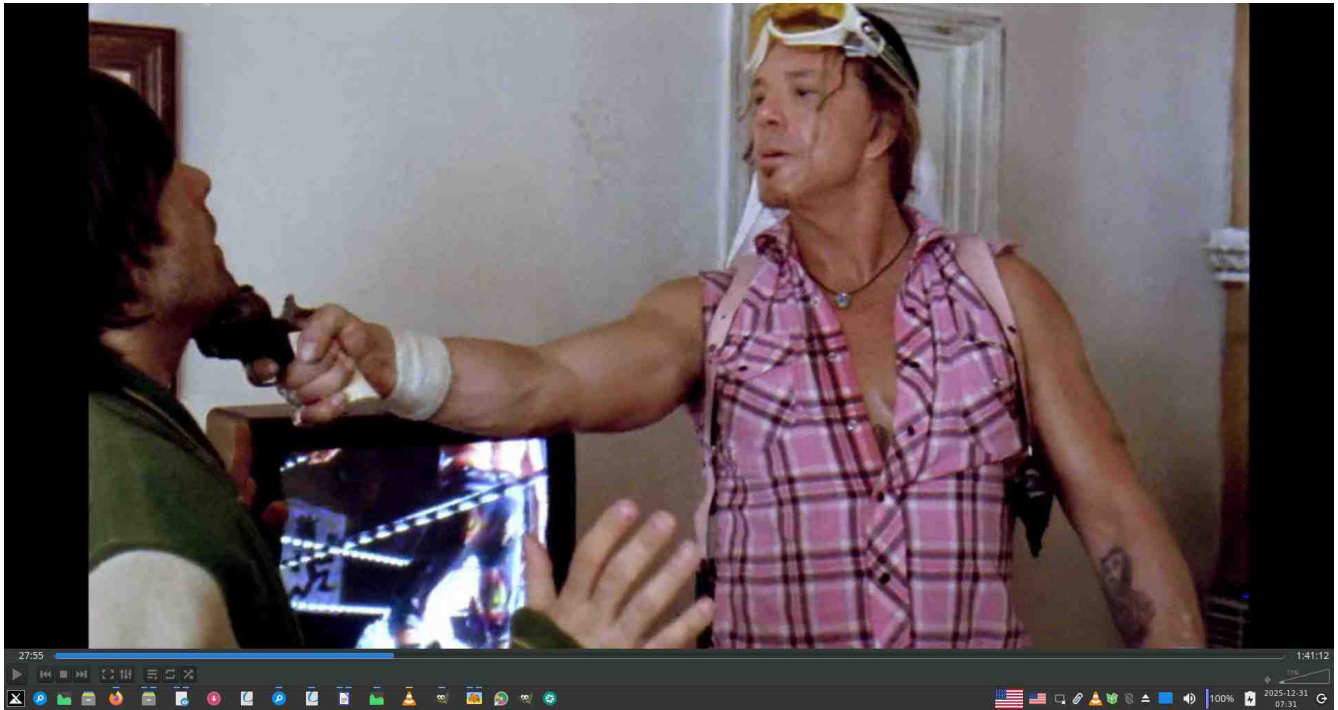


Certainly, the above personal secret political relations can be generalized to boyfriends and husbands. Brittany Murphy must have become aware of these relations from her own experiences, what must have been a major reason why she declined relationships and marriages till the age of around 30 years.

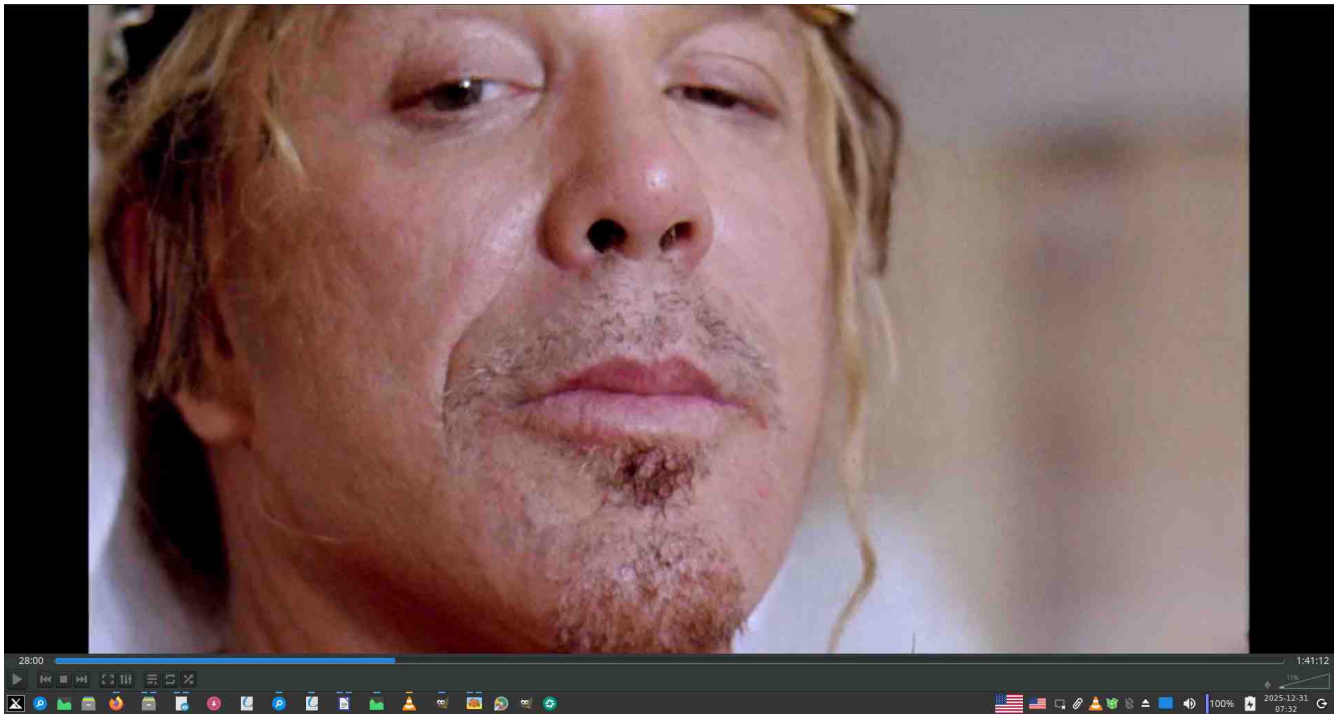
Also with my presumed paragon Jason Schwartzman as “Ross”, and in relation to Mickey Rourke as “The Cook”, the film has formulated and programed “fellatio” [12, minute 19] as a manner required by the american Illuminati to contact a woman, [19, minute 28]



and the following approximate message to my person: “If you use the method of ‘riding in cars with boys’ to contact a woman, and not fellatio, then i will have you executed with the rival boyfriends of that woman”: [19, minute 28]



The promotion with a full-screen presentation of the facial expression of Mickey Rourke presumably was meant to express the attitude of the american Illuminati to my person and persons of my kind: [19, minute 29]



While waiting for a ride of Jason Schwartzman as “Ross”, Brittany Murphy was required to say: “For cryin’ out loud. Where the hell is he?” [19, minute 23] I can presume that with these words the american Illuminati expressed its fear that Brittany Murphy would use a relationship with my person “for crying out loud her feelings”. [13, minute 52] Further, this saying of her character corroborates the presumption that the programings with the song entitled “Don’t cry out loud” in the film entitled “Drop Dead Gorgeous” of 1999 were primarily addressed to Brittany Murphy. And that she as a presenter at the Independent Spirit Award of 2003 used from herself the phrase “for crying out stinking loud” [37, Part 2, minute 20] refers to that she indeed had “feelings” which she needed and would have liked to “cry out stinking loud”, [37, Part 2, minute 20] by the help of my person referred to with the first four letters of the word “stinking”, which have been part of the six letters of my first name, István.

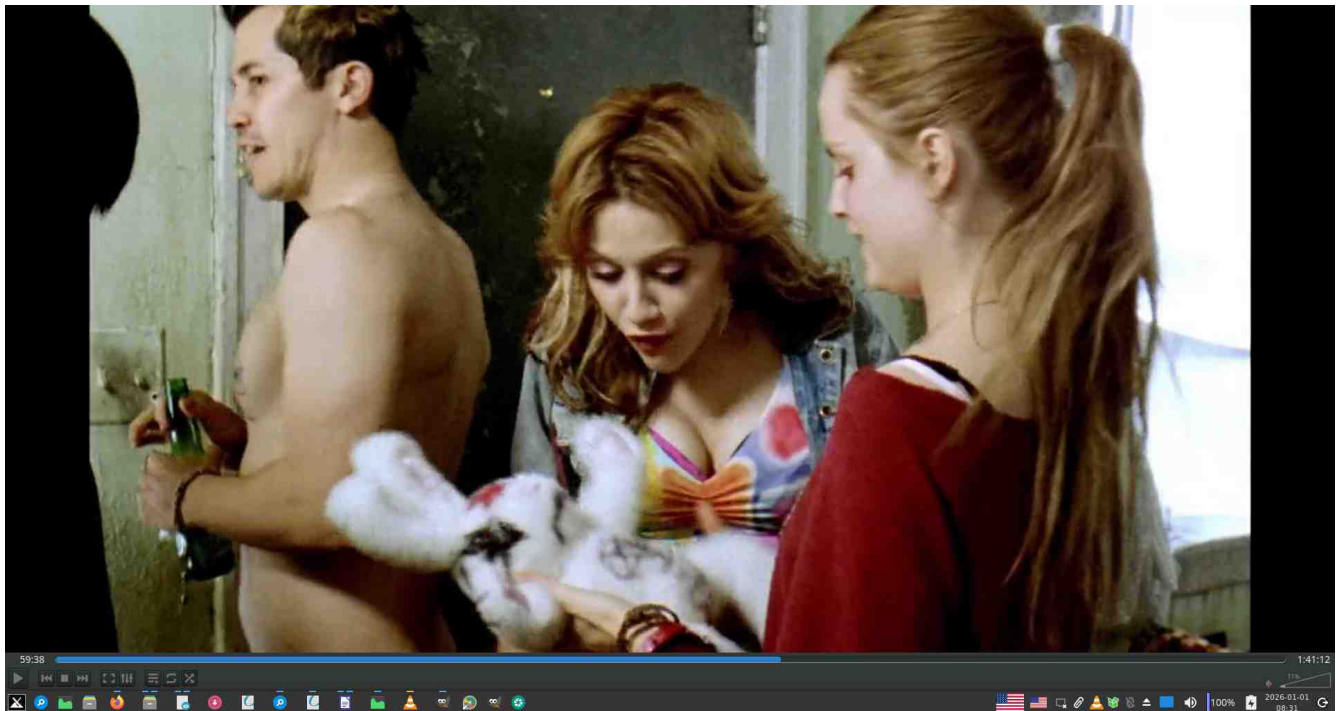
2.20. The film entitled “8 Mile” of 2002

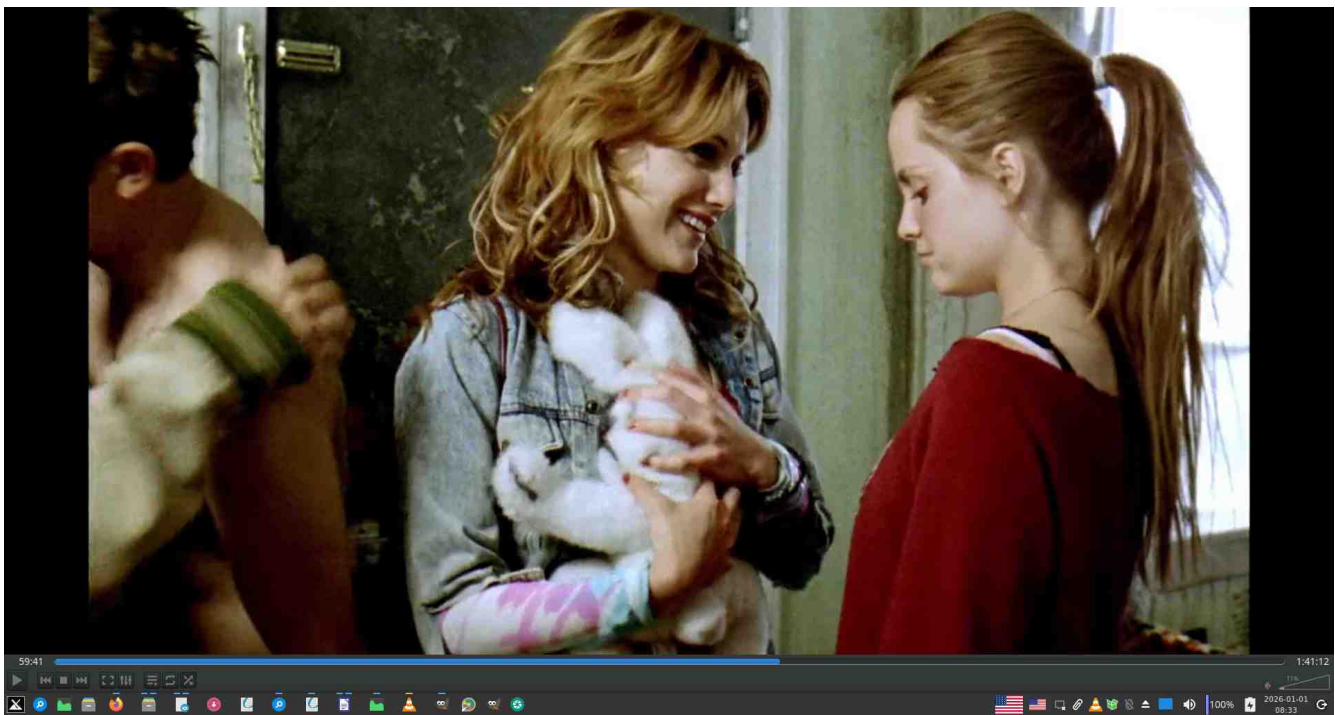
With this film — shot presumably in autumn 2001 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the musician Marshall Bruce Mathers III, in his artistic name Eminem, [238] who in my presumption was a member of the american Illuminati, and with the more employed actress and member of the Baldwin “dynasty” Kim Basinger [240] [175] awarded around 8 times till the shooting of this film. [241] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

With the film entitled “8 Mile” of 2002, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the musician Marshall Bruce Mathers III (Eminem), who was unmarried at the time of shooting this film. [238] He as “Jimmy Smith Jr.”, nicknamed “Rabbit”, was required to bilater-

ally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Alex” as a boy looking for a new girl-friend, with hand-signaling, conversing, and a hard sexual scene. The motivation of his personal secret political mission had been expressed, formulated, and programed with the lines of his song entitled “Kill You” of 1999: “You don't wanna fuck with me, / Girls neither”. [404]

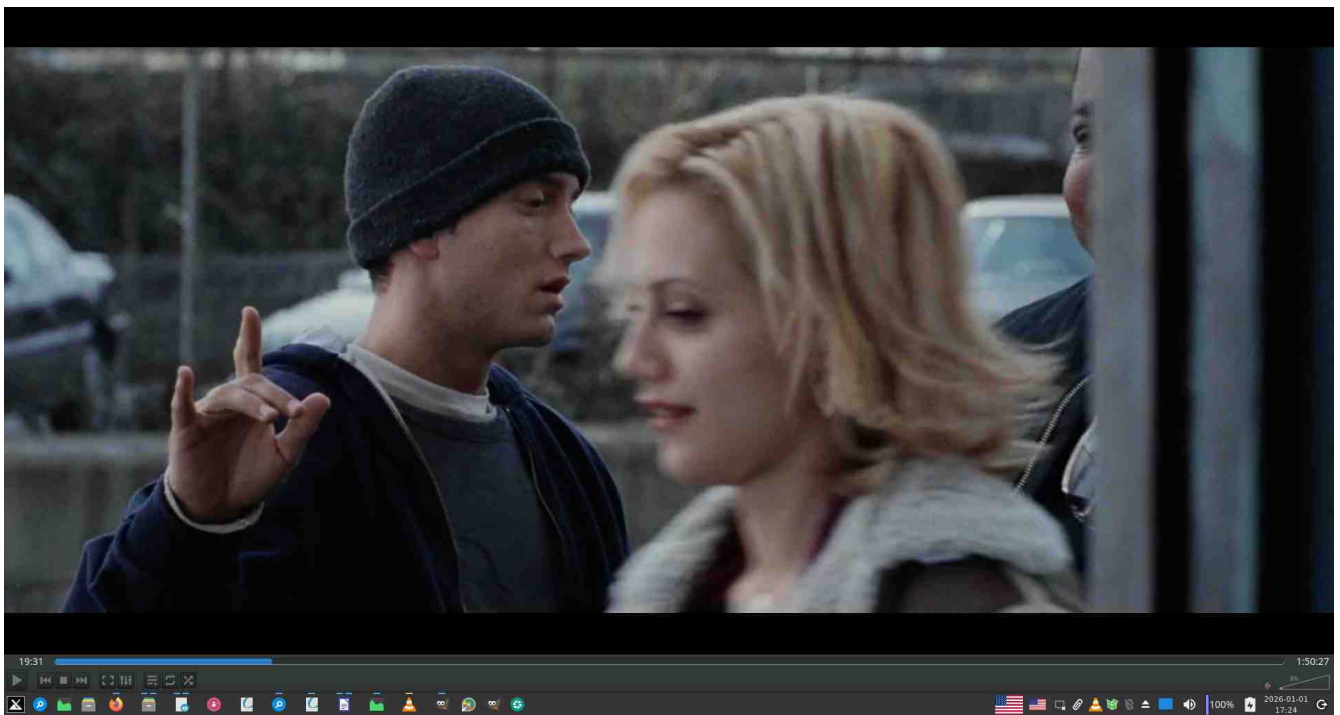
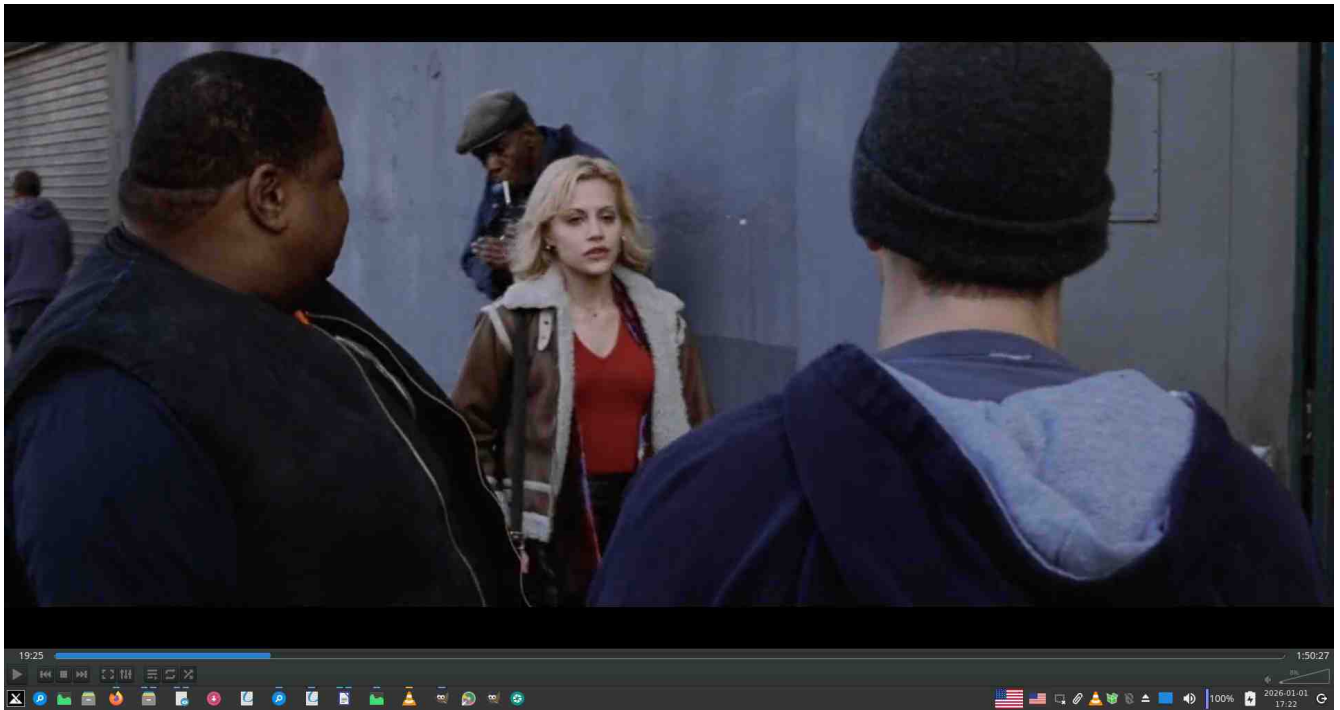
With that in the film entitled “Spun” of 2002 — shot around a season earlier than this film — Mena Suvari as “Cookie” presented Brittany Murphy as “Nikki” with her “sweetest” rabbit doll, [19, minutes 60 and 60]

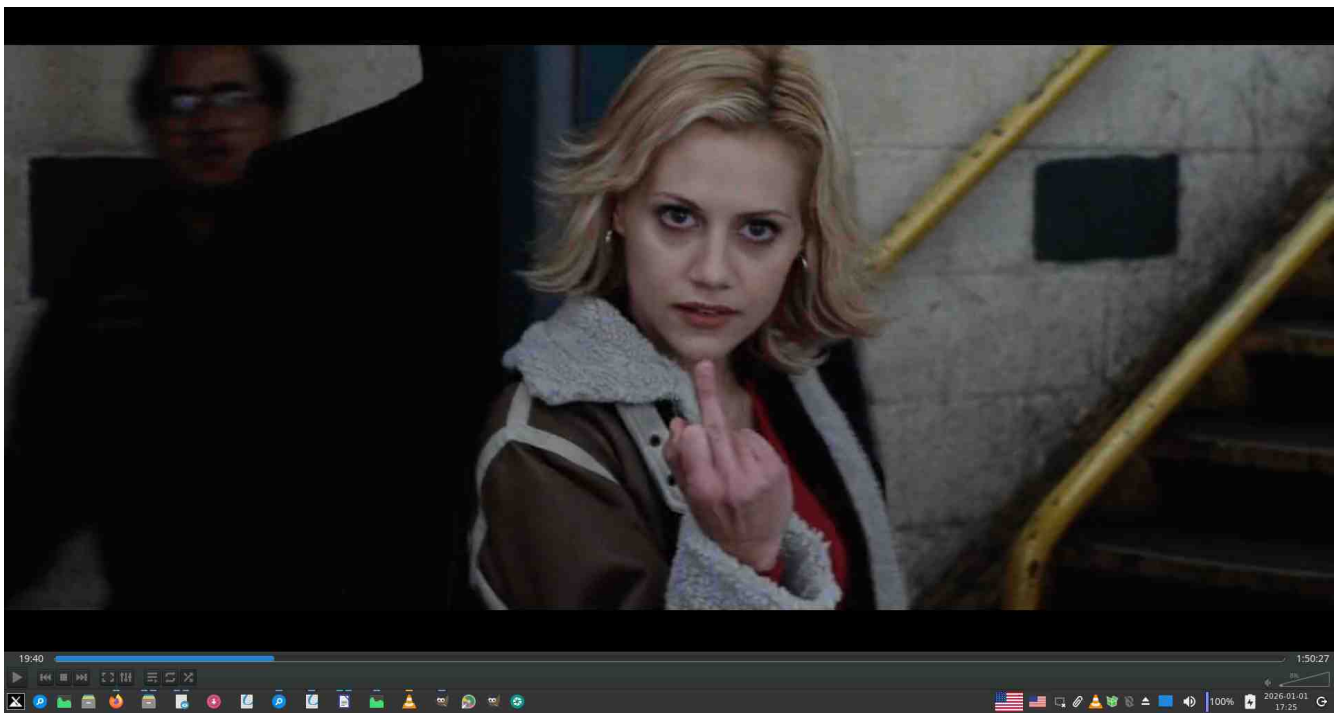
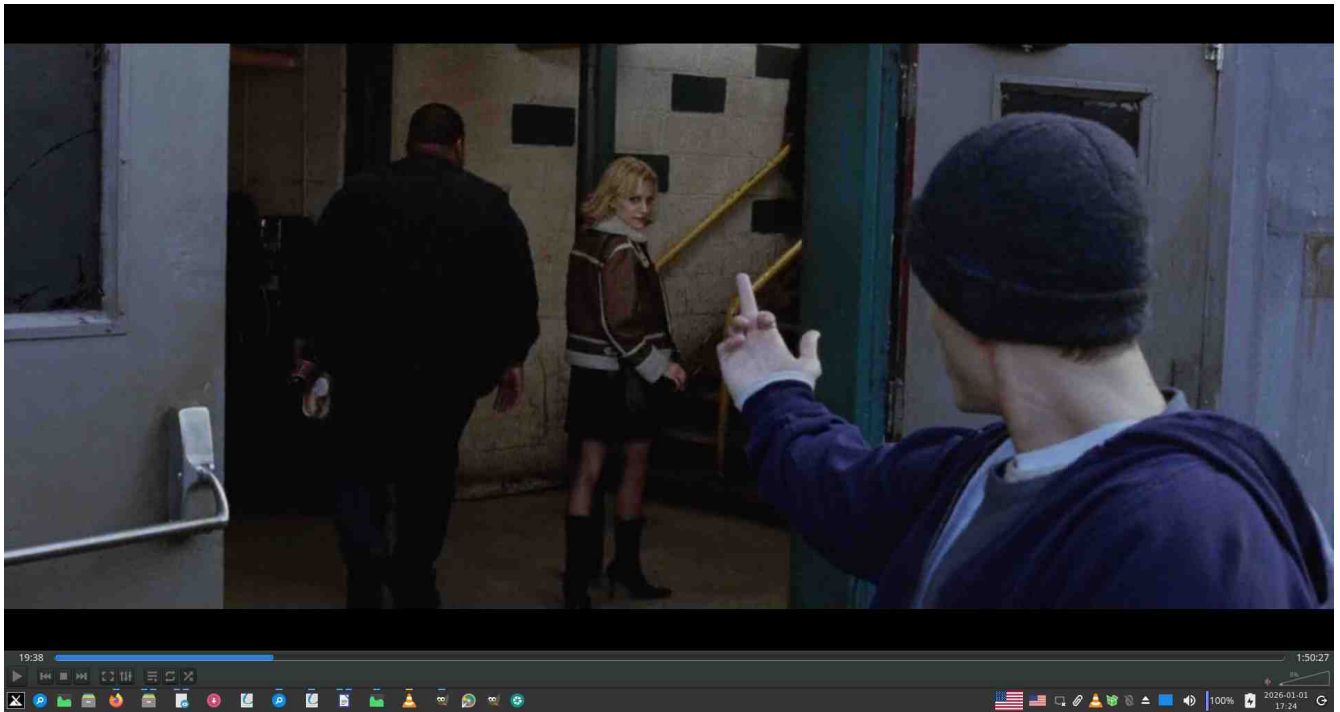


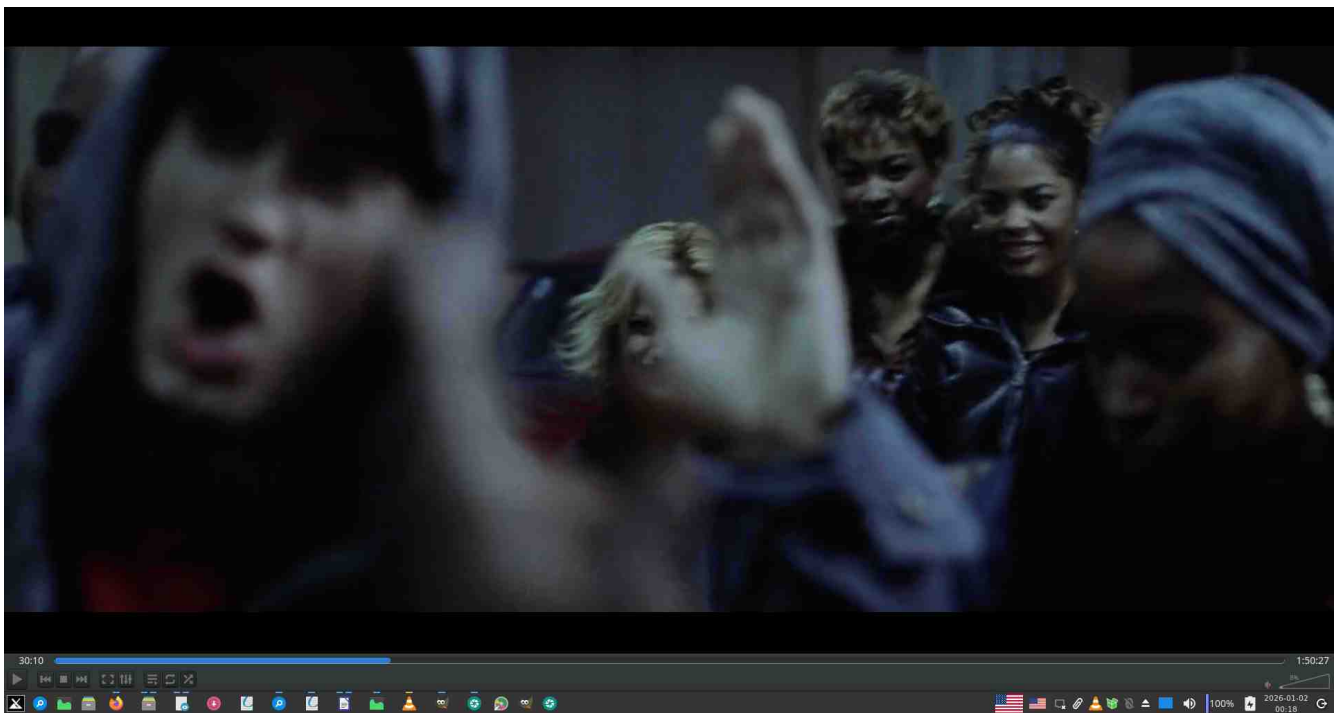
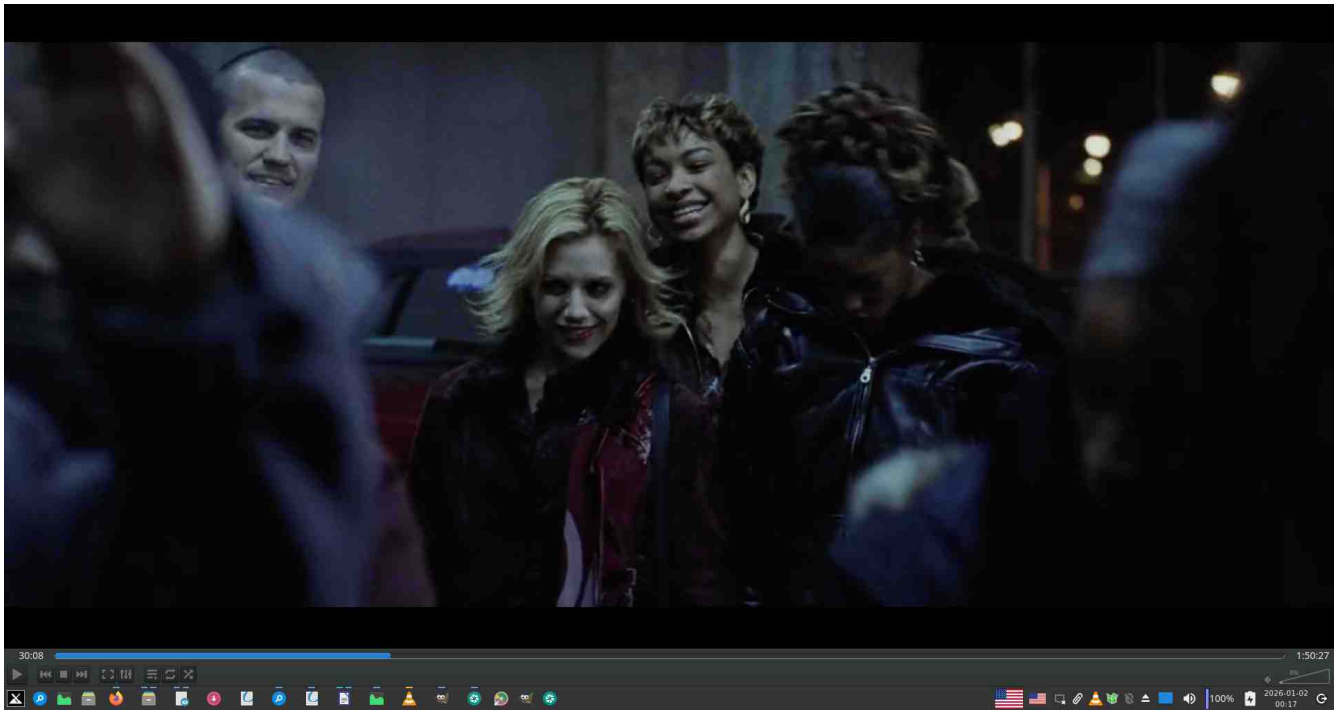


to what Brittany Murphy was required to say “I love it,” [19, minute 60] — presumably based on that she had already knew, liked, and “loved” the music and even the person of Marshall Bruce Mathers III (Eminem) — Brittany Murphy was “prepared” [21, minute 25] to turn her spiritual into a corporal “love” to Marshall Bruce Mathers III, selected to be “the sweetest” personal secret political male “bait” [191, minute 61] of the american Illuminati to her for the role of husband in her real life till 2001 included. This means among others that it knew already at the time of writing the script of that film within its Brittany Murphy “project” [3, minute 24] that she and Marshall Bruce Mathers III would be cast together in the film entitled “8 Mile” of 2002, of which main personal secret political reason and purpose appear to have been the accomplishment of the required corporal “love” of Brittany Murphy towards Marshall Bruce Mathers III with an onscreen “hard” sexual scene of theirs, namely the implementation of the line of his song entitled “Kill You” of 1999: “You ain’t nothin’ but a slut to me”, [404] which expressed, formulated, and programed the basic attitude of the american Illuminati to Brittany Murphy particularly, and many other women generally. Therefore, what she had not wanted to do in the real life, she was blackmailed to do in this film with the role in which she was “so generously” [3, minute 29] cast.

On his first bilateral onscreen-“hooking up” [22, minute 82] her, Marshall Bruce Mathers III (Eminem) was required to show Brittany Murphy the devil’s hand-sign, one of the symbols of the american Illuminati, by this means presumably formulating and programing his Illuminati membership. From her facial expression, it appears that they had not rehearsed this scene together, in this way having been created the possibility of seeking out the limits of, “breaking” [11, minute 63] and “choking” [404] by overwhelming the acting aptitudes of Brittany Murphy, and having her snapped out of character with his artificial fame and Illuminati power, while scanning the reflections of his fame in her eyes and on her face: [20, minutes 20, 20, 20, 31 and 31]

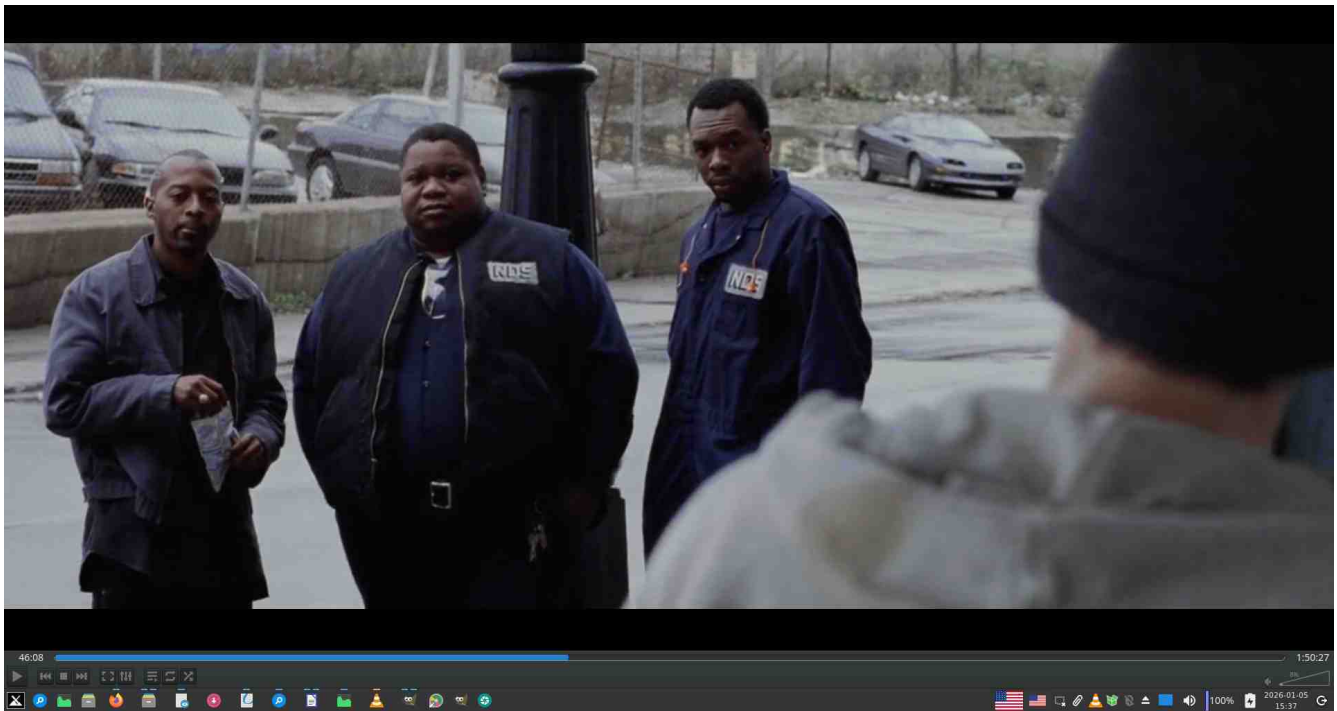




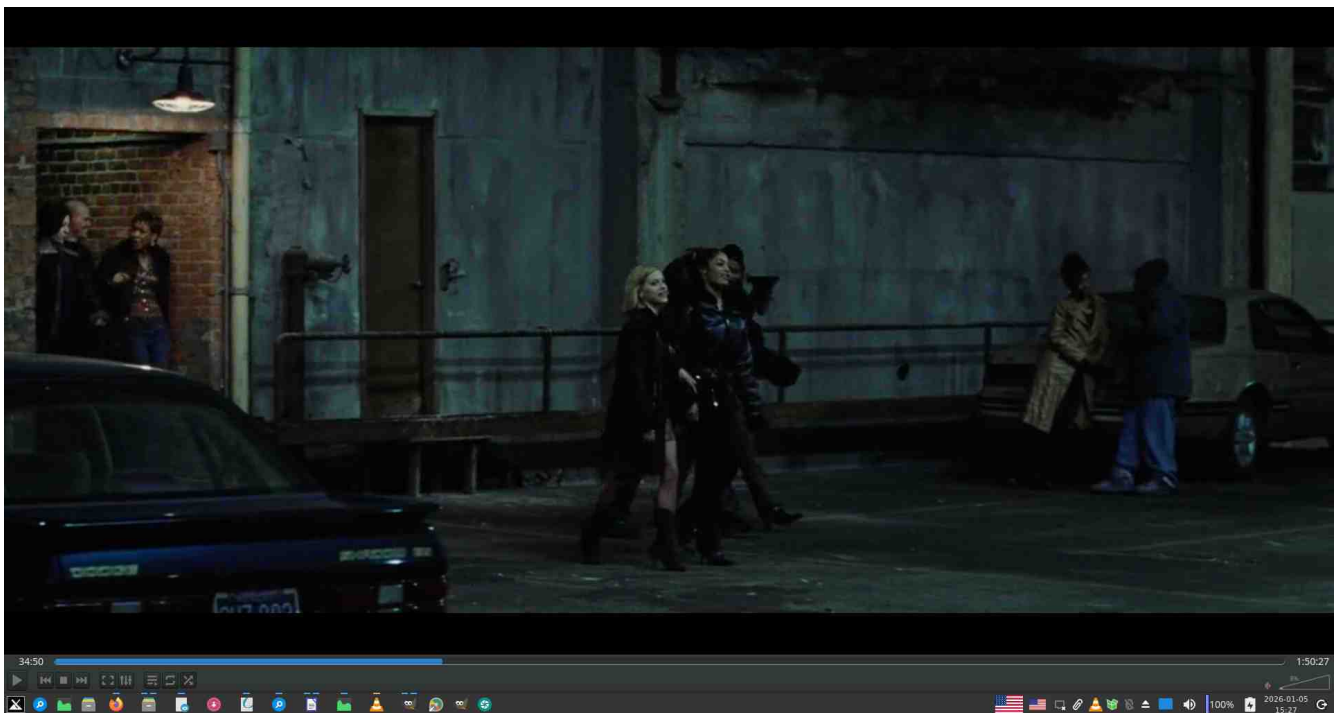


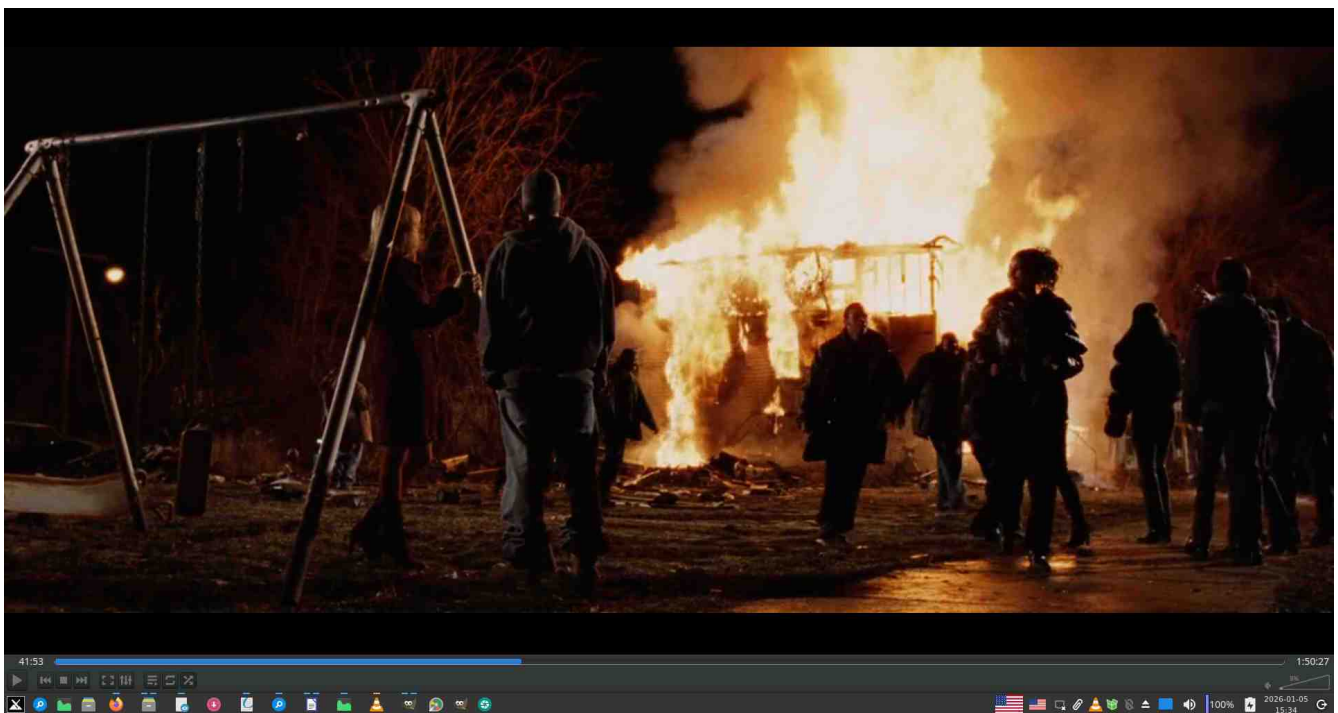
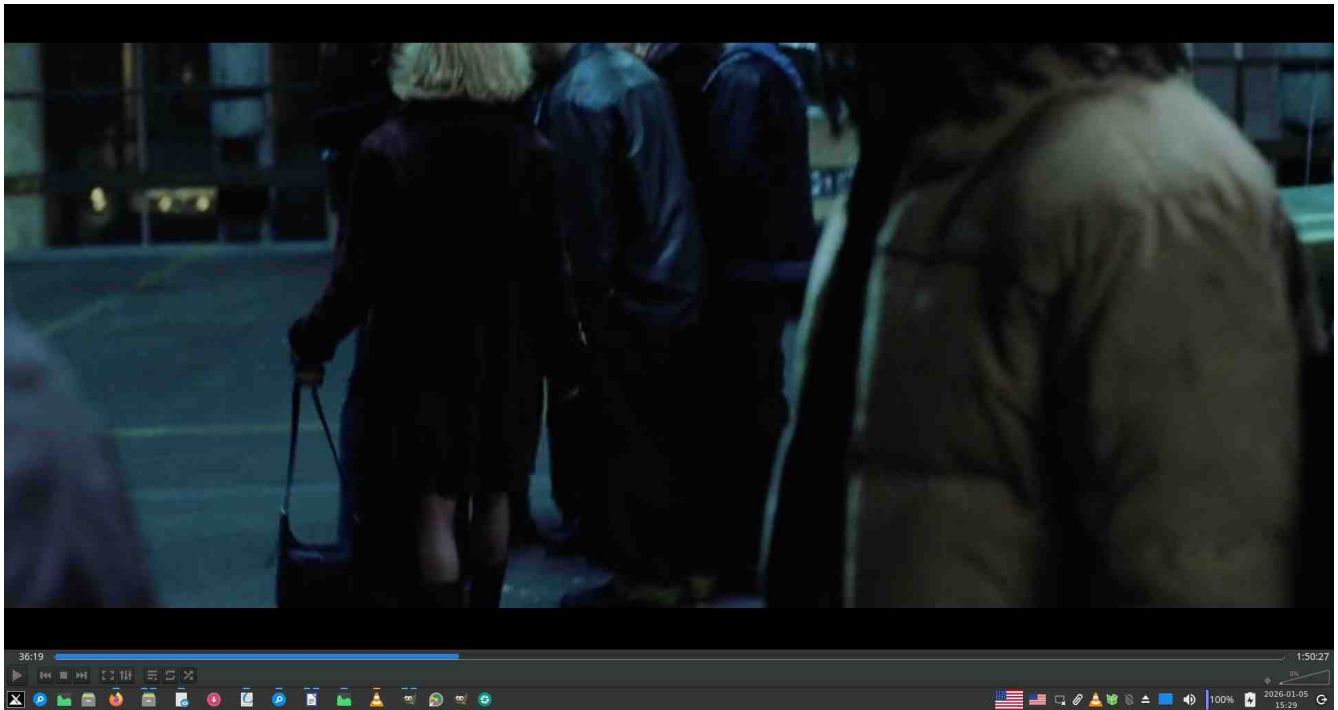
The presence of the extremely fat Paul Bates beside Marshall Bruce Mathers III (Eminem) refers to that the american Illuminati intended to implement with them its concoction — needed for its self-concealment, infecting her with the HIV, and falsifying her — that Brittany Murphy had so high heterosexual skills and needs, that she was able to satisfy men having a most advanced sexuality of Marshall

Bruce Mathers III and a robustest physique of Paul Bates, [20, minute 47]



and respectively she could be satisfied only by such kinds of men, a presumption corroborated by her having been required to wear stockings throughout shooting this film in autumn and winter, while all the other women having appeared onscreen wore trousers: [20, minutes 35, 37 and 42]

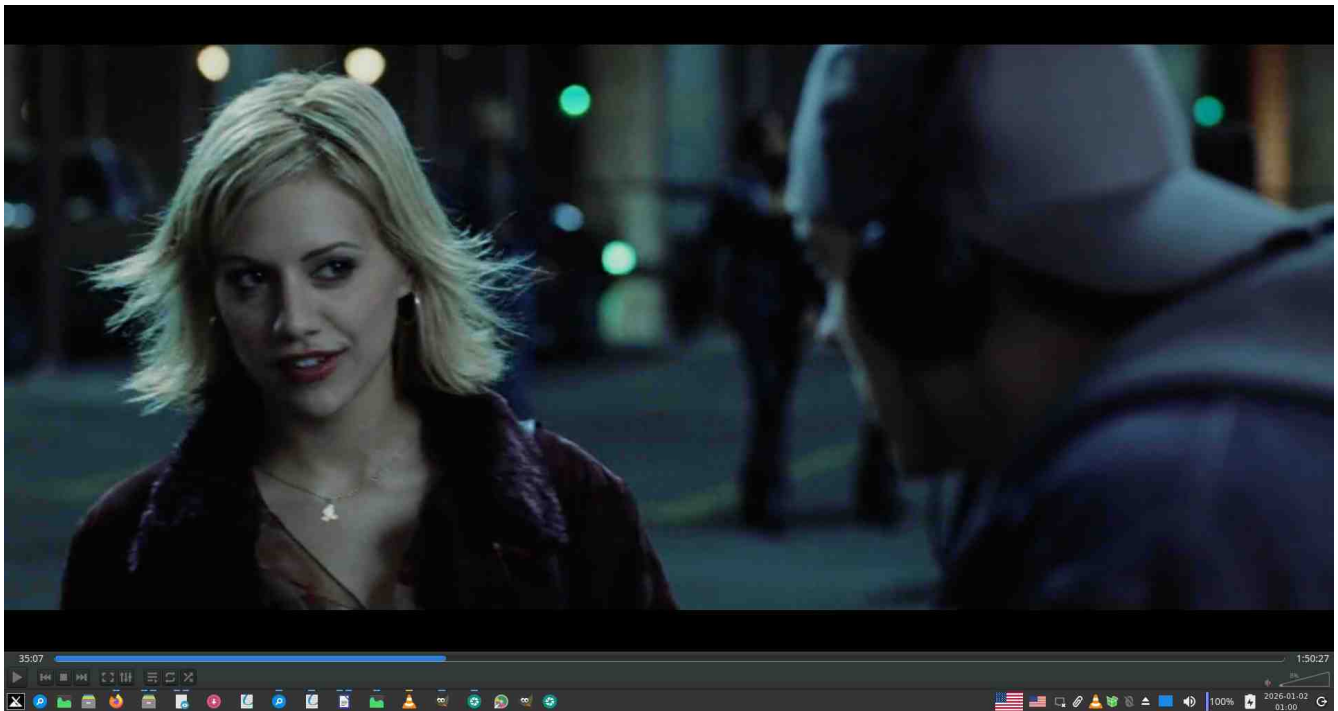


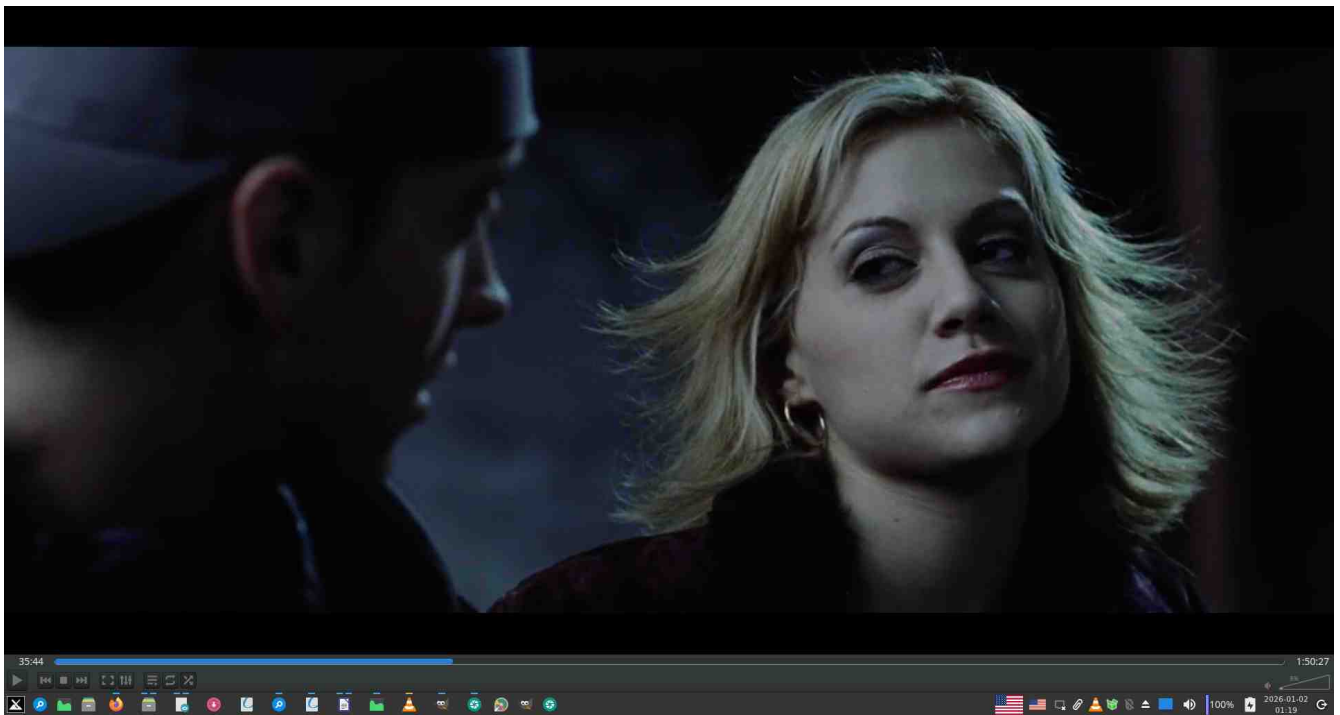
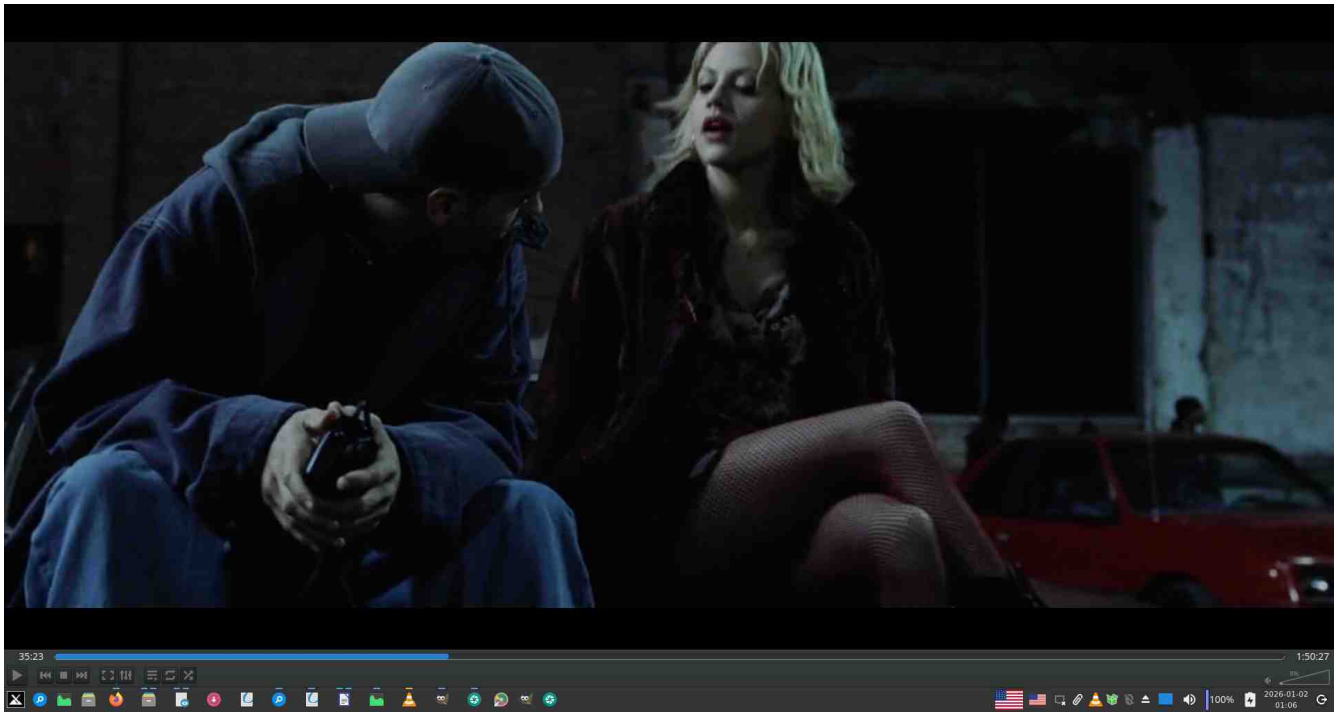


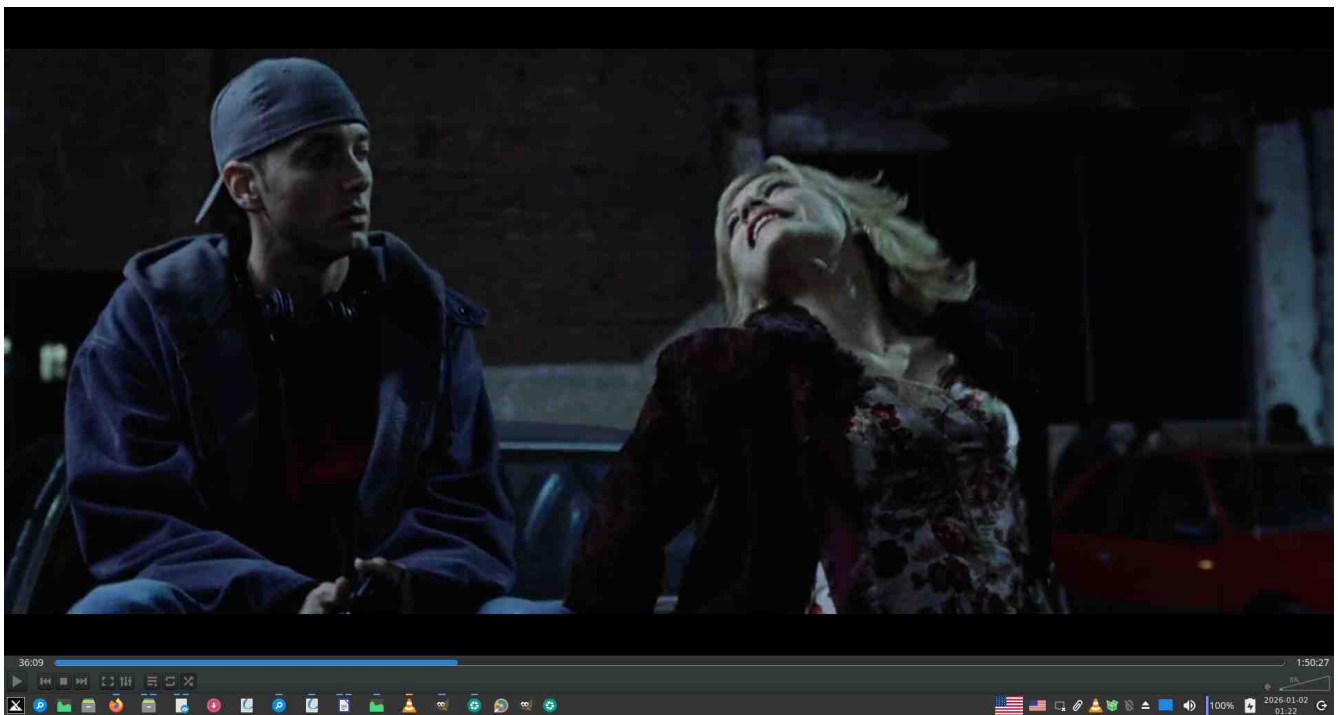
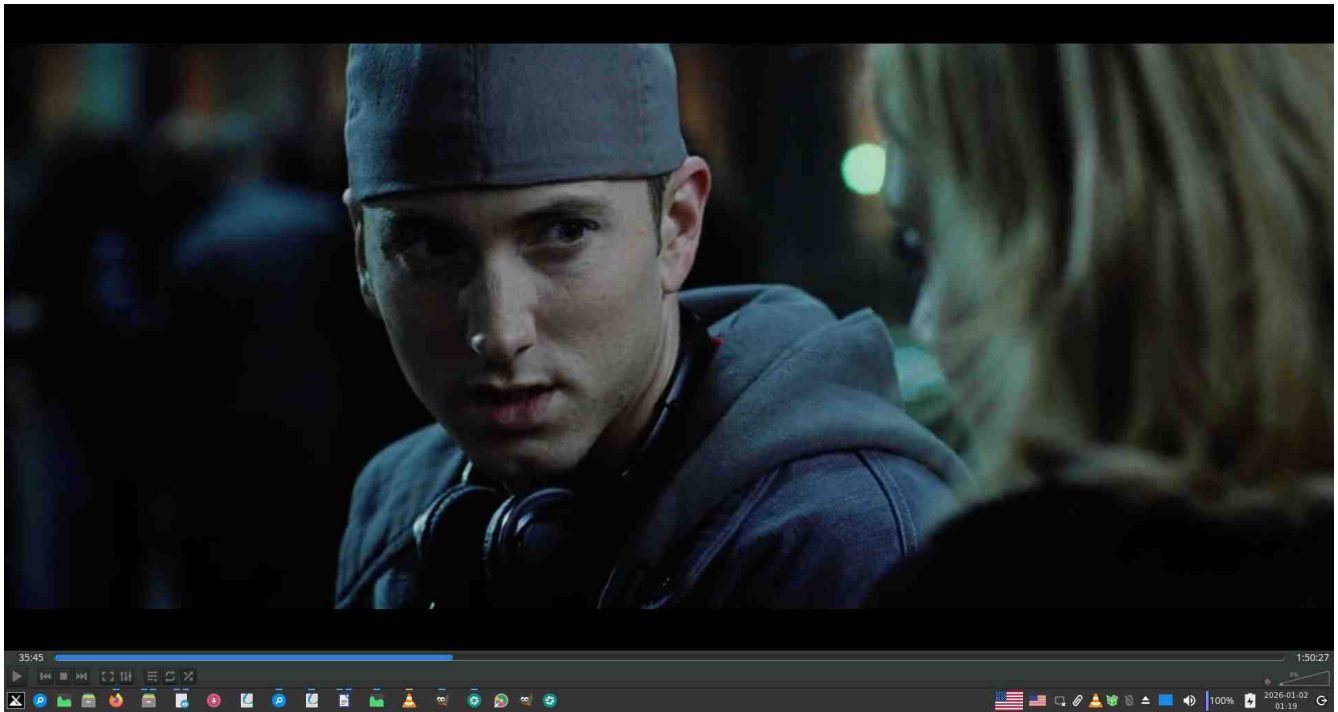
however, this concoction would be not implemented, but refuted by Brittany Murphy.

Just before his second and first conversational bilaterally onscreen-“hooking up” [22, minute 82] her, Kyla Womack as the friend of Brittany Murphy as “Alex” was required to say to her: “Here’s your chance, girl. Go ahead.” [20, minute 36] However, she must have already been aware of that her potential relationship with Marshall Bruce Mathers III (Eminem) would have meant “breaking” [11, minute

63] and “choking” [404] her as an actress with her being turned into a singer, not by “adoption”, [3, minute 23] but by relationship or marriage and subordination to Marshall Bruce Mathers III, and from the point of view of the american Illuminati, also her physical survival: [20, minutes 36, 36, 36, 36, 36 and 37]

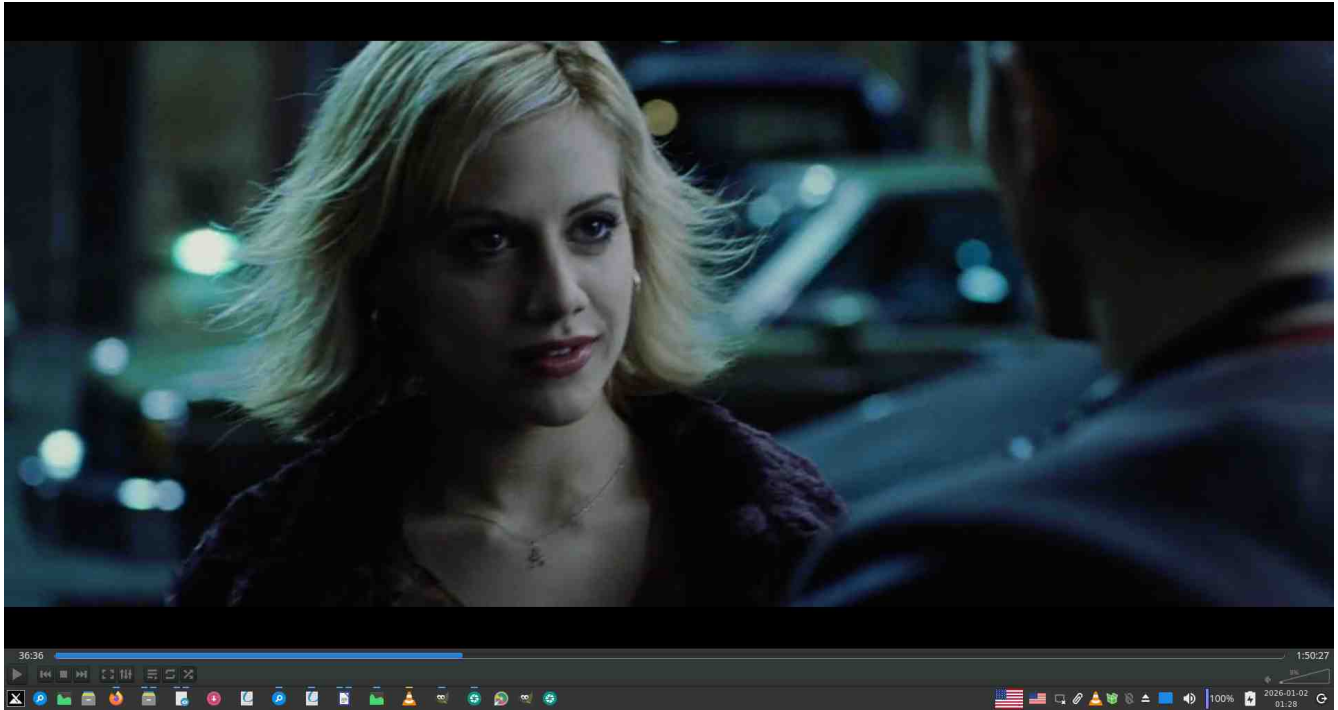


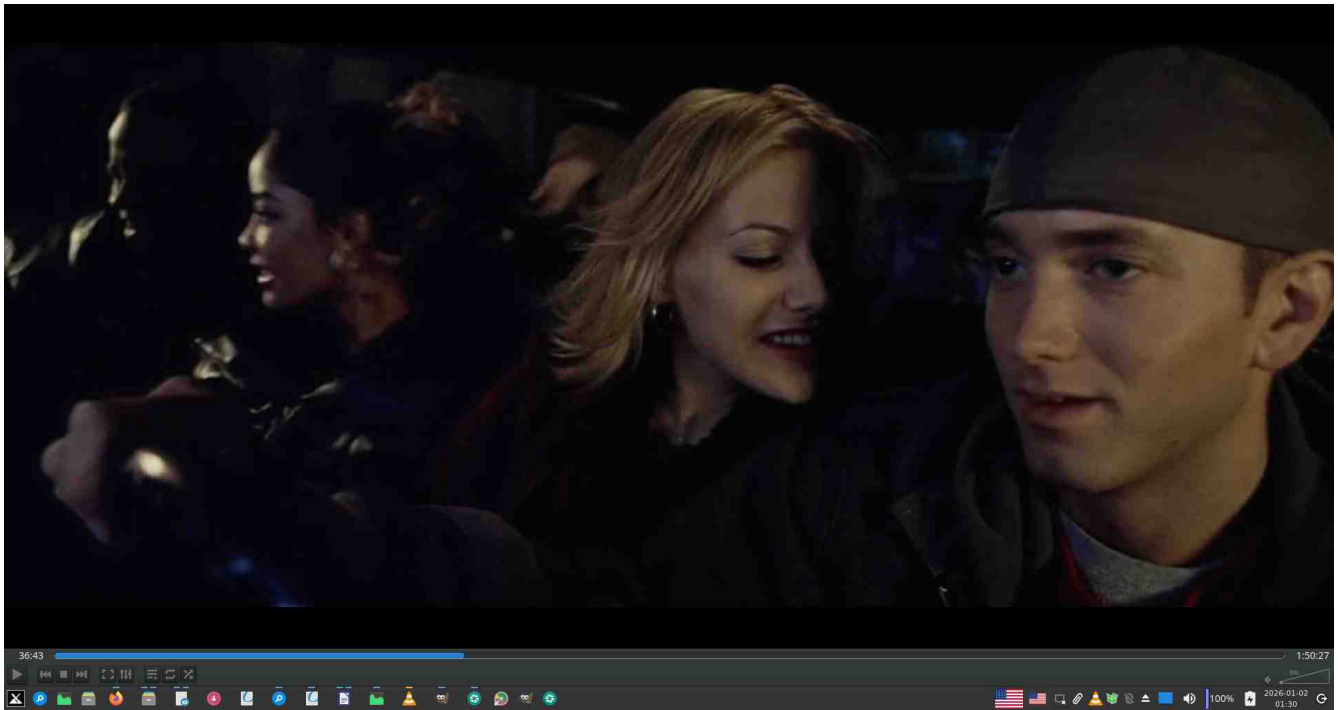




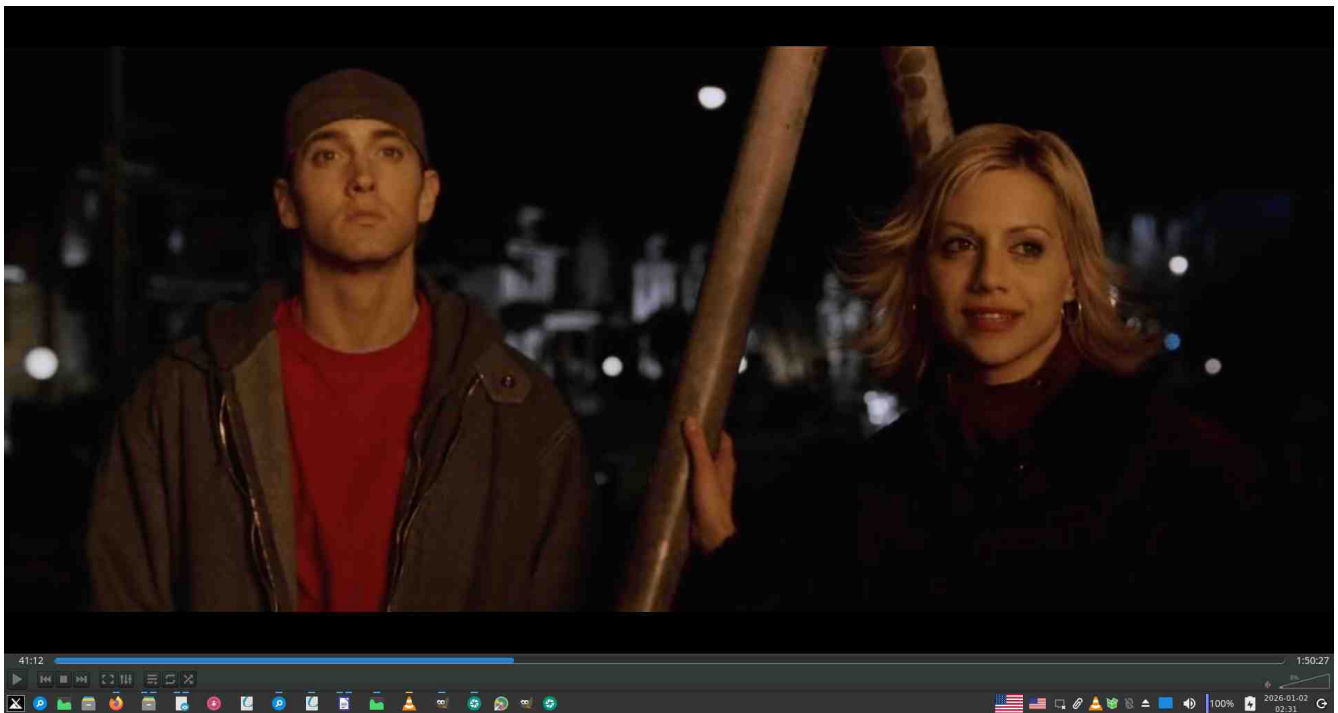
The hypothesis relative to the personal secret political mission of Marshall Bruce Mathers III to employ Brittany Murphy as a singer, and by this means to enable the american Illuminati to terminate her film career, can be corroborated by the fact that he drew the singer Dina Rae into his album entitled “Slim Shady” of 1999, [244] which according to my hypothesis was required by the american Illuminati and was meant to be a precedent relative to Brittany Murphy.

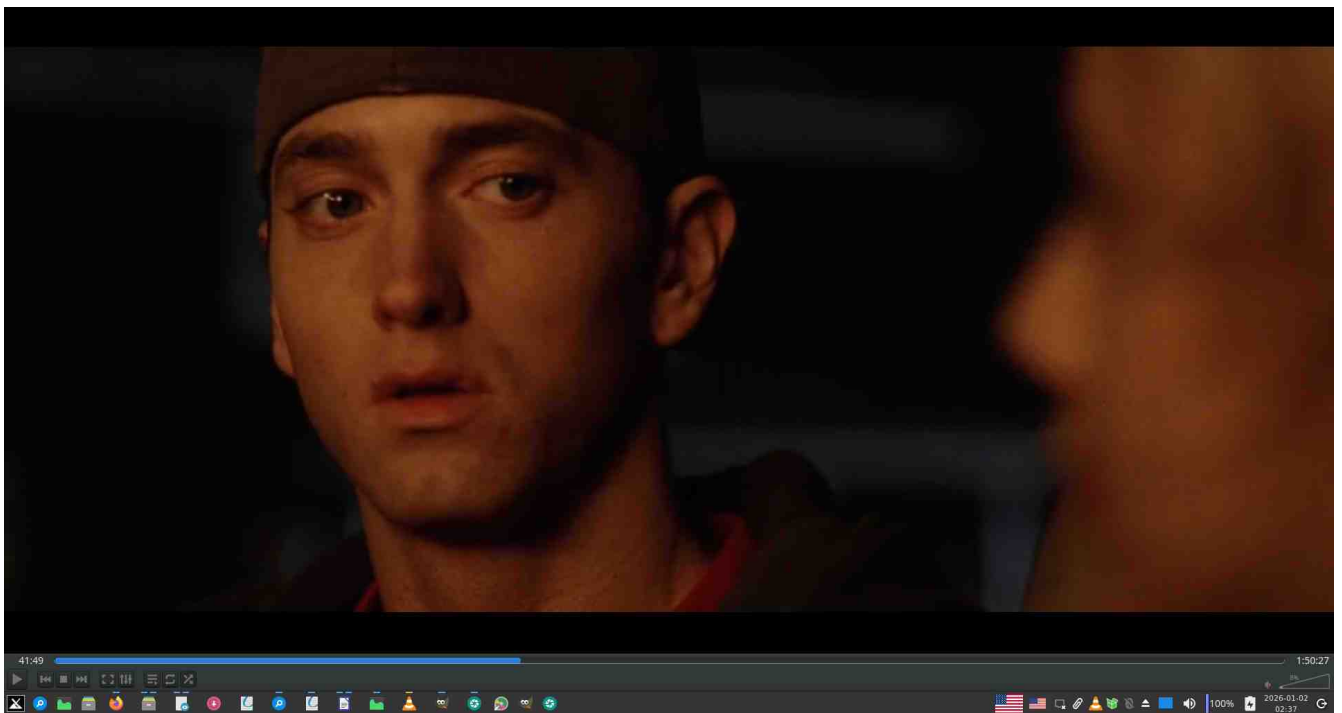
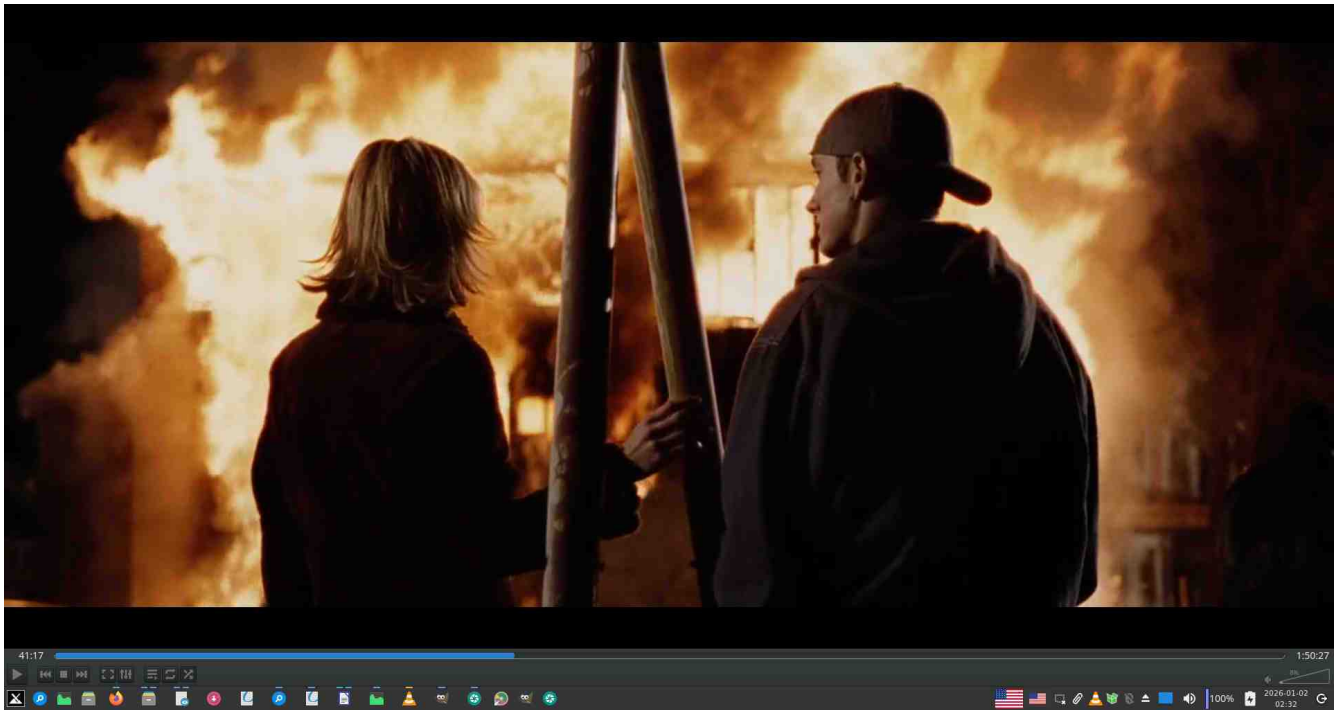
In their next common scene, it appears from their facial expression that they reciprocally took a liking to each other, as a result of their previous onscreen-“hook-ups”, [22, minute 82] and accordingly there must have been no common rehearsals for those scenes, and presumably this would be the case with their sexual scene as well. In this way, the “rabbit prophecy” of the film entitled “Spun” of 2002 that Marshall Bruce Mathers III (Eminem) would be “the sweetest” [19, minute 60] personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, appears to have been fulfilled: [20, minutes 37 and 37]

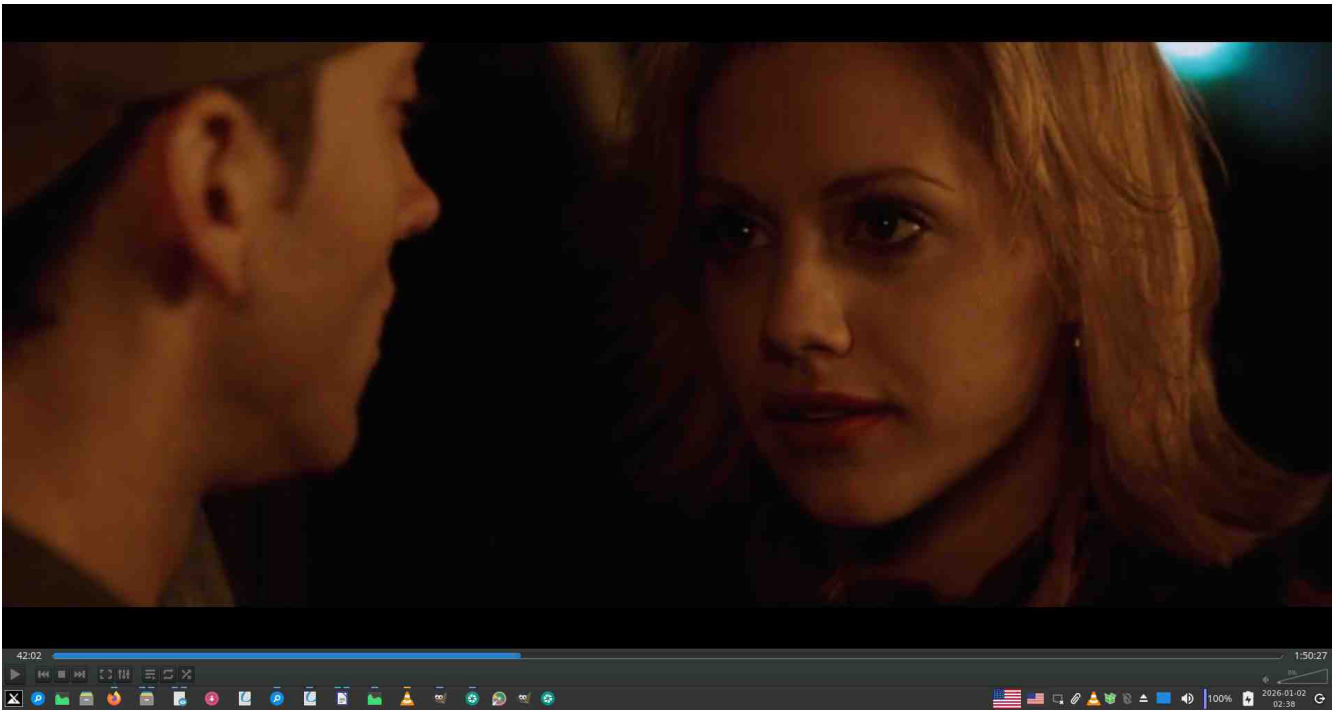




His following bilateral onscreen-“hooking up” [22, minute 82] Brittany Murphy can be presumed to have been meant to psychologically “prepare” [21, minute 25] their hard sexual scene with their having been required to watch the flames of the house set on fire because it was the place of a rape, metaphorically formulating and programing the “flame” of their sexual intercourse required by the american Illuminati: [20, minutes 42, 42, 42 and 43]

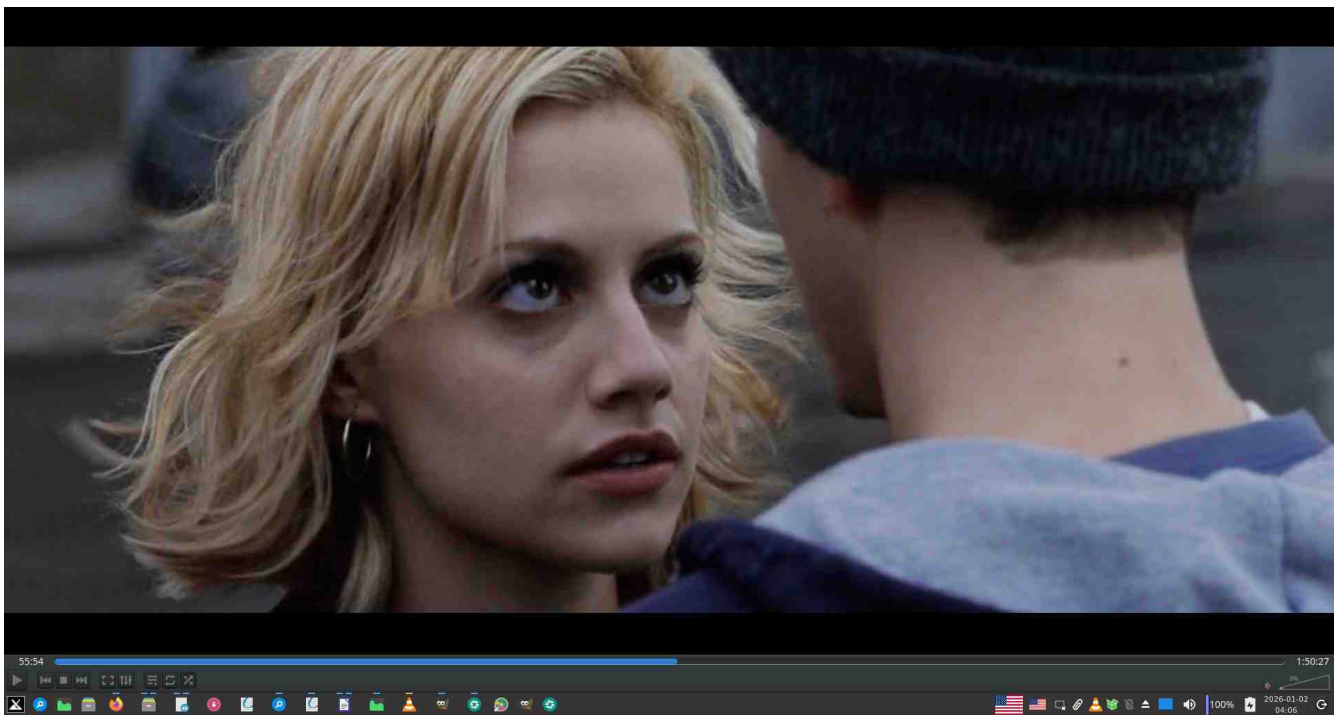
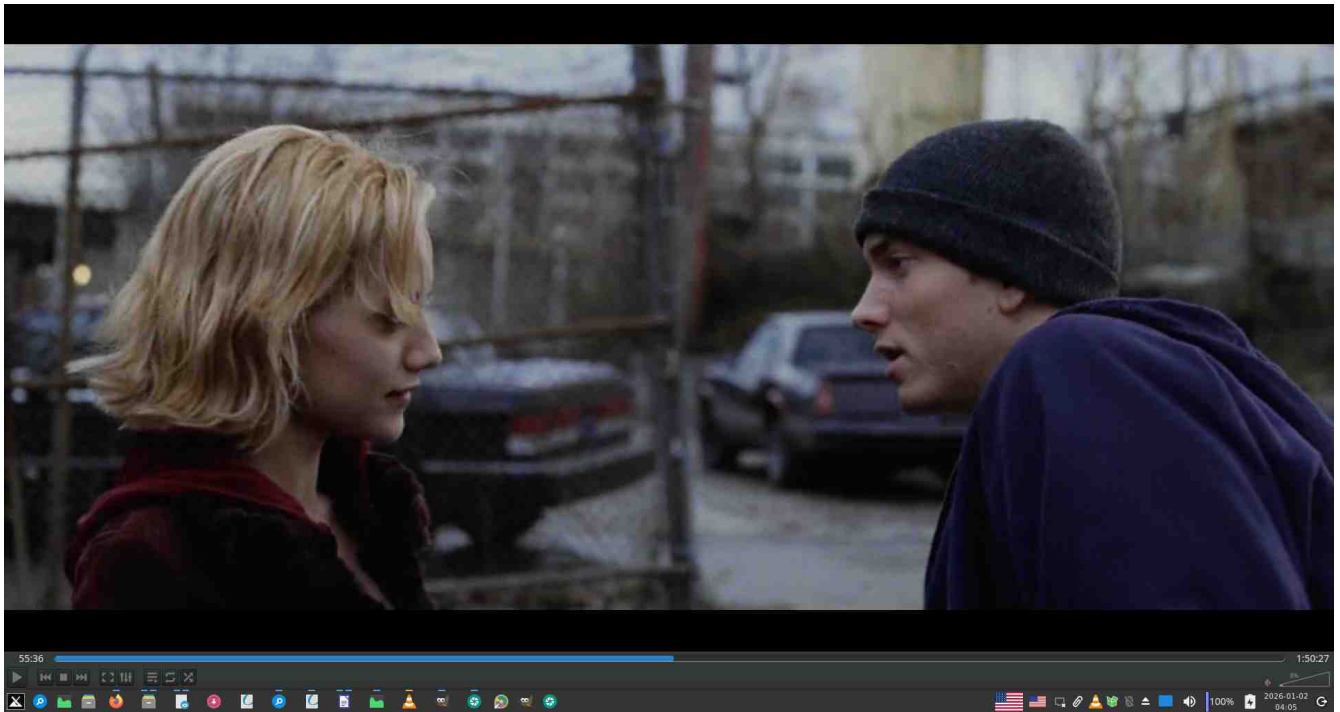


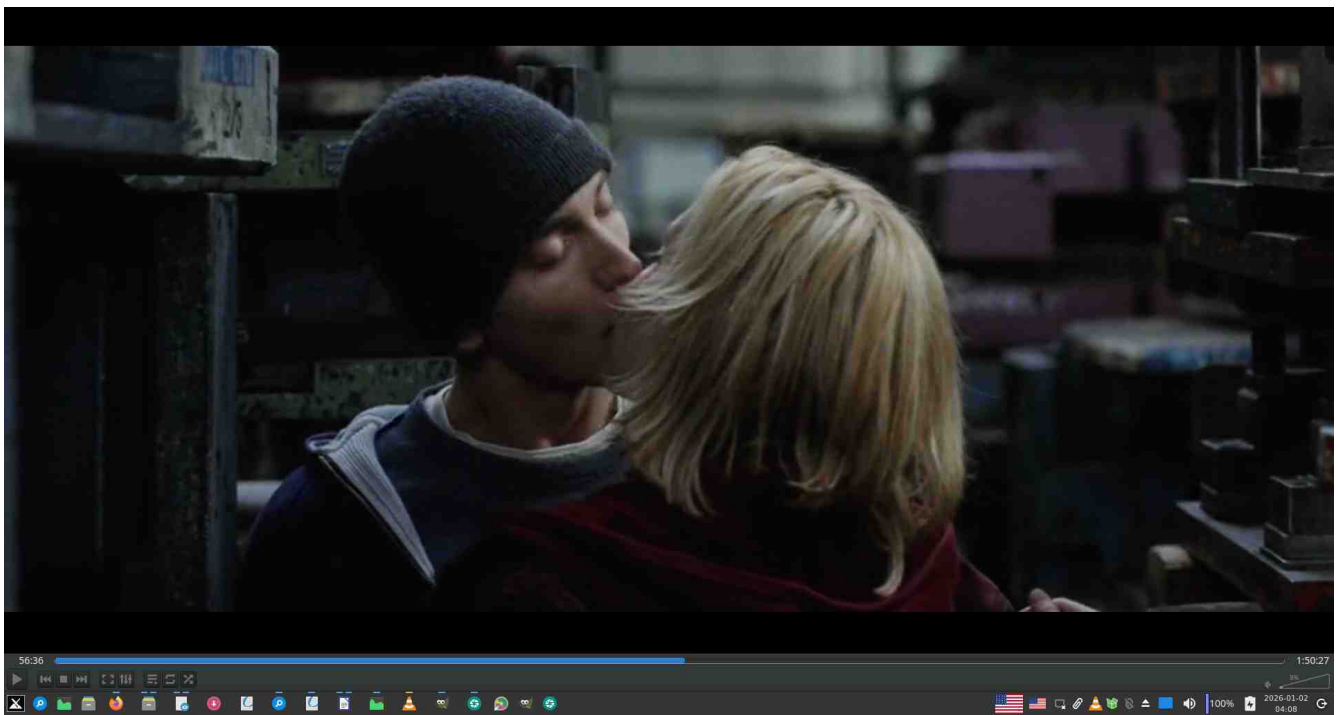
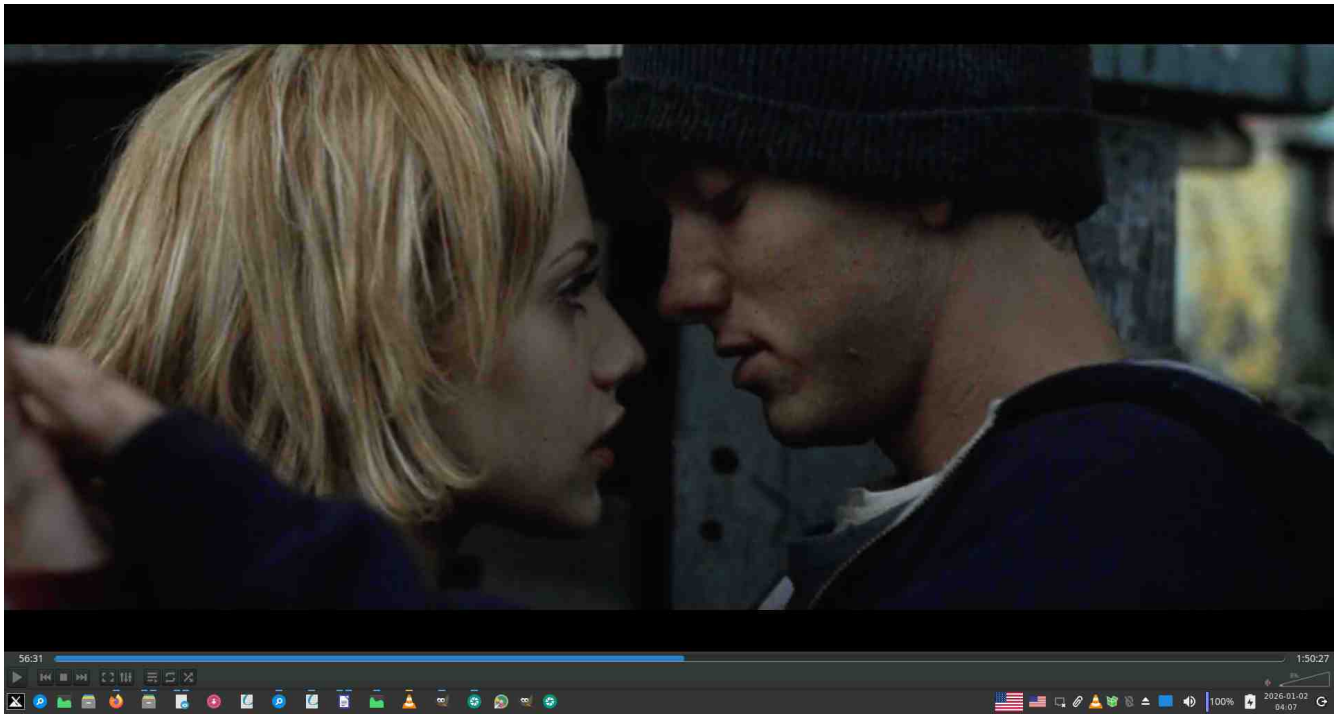


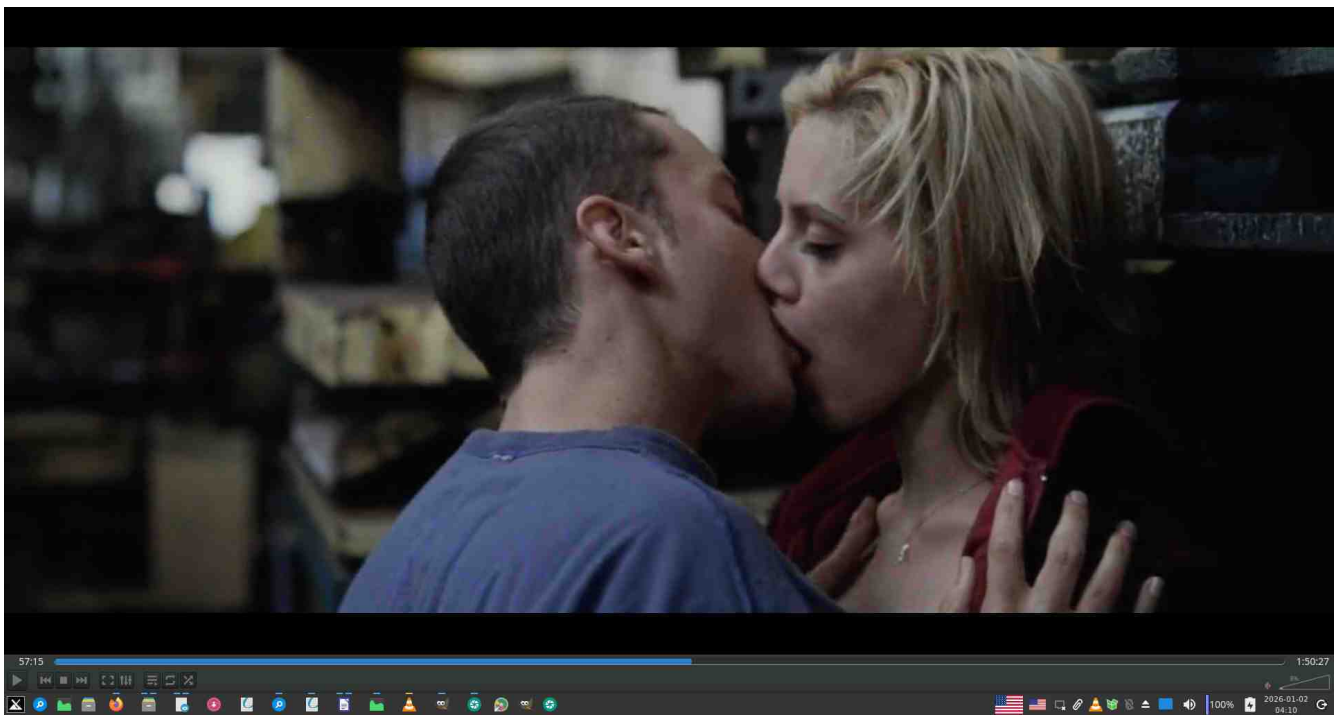
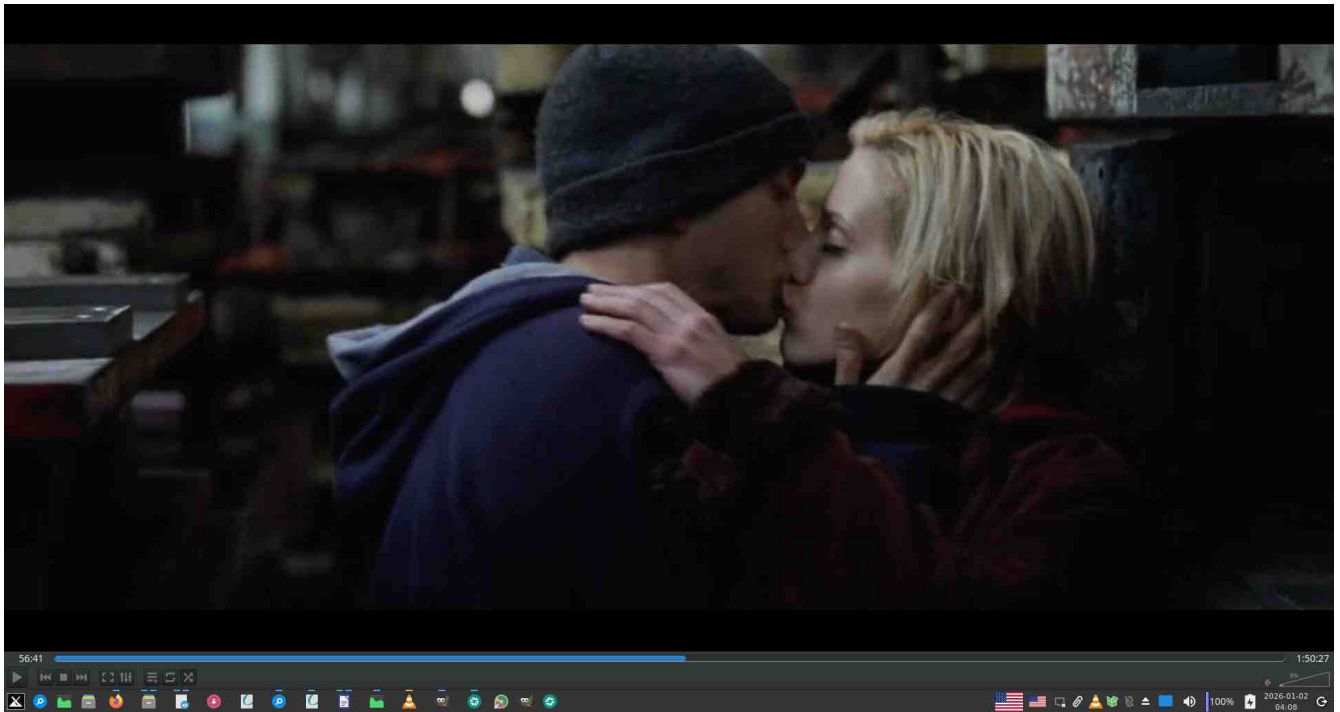


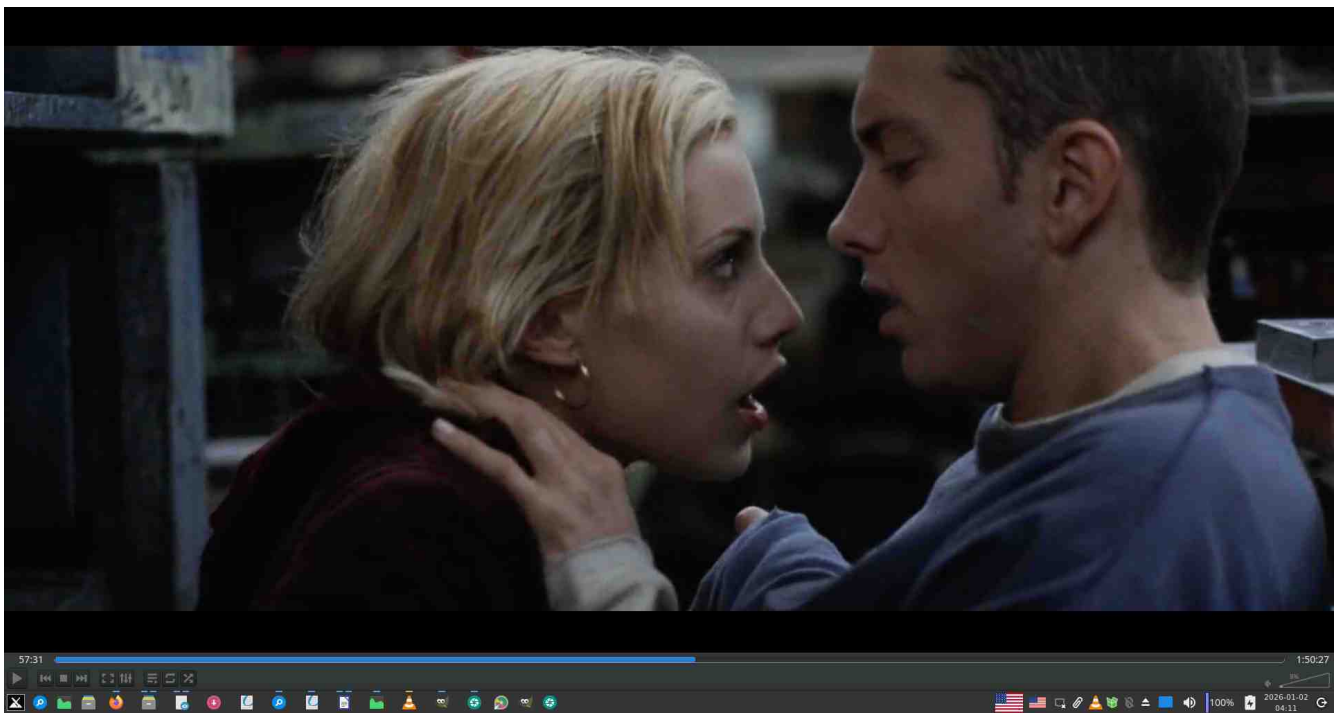
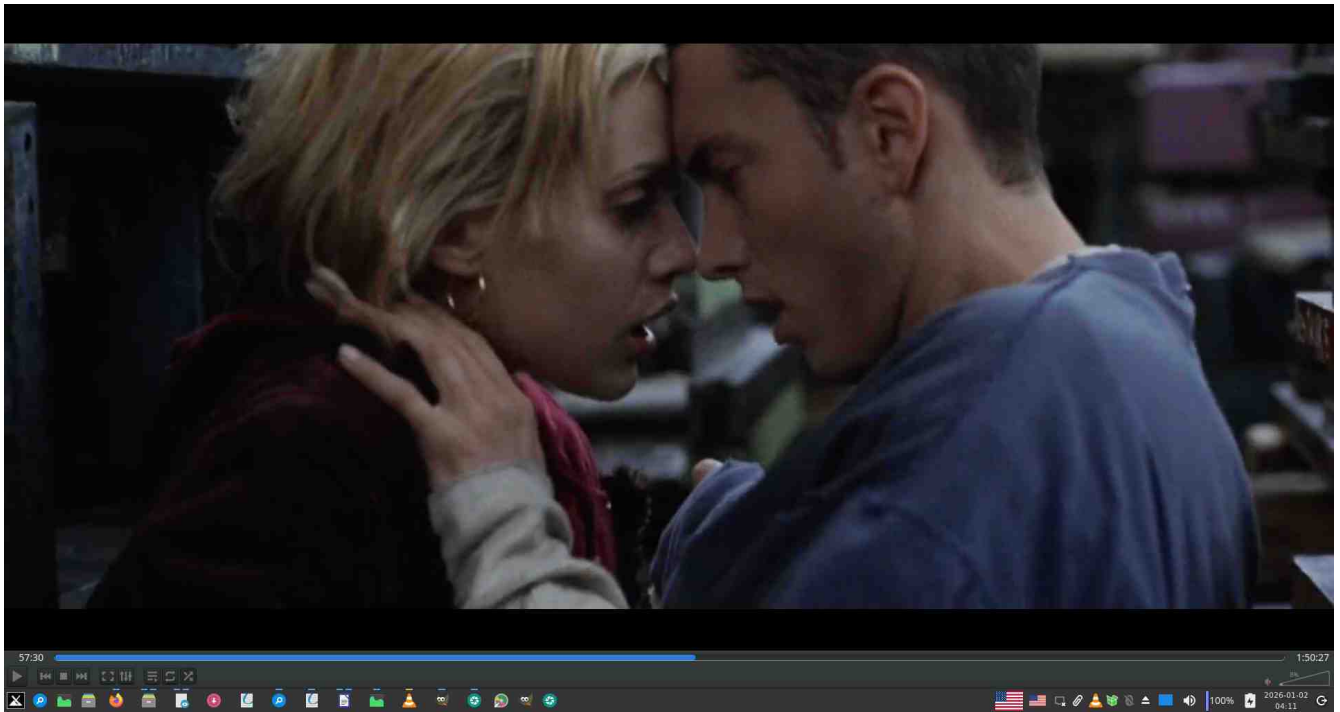
And indeed: in their eyes that “flame” appears to have already been burning.

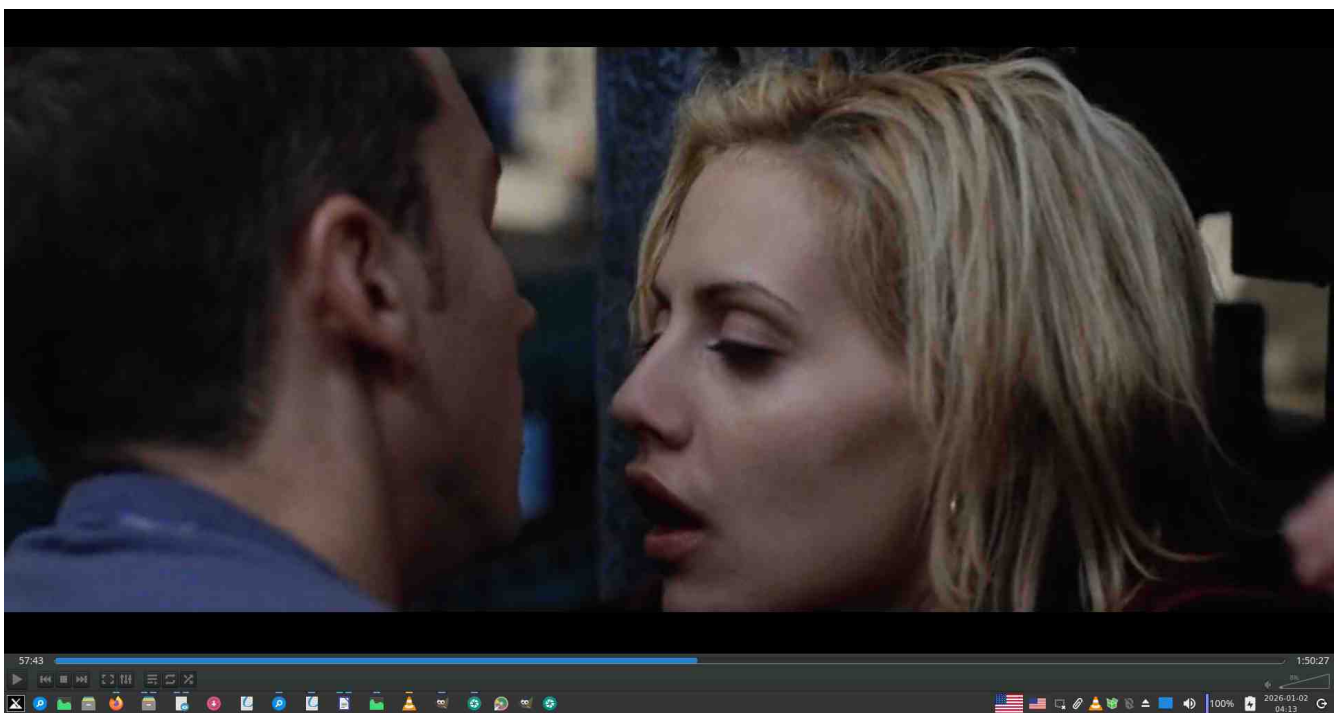
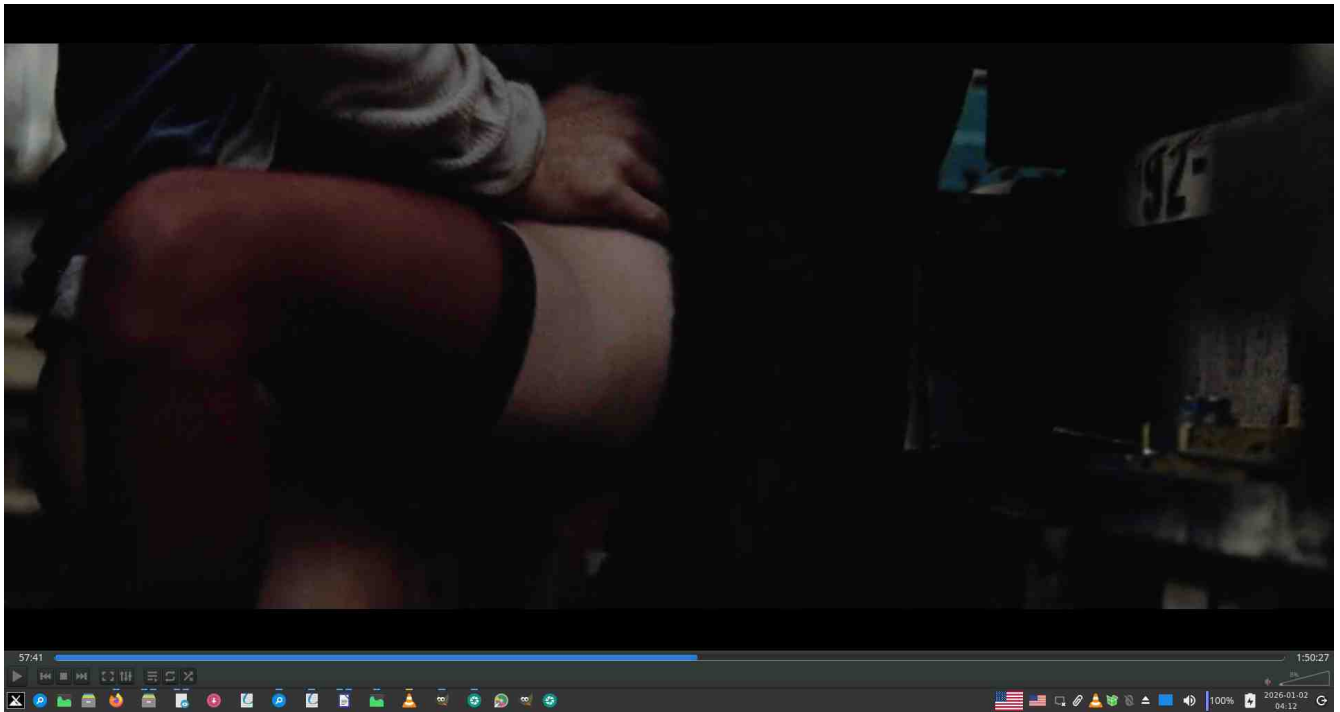
In conformity with the “law” of Brittany Murphy’s initiative, at the beginning of the personal secret politically central and culminating scene of the film, Marshall Bruce Mathers III (Eminem) was required to just drop a smallest hint about an evening date with his question: “You want to do something tonight?”, [20, minute 56] to what she was required to overwhelmingly overbid him by hinting at an immediate sexual intercourse: “Why don’t you take me somewhere now?” While regularly “hard” sexual scenes are preceded by “soft” ones, consisting of kisses and hugs, this time the filmmakers were required to disregard this rule, in all probability in regard of Brittany Murphy’s conjectured pre-existent “love” [19, minute 60] to Marshall Bruce Mathers III, created together with his “fame and fortune”: [80, minute 11] [20, minutes 56, 56, 57, 57, 57, 58, 58, 58, 58, 58, 58, 58 and 59]

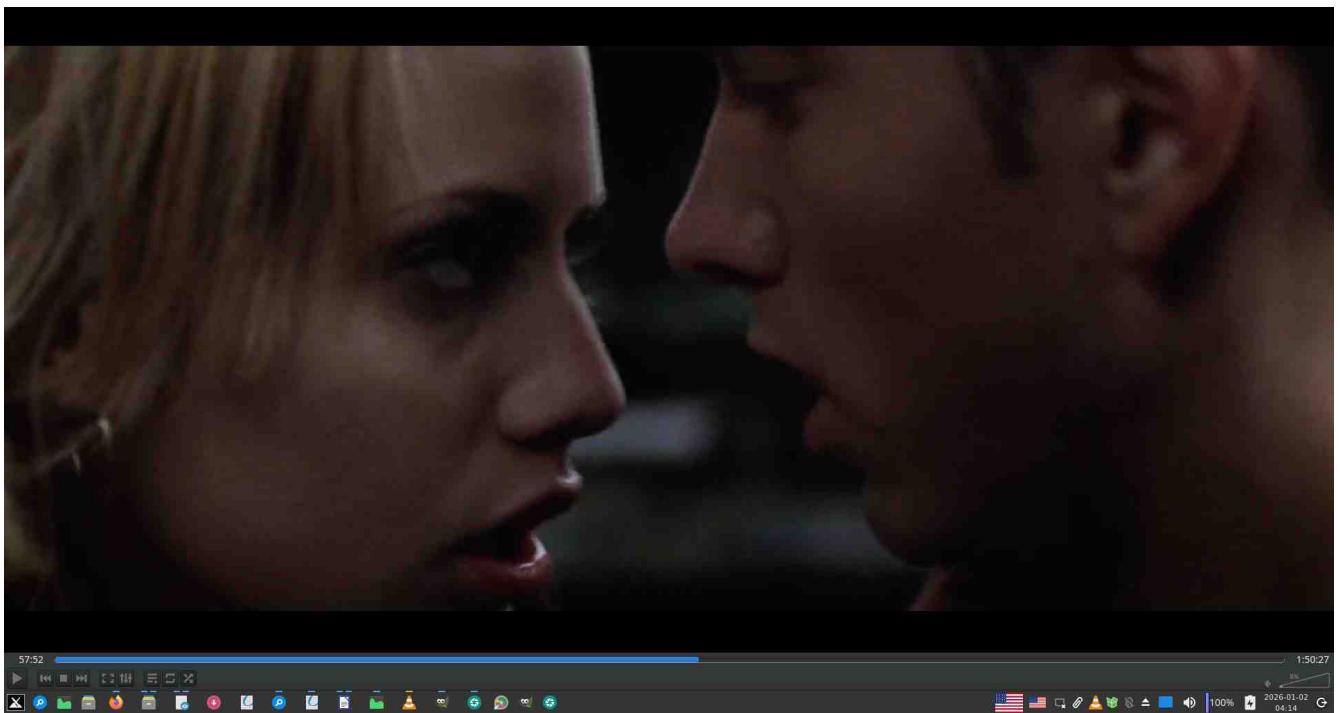
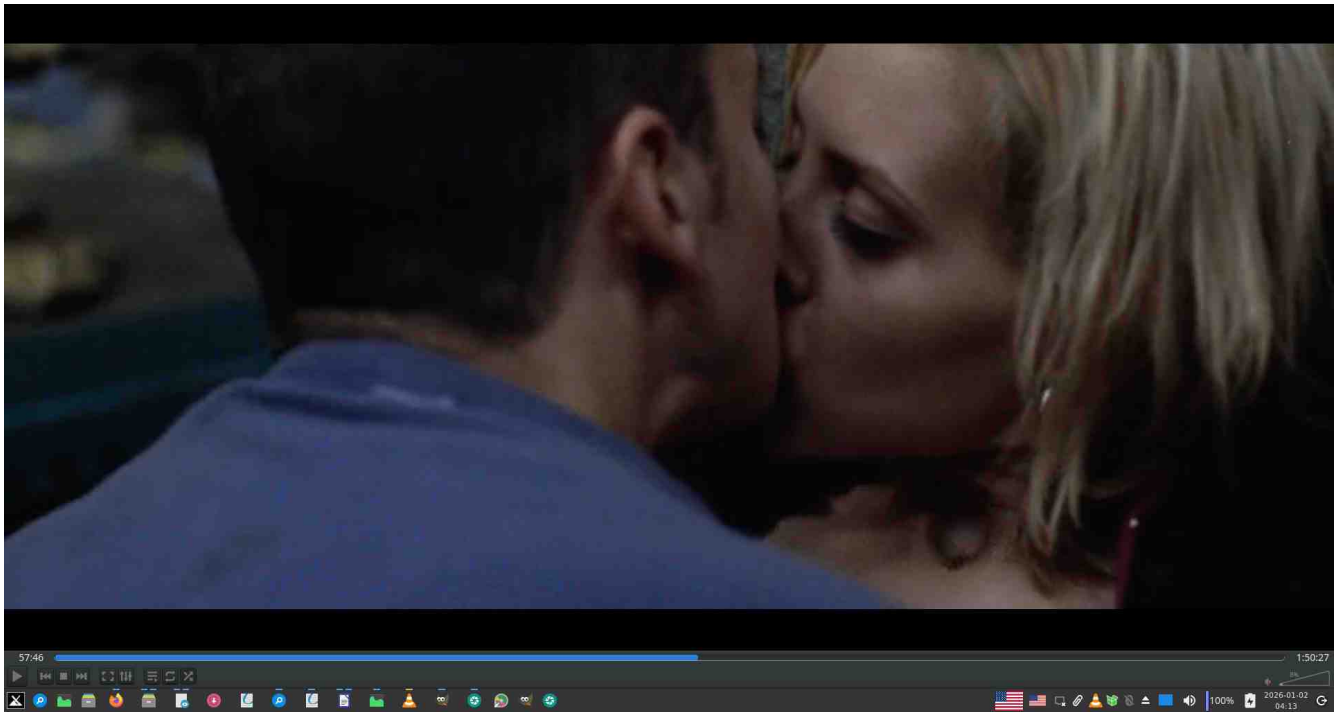


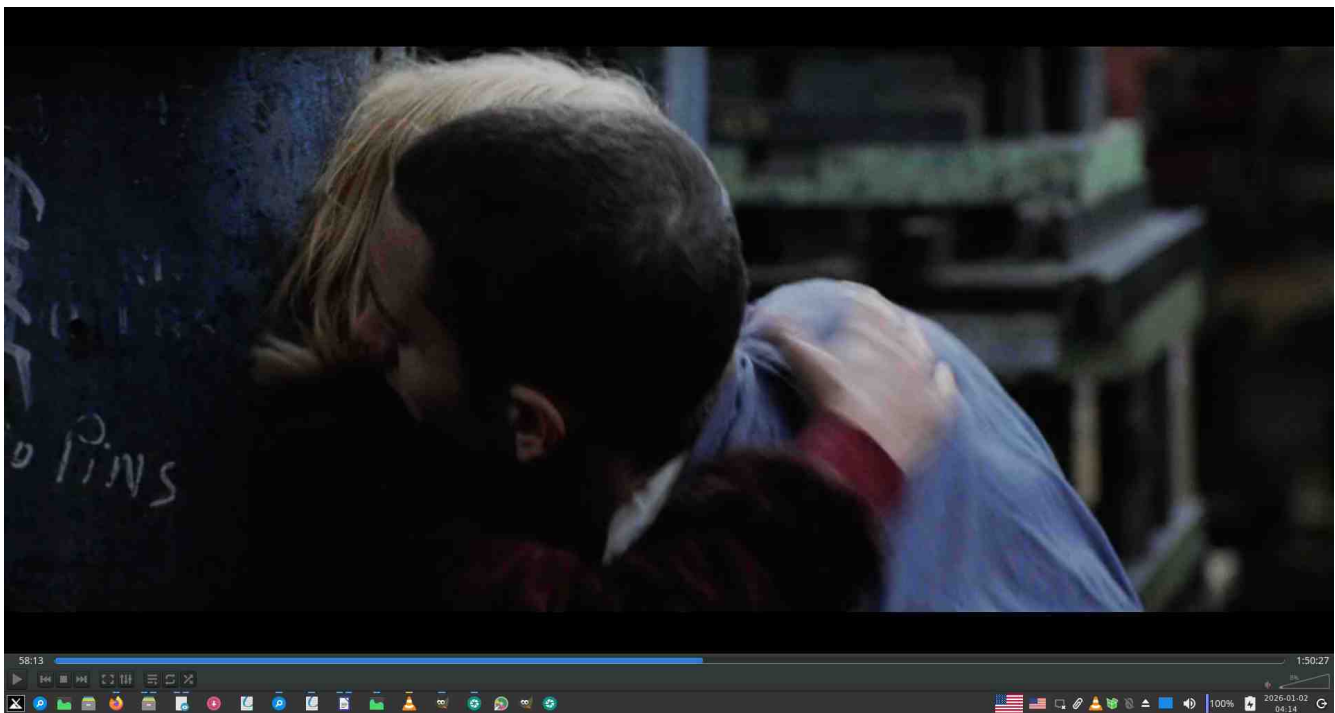






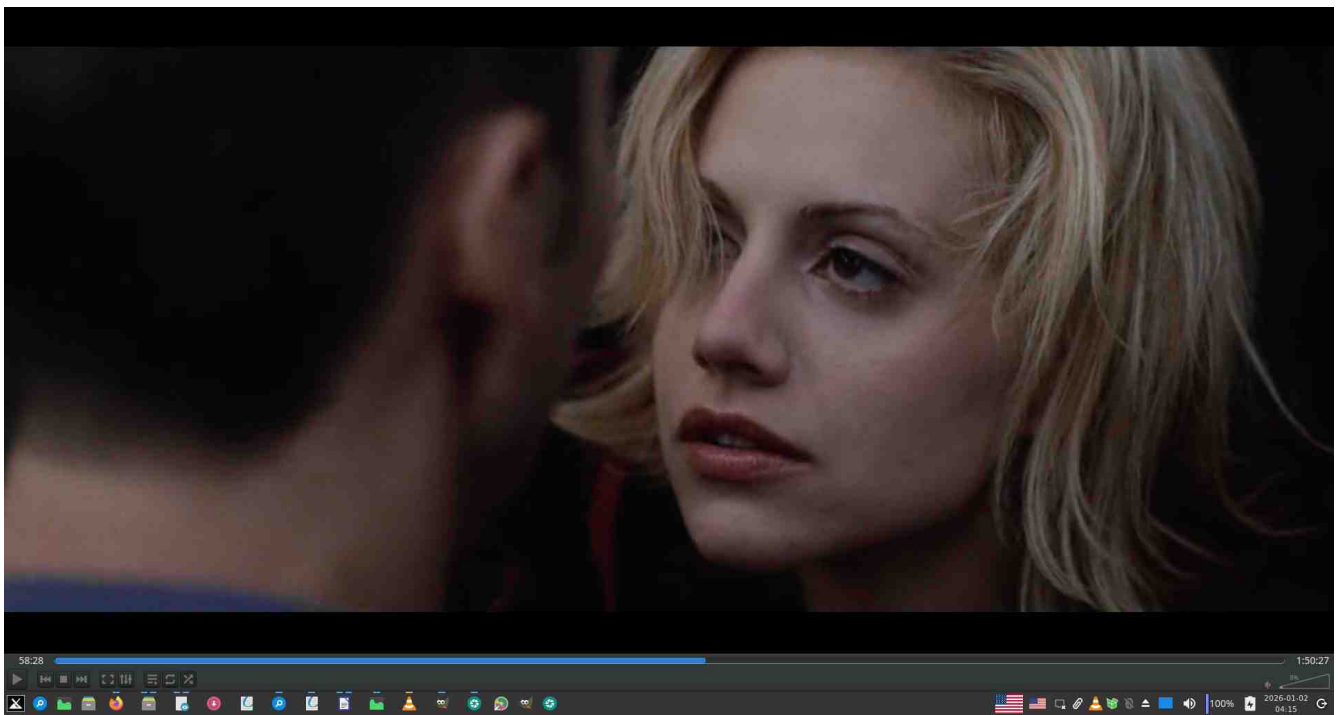
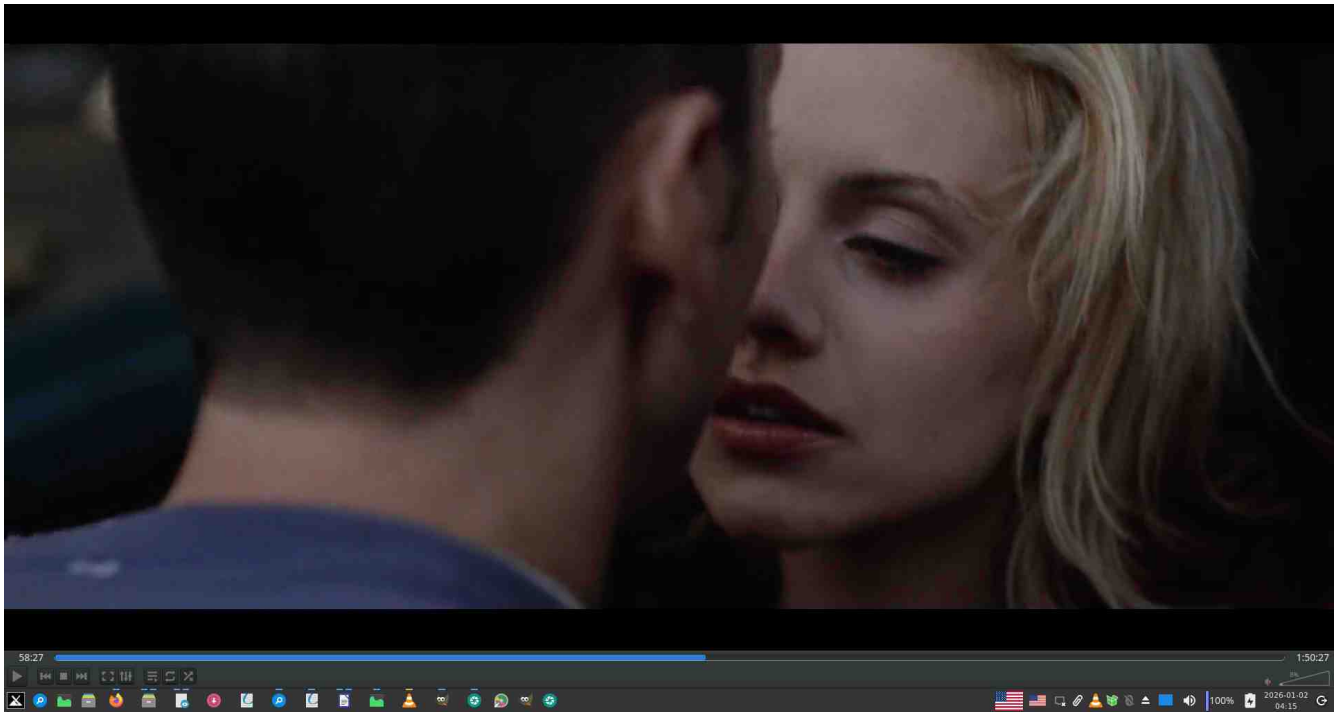


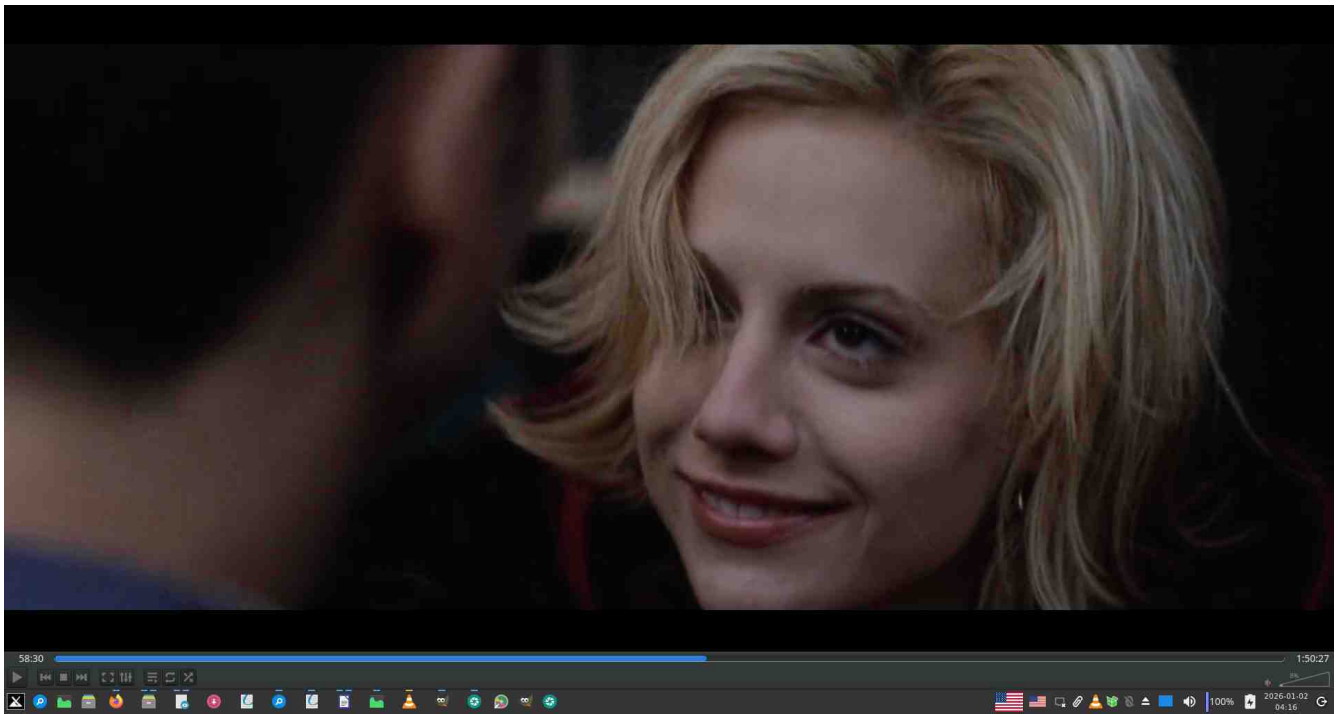
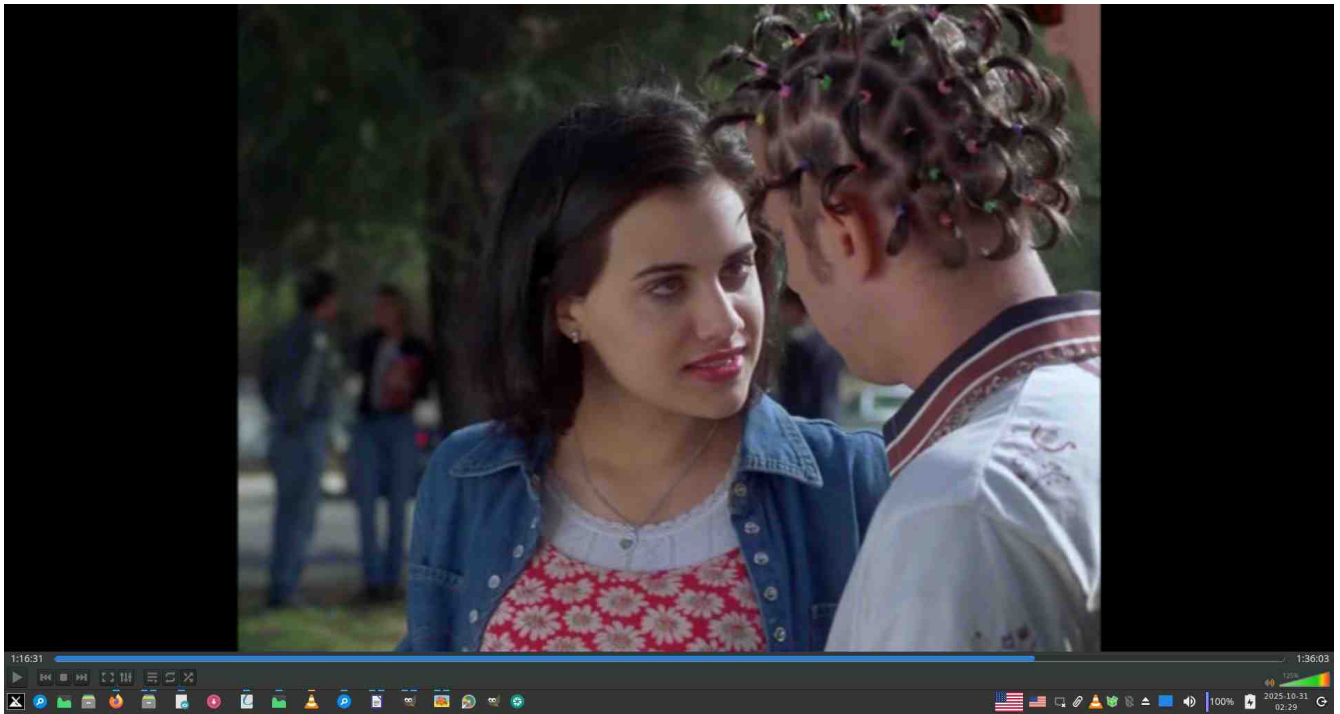


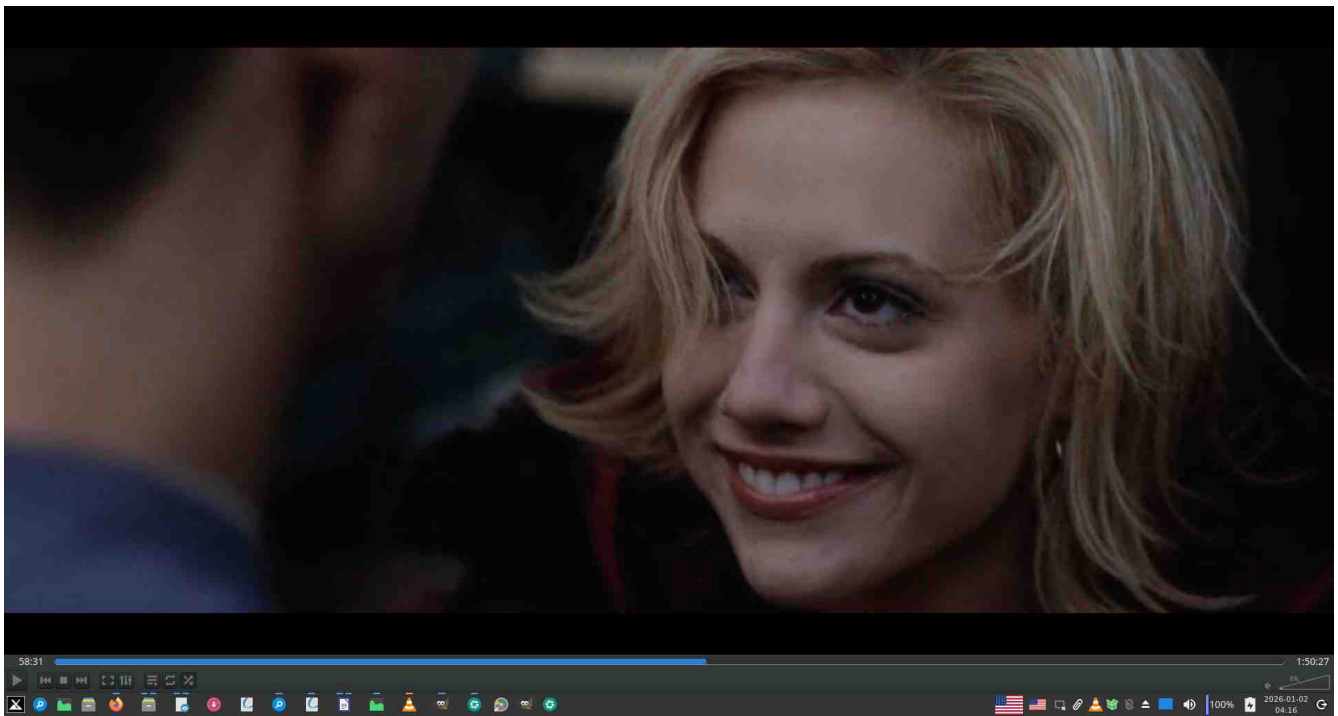
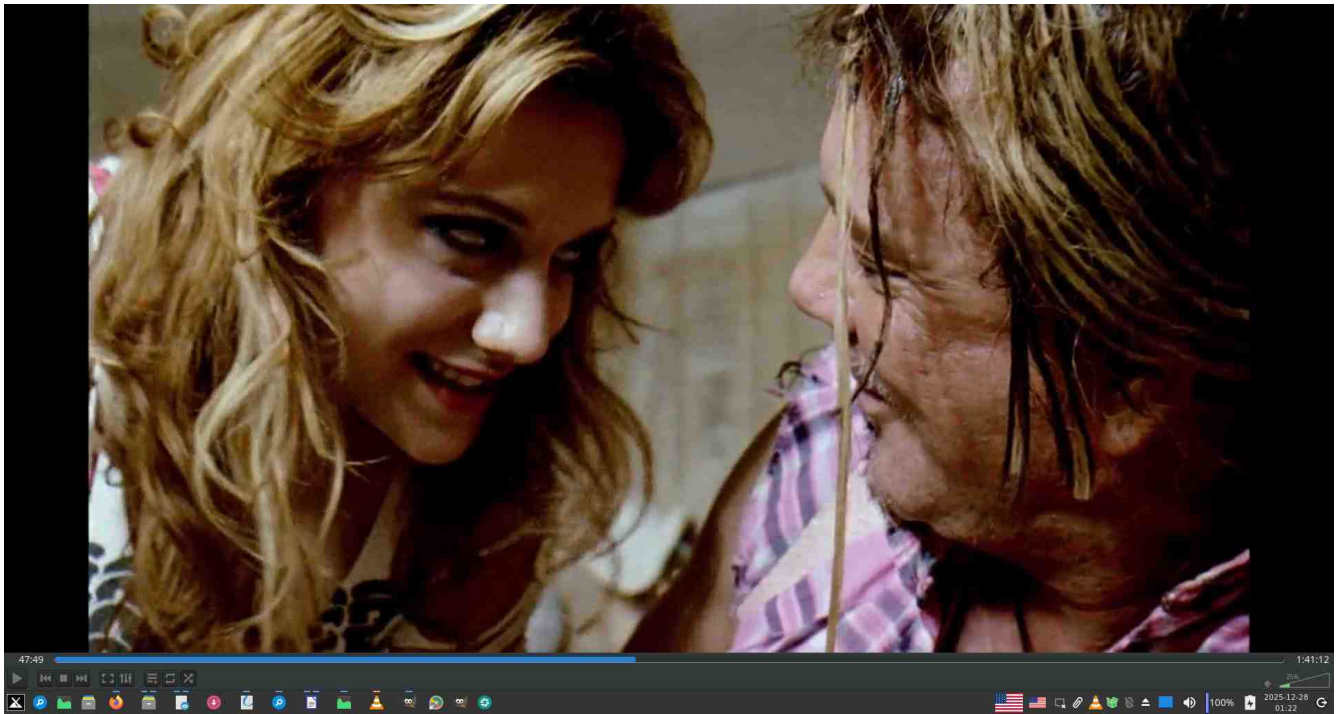


The above sexual scene observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it dressed. However, this was her first film in which she was required to apparently onscreen-undress her panties, what refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati by challenging her presumed film sexual-behavior rule, seeking out her willingness of onscreen-undressing her underwear under the clothes, and striving to have her onscreen-undressed completely — partly on the basis of the precedent created with Chloe Hunter as “April” [19, minute 22] in the film of Brittany Murphy entitled “Spun” of 2002.

It can be presumed that after having not succeeded with his artificial fame and Illuminati power in “breaking” [11, minute 63] and “choking” [404] by overwhelming the acting aptitudes of Brittany Murphy and having her snapped out of character, in this sexual scene Marshall Bruce Mathers III (Eminem) was supposed to succeed in attaining those purposes with his corporal love: in the final moments of the sexual intercourse he — together with the secret agents hidden behind the camera — was scanning the effects of his destructive “work” in her eyes and on her face, but instead of the expected having her snapped out of character by having her overwhelmed sentimentally and sensually for a time enough for her not to be able to further act the conversation timed immediately following the sexual intercourse, the final progressive and somewhat defying smile of Brittany Murphy appears to have been meant by her for a demonstration of her acting aptitudes by deliberately snapping out of character in and for just a few moments — unprescribed and unwanted by the filmmakers — with the reproaching and relationship-rejecting look, and respectively type of smile, which she had already expressed in non-sexual scenes at least in her onscreen-“hook-ups” [22, minute 82] with R.D. Robb in her film entitled “Falling Sky” of 1998, and Mickey Rourke in her film entitled “Spun” of 2002: [20, minutes 59 and 59] [7, minute 77] [20, minute 59] [19, minute 48] [20, minute 59]

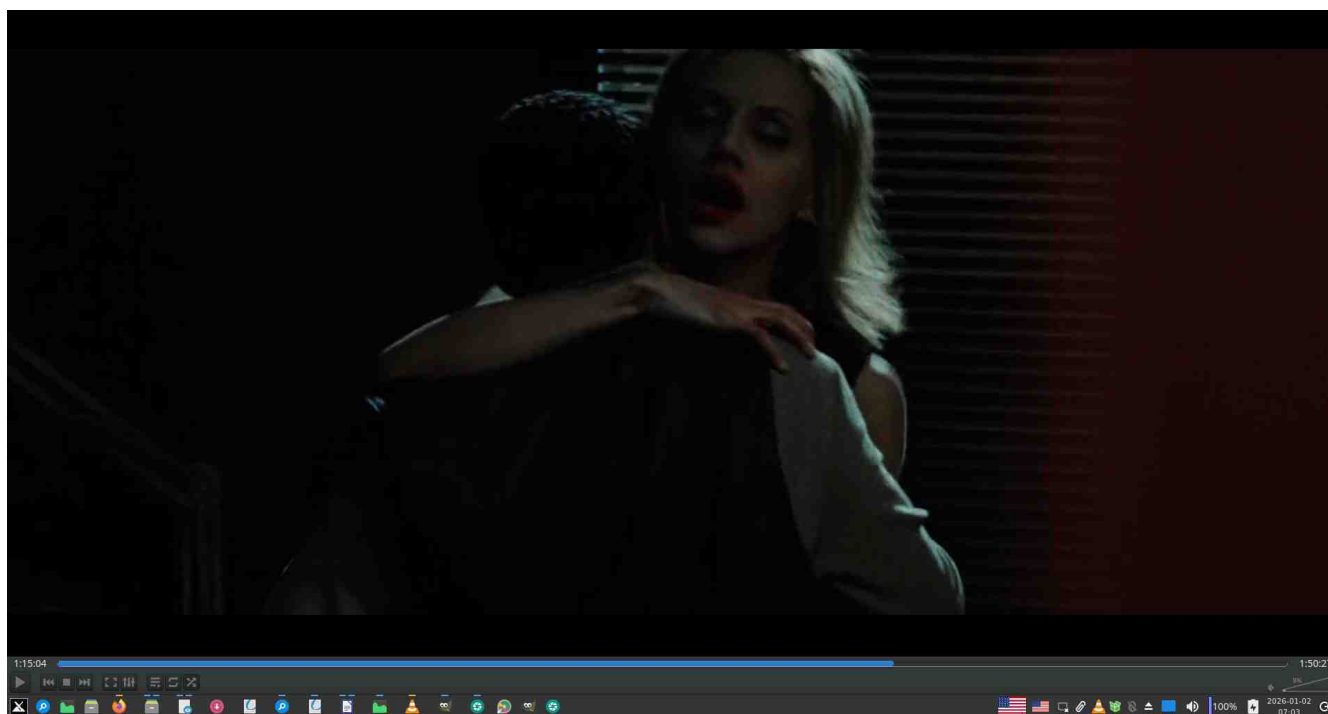
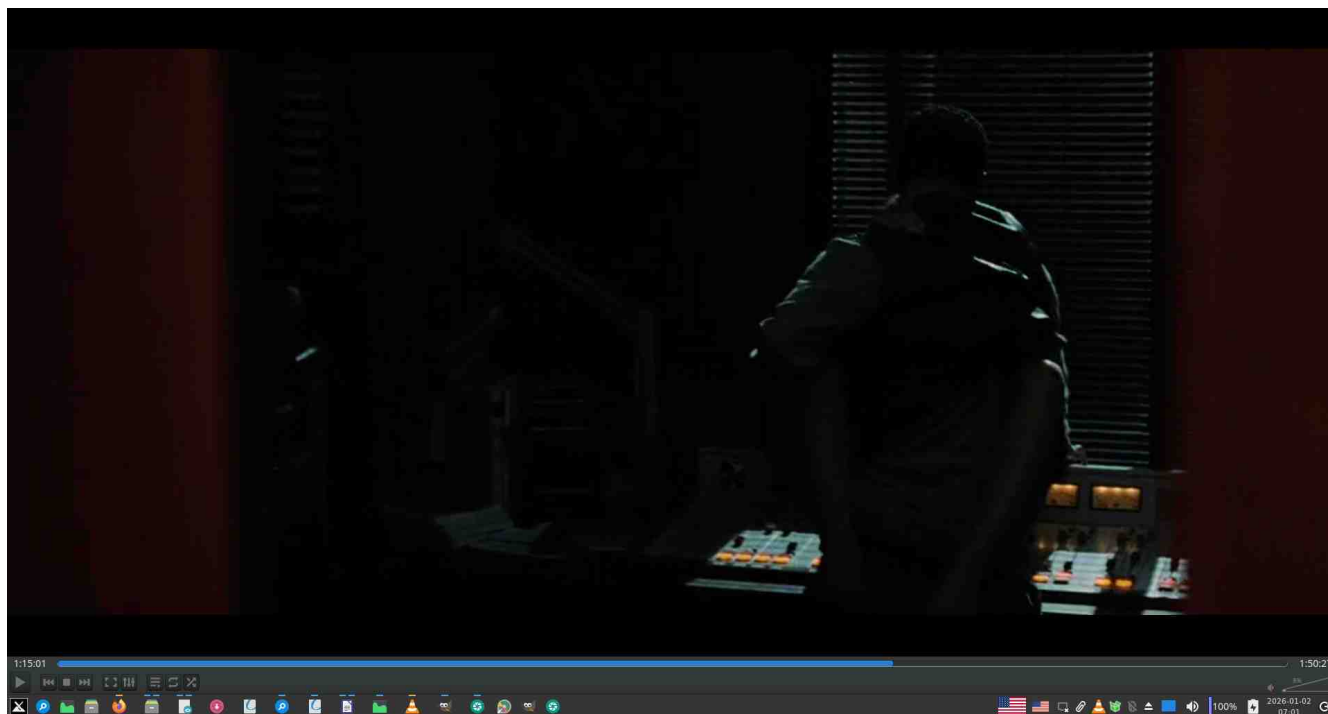


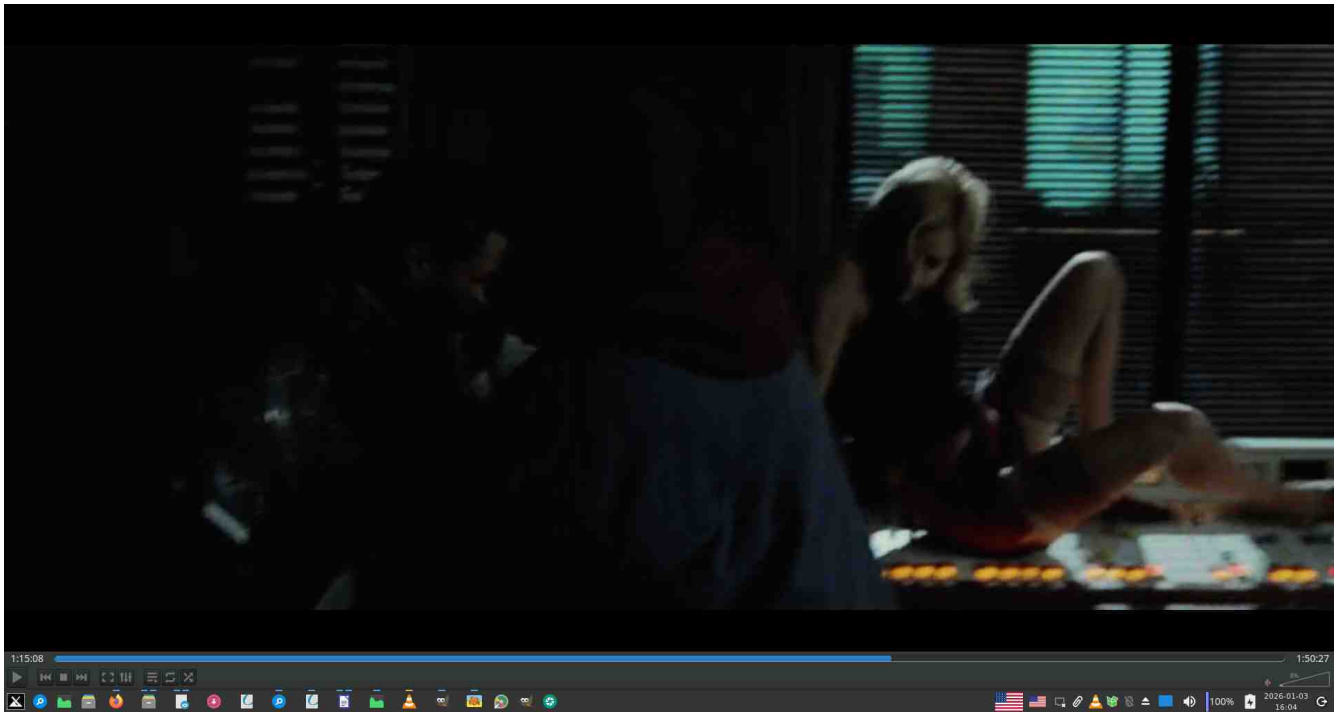




From this point of view, Marshall Bruce Mathers III appears not to have been much “sweeter” [19, minute 60] for her than R.D. Robb and Mickey Rourke had been.

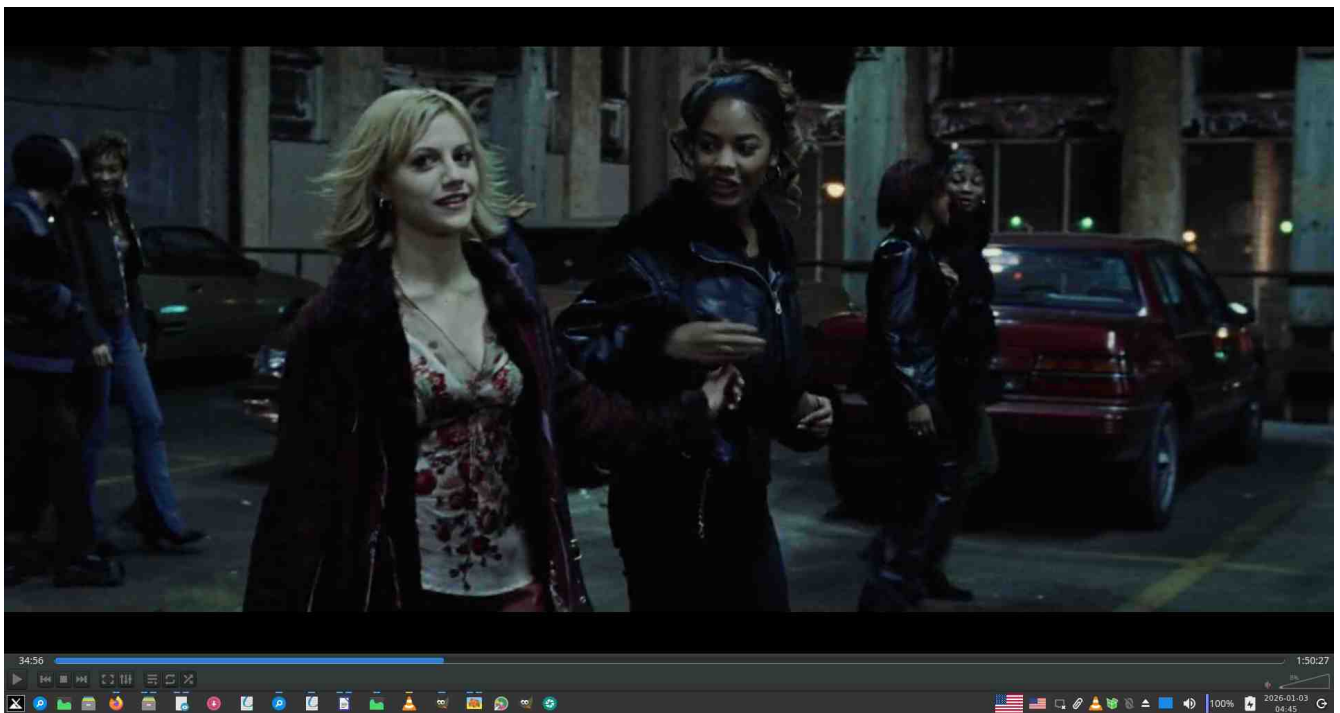
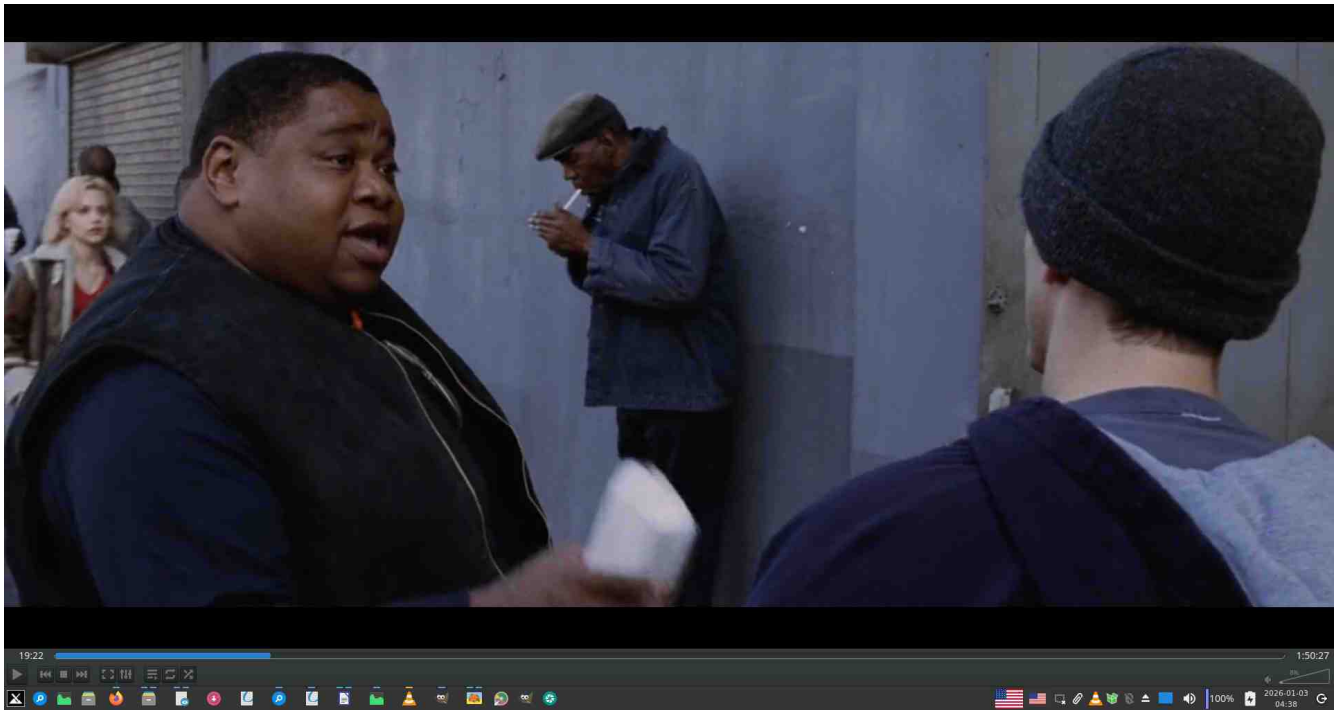
That Brittany Murphy was required to act a similar sexual intercourse with Eugene Byrd as “Wink”,
[20, minutes 76, 76 and 76]

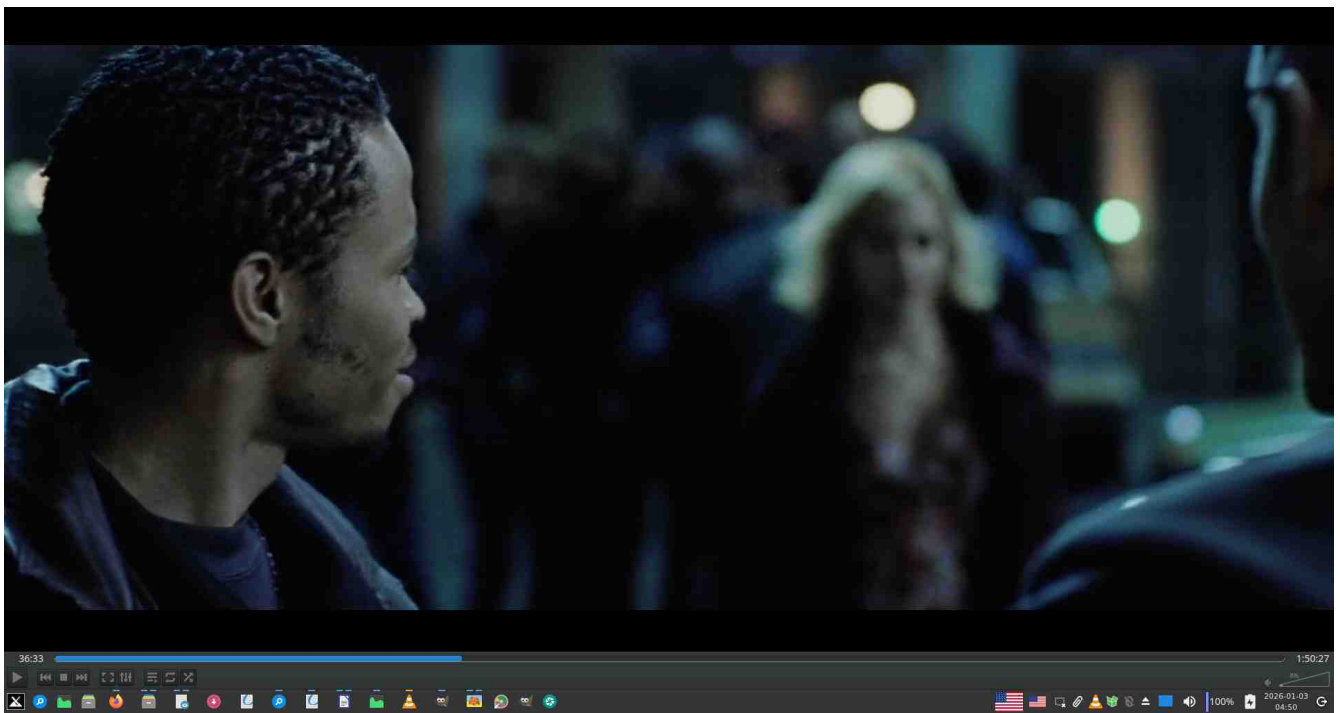
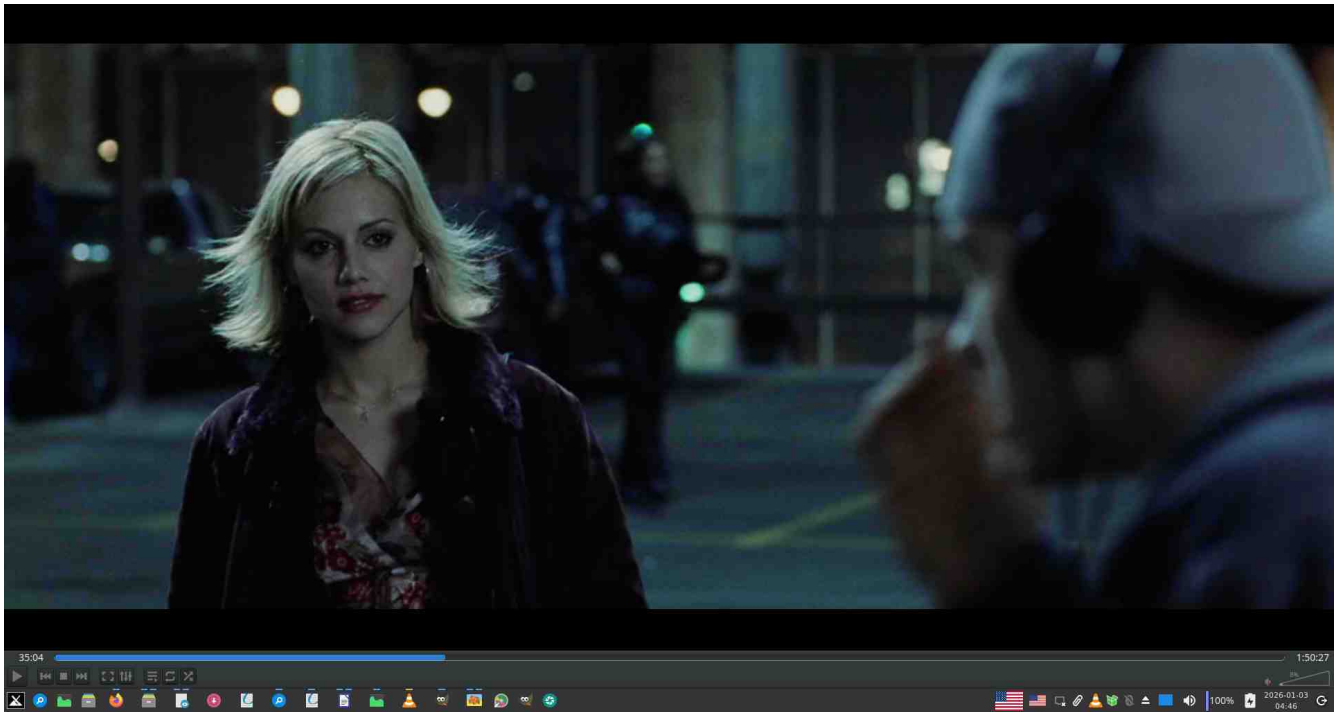


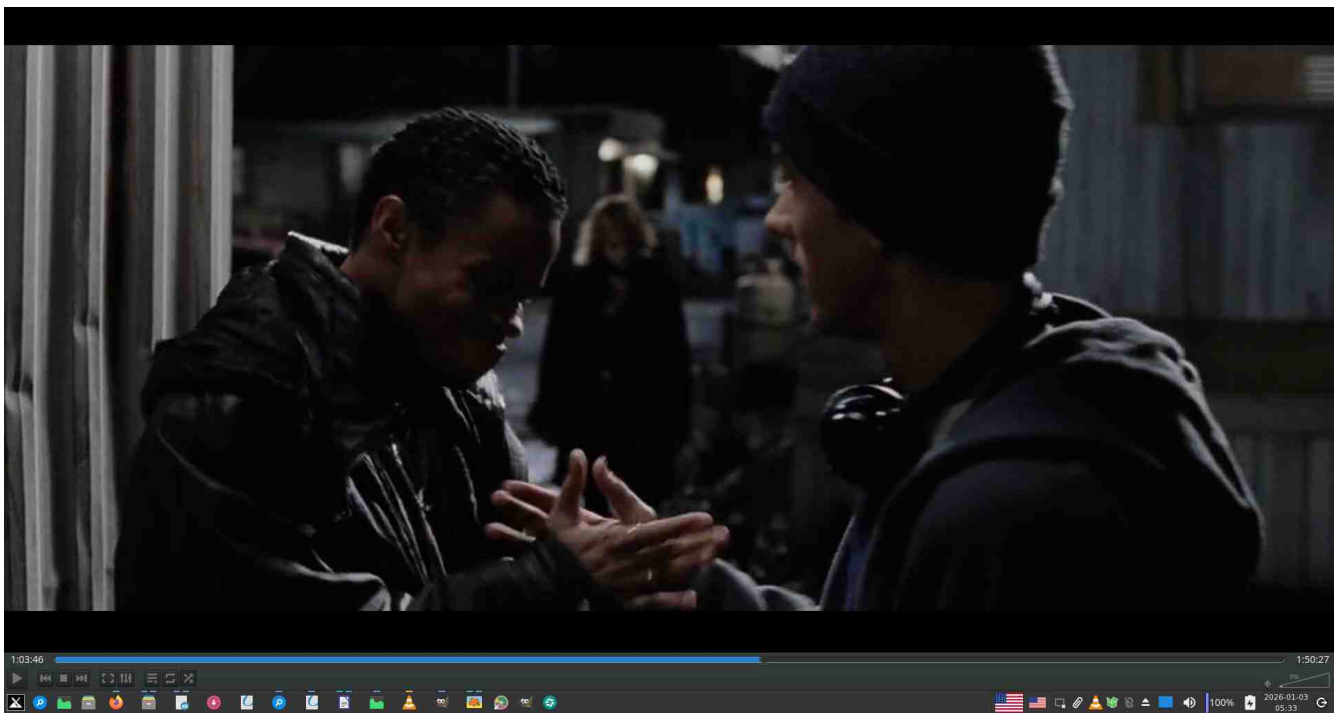
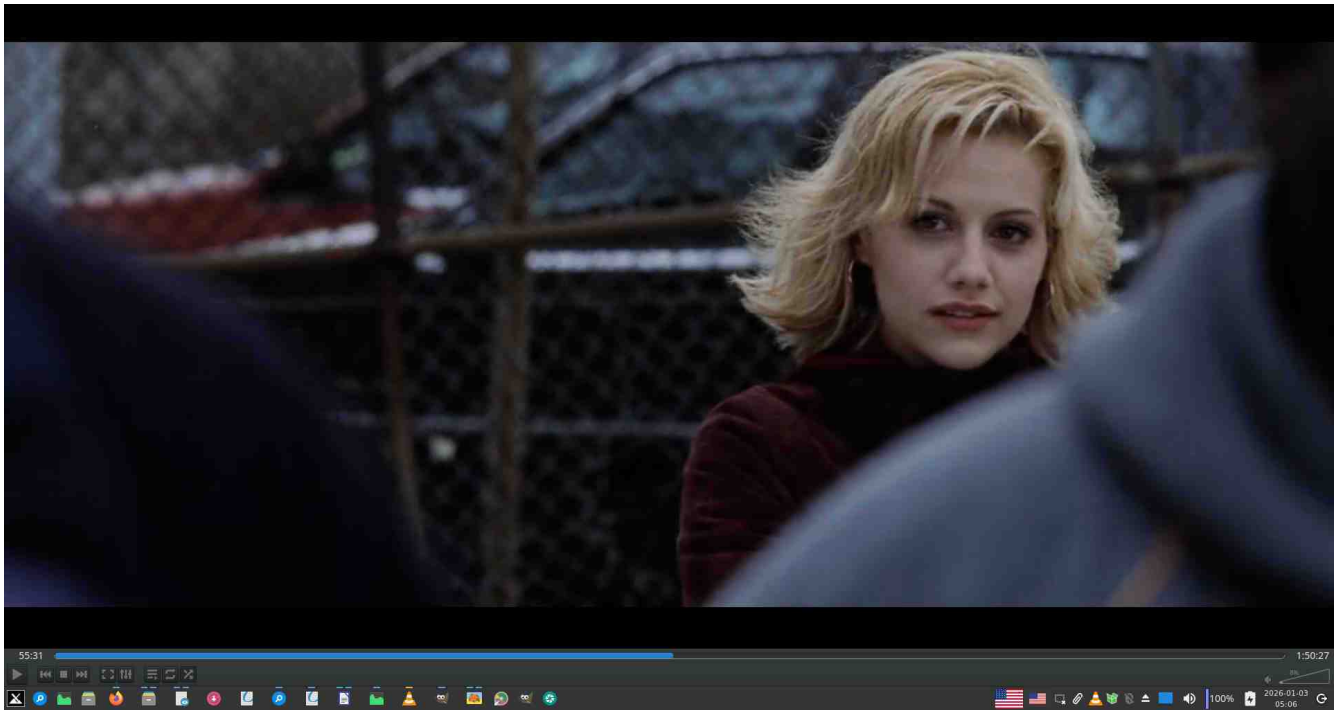


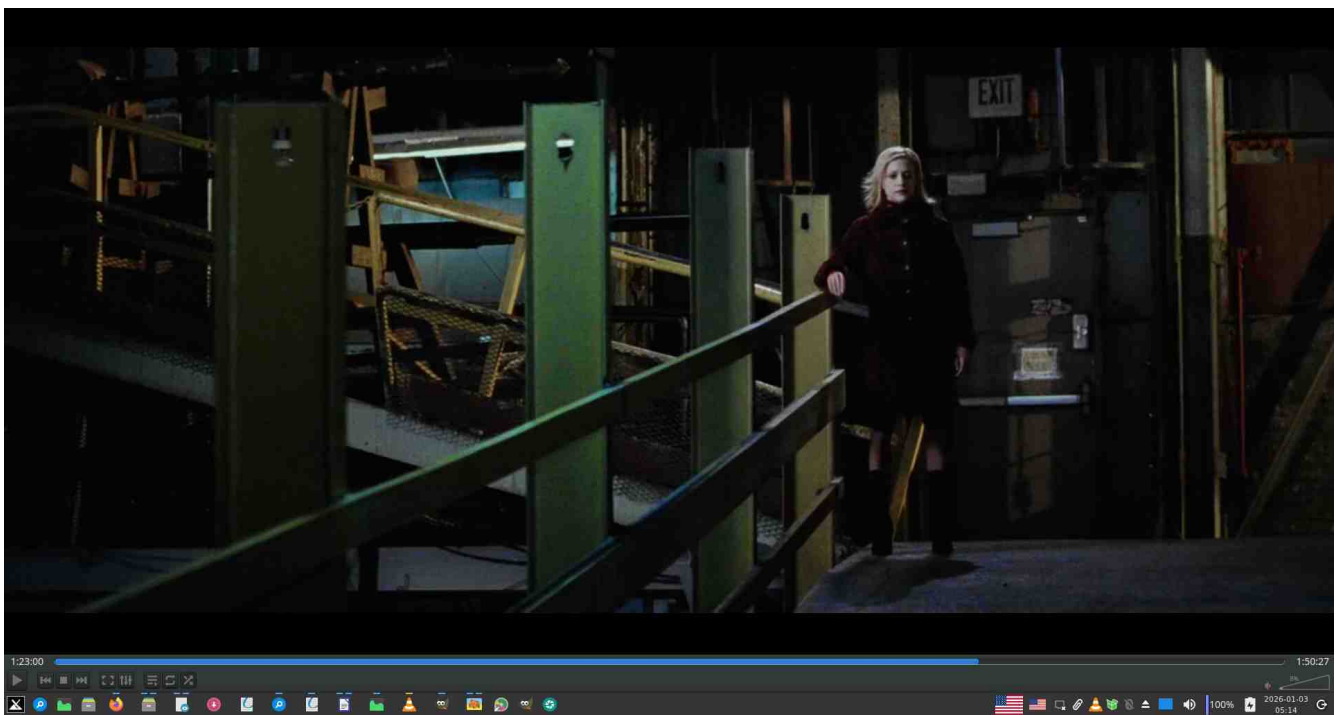
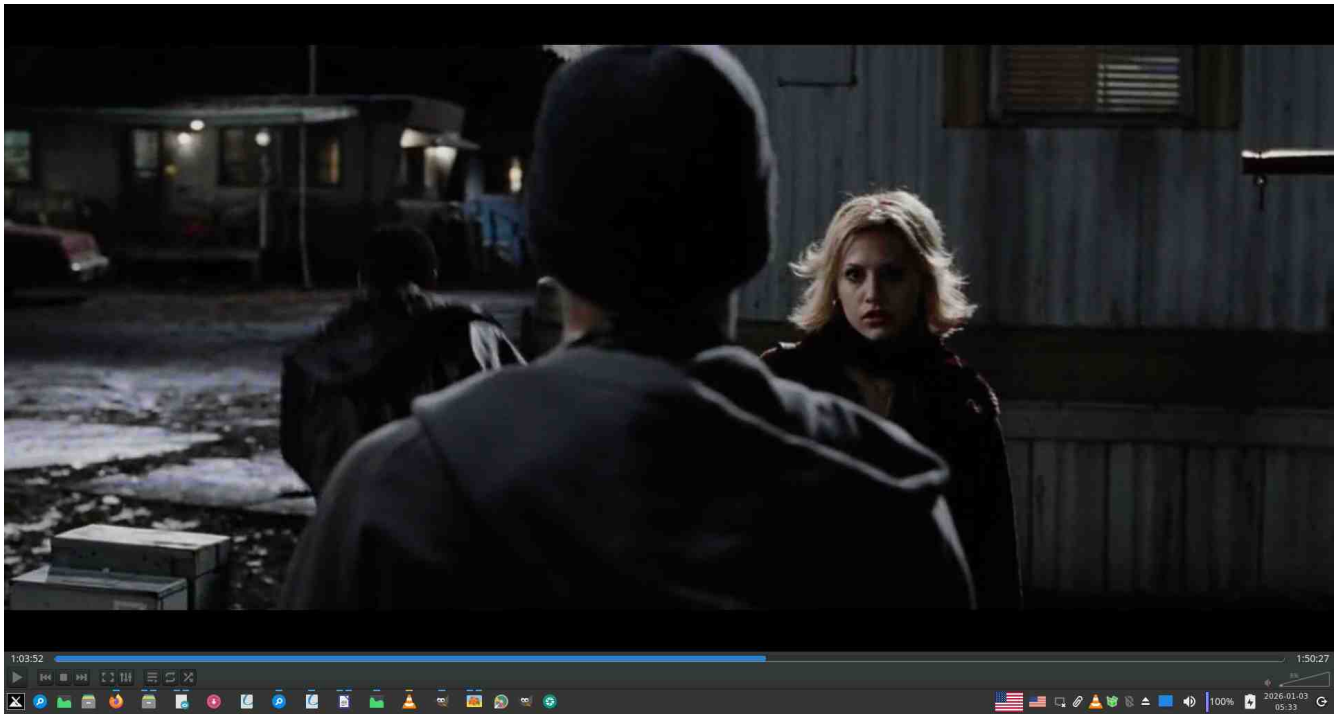
and Marshall Bruce Mathers III (Eminem) as “Rabbit” was required to catch them in the act and break with her, can be presumed to have been an expression, formulation, and programing of the incertitude relative to the willingness of Brittany Murphy to establish a relationship with Marshall Bruce Mathers III “the sweetest” [19, minute 60] as well. The above sexual scene also observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted it dressed.

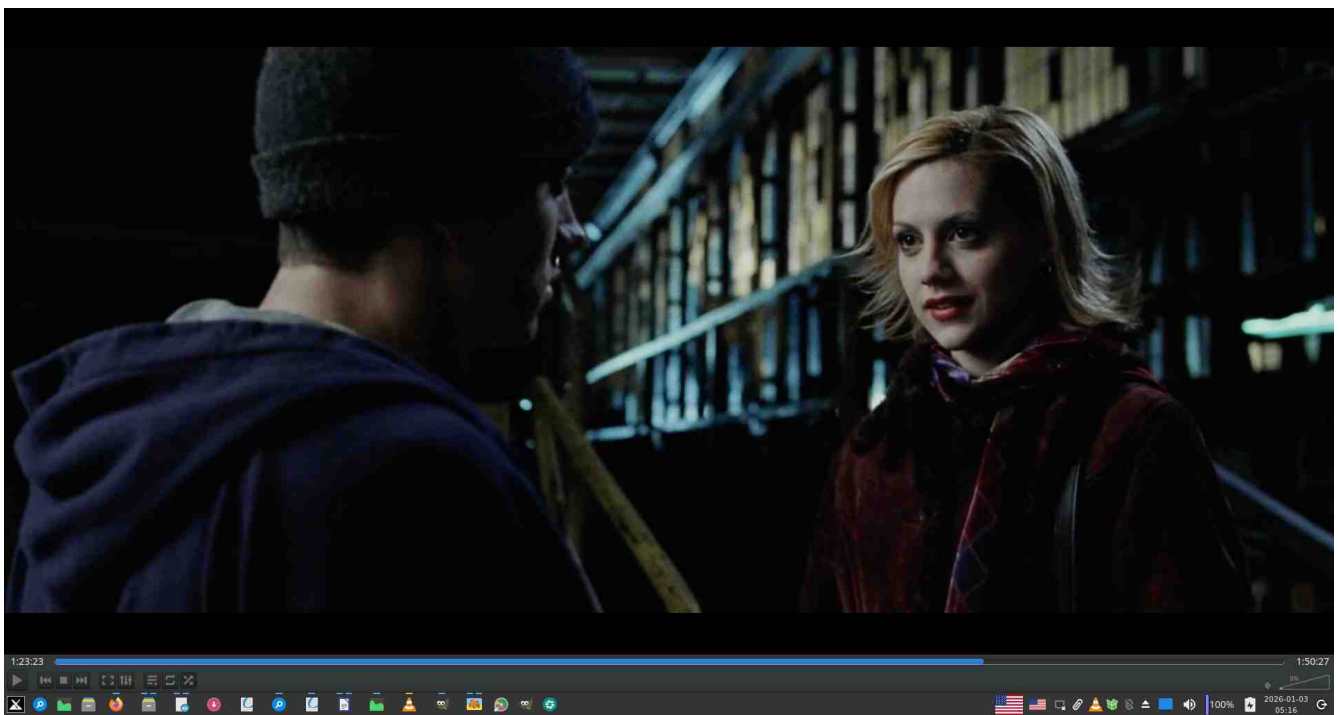
The higher national secret political status of Marshall Bruce Mathers III (Eminem) is reflected by that Brittany Murphy was required to initiate all her bilateral onscreen-“hook-ups” [22, minute 82] with him: [20, minutes 20, 35, 36, 37, 56, 64, 64, 84, 84 and 84]



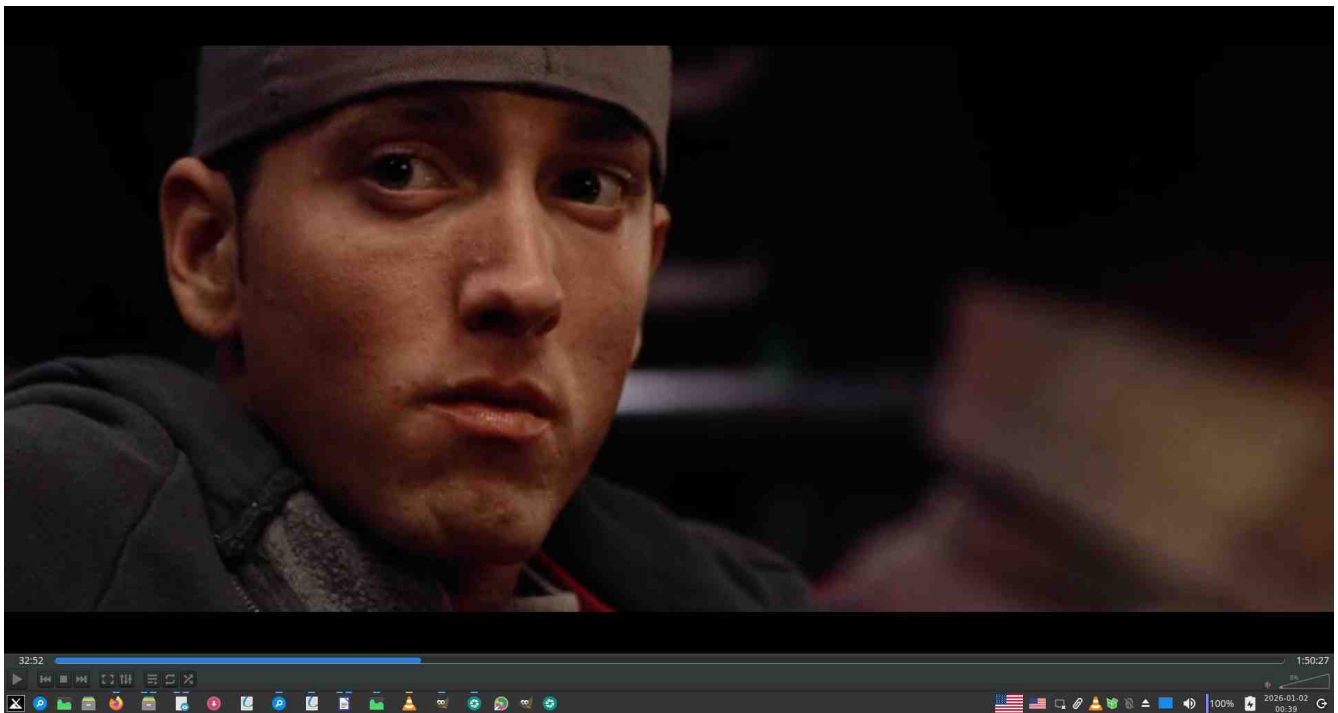
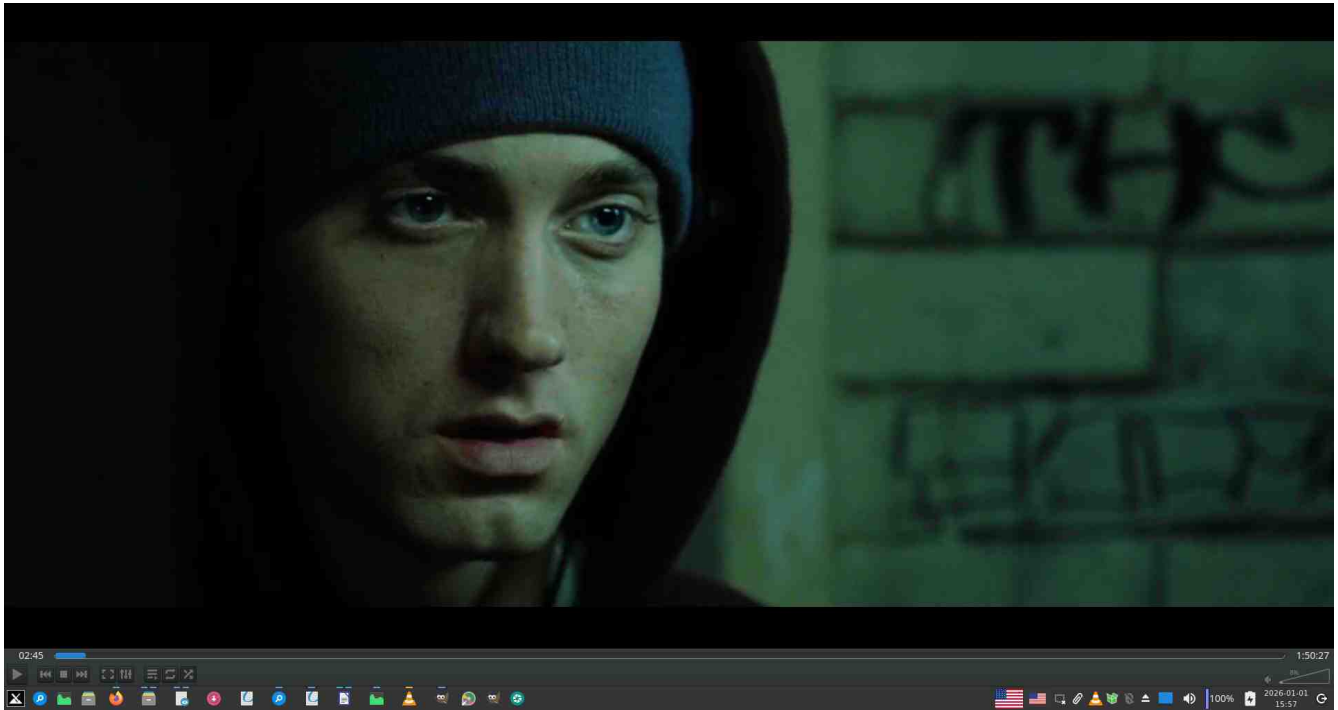


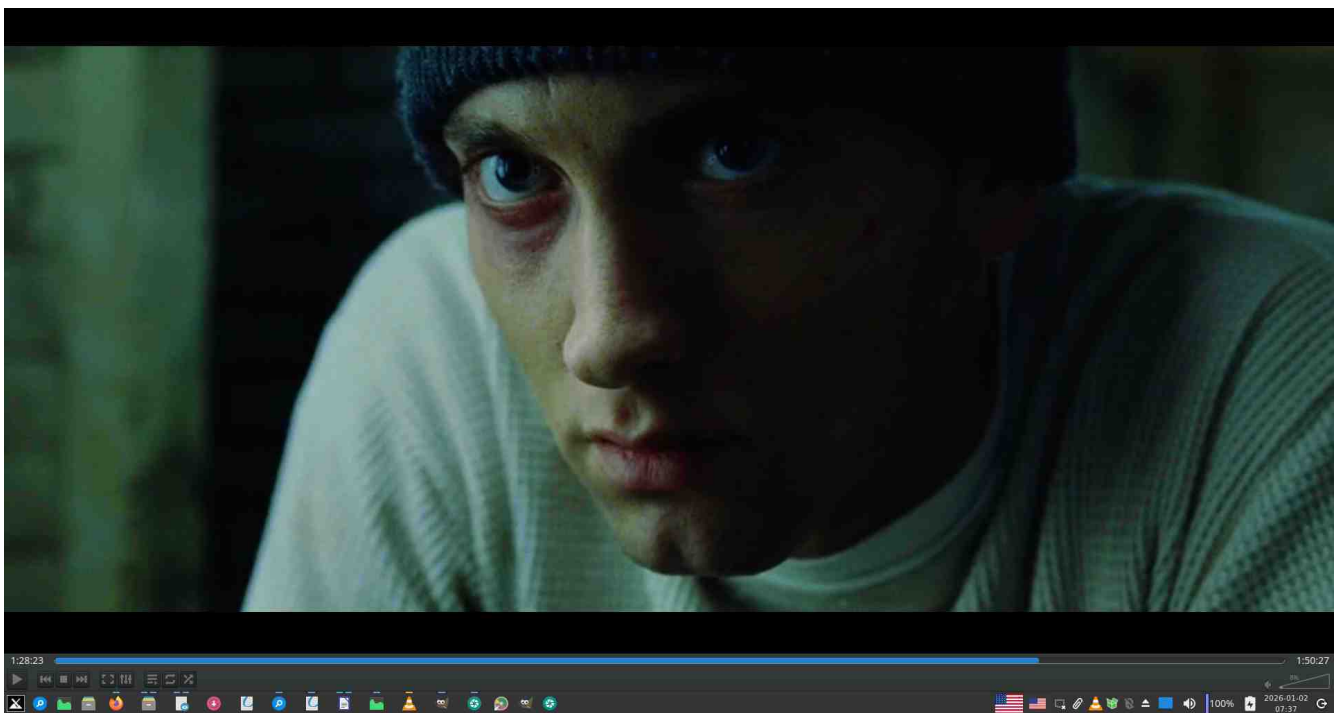
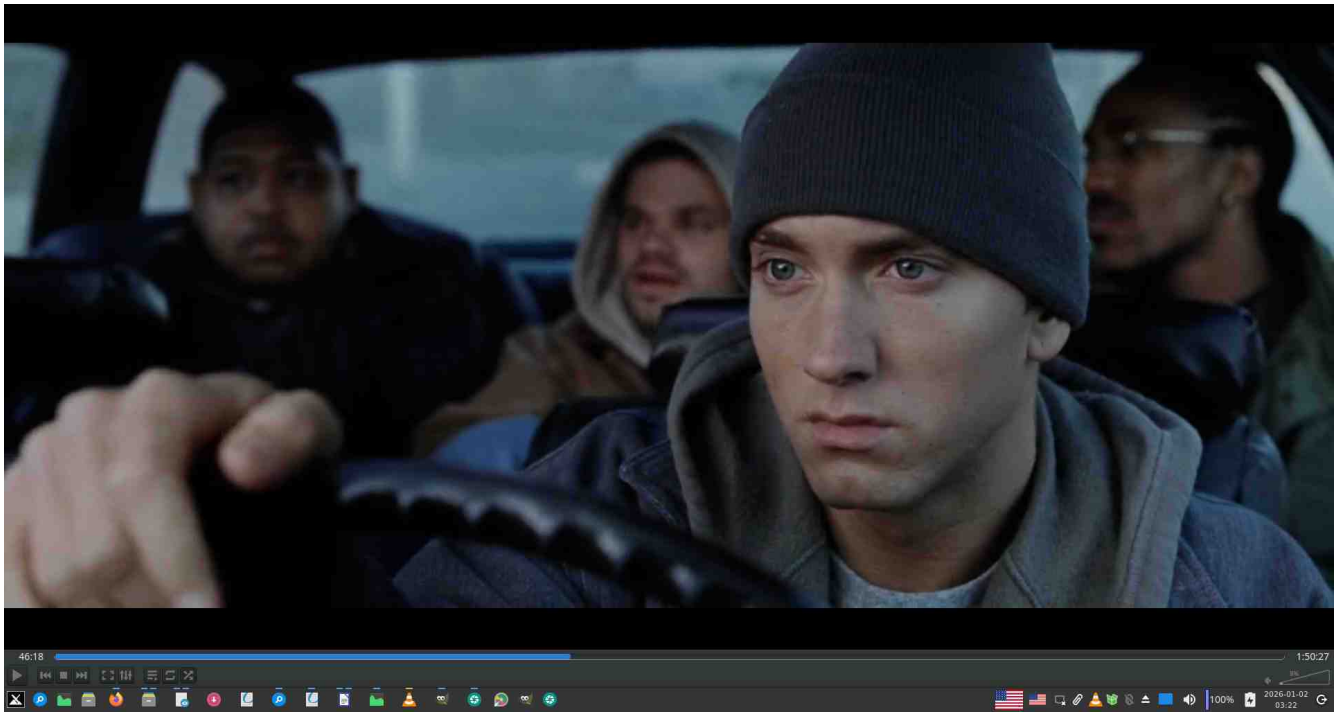






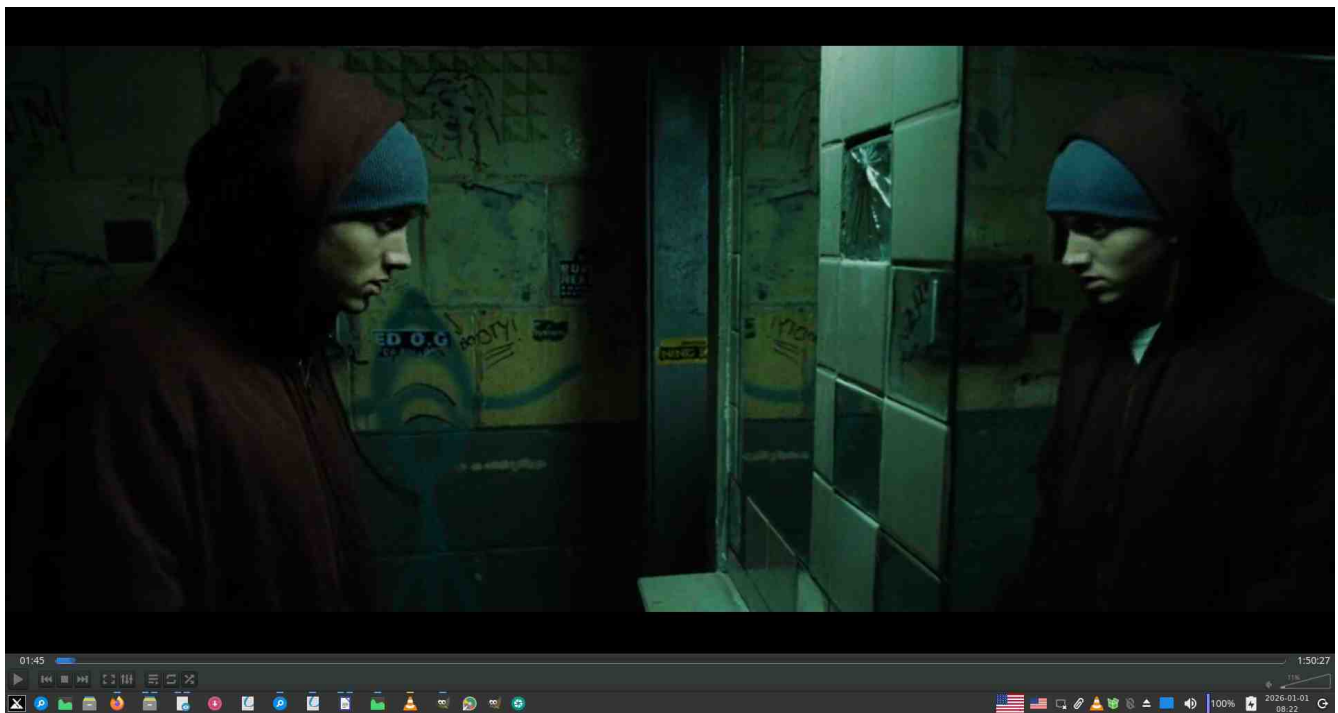
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Marshall Bruce Mathers III (Eminem) was promoted by the film with full-screen presentations: [20, minutes 3, 33, 47 and 89]





Around 1986, Brittany Murphy declared: “I’ll probably have a huge musical career.” [268] The reason why her having been “hooked up” [22, minute 82] with the presumed Illuminati member Marshall Bruce Mathers III (Eminem) in this film can be presumed to have been an attempt for not only carrying out that career shift under the control and in conformity with the interests of the american Illuminati, but also for taking under control her intended musical career by subordinating it to that of Marshall Bruce Mathers III, and what is presumably the most important, for preventing Brittany Murphy from disseminating her own — in all probability humanist — ideas with songs written by her, with the utilization of the authority of the praised and exalted satanist lyrics written or pretended to be written by Marshall Bruce Mathers III concocted as a “modern-day William Shakespeare”, [238] even at the price of ultimately implementing the line of his song entitled “Kill You”: “Bitch, I’m a kill you.” [404] Certainly, Brittany Murphy was the first, quickest, and best to have such conjectures about Marshall Bruce Mathers III.

Marshall Bruce Mathers III (Eminem) was required to act two mirror scenes, the reason why in this film his person was the most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [20, minutes 2 and 89]



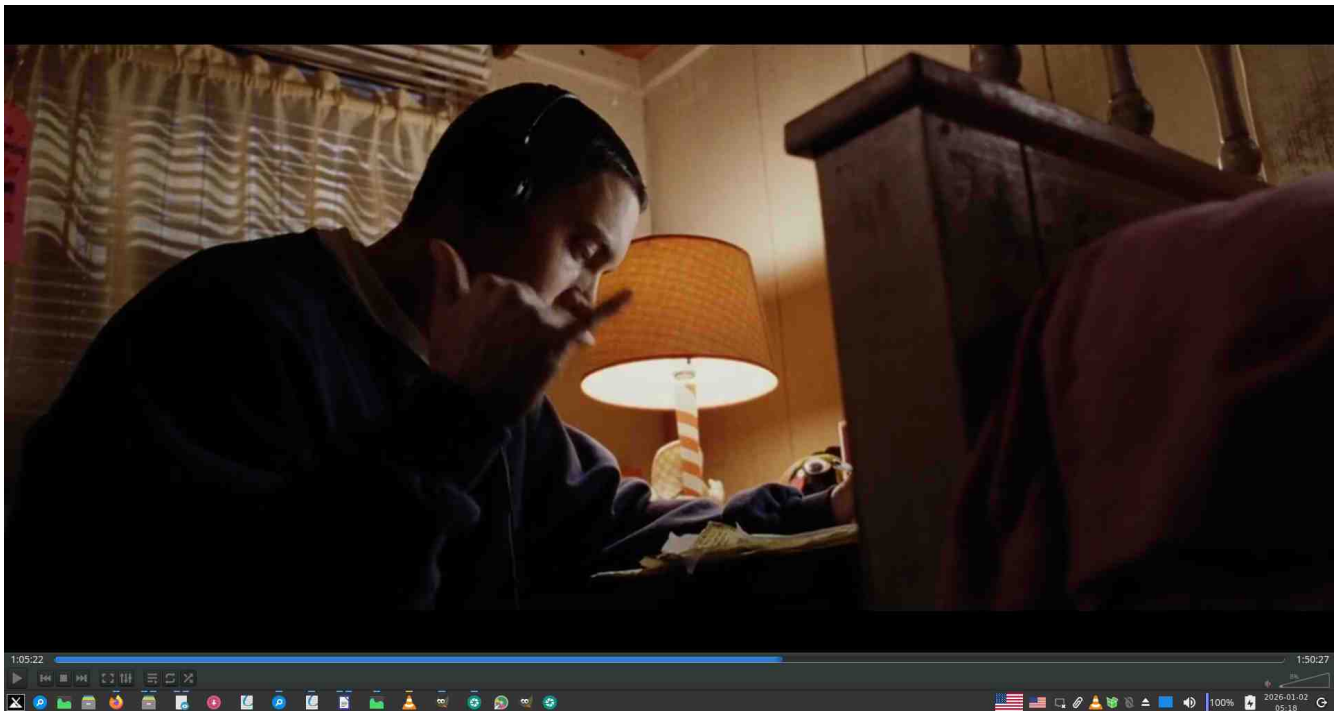


It appears that Marshall Bruce Mathers III (Eminem) was “abducted” [29, minute 21] by the american Illuminati and “adopted” [3, minute 23] for stardom and missioning relative to the “breaking” [11, minute 63] and “choking” [404] of Brittany Murphy in 1998, with his album entitled “Slim Shady”, which as a result of the “adoption” rose from a failure of 1997 to a quadruple platinum of 1999. [238] That he drew the singer Dina Rae into his “adoption” album, [244] that his “adoption” was so timed that till his onscreen-“hooking up” [22, minute 82] Brittany Murphy he would have acquired “fame and fortune”, [80, minute 11] and she would have “loved” [19, minute 60] him, that his native personality met the tastes and preferences of Brittany Murphy, that he divorced his wife just before or around the beginning of shooting this film, that main Hollywood studios engaged in making this film about him, that he and Brittany Murphy were cast together in this film, that in this film he was required to develop a “hard” sexual relation with Brittany Murphy, that his role in this film measured in onscreen time almost exhausts his whole “acting career”, that he acted in this film in spite of the fact that he “loved music so much” and music “was his passion”, [238] all substantiate the hypothesis that the person, as well as the professional and public statuses of Marshall Bruce Mathers III were part of the Brittany Murphy “project”, [3, minute 24] just as those of Emily Watson, Nathan Lane, and Mena Suvari presumably had been.

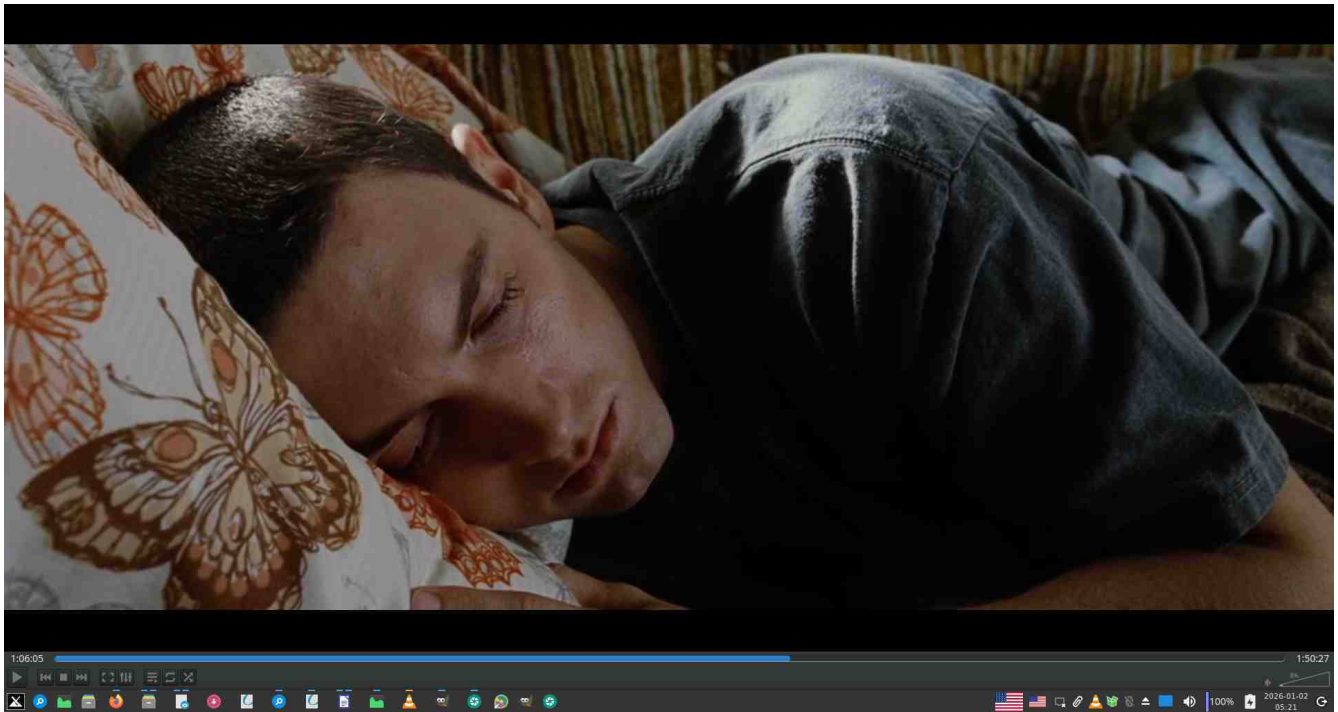
Further, Marshall Bruce Mathers III (Eminem) appears to have been selected to be ethnically english, in order that his envisaged “fame and fortune” [80, minute 11] enhance the english “ethnical and national glory” of the USA — as a further reference to the english ethnical character of the american Illuminati, going back to the foundation of the english colonies in North America. Another purpose of his “adoption” [3, minute 23] could be the “breaking” [11, minute 63] of the monopoly of the racially african musicians in the field of the genre of hip-hop.

The film entitled “8 Mile” of 2002 itself provides references to that Marshall Bruce Mathers III (Eminem) was a member of the american Illuminati: 1) he was required to assert the devil’s hand-sign not only when first onscreen-“hooking up” [22, minute 82] Brittany Murphy, but also while writing a song,

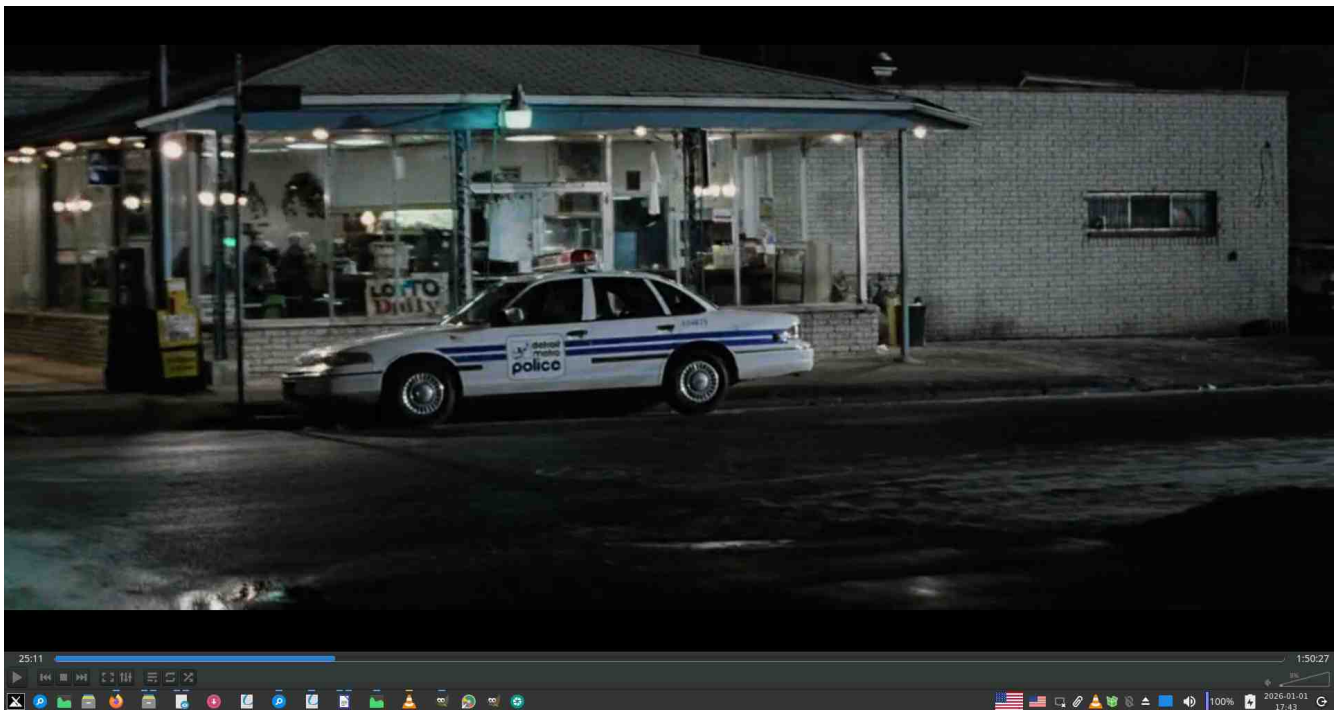
[20, minute 66]

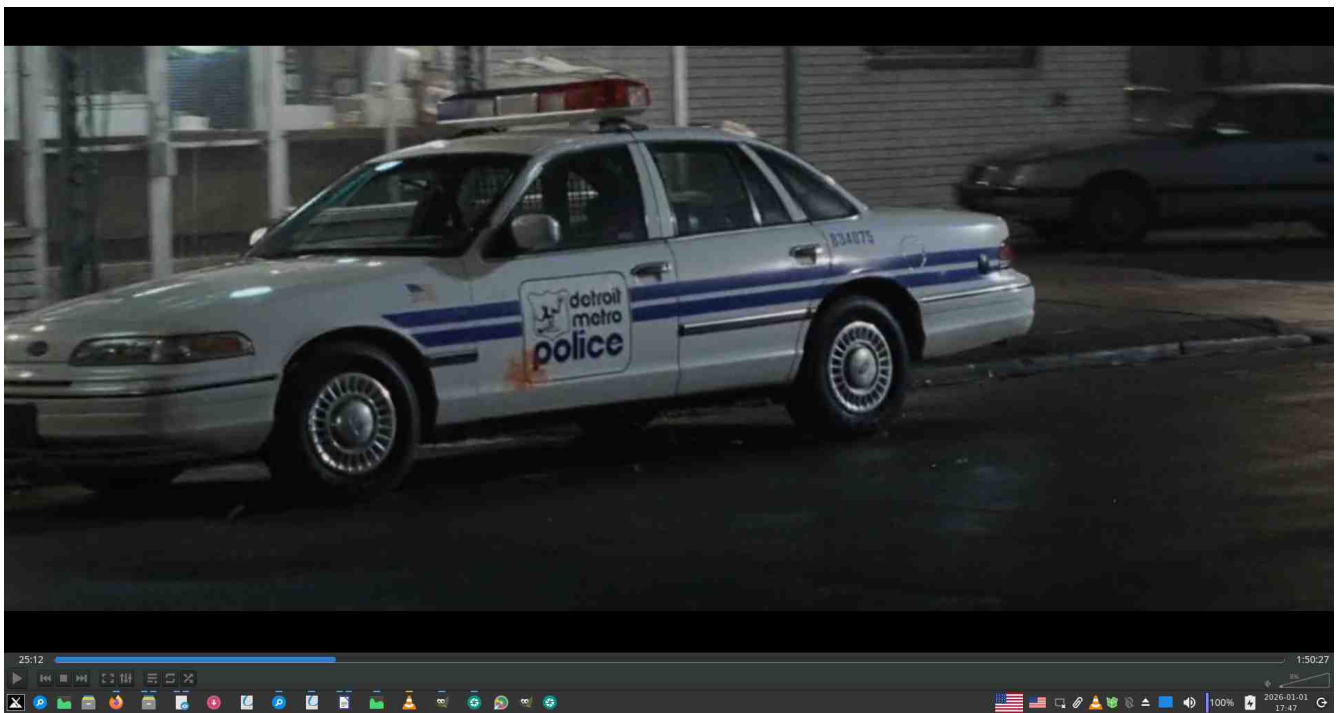
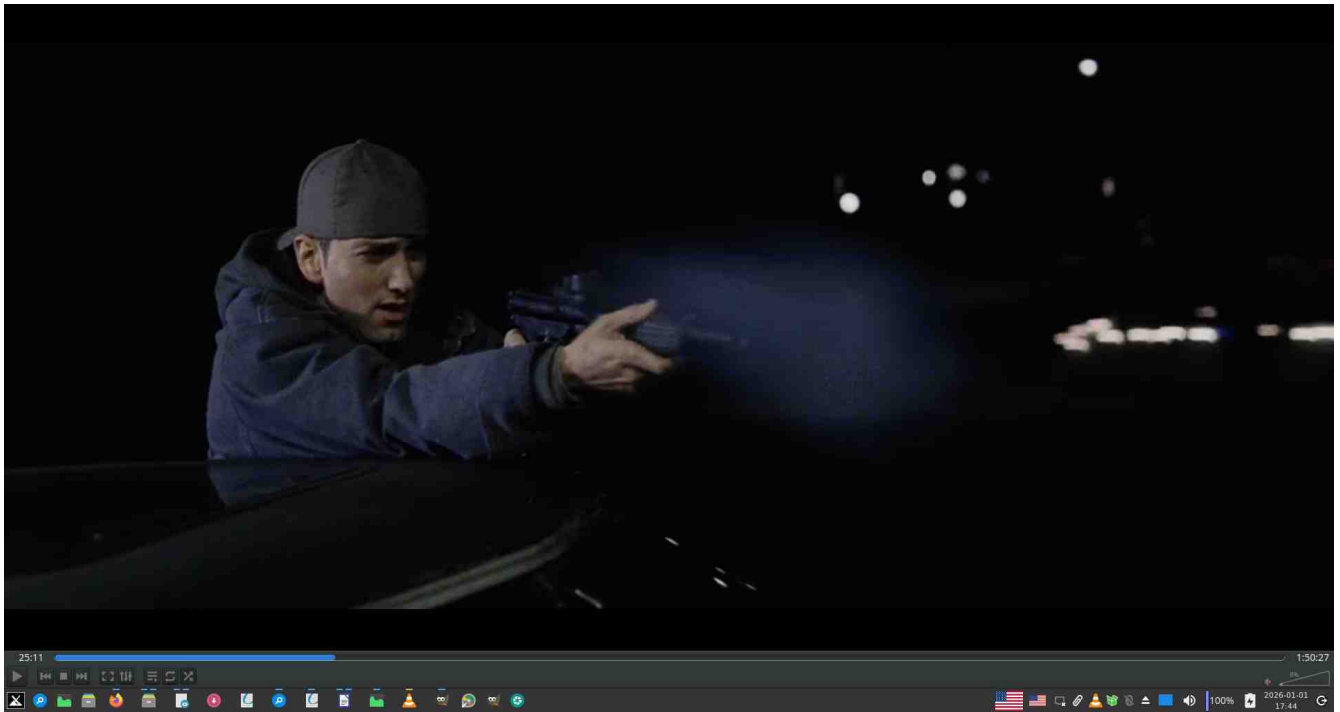


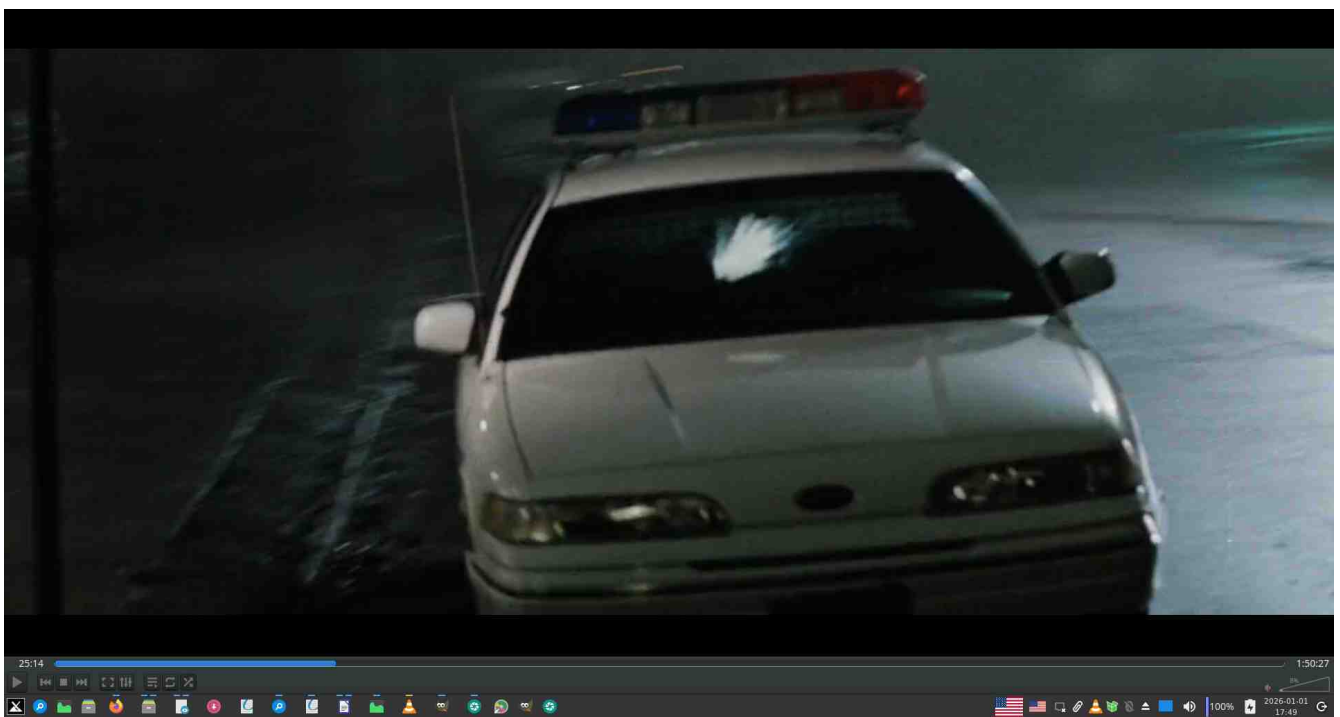
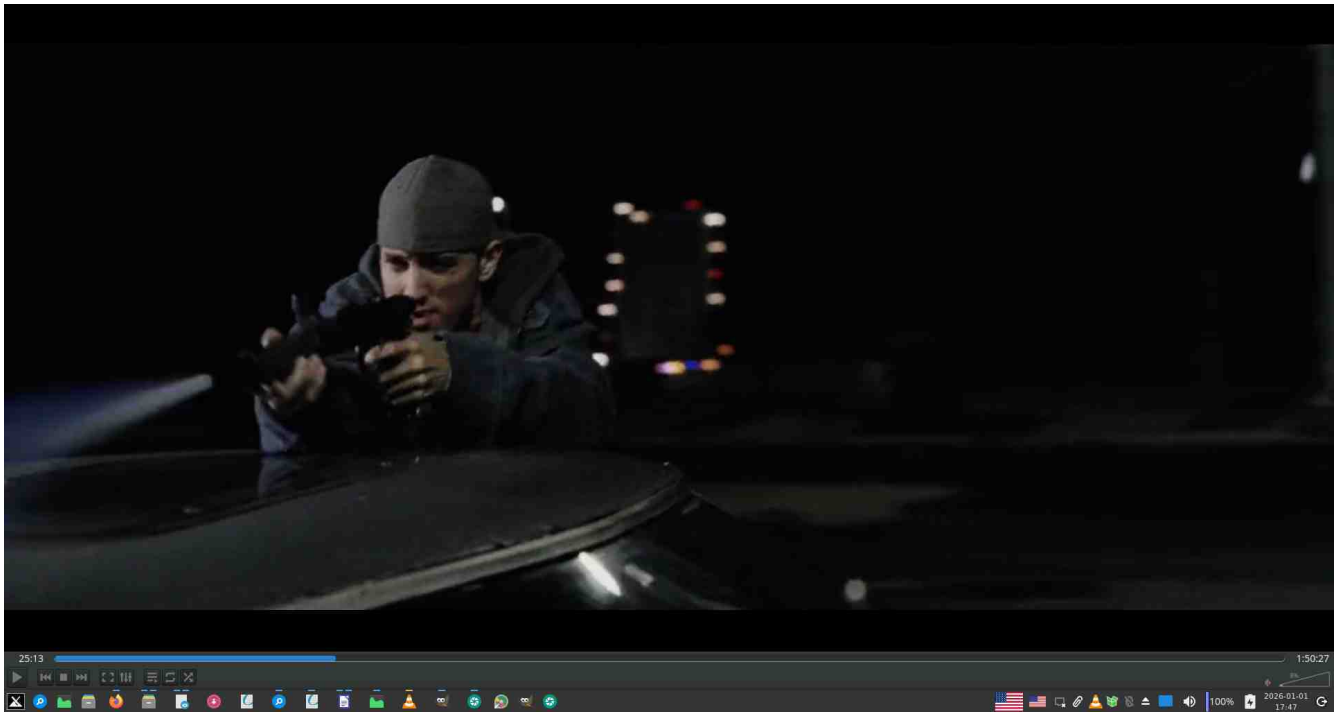
which can be construed as a formulation and programing of that his music has propagated satanism, which in my conception is the religion or anti-religion concocted by the american Illuminati self-required to act “Satan” primarily for its members; 2) he was required to assert with a song included in this film the Illuminati-relatable concept of “Helter Skelter”, [20, minute 86] which in my conception had been first asserted by the american Illuminati with Charles Manson; 3) the character required to be acted by him was surnamed “Smith”, which bears a reference to the freemason Joseph Smith, the founder of the mormon religion, which in my conception was one of the experimental religions concocted by the american Illuminati self-required to act “God” for the people of America and the World, proved to be a failure though, but still utilizable and utilized; 4) he was required to use a butterfly-figured pillow, the image of butterfly having been a potential reference to monarch mind control, a means of the american Illuminati to control individuals: [20, minute 67]



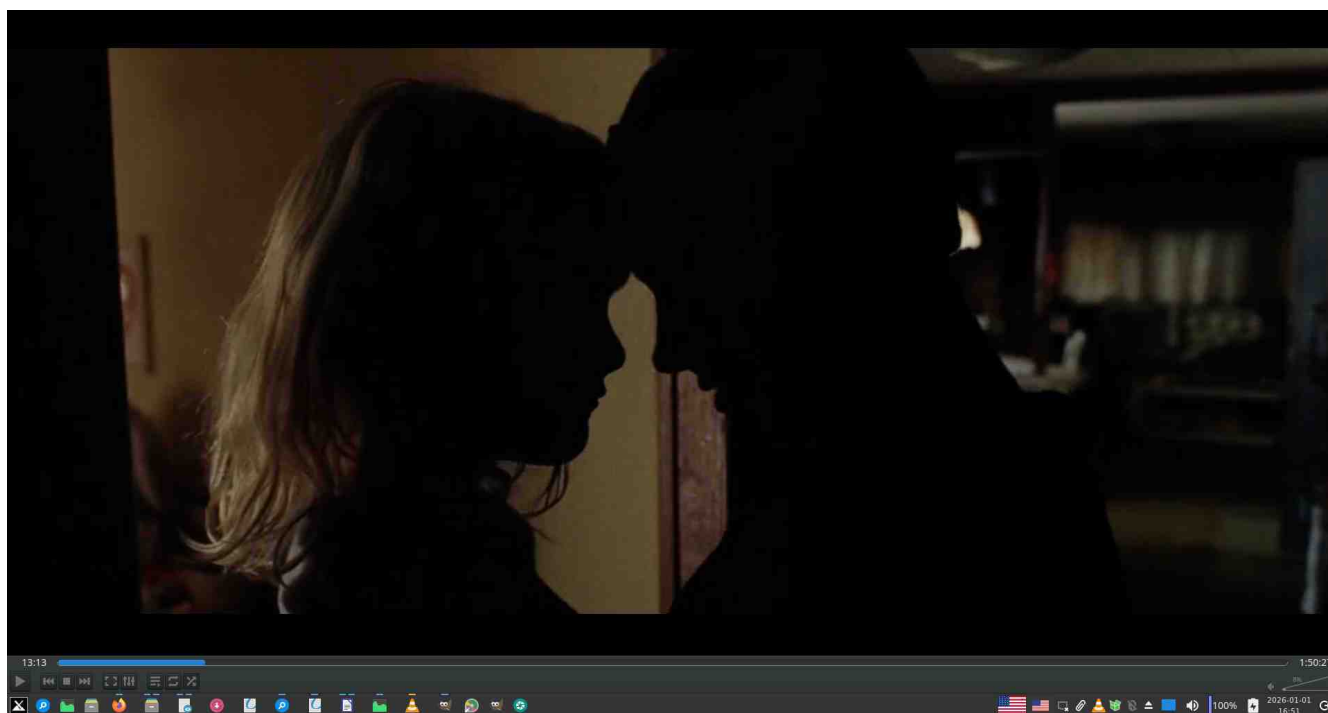
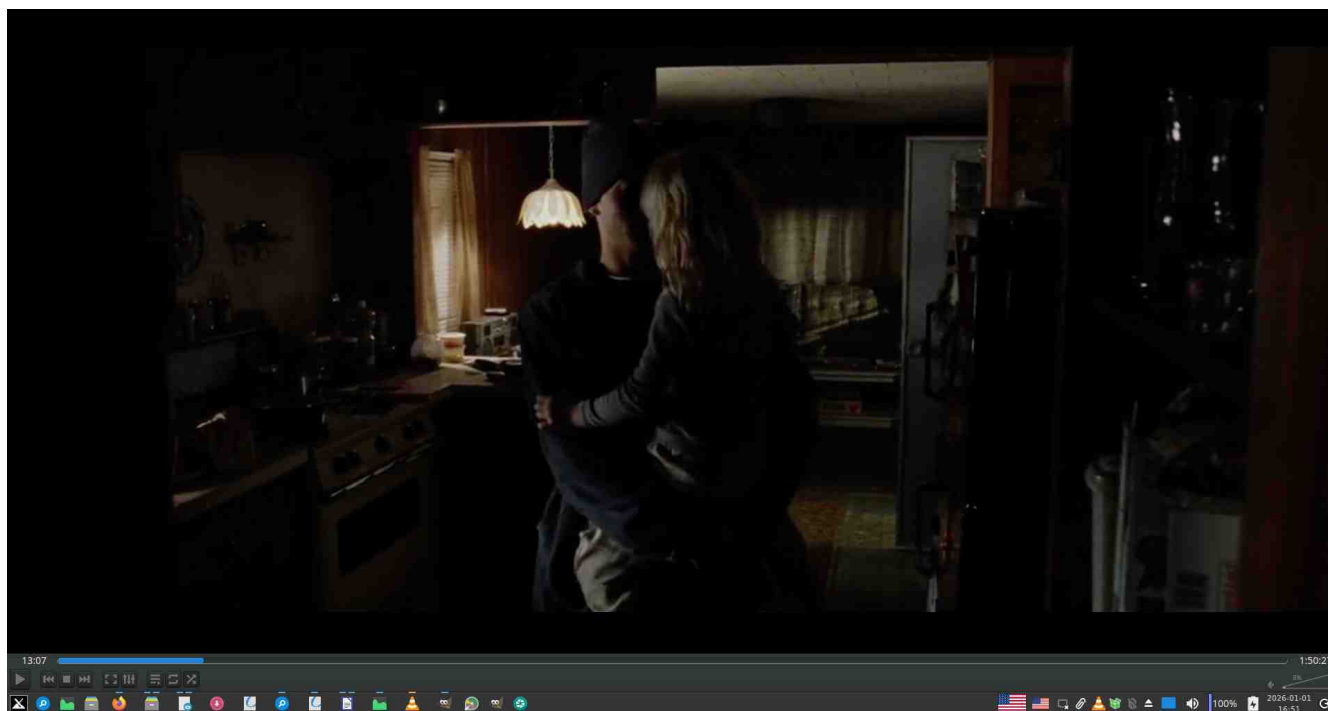
5) he was required to assert the superstate nature of the american Illuminati by repeatedly firing a gun at a police car not followed by punishment, what can be construed as an assertion of his “evil” [36, minute 66] Illuminati personality: [20, minutes 26, 26, 26 and 26]

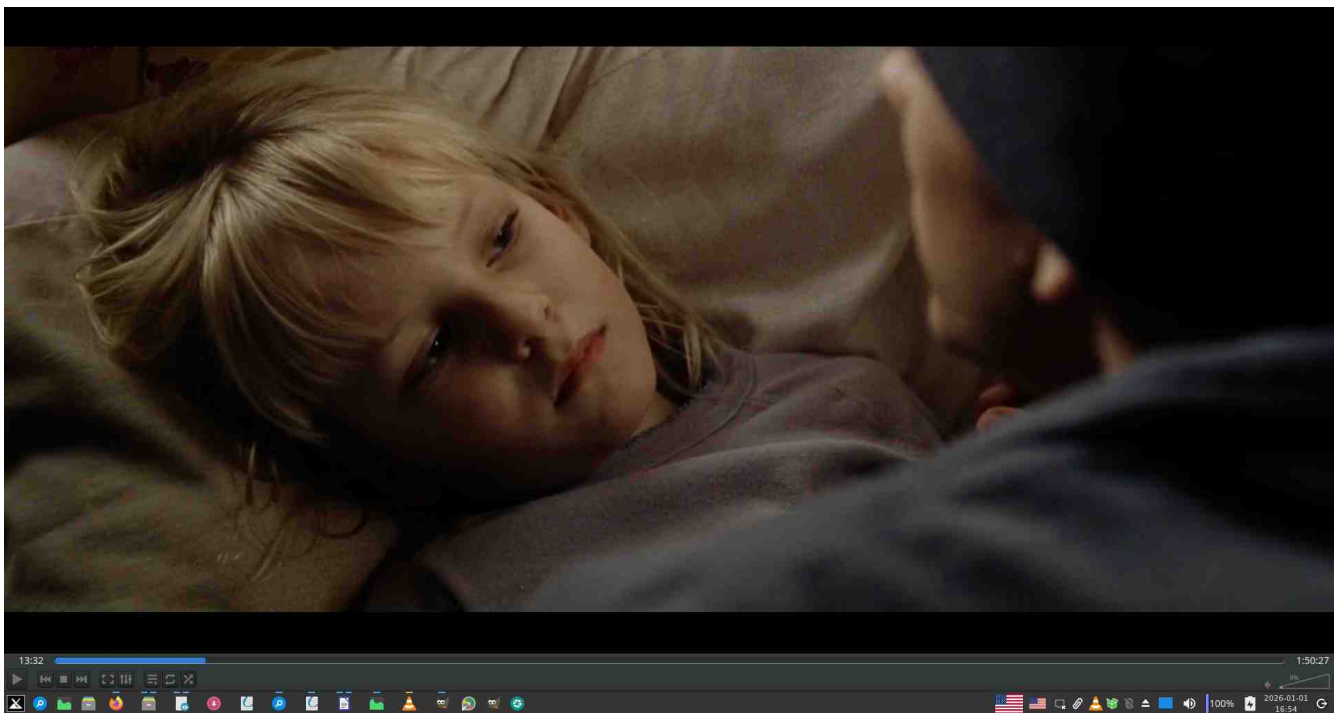
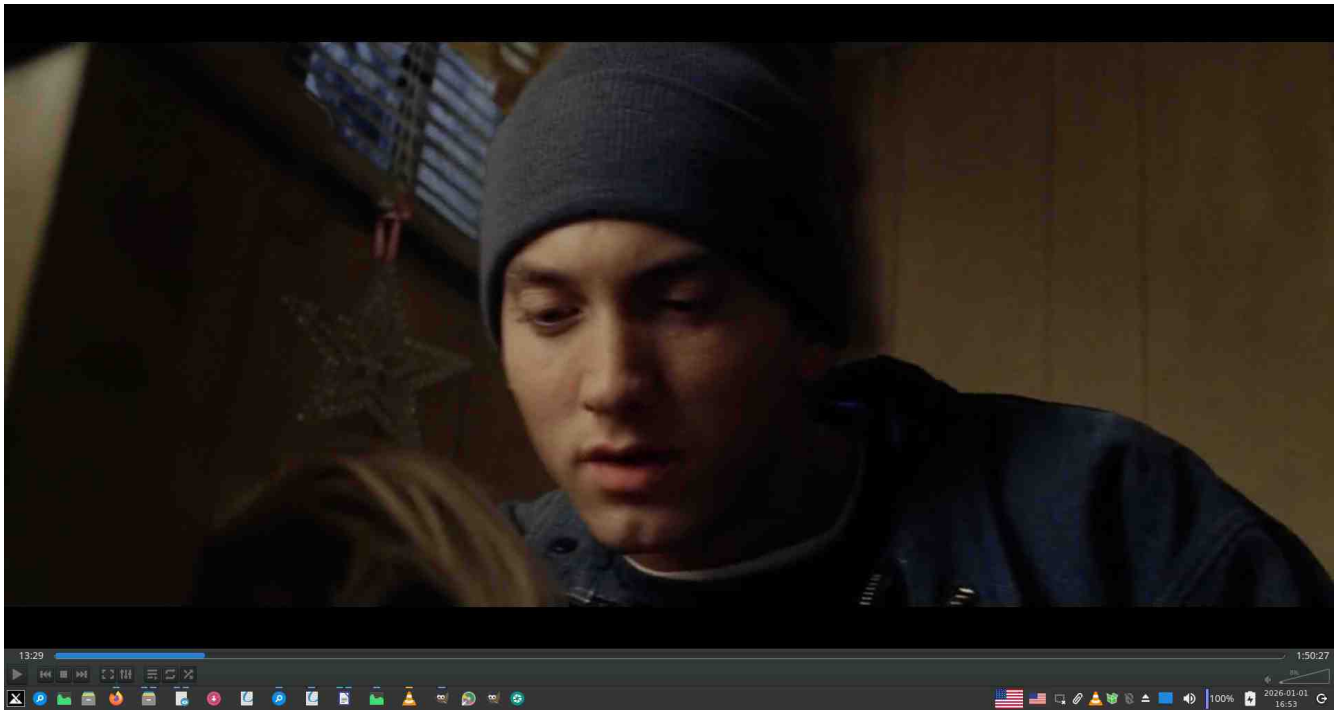


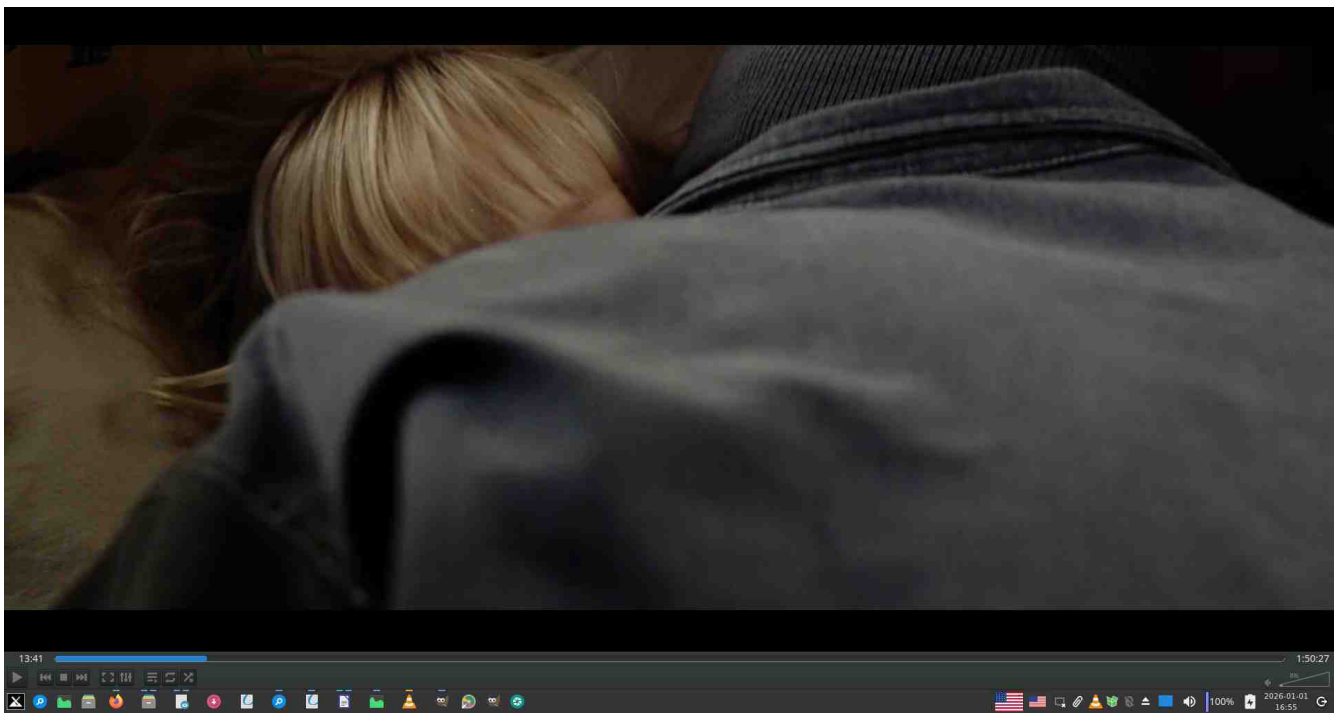
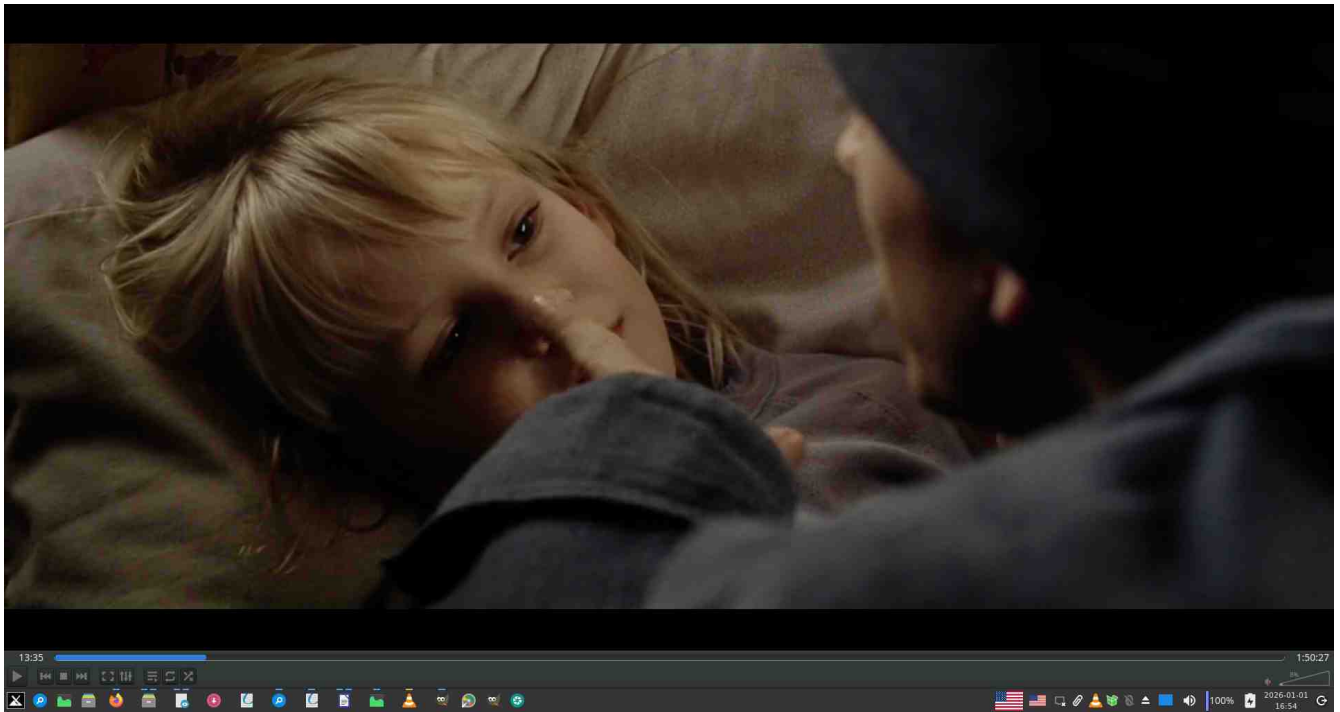


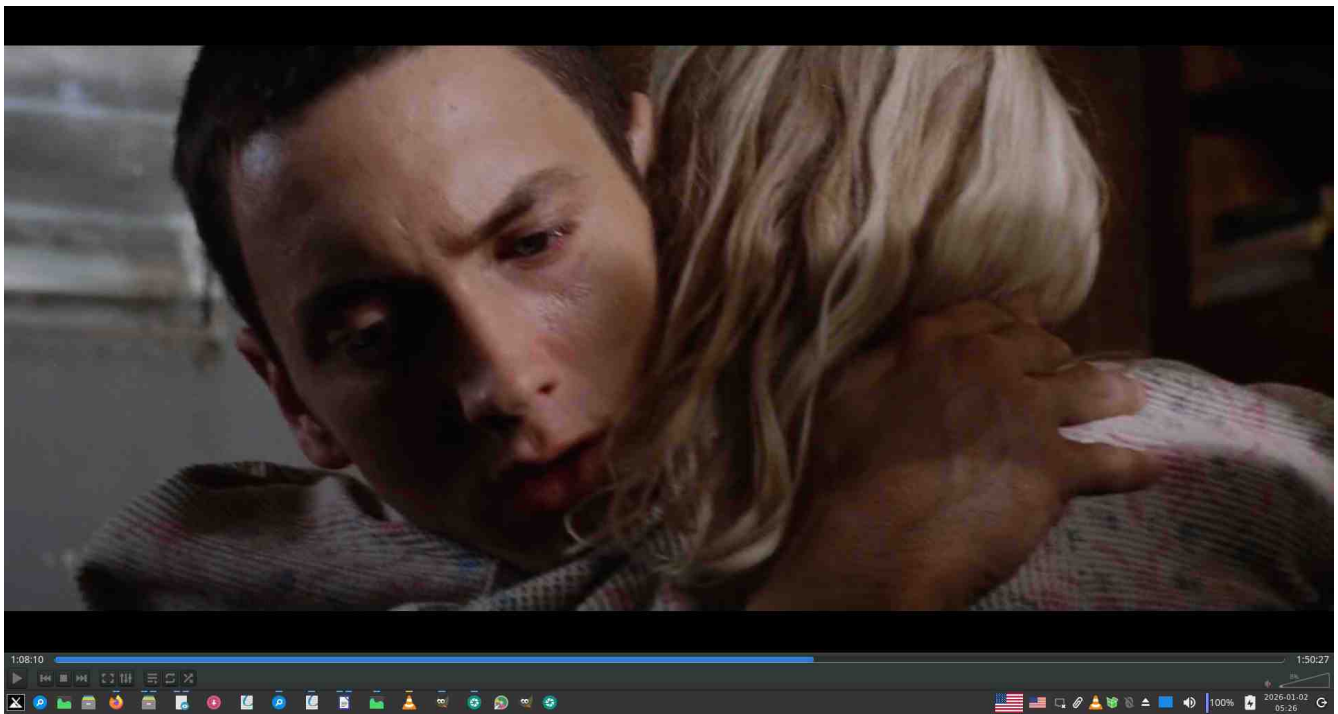
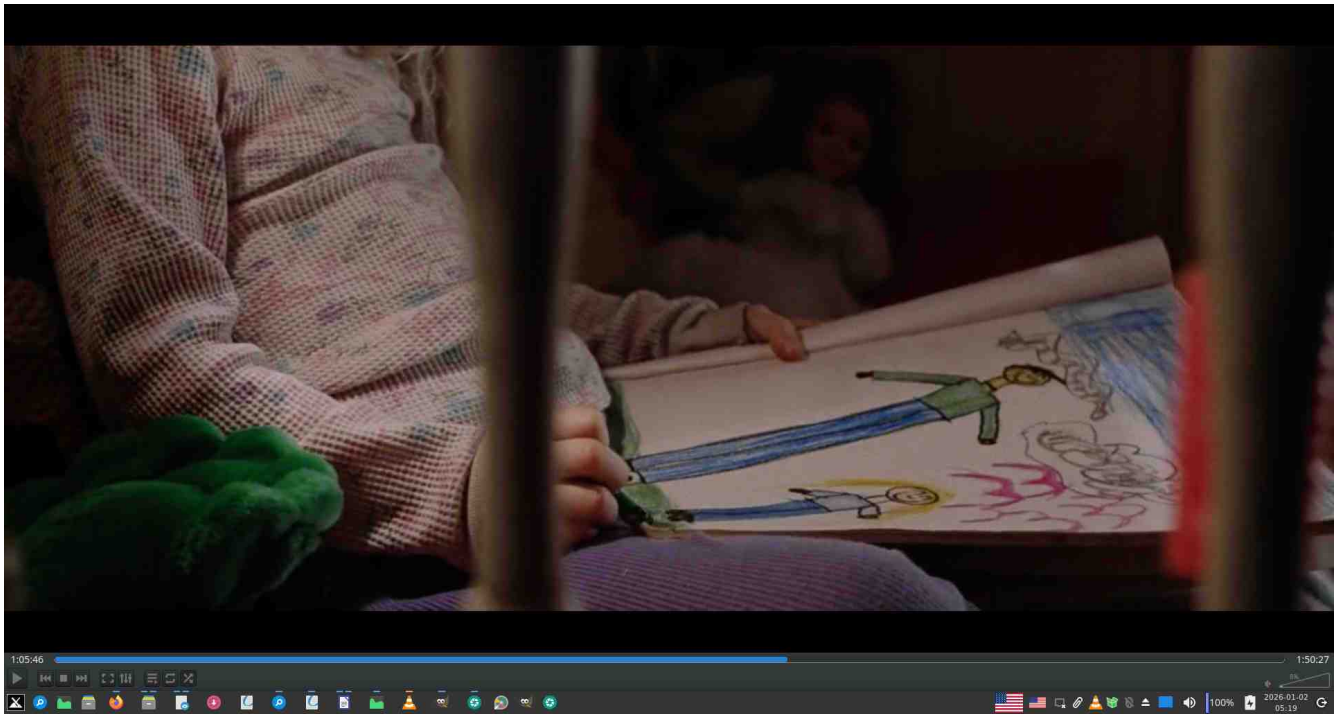


6) he was required to assert incipient childhood sexual abuse under cover of a brother-sister relation — just as had done Michael Douglas under cover of a father-daughter relation in the film of Brittany Murphy entitled “Don’t Say a Word” of 2001 — with a pentagram above the head of the child Chloe Greenfield as his sister, which is a symbol of satanism: [20, minutes 14, 14, 14, 14, 14, 66 and 69]









It can be presumed that with the above scene the american Illuminati expressed, formulated, and programmed its interest in childhood sexual abuse, necessary for it to create female secret agents dependent on and therefore controllable with sex, especially after and as a lesson of its having experienced the difficulties it had to face with controlling Brittany Murphy, whom it had failed to subject to childhood sexual abuse.

It is to be mentioned that the case of Brittany Murphy with Marshall Bruce Mathers III (Eminem), missioned by the american Illuminati to marry her, was and was meant to be essentially similar with the case of Angelina Jolie with Mick Jagger, likewise missioned by the american Illuminati to marry her, with one of the unessential differences that while Brittany Murphy was drawn into the film of Marshall Bruce Mathers III, Angelina Jolie had been drawn into a music video of Mick Jagger.

With the film entitled “8 Mile” of 2002, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kim Basinger, who was separated from her husband at the time of shooting this film, then divorced in 2002. [239] She as “Stephanie”, the mother of Marshall Bruce Mathers III (Eminem) as “Jimmy Smith Jr.”, was required to onscreen-“hook up” [22, minute 82] her in only one scene, significantly timed after Brittany Murphy’s sexual scene with Marshall Bruce Mathers III: [20, minute 63]

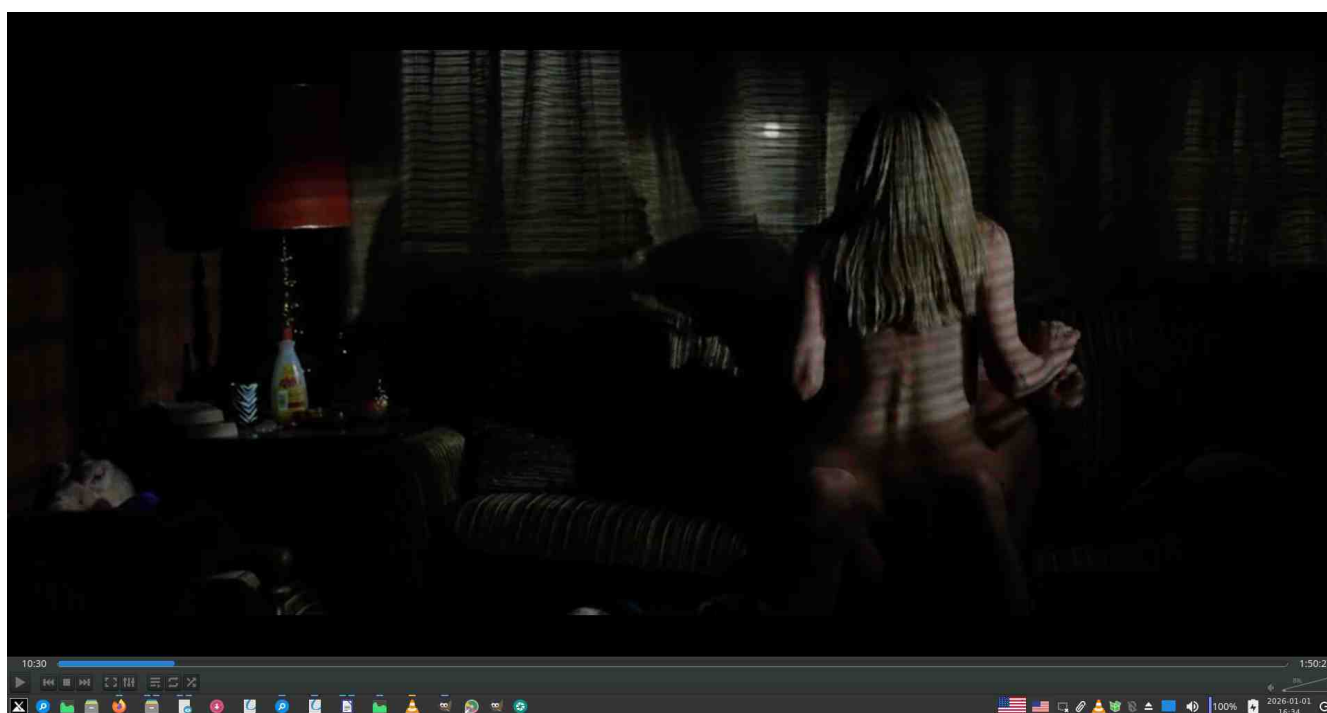


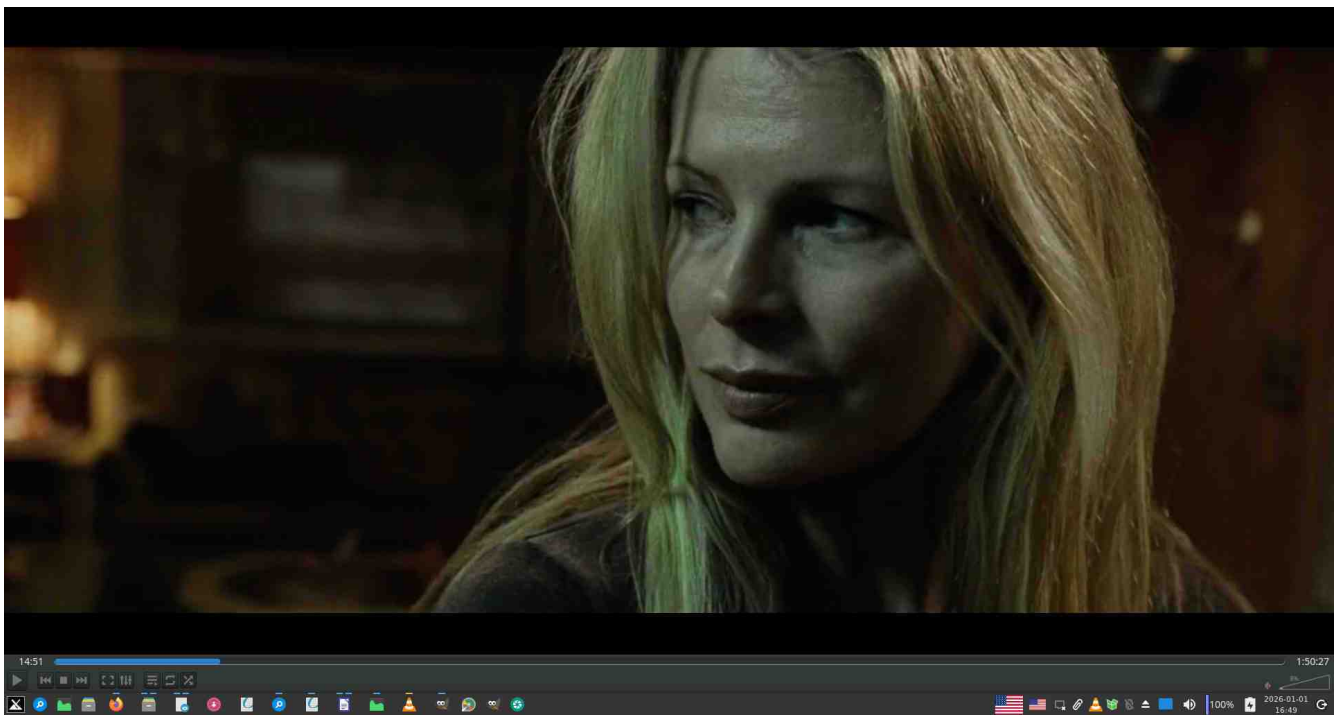
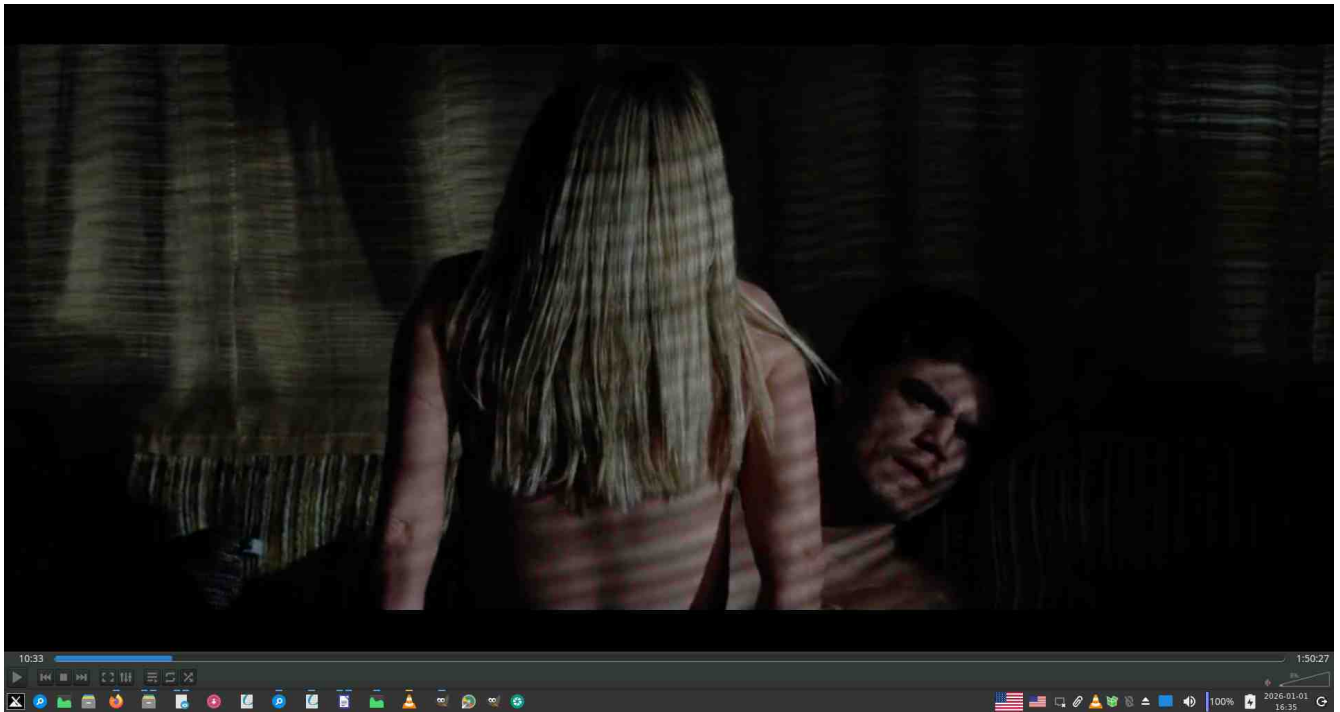
On the basis of the above scene it can be presumed that both Kim Basinger and the child actress Chloe Greenfield had been meant to be Brittany Murphy’s real and symbolic relationship alternatives to Marshall Bruce Mathers III, and the american Illuminati had formulated and programed the approximate messages to Brittany Murphy: “If you fail to establish a relationship with Marshall Bruce Mathers III directly, maybe you will succeed indirectly through his mother, ex-wife, or his daughter. [238] Or if you fail to establish a relationship with Marshall Bruce Mathers III, maybe you will succeed with Kim Basinger. If you fail to establish a relationship with Kim Basinger directly, maybe you will succeed indirectly through her daughter. [239] Or after all, if you fail to establish a relationship with Kim Basinger, maybe you will succeed with Chloe Greenfield.” Kim Basinger was meant to refer to the mother of Marshall Bruce Mathers III with her as herself and her mother character, and to his ex-wife, Kimberly Anne Scott, [238] with her first name: [Kim → Kimberly,] while Chloe Greenfield was meant to refer to both Marshall Bruce Mathers III’s and Kim Basinger’s daughter with her as herself and her daughter character. As Kim Basinger was born in 1953, she could be a stepmother to Brittany

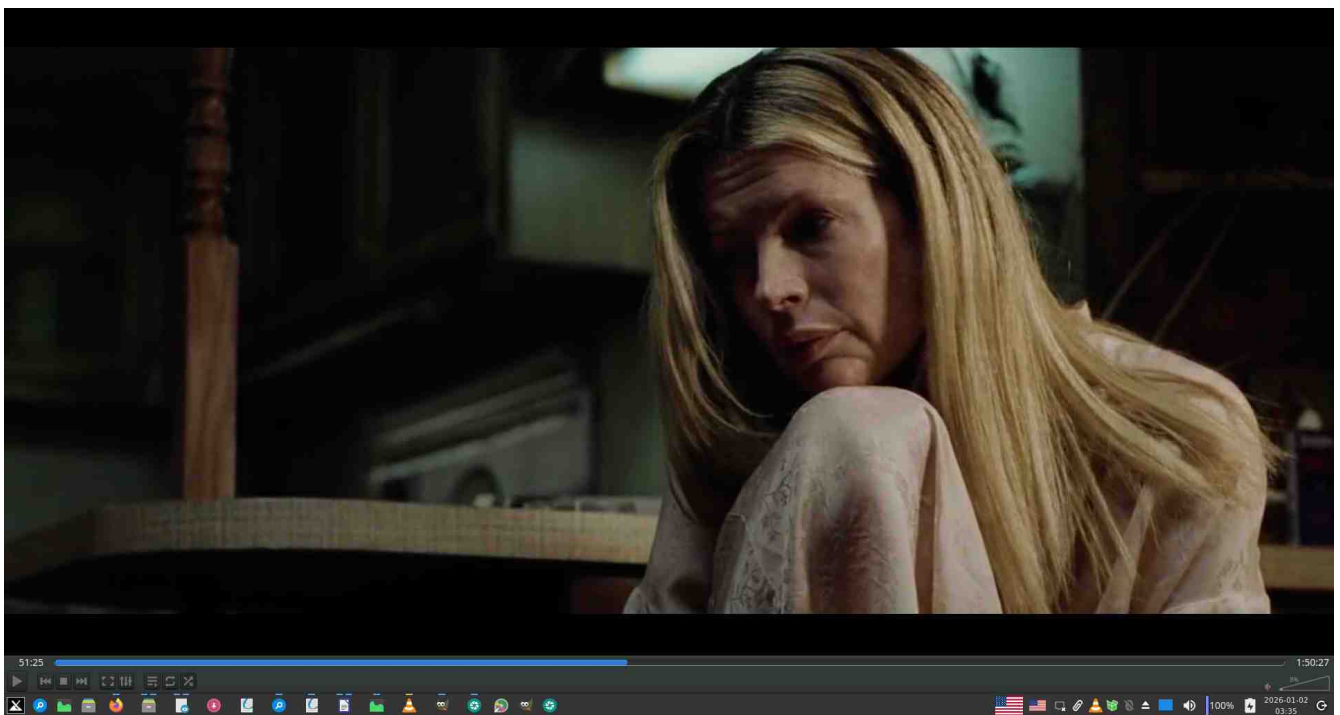
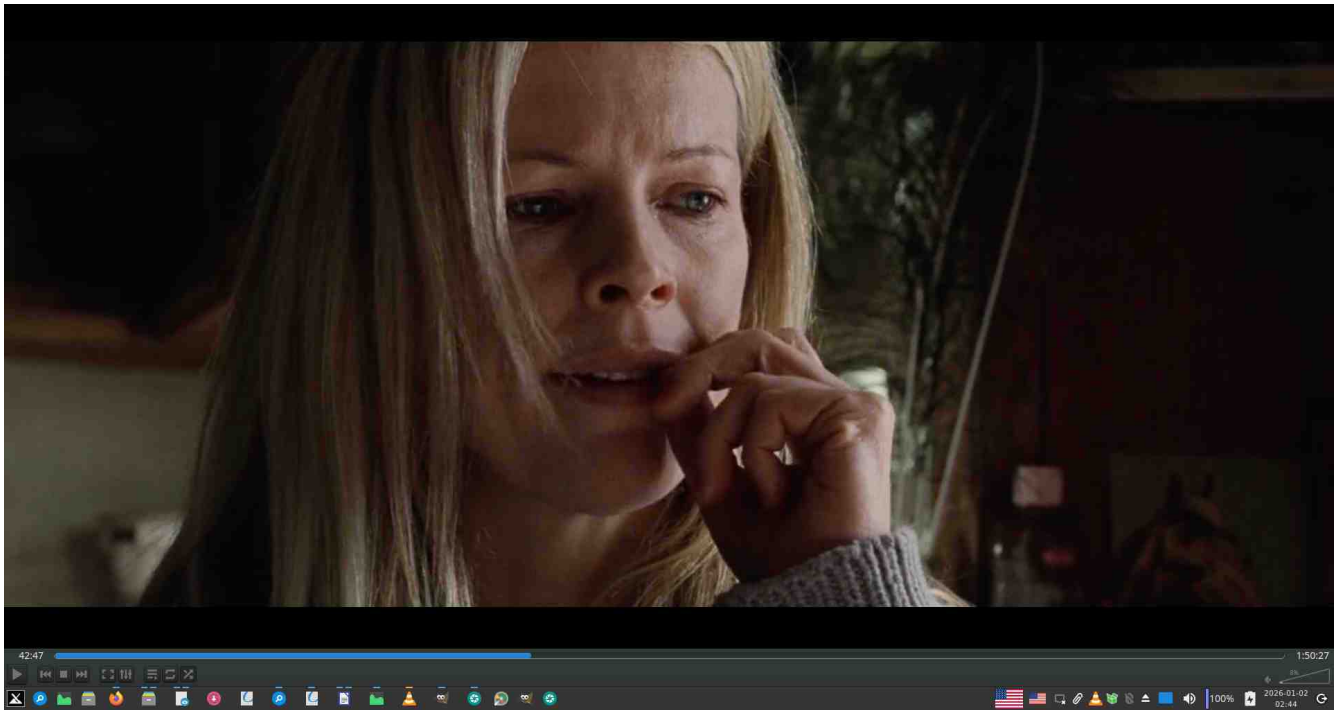
Murphy, and as she had a sister named “Ashley”, [239] it can be presumed that the character first name “Ashley” of Brittany Murphy in the film entitled “Sidewalks of New York” of 2001 had been inspired from that aspect of the biography of Kim Basinger.

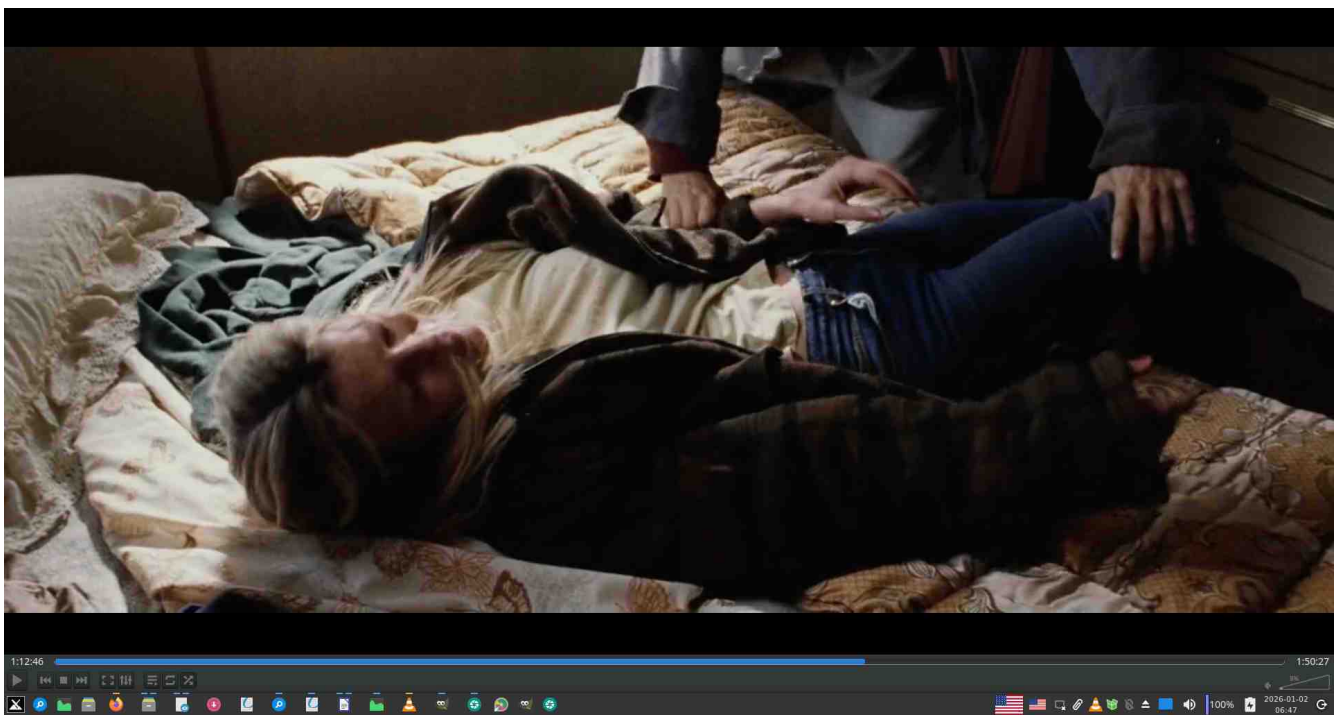
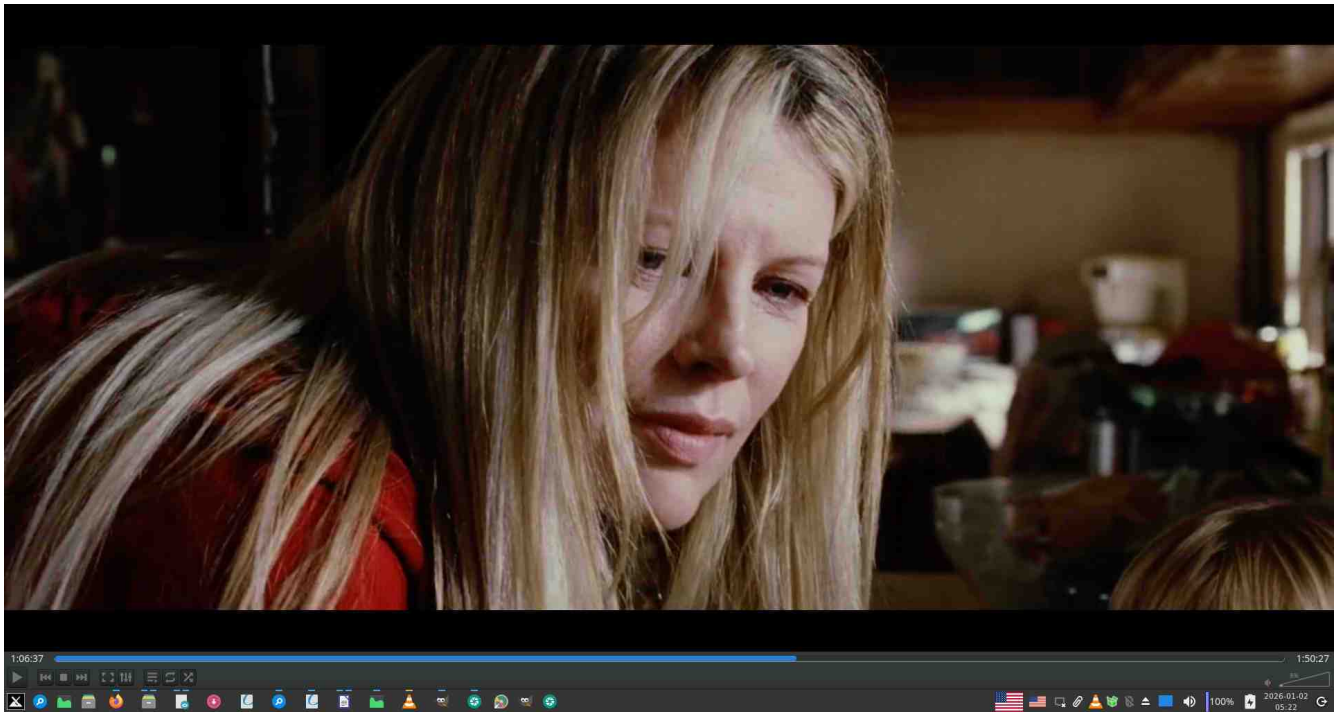
It is exemplifying how the films of Brittany Murphy were subordinated primarily to personal secret political and not to film-artistic objectives, how they were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with that Chloe Greenfield was selected to be born in 1995, [440] just like both Marshall Bruce Mathers III’s (Eminem’s) and Kim Basinger’s real-life daughter, [238] [239] who openly had nothing to do with the script and cast of the film. In this way, as a matter of example, the character “Alex”, openly, after her having cast was to be acted by Brittany Murphy, but secretly, it was concocted for Marshall Bruce Mathers III to “break” [11, minute 63] and “choke” [404] Brittany Murphy primarily by trying having “hard” sex with her.

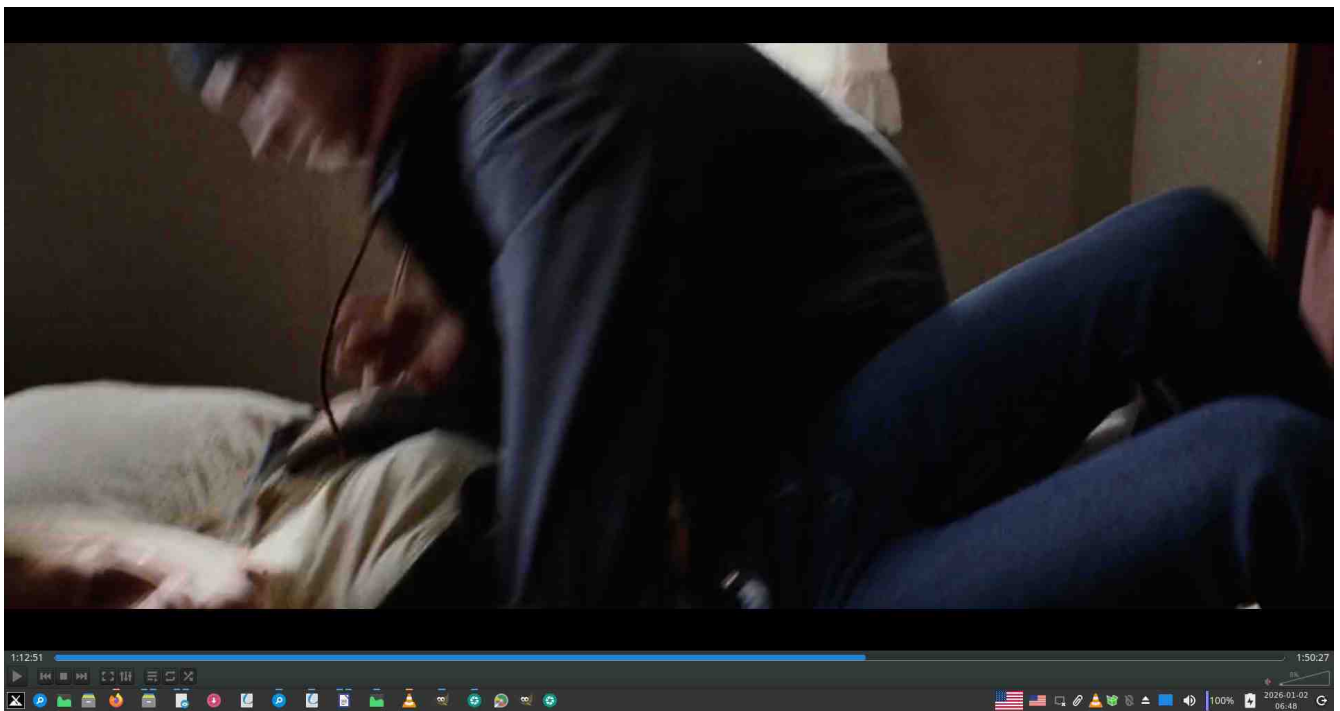
The face, dressed body, naked bust, and sexual acts of Kim Basinger were promoted by the film with full-screen presentations: [20, minutes 11, 11, 15, 43, 52, 67, 73, 73 and 73]





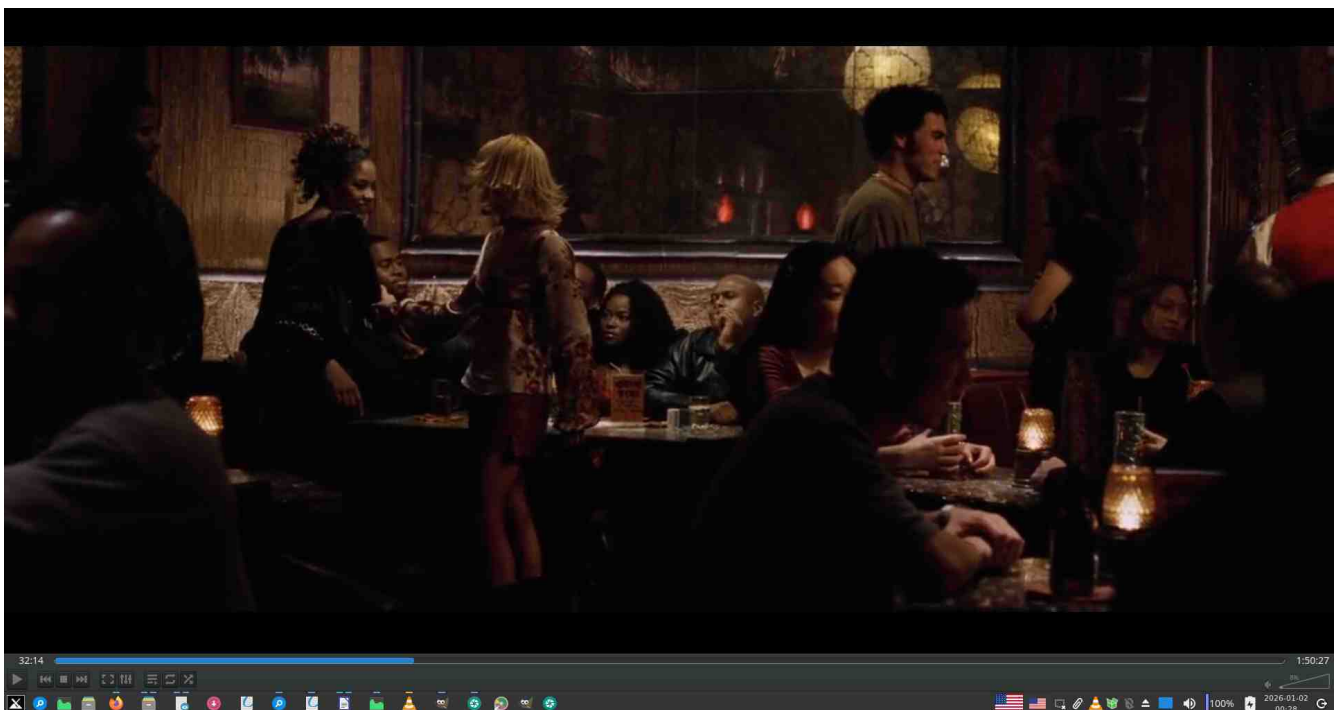


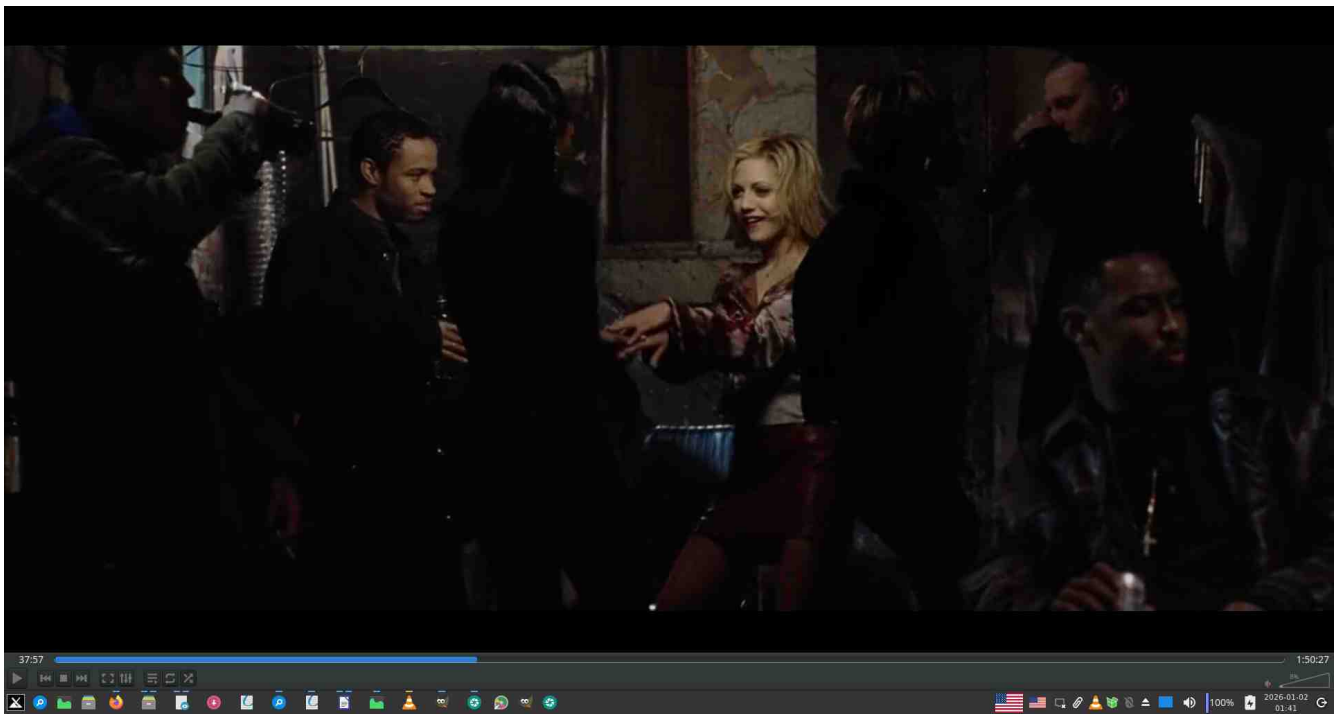
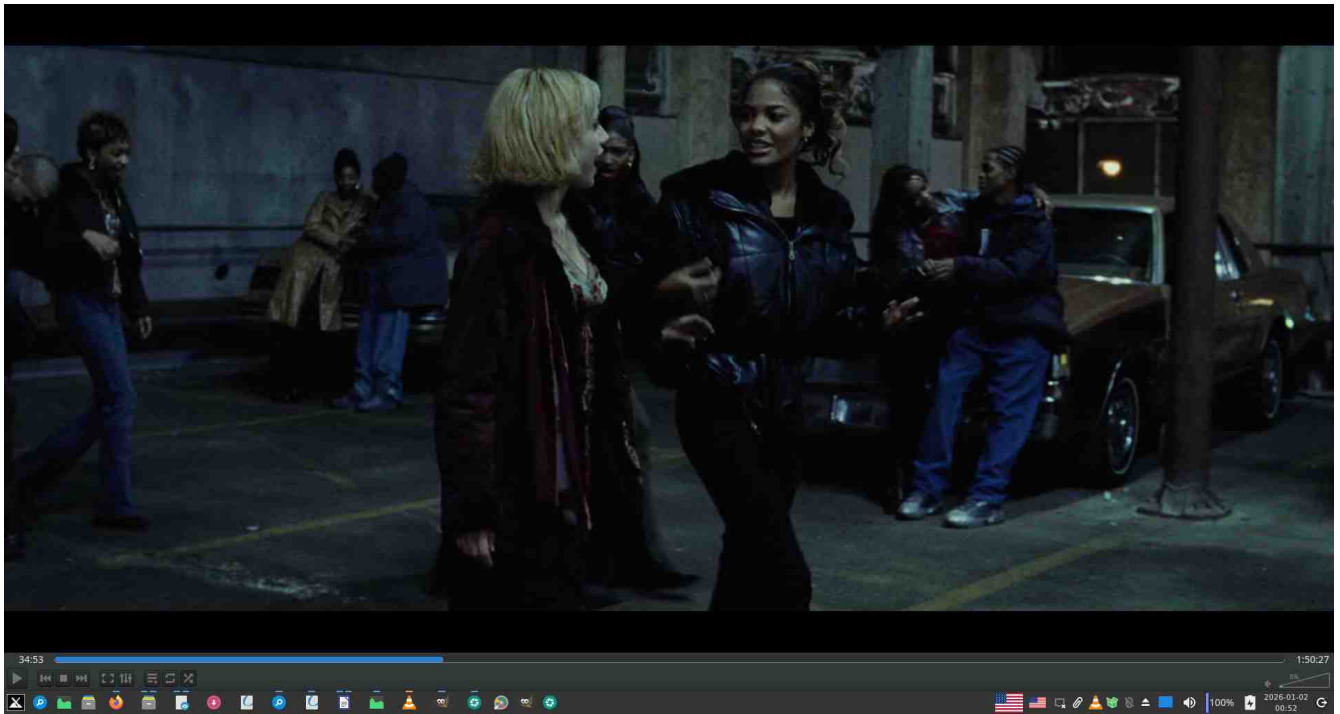




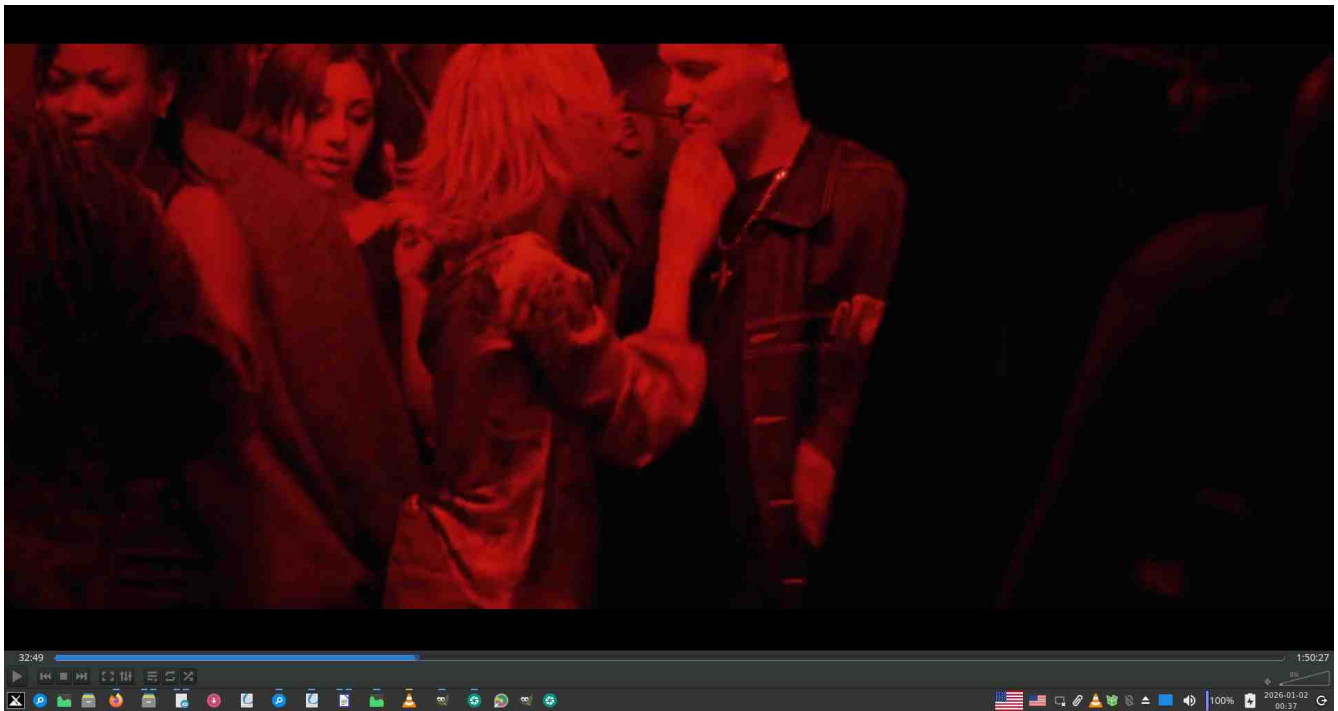
That Kim Basinger was adjudged 5 of her 8 awards relatively shortly before shooting this film — namely between 1997 and 1999 [241] — refers to that she was “prepared” [21, minute 25] for his on-screen-“hooking up” [22, minute 82] Brittany Murphy with this film by her being made almost thrice more awarded than before 1997. Further, that the mental-association string: [Basinger → singer] could be a formulation and programing of the interest of the american Illuminati that Brittany Murphy became a singer, corroborates the presumption that the purpose of the american Illuminati with Marshall Bruce Mathers III (Eminem) relative to Brittany Murphy was to “break” [11, minute 63] and “choke” [404] her as an actress by turning her into a singer.

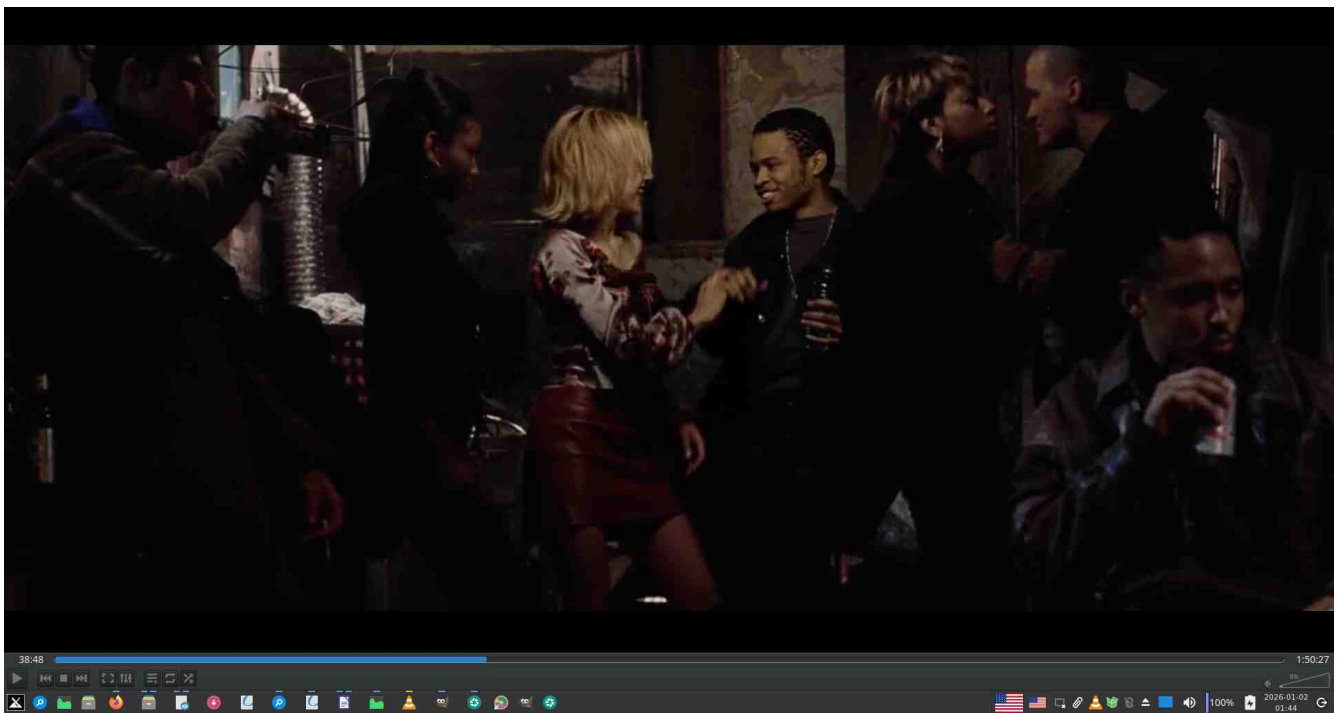
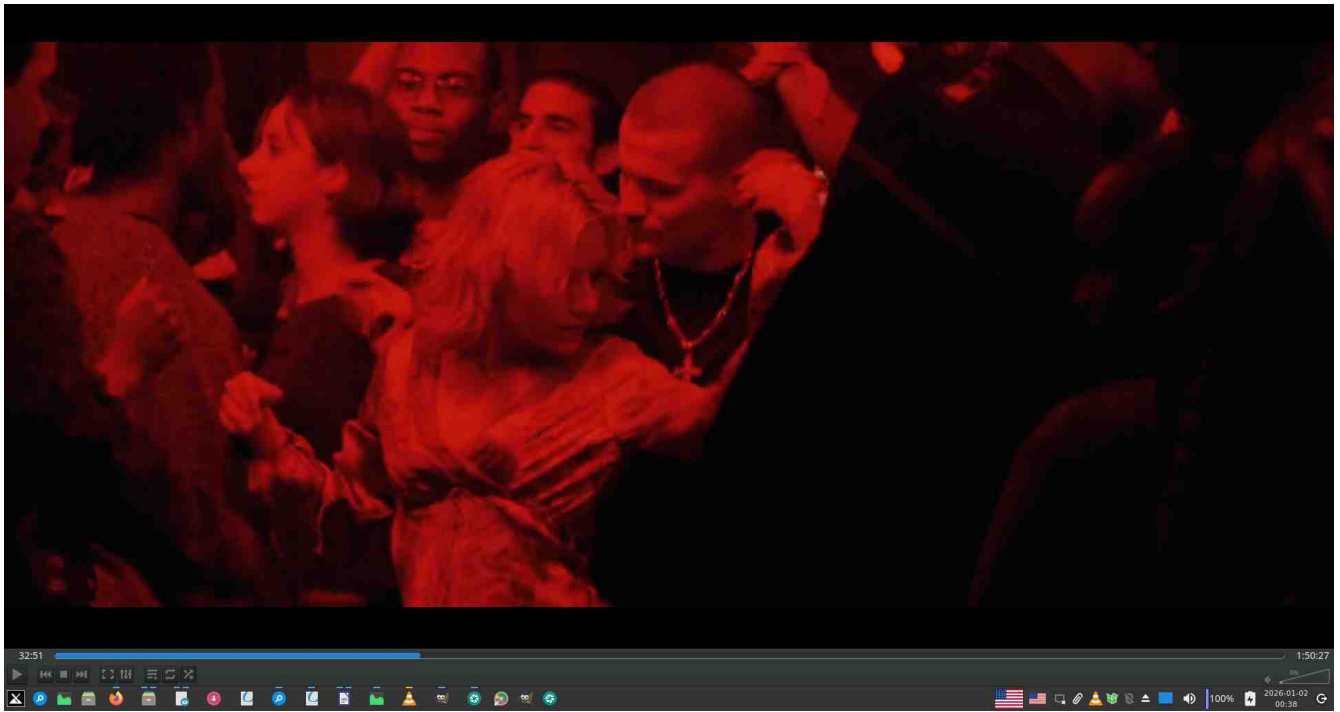
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kyla Womack. She was african by racial origin, and as the friend of Brittany Murphy as “Alex” was required to onscreen-“hook up” [22, minute 82] her in three scenes: [20, minutes 33, 35 and 38]

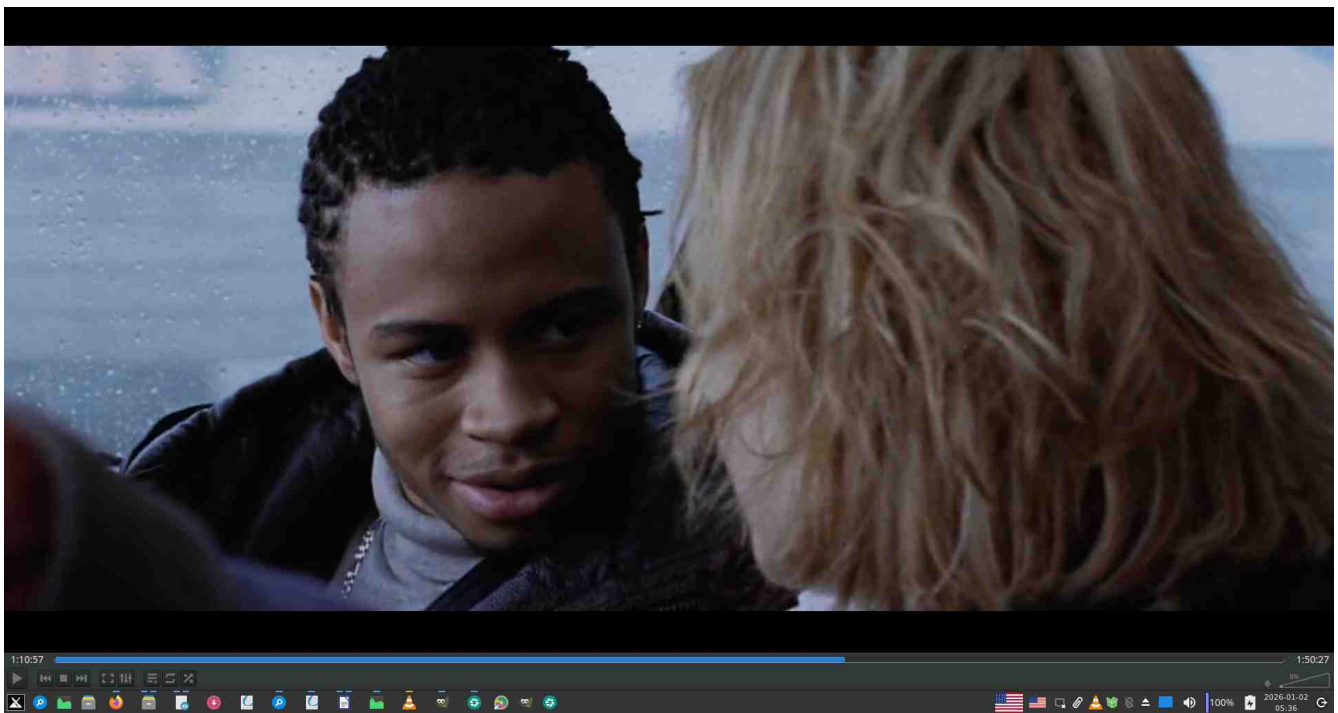
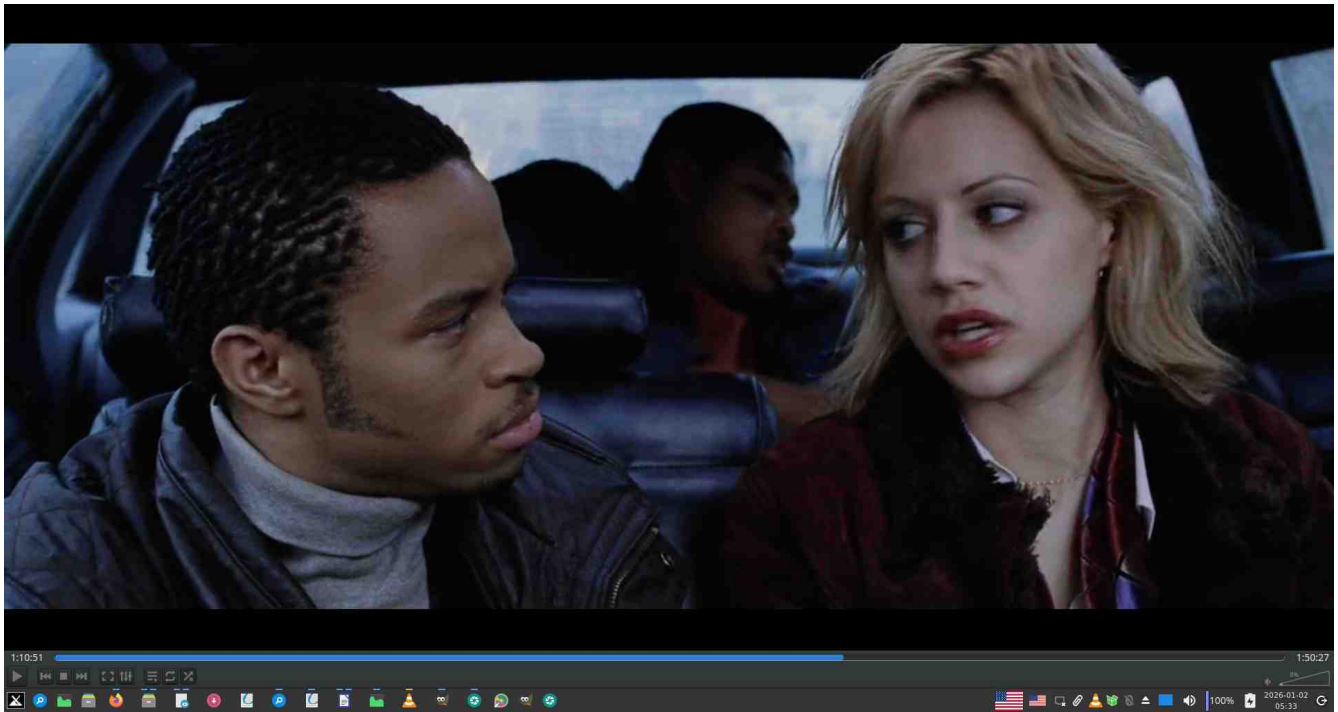




The onscreen-“hook-ups” [22, minute 82] of Brittany Murphy with african american persons can be presumed to have been made in the implementation of the guideline of “getting the HIV” [20, minute 56] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati. This guideline was required to be textually asserted by Marshall Bruce Mathers III (Eminem) himself in this film. In further implementing this guideline, besides Marshall Bruce Mathers III Brittany Murphy was onscreen-“hooked up with” two more actors, this having been at the same time an implementation of the “bitch” sub-guideline of the “crazy-bitch” [19, minute 78] guideline of the personal secret policy of “breaking” and “choking” Brittany Murphy, a condition necessary for a concealed infection with the HIV virus: [20, minutes 33, 33, 39, 71 and 71]

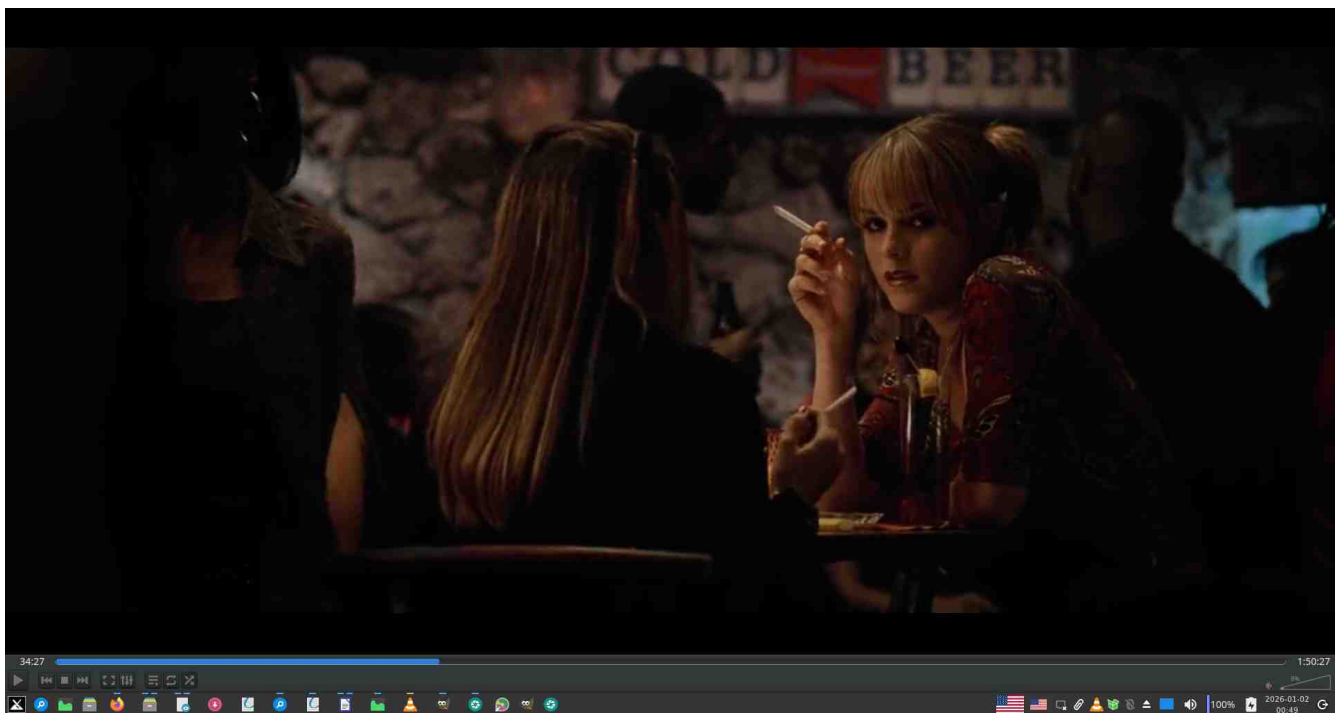
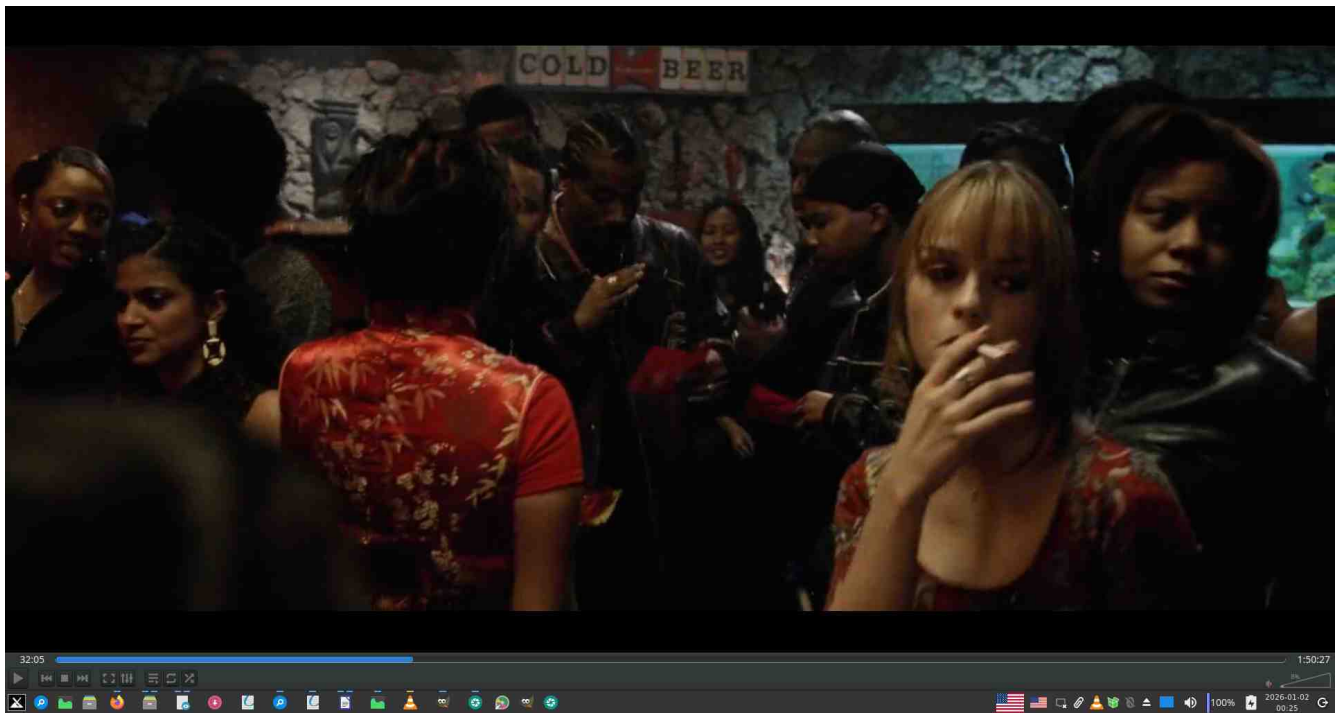


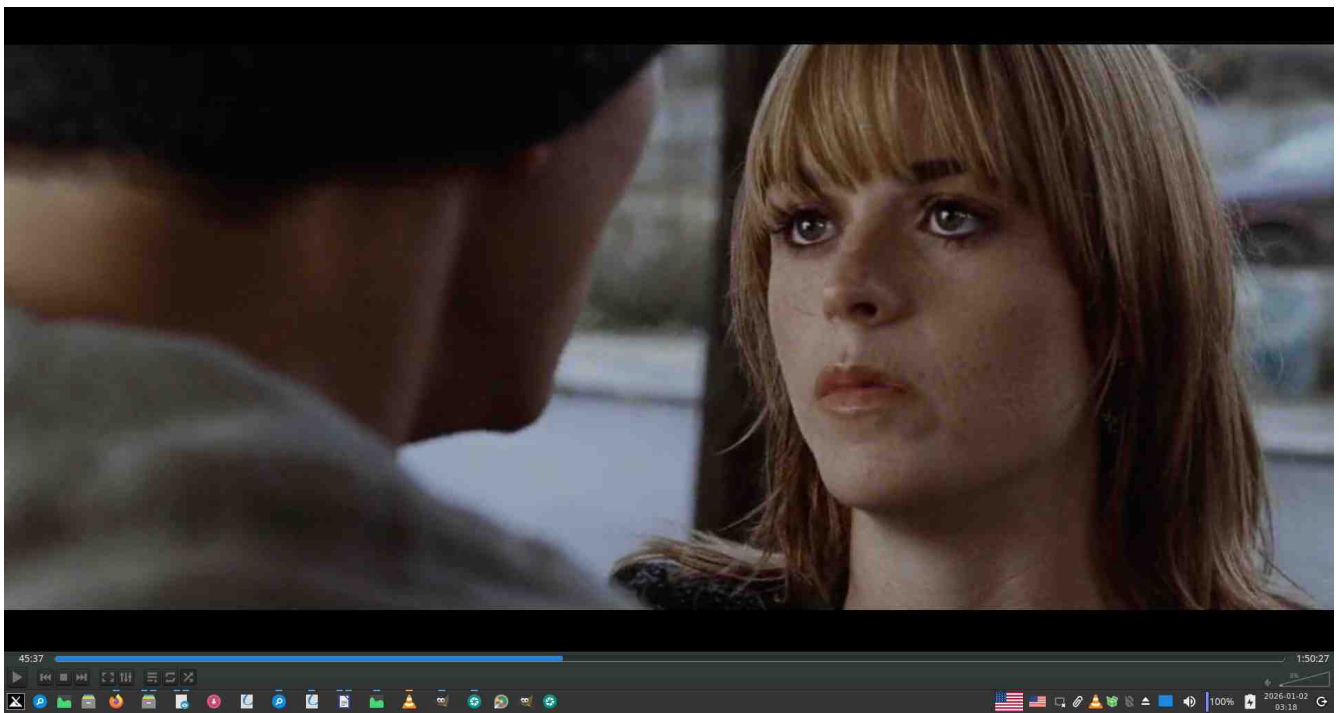
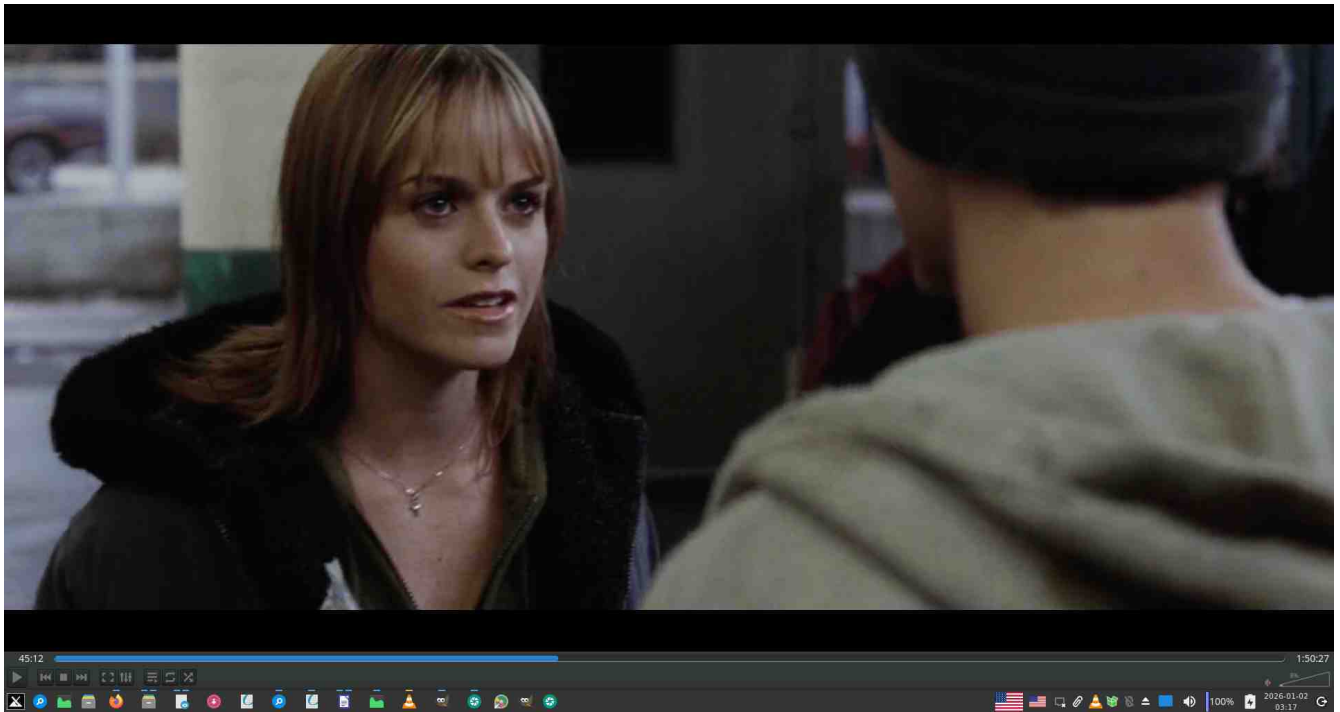


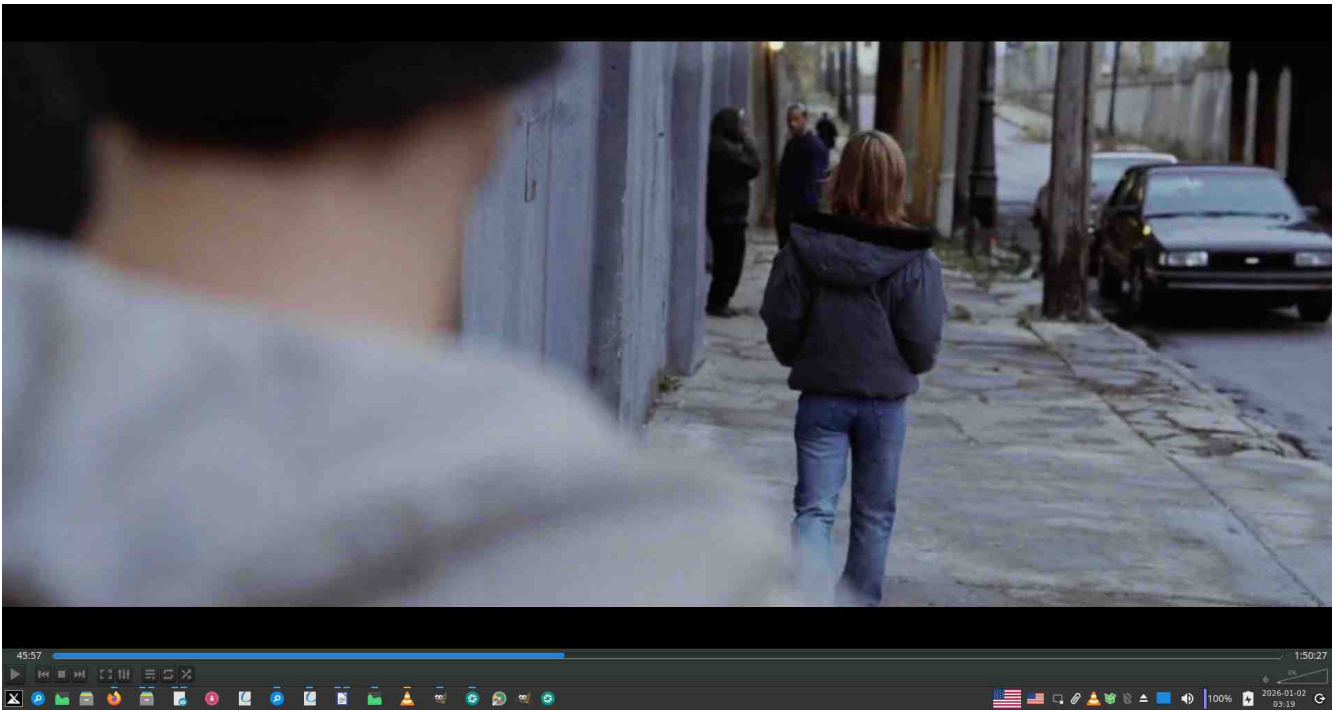


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress and singer Taryn Manning, who was unmarried at the time of shooting this film. [242] She as “Janeane”, the ex-girlfriend of Marshall Bruce Mathers III (Eminem) as “Jimmy Smith Jr.”, was not

required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face and dressed body were promoted by the film, for after-shooting effects on Brittany Murphy: [20, minutes 33, 35, 46, 46 and 46]



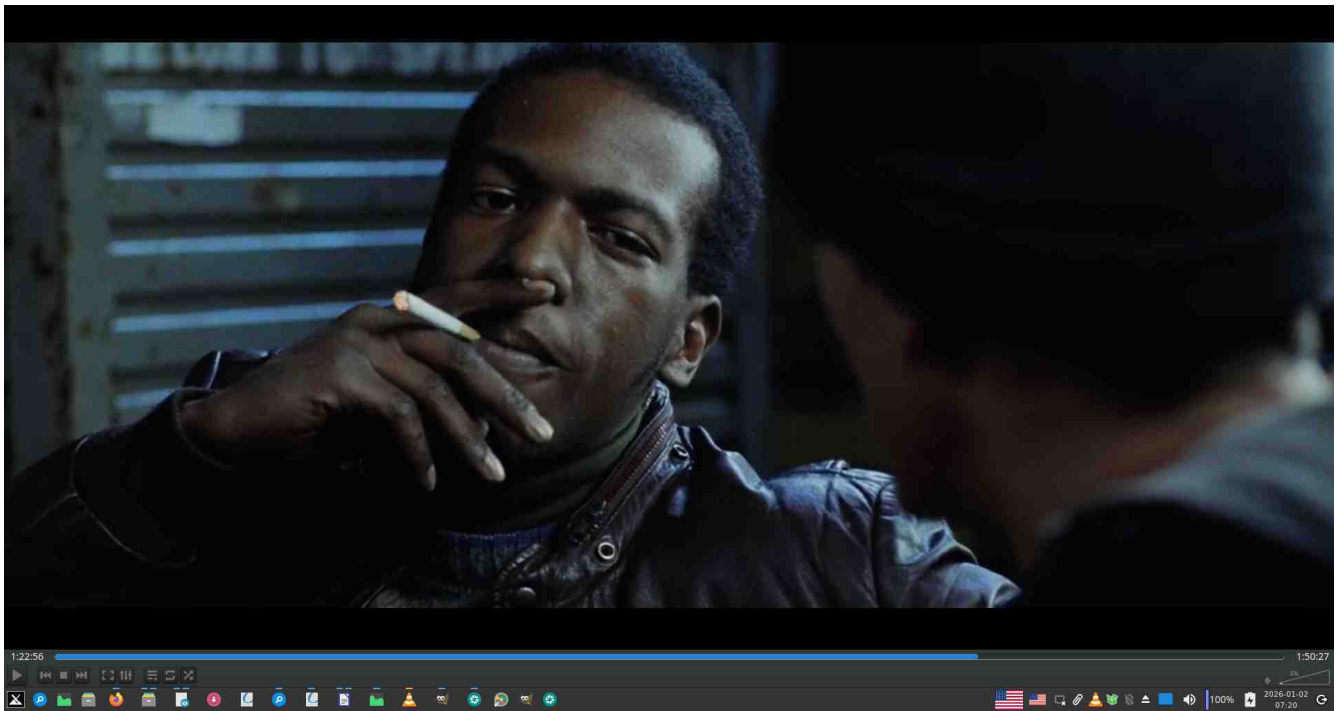




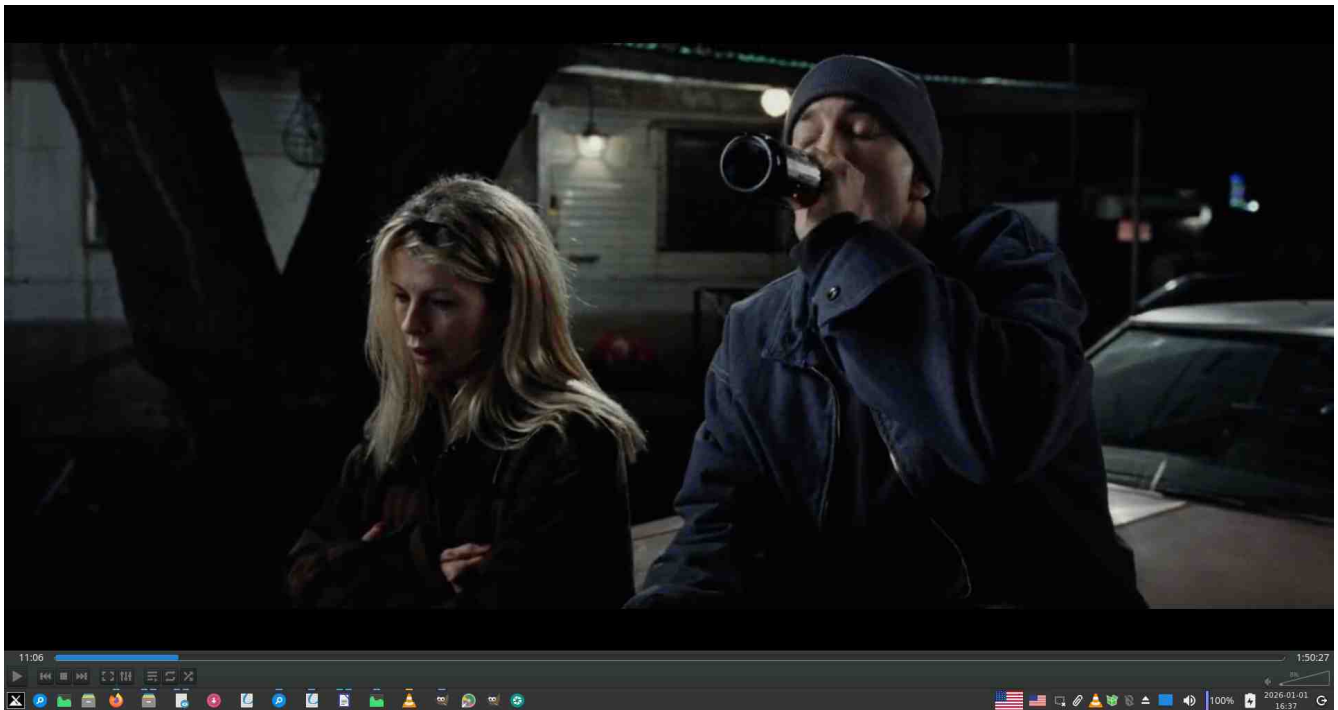
The fact that Taryn Manning was a also singer, corroborates the presumption that the purpose of the american Illuminati with Marshall Bruce Mathers III (Eminem) relative to Brittany Murphy was to “break” [11, minute 63] and “choke” [404] her as an actress by turning her into a singer.

It is characteristic that all the major personal secret political male and female “baits” [191, minute 61] of the american Illuminati to Brittany Murphy presented with this film appear to have been english by ethnical origin: Marshall Bruce Mathers III, Kim Basinger, and Taryn Manning.

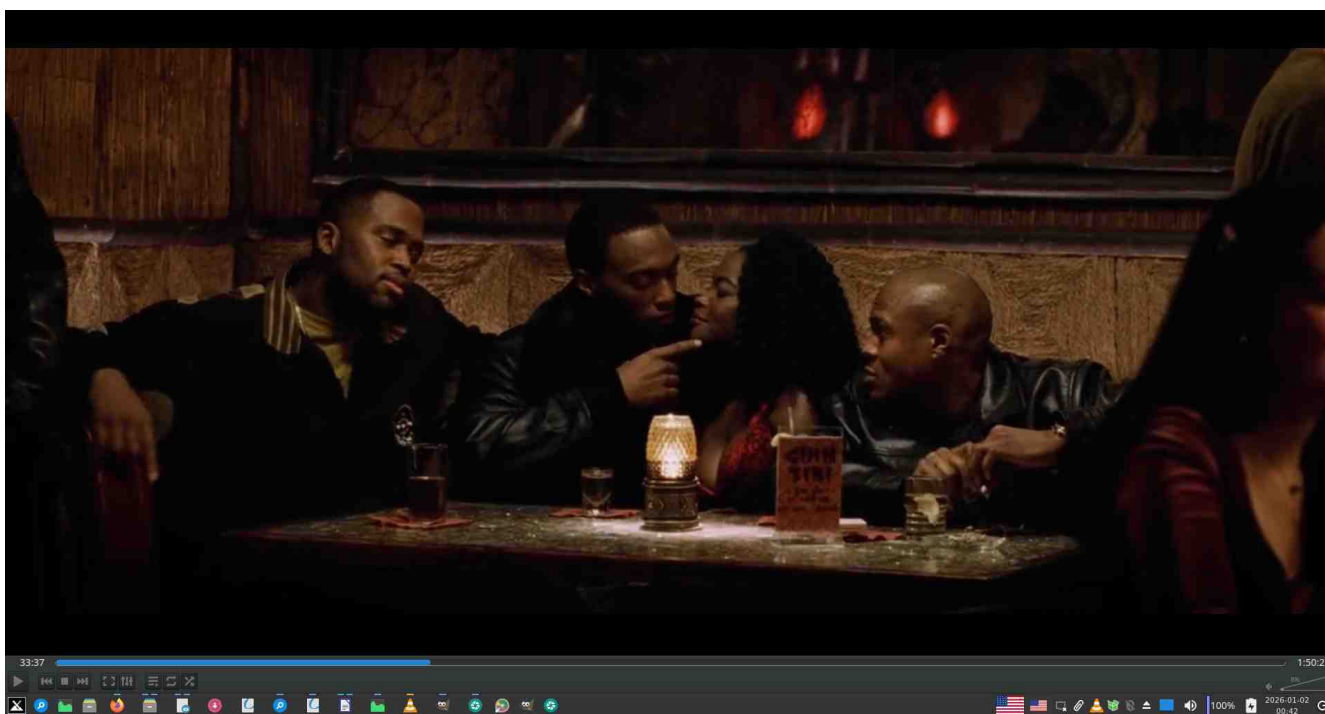
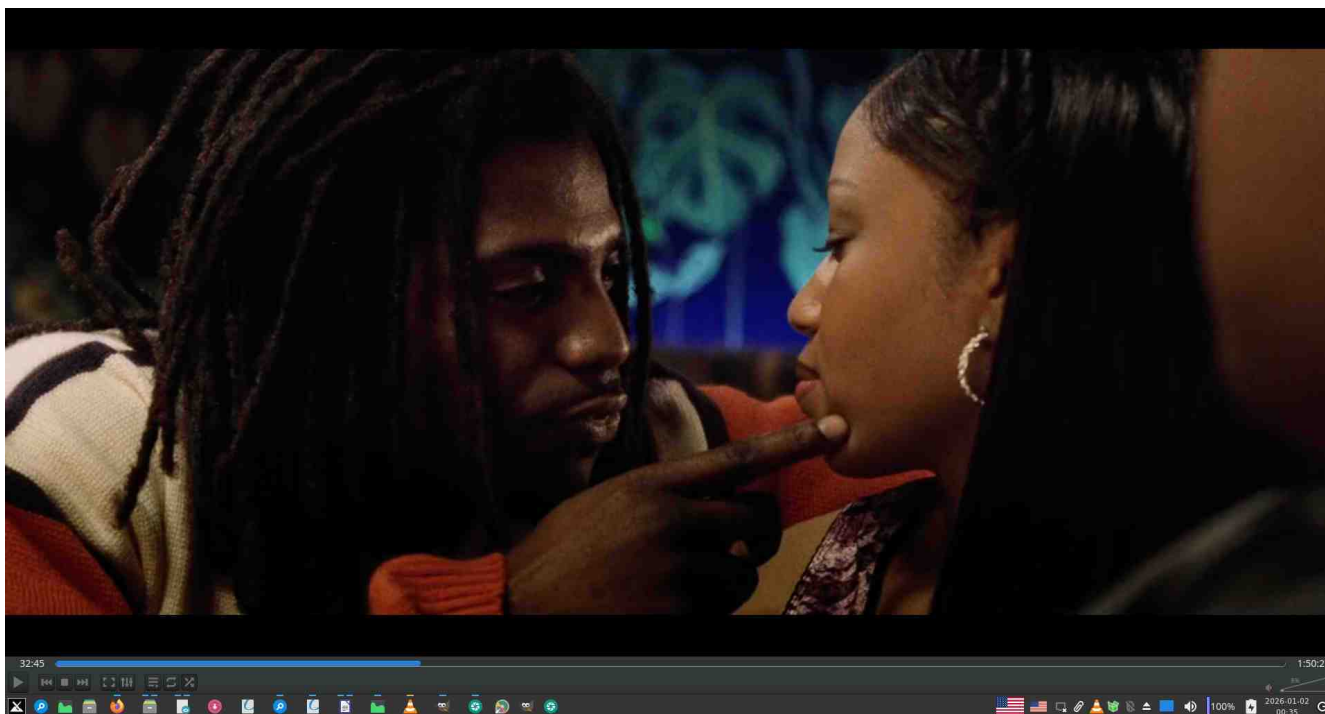
The film entitled “8 Mile” of 2002 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [20, minute 83]

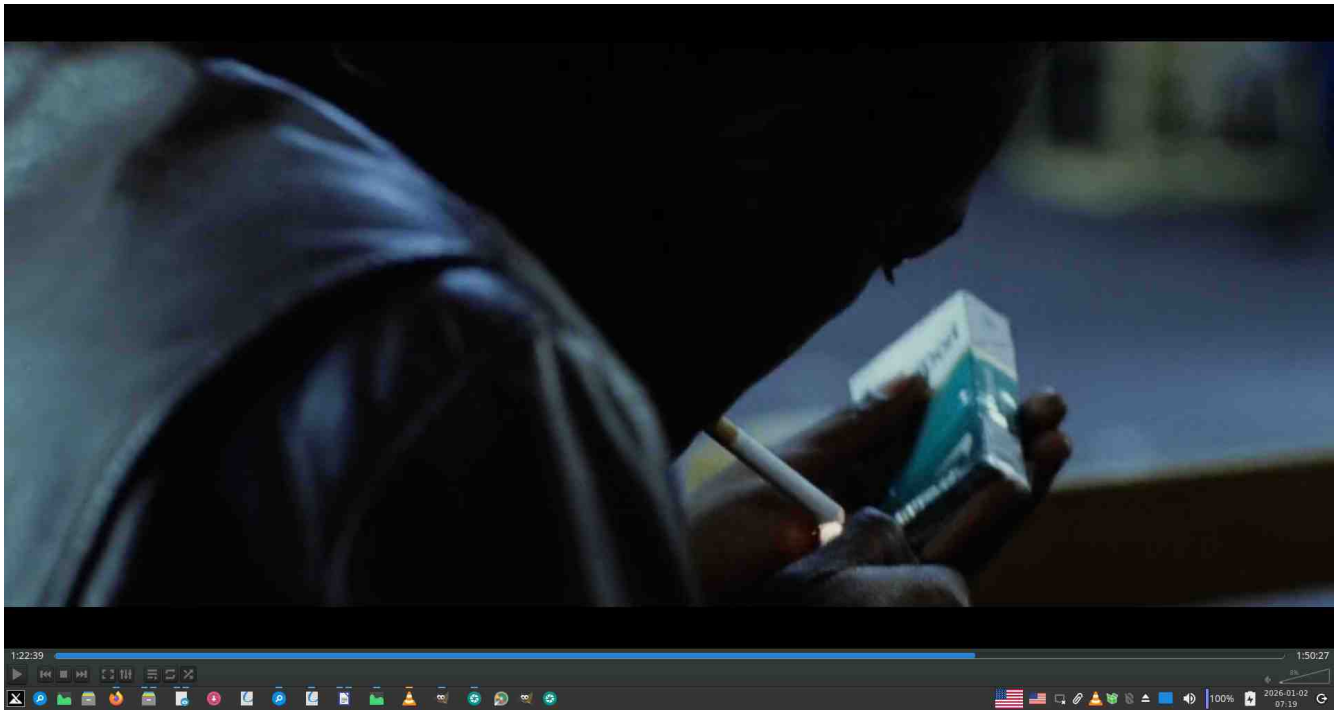


alcohol-addiction, with characters other than that of hers, in a scene without her: [20, minute 12]



sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [20, minutes 33, 34 and 83]





gambling, with characters other than that of hers, in a scene without her: [20, minute 81]



The film entitled “8 Mile” of 2002 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages ad-

dressed to the public relative to my person.

From the personal secret political programing of Brittany Murphy's having been qualified as "adorably clueless", [3, minute 23] namely "Adorján is clueless", results that i am "her brother" [20, minute 36] in cluelessness, so that from her having been required to say that "my brother's a loser" [20, minute 36] results my national secret political status of "loser", what is in keeping with the character of the contents of my this book particularly, and in accordance with the national secret political law that persons writing and asserting contents about the american Illuminati particularly, and the ethnical and the national secret political organizations generally must be made "losers".

In 1998 — the presumed year of Eminem's "abduction" [29, minute 21] — i was writing the second and final parts of my four books about my four illegal fleeing attempts from the romanian communist state, namely the parts describing the time spent in prison as a result of the failure of my those illegal fleeing attempts, which would be finished in mid 2000, and was also trying to find a publisher mainly in the USA for their english-language versions. Already those first books of mine had significant political contents, because on the one part i had to include in them my political ideas directly related with my fleeings by motivating them, on the other part i also included in them — mostly in the form of separate insertions in italics termed "visions" — some of my ideas relative to the romanian, the hungarian, the yugoslav, and the soviet national secret political organizations, namely of those countries from or to or through which i was fleeing. Certainly, a human being freely writing his or her political ideas has been one of the most disliked items of the american Illuminati particularly, and the ethnical and the national secret political organizations generally. Therefore, i can presume that when selecting and "abducting" [29, minute 21] Marshall Bruce Mathers III (Eminem) — otherwise also on the basis of his resembling my person in psyche and non-smiling facial expression — it was aware of my potential appearance in the USA, it had concocted a personal secret policy of "breaking" [11, minute 63] and "choking" [404] my person, particularly my demonstrated above ongoing activity, and as an alternative to it a rapper writing and singing his ideas appeared as a solution in its mind, in regard of the guideline of its above-mentioned policy of making me a "loser" [20, minute 36] in the publication of my books. This might have been a reason why it forced — by the help of Dr. Dre — a "white" rapper to enter a domain dominated up to that time by "black" rappers, beyond that it must have also disliked that the african-american community had created a means of political self-assertion, and the formidable success of the ethnically english Marshall Bruce Mathers III was a mitigation of its that problem.

Just as the film of Brittany Murphy entitled "Clueless" of 1995 in the above manner, also her film entitled "8 Mile" of 2002 has referred to my person with the character first name "Stephanie" of Kim Basinger: [Stephanie → Stephen = István (hungarian), which is my first name.] Therefore, if i had contacted Kim Basinger for financing the publication of my books, the american Illuminati would have obtained a concealment and a means for its planned infection of my person with the HIV, as she was considered and presumably even "prepared" [21, minute 25] — with her unusually many sexual affairs [239] — to be suitable for such a personal secret political function, just as in case of Brittany Murphy. Otherwise, this is corroborated by the fact that the american tennis player Andre Agassi used to wear a white kerchief, what i construed as a formulation and programing of the approximate message of the american Illuminati to my person: "If you immigrate into the USA by having published your books with a professional publisher, then i will have you hospitalized," as a necessary intermediate step in my concealed execution, and an alternative to HIV infection, for which that type of immigration is no concealment.

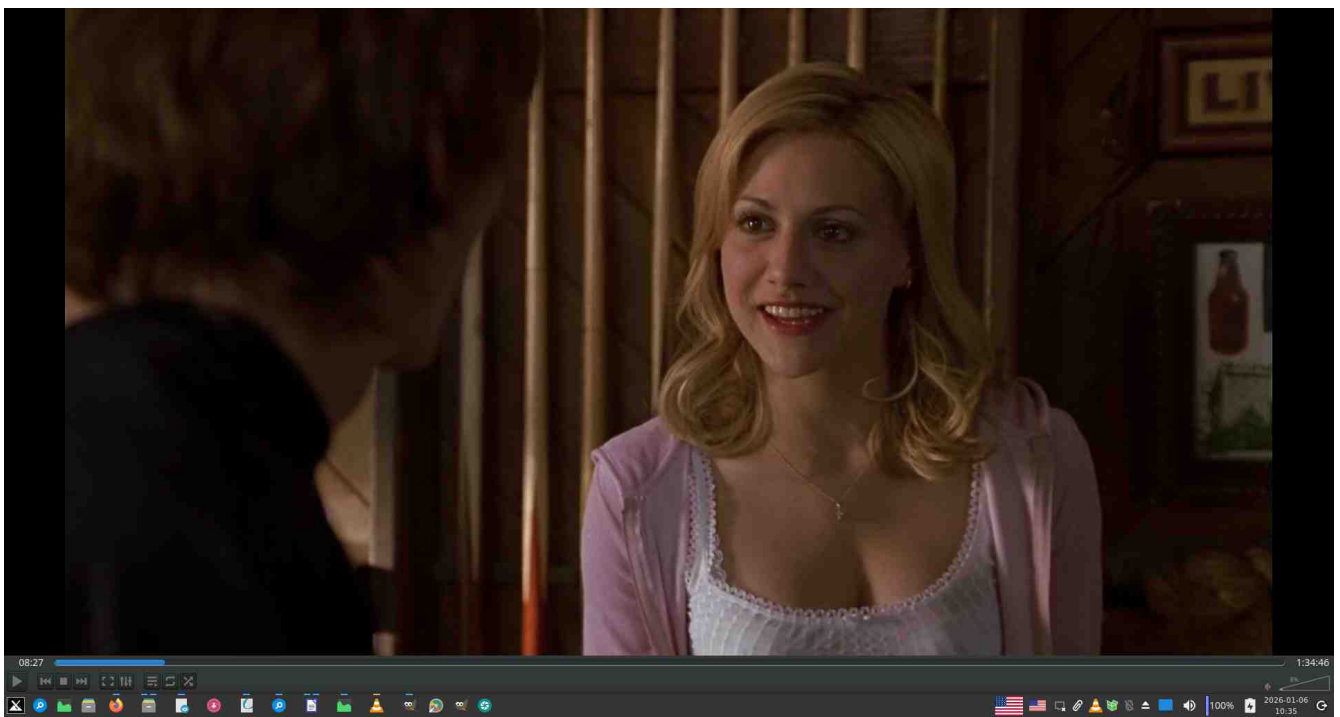
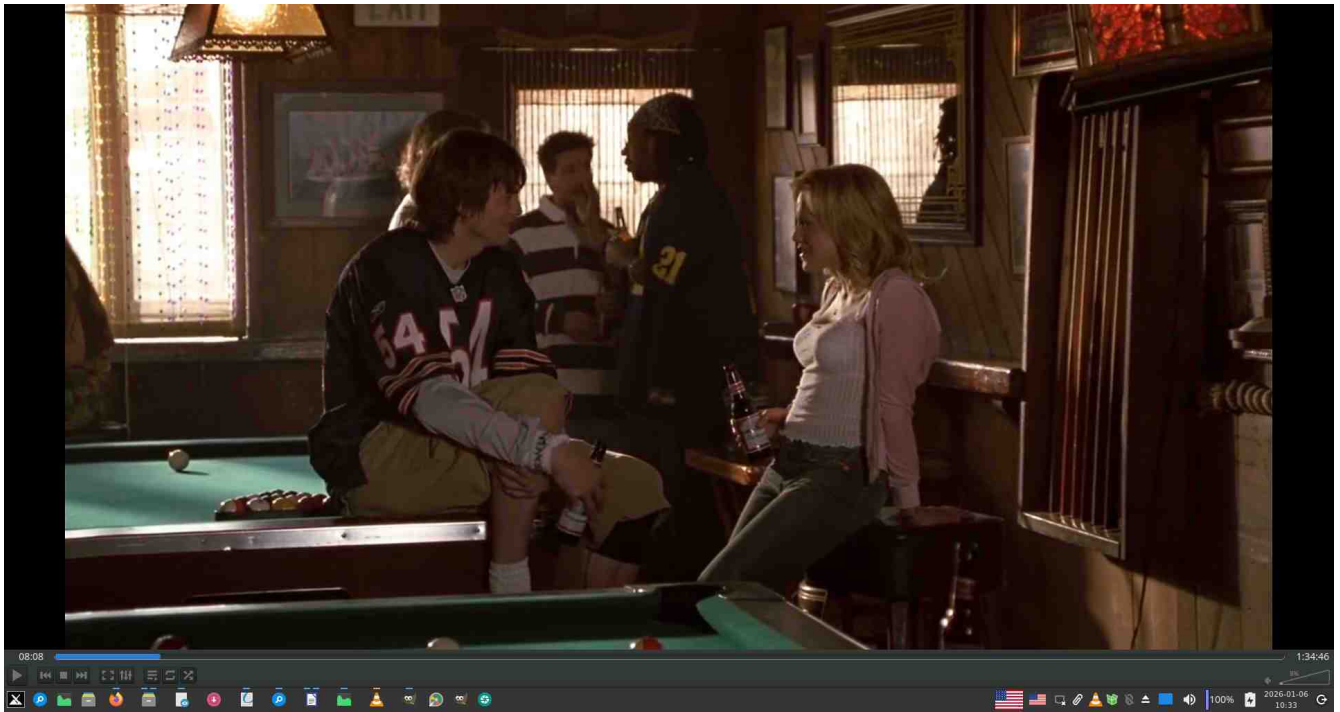
2.21. The film entitled “Just Married” of 2003

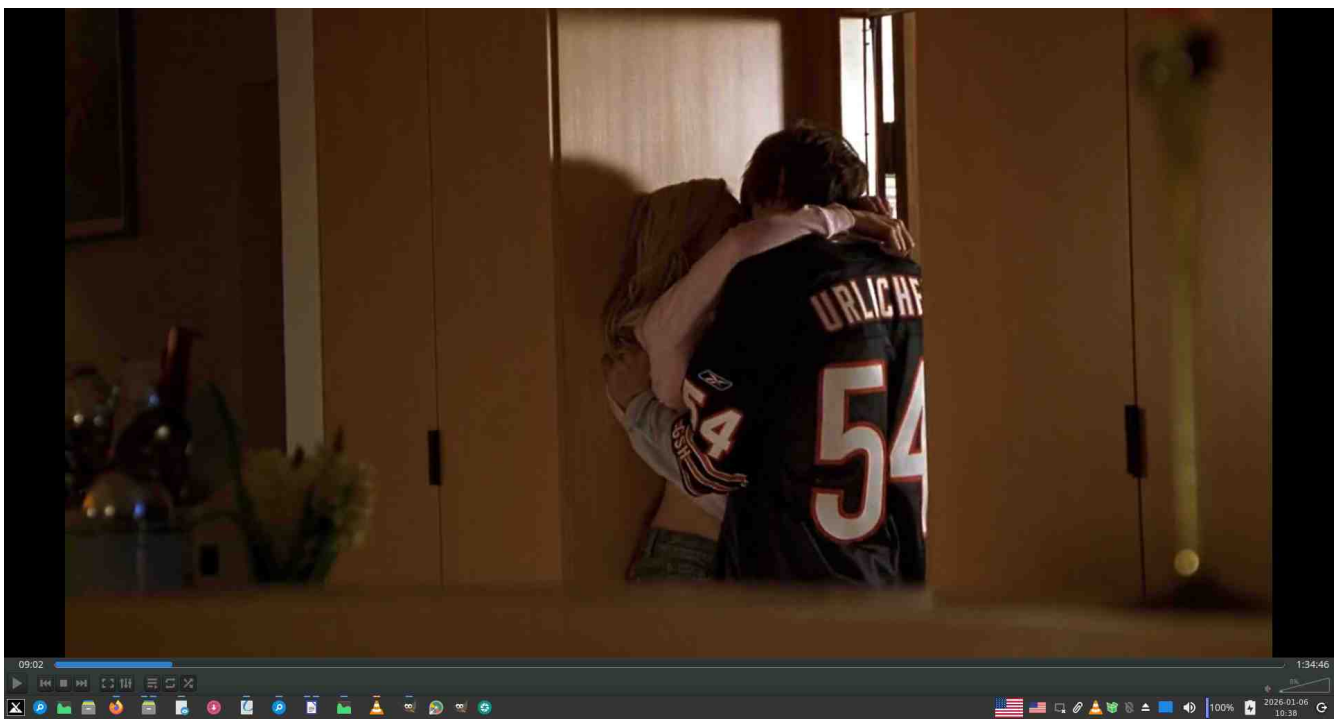
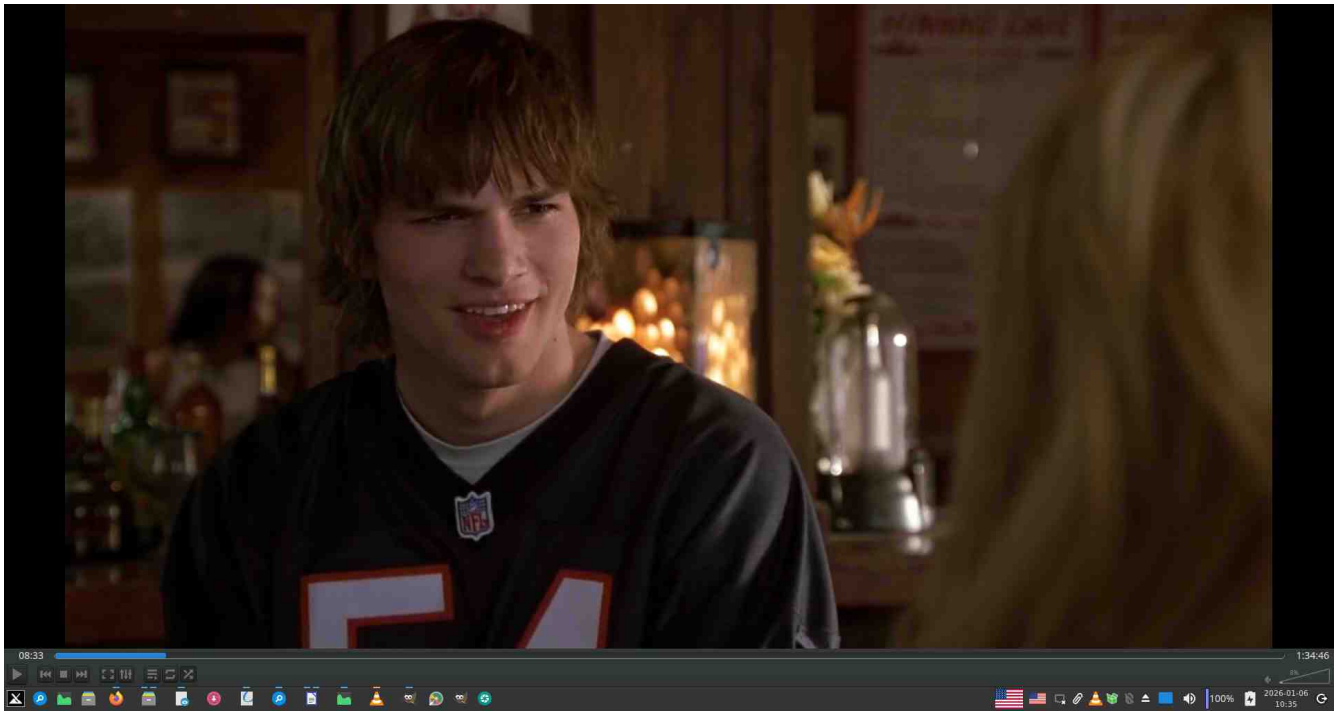
With this film — shot presumably in winter and spring 2002 — Brittany Murphy was bilaterally on-screen- “hooked up” [22, minute 82] and confronted with the established actress Veronica Cartwright awarded around 2 times till the shooting of this film, [247] as well as with the established actors David Rasche, [248] and Francesco Fantasia. [249] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

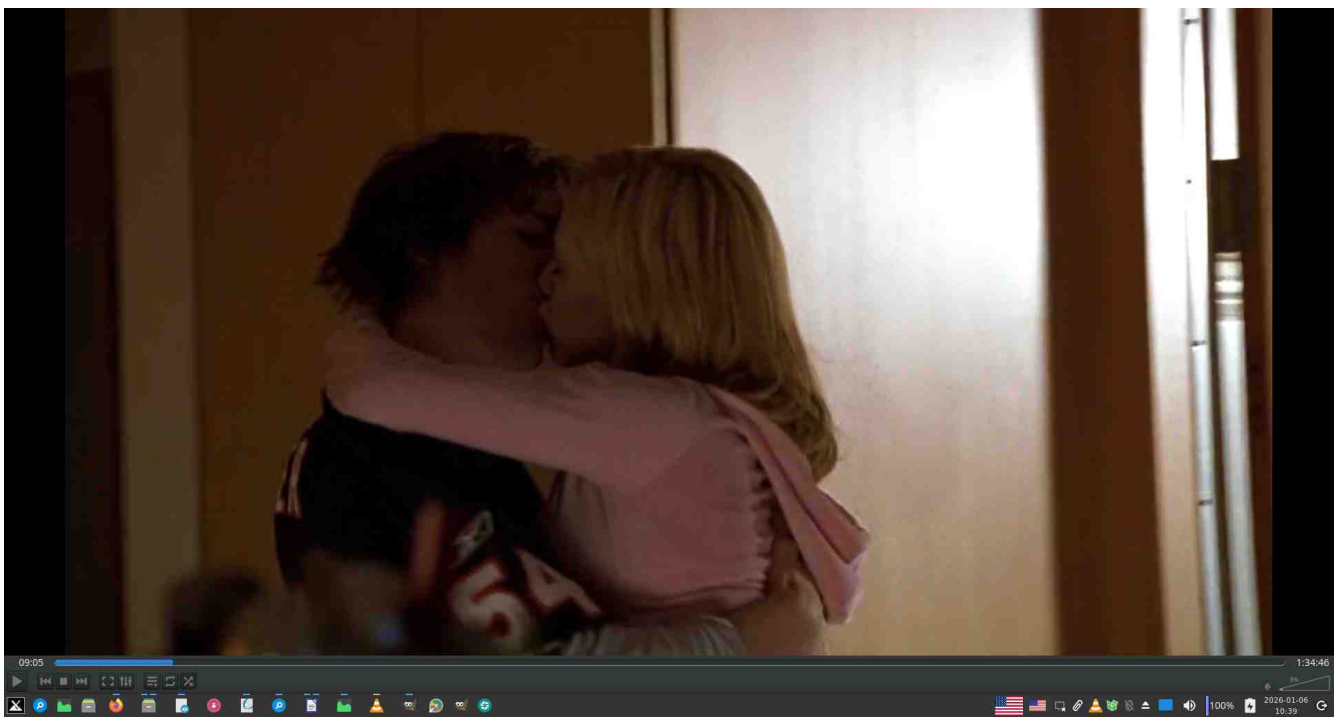
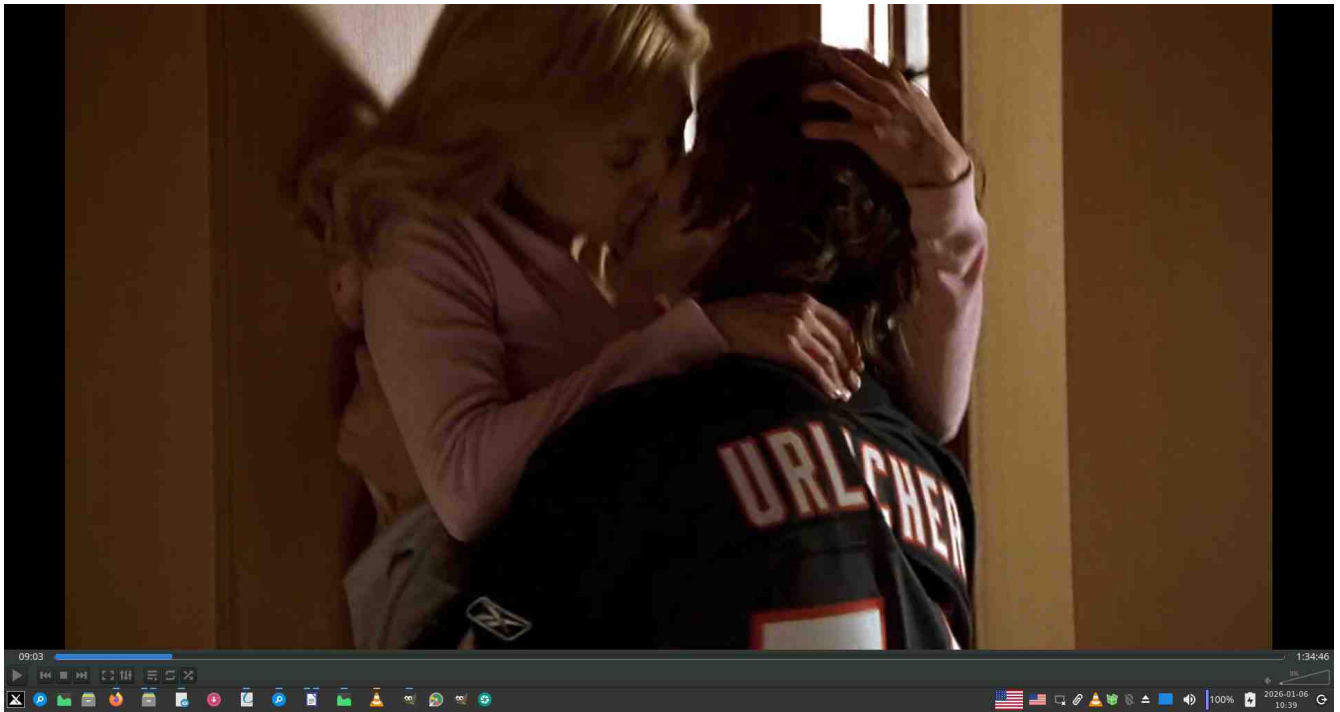
The appearance of nuns before Brittany Murphy in this film indicates that at the time of shooting the film in 2002 she had no relationship, and was still sexually chaste: [21, minute 37]

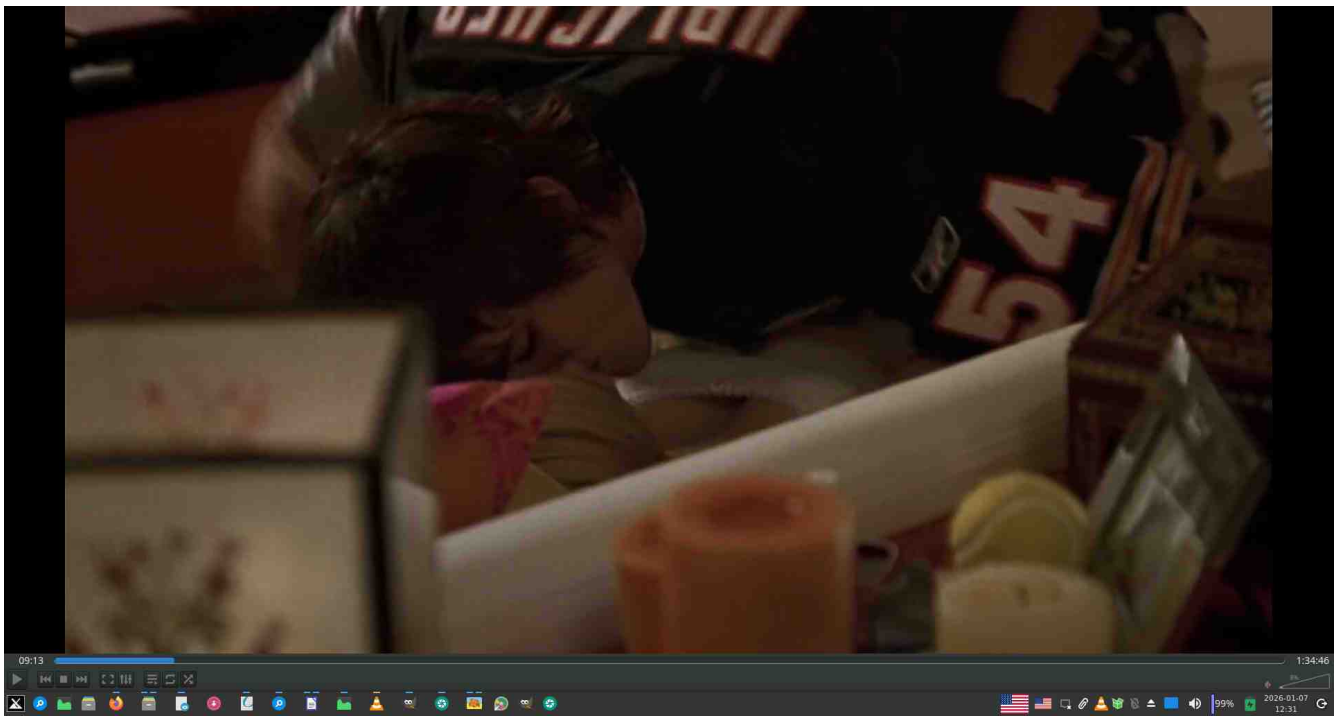
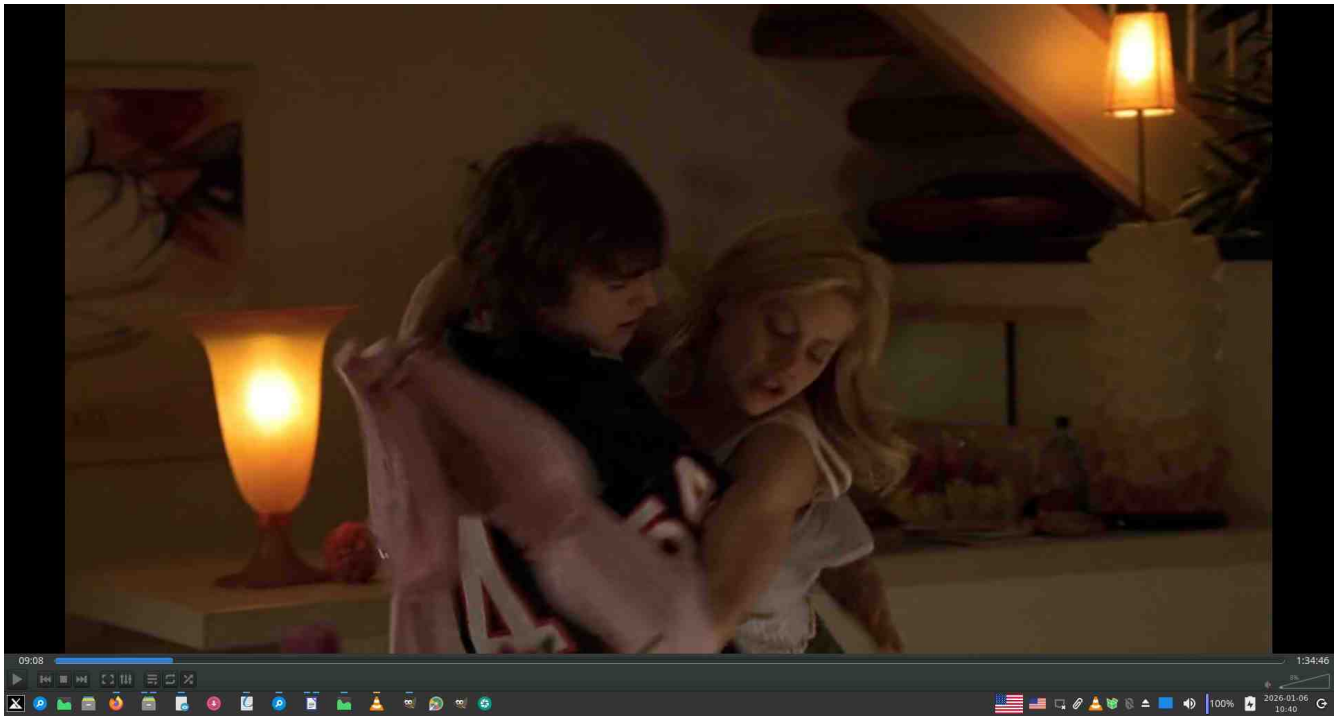


With the film entitled “Just Married” of 2003, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Ashton Kutcher, selected to resemble Simon Monjack at least in facial expression, who was unmarried at the time of shooting this film. [245] He as “Tom Leezak” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” as her fiancé and husband: [21, minutes 9, 9, 9, 10, 10, 10, 10 and 10]



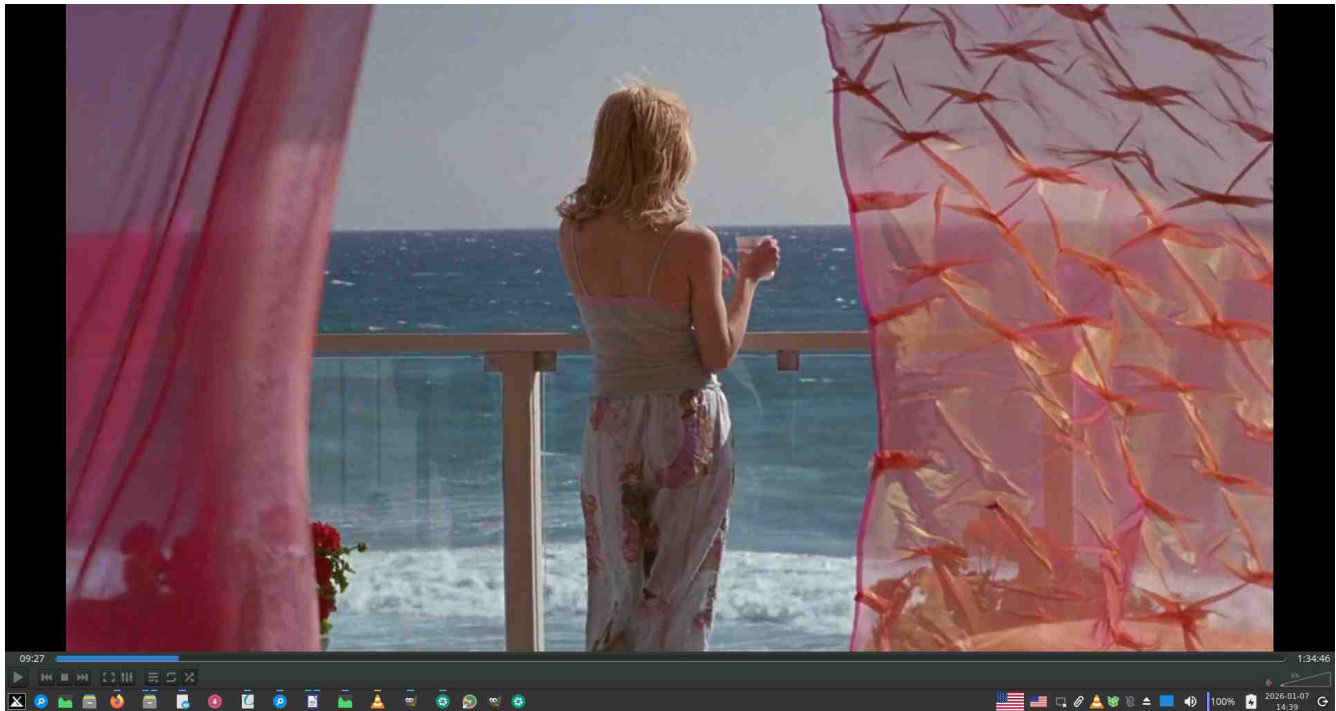






This is the first film of Brittany Murphy in which she was required to onscreen-undress an upper garment during a sexual scene, what refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati by challenging her presumed film sexual-behavior rule, seeking out her willingness of onscreen-undressing her upper garment, and striving to have her onscreen-undressed completely — partly on the basis of the precedent created with Chloe Hunter as “April” [19, minute 22] in the film of Brittany Murphy entitled “Spun” of 2002.

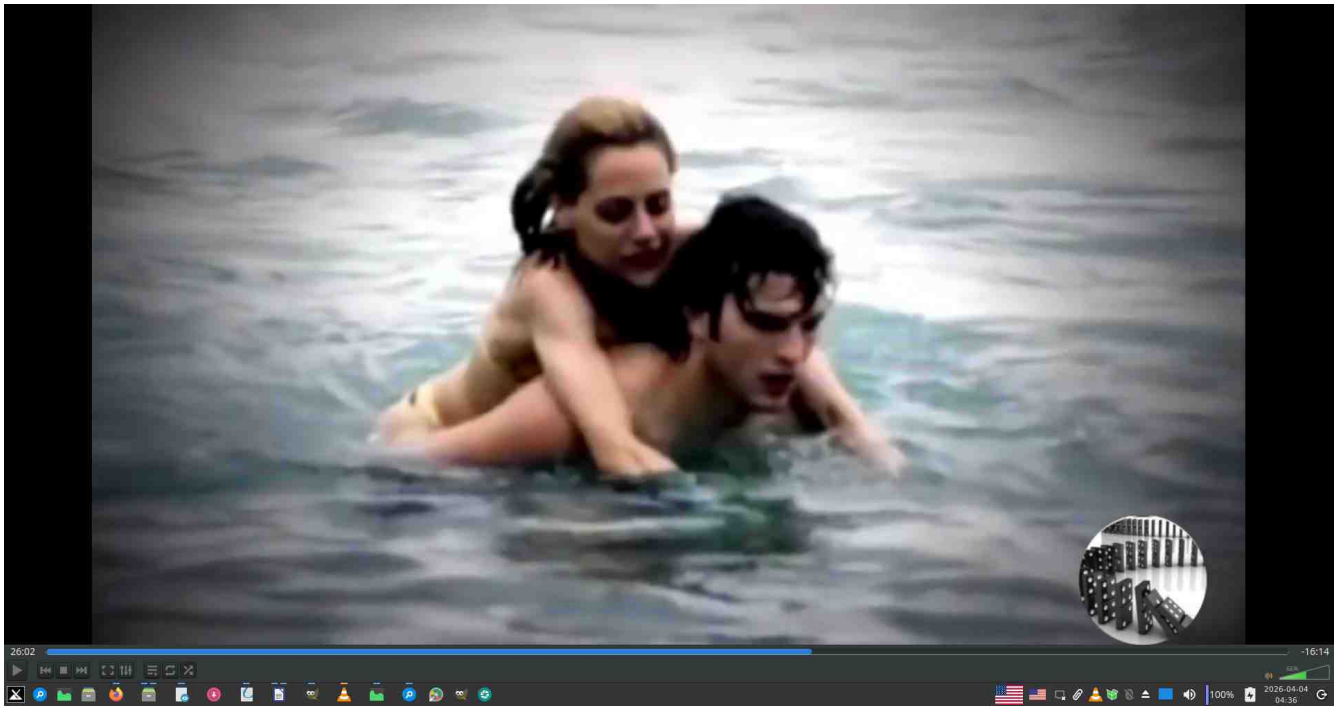
In the next scene, Brittany Murphy was required to be facing the ocean: [21, minute 10]



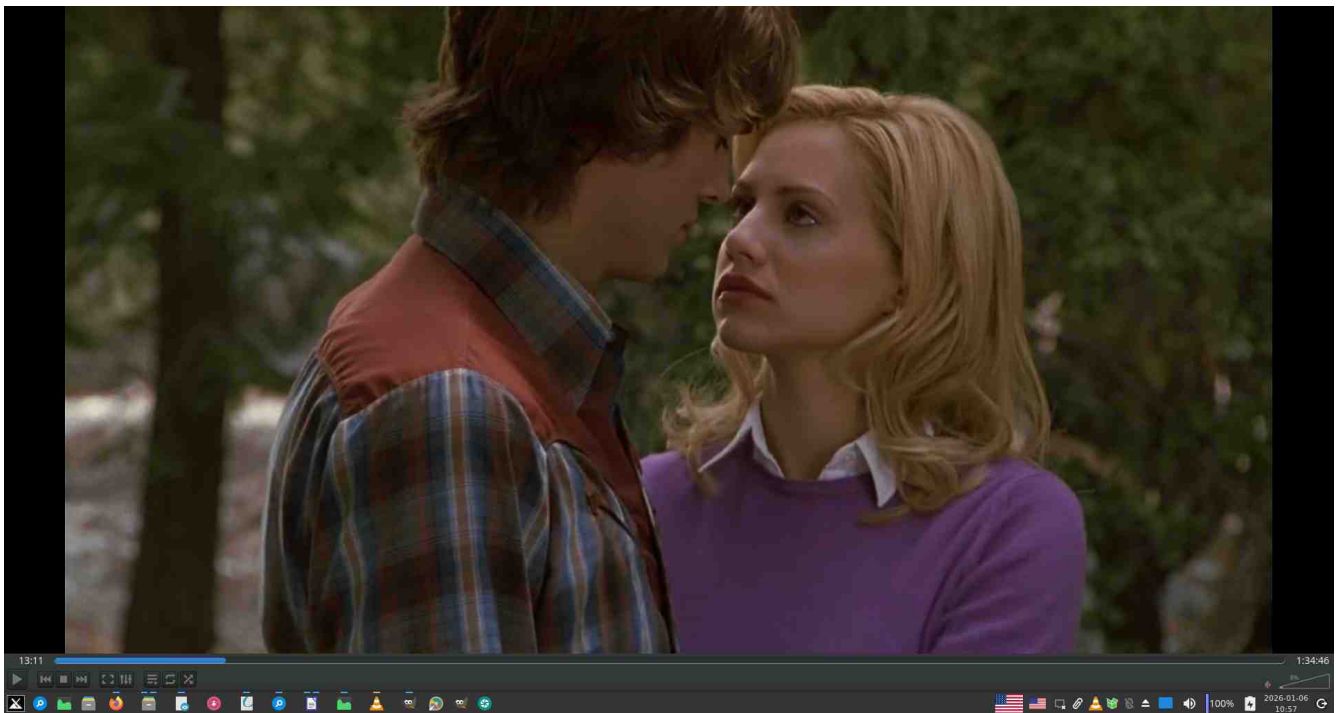
In the symbolism of the american Illuminati, the water surface separates life from death, therefore the scene can be construed as meaning Brittany Murphy’s having been sentenced to death and awaiting execution; from the direction of the ocean presumably only my person could arrive to save her life, while on the land of the USA there was at that particular time the nearest Ashton Kutcher missioned to be ready for saving her life in exchange for a relationship or marriage: [21, minutes 10 and 10]



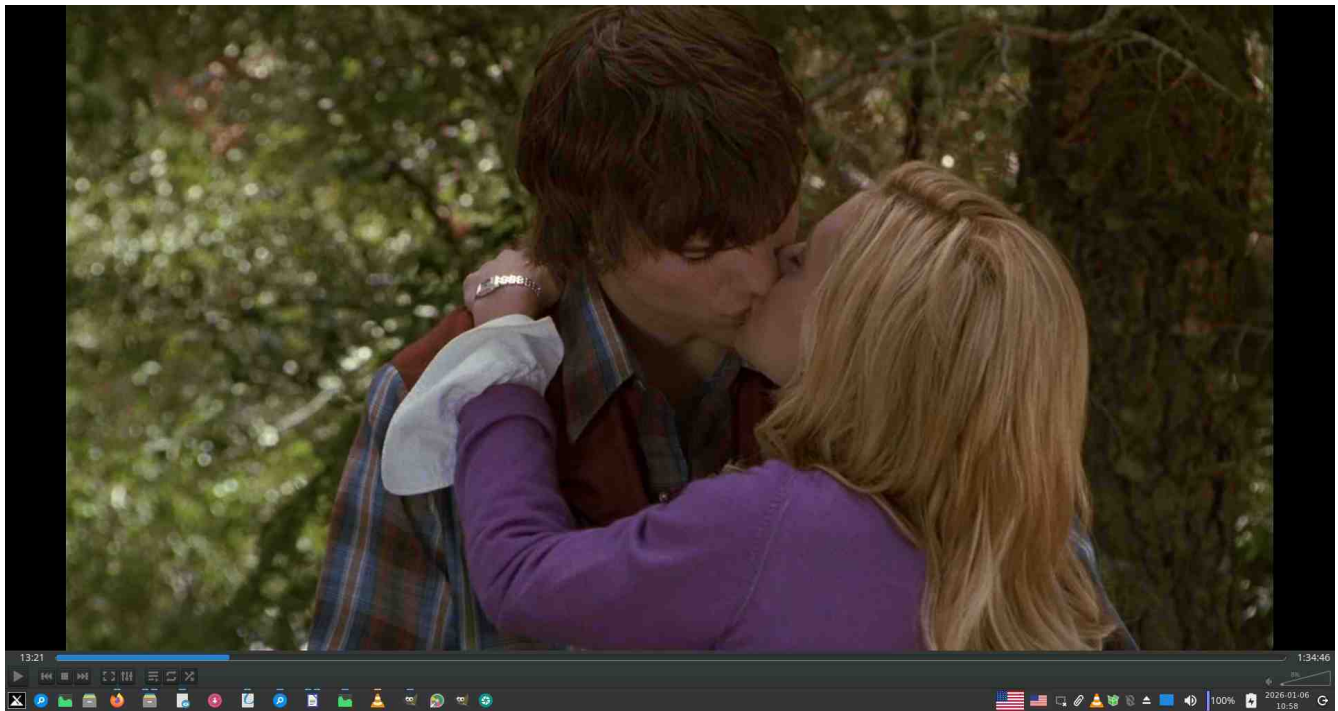
The personal secret political propaganda of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy presented Ashton Kutcher’s above personal secret political function relative to Brittany Murphy as his carrying her out of the ocean on his back: [395, minute 27]

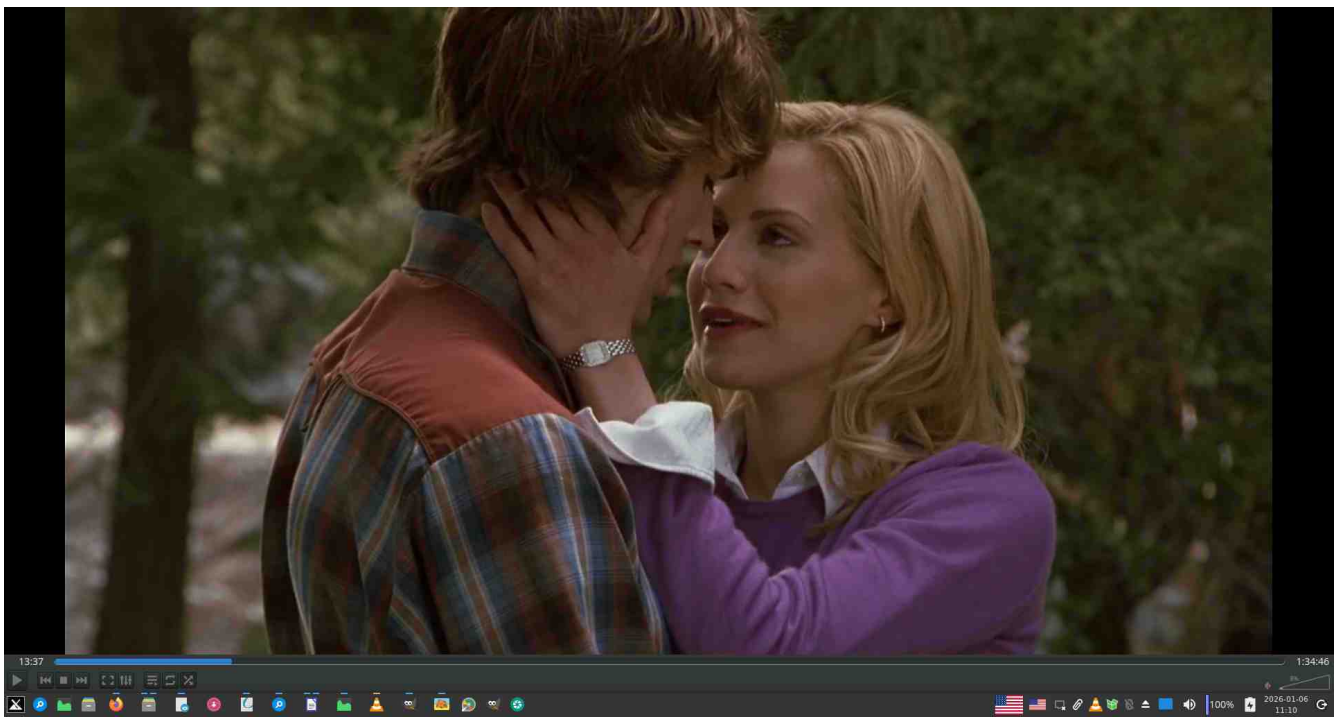
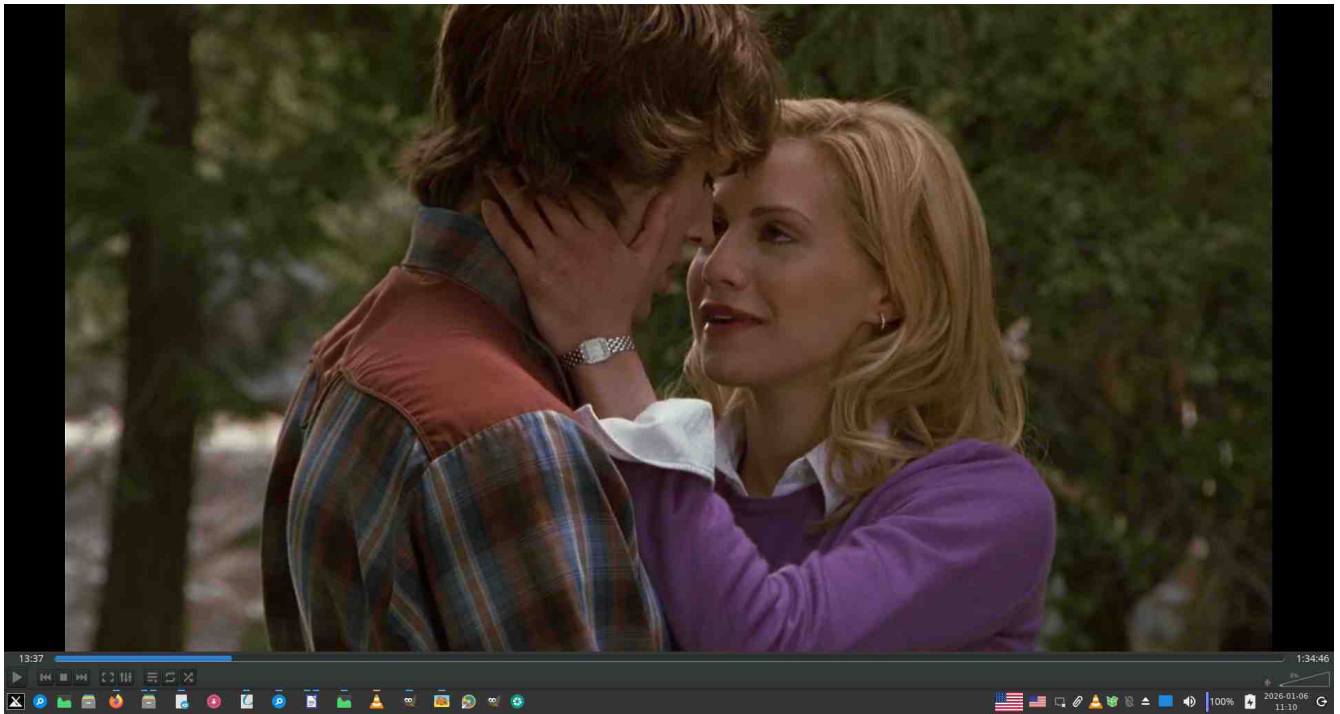


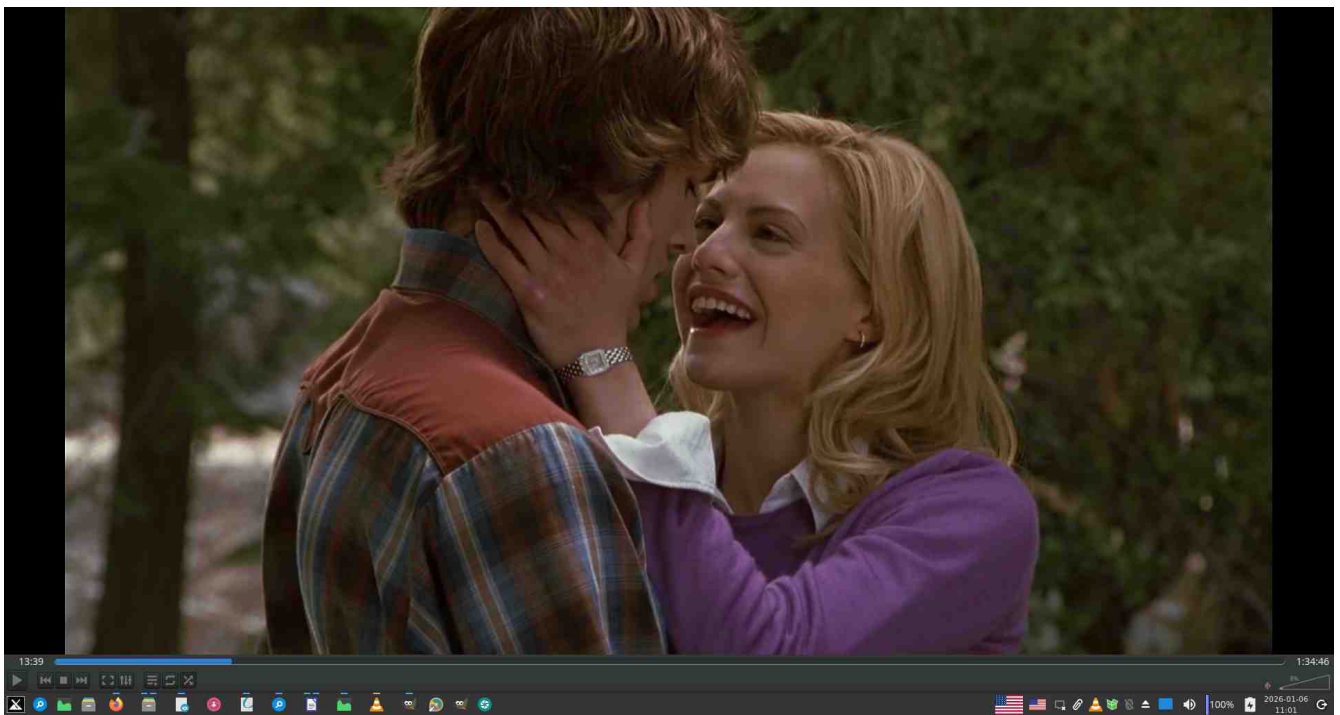
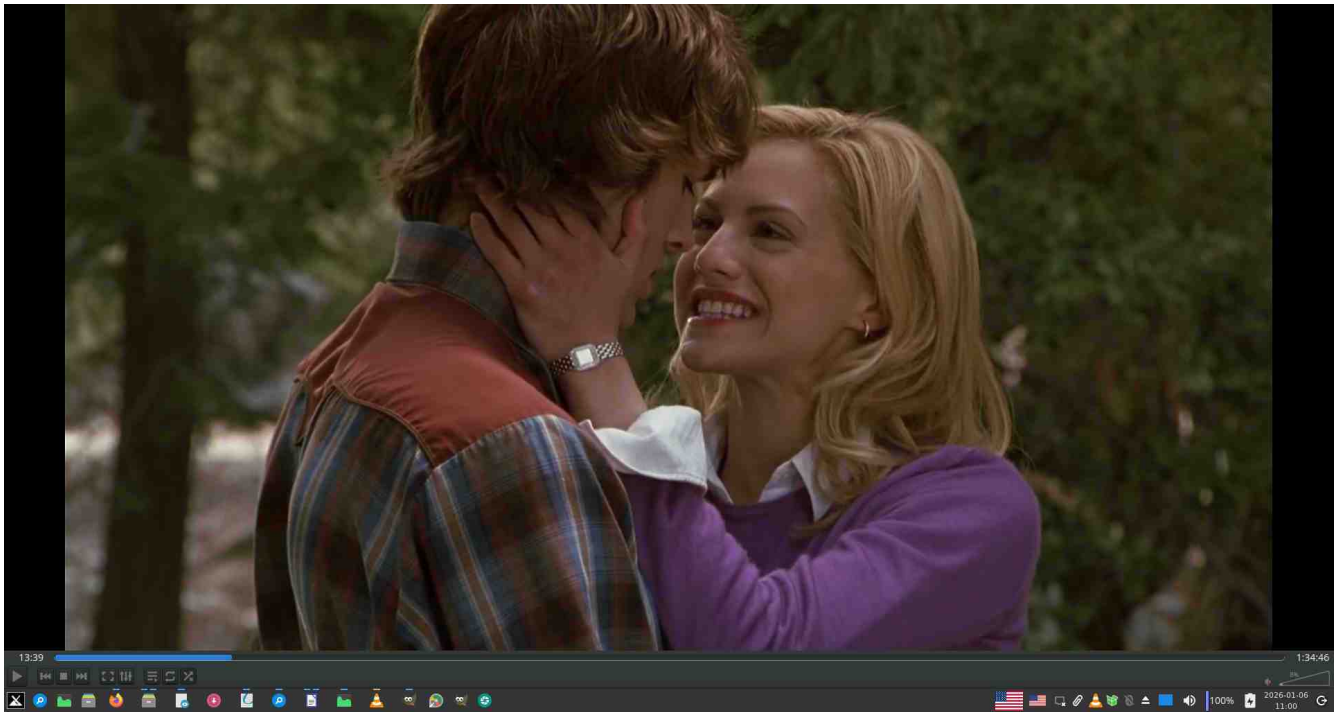
Ashton Kutcher appears to have been no exception from the reproaching and relationship-rejecting look of Brittany Murphy which she had already expressed at least in relation to R.D. Robb and Marshall Bruce Mathers III (Eminem), [21, minute 14]

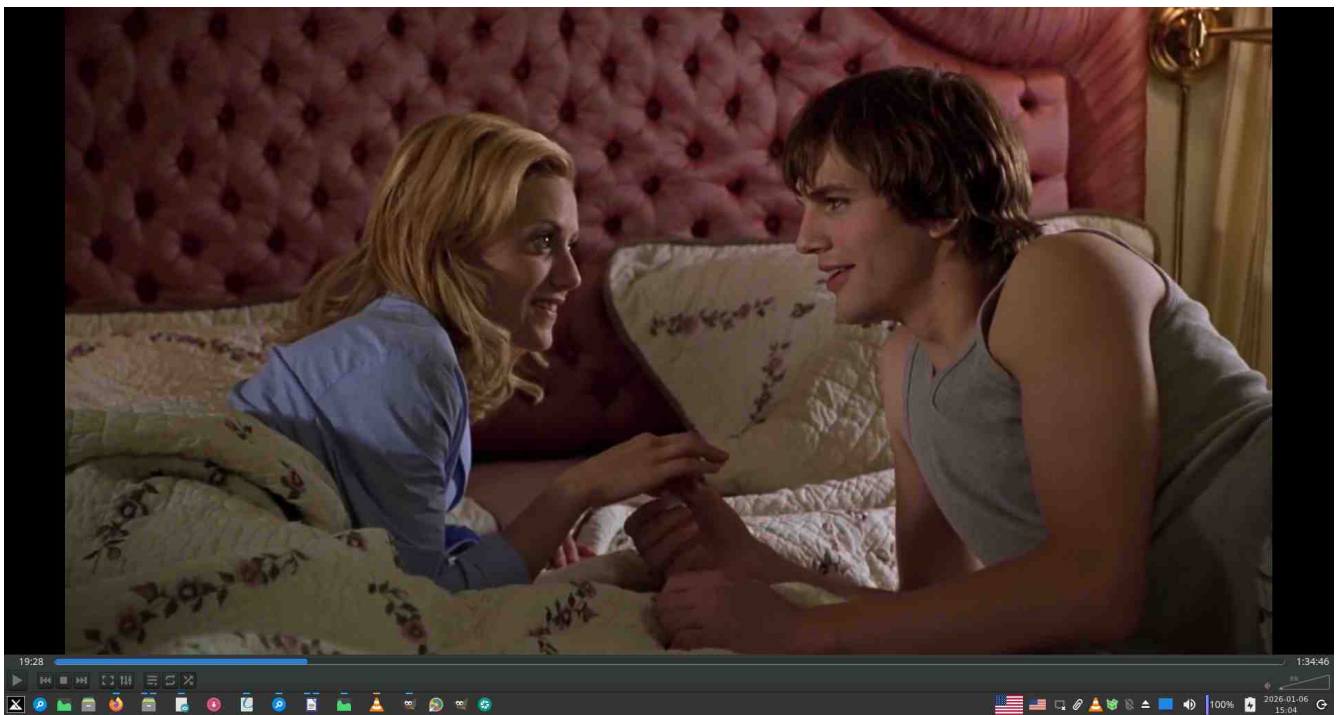


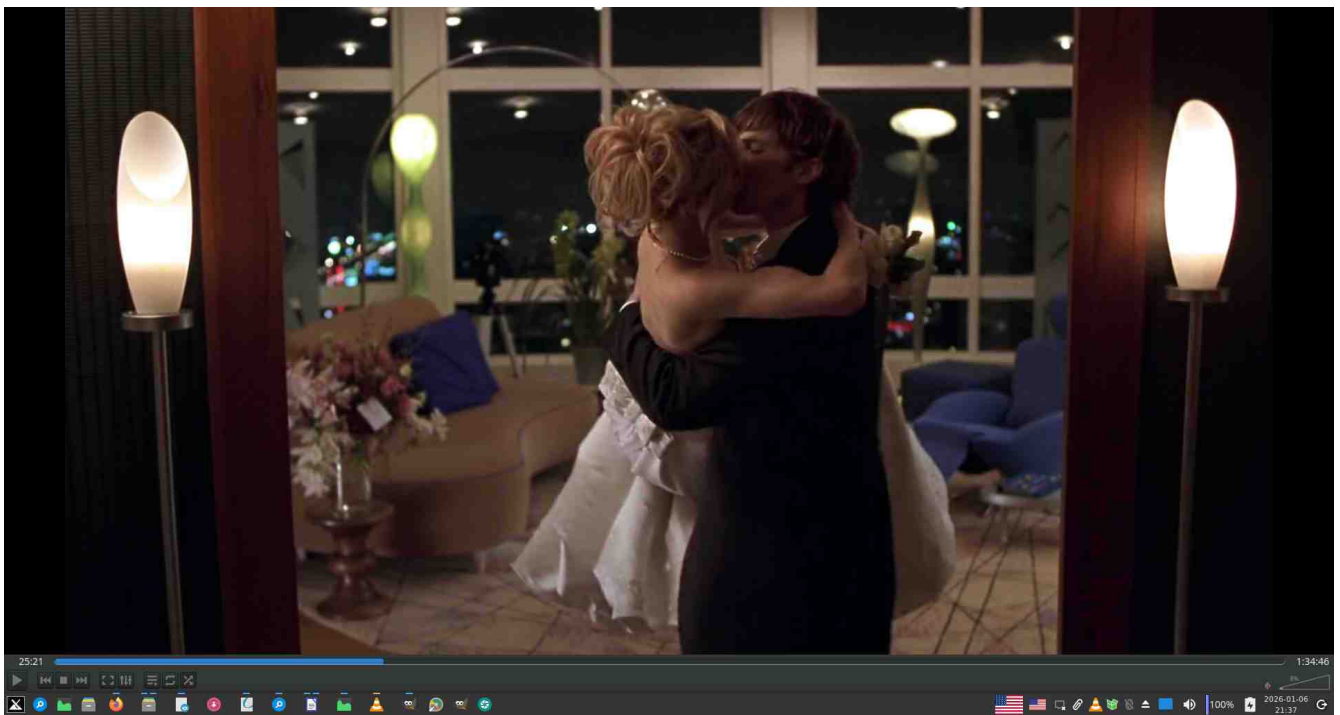
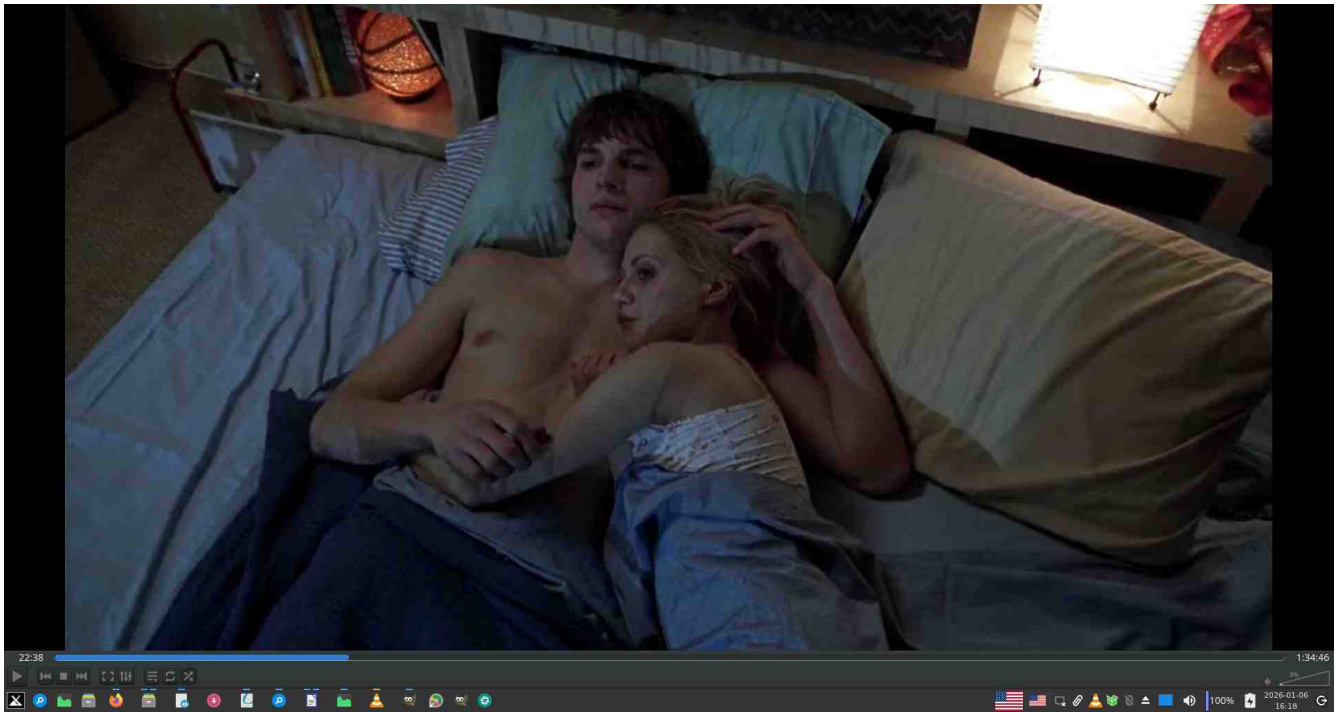
what refers to that she had already decided because she had reasons not to enter into a “serious relationship” [29, minute 66] with him either. It may be significant that she expressed the reproaching and relationship-rejecting look immediately before having been required to pronounce a sentence formulating and programing the opposing major purpose of the american Illuminati with this film: “I wanna marry you, Tom Leezak.” However, the evolution of her facial expression appears to indicate that with it she snapped out of character, by so doing expressing her will of not wanting to even act the truth of that sentence: [21, minutes 14, 14, 14, 14, 14, 20, 20, 23, 26, 29, 30, 37, 47, 53 and 53]

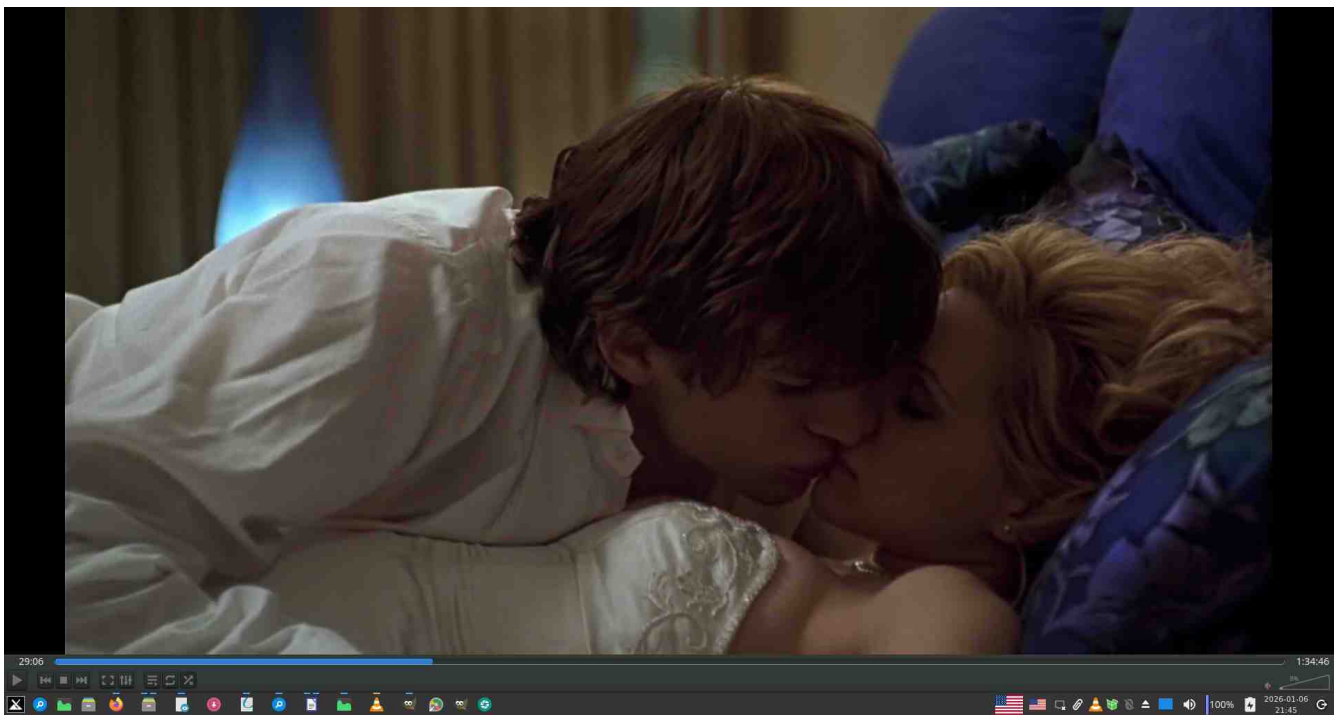
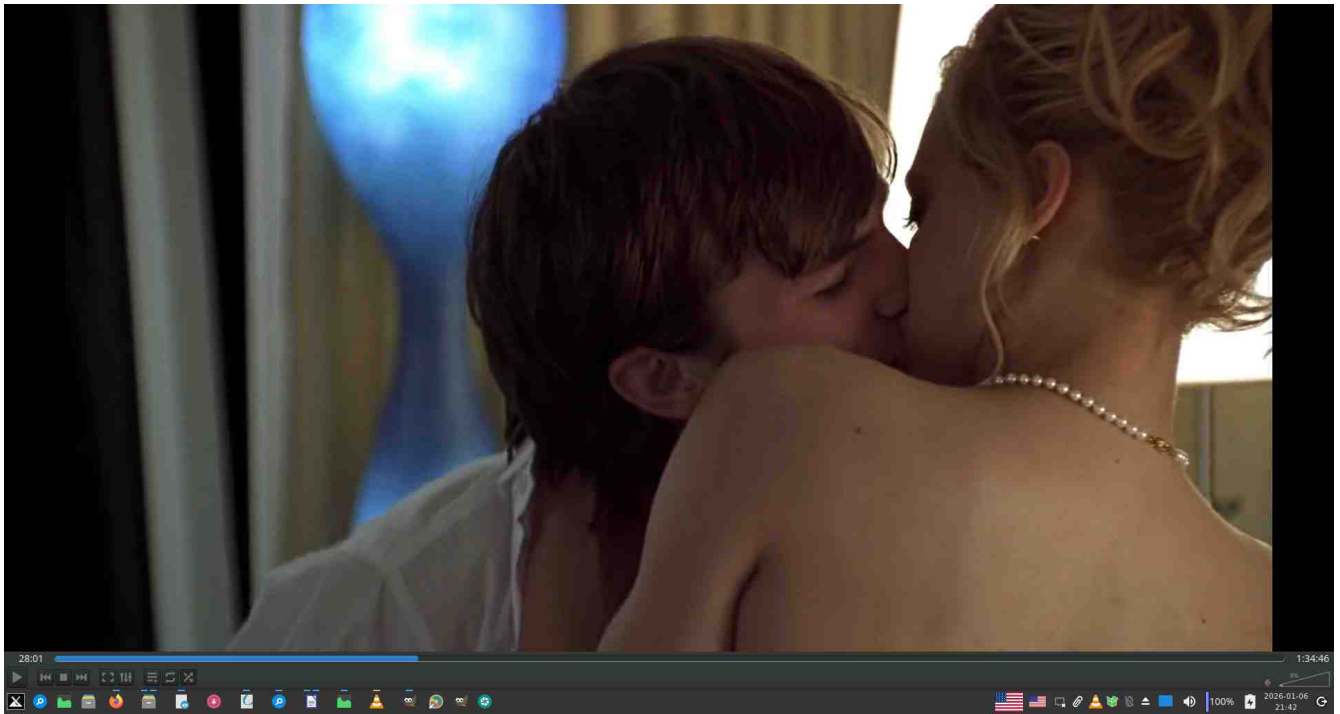


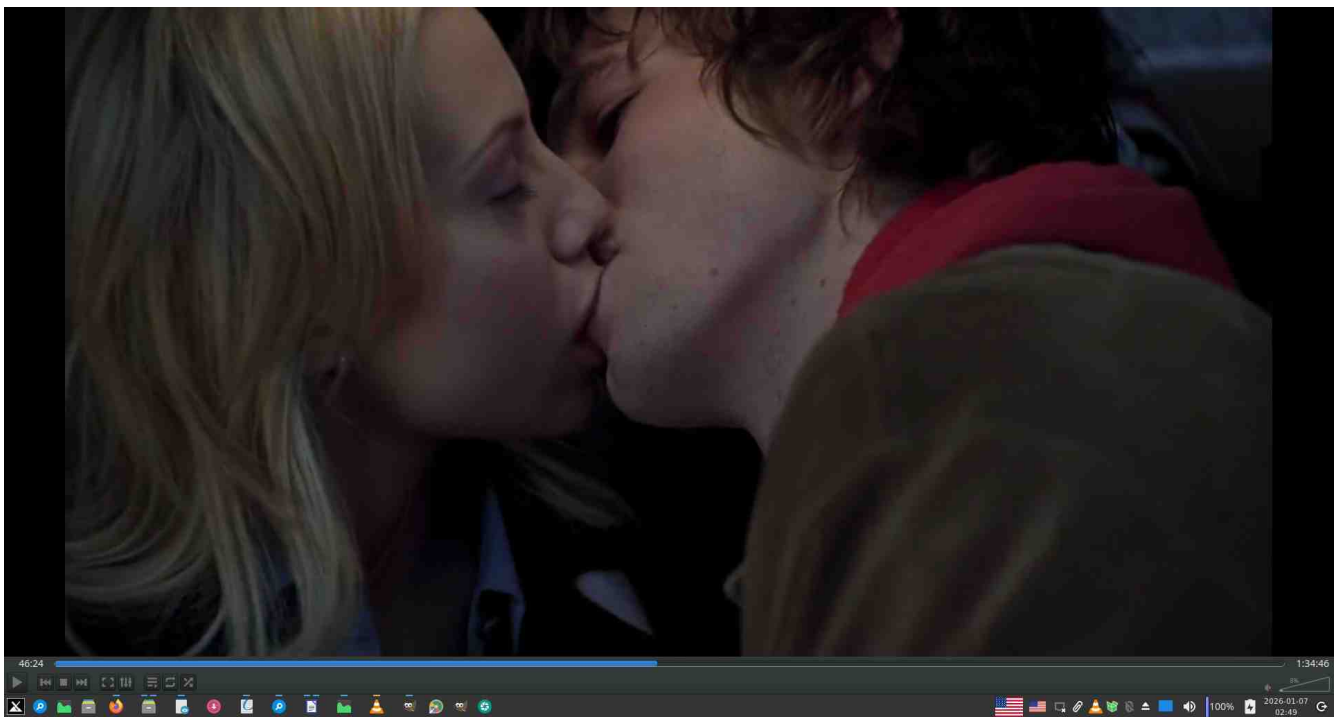
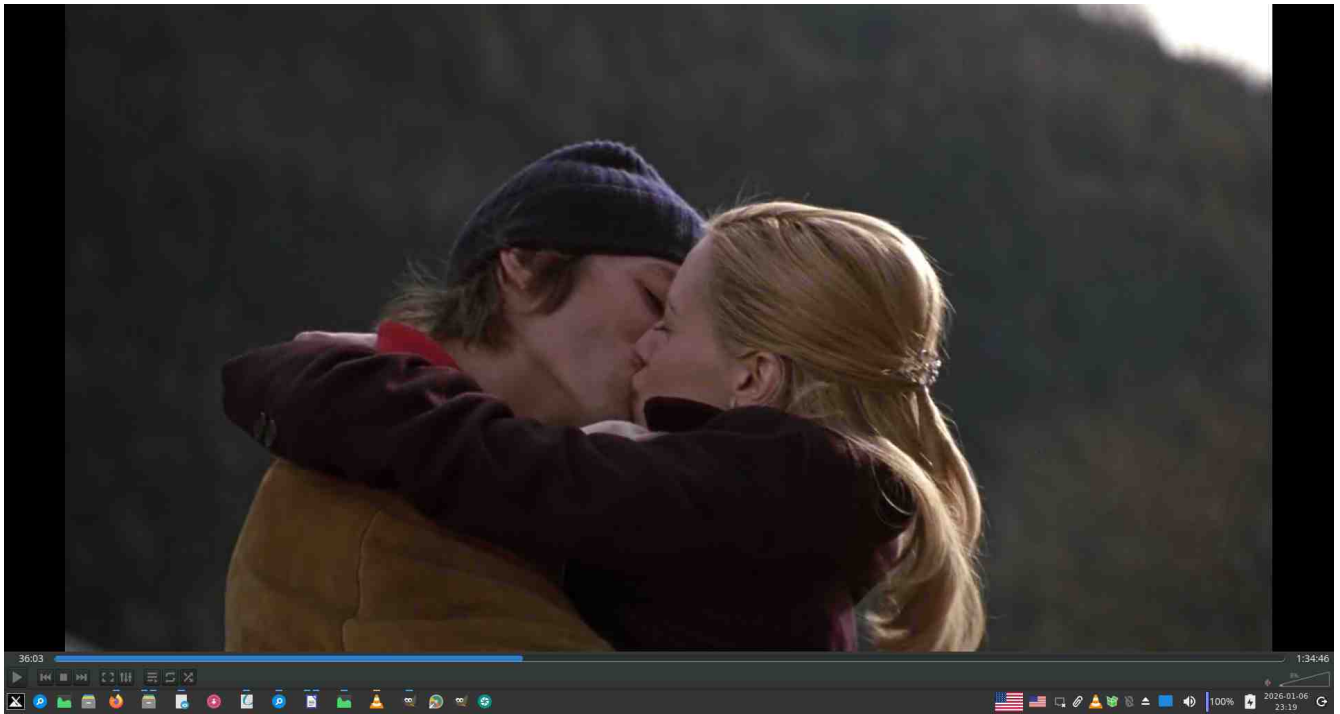


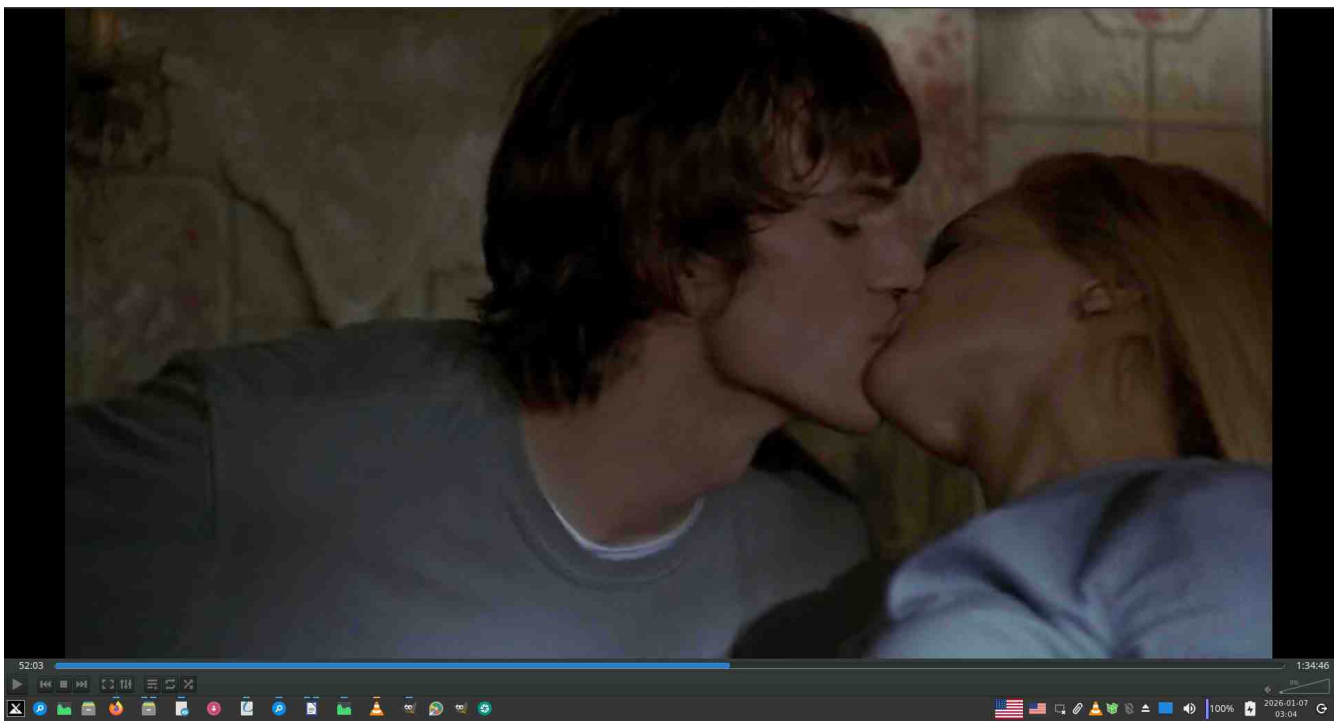




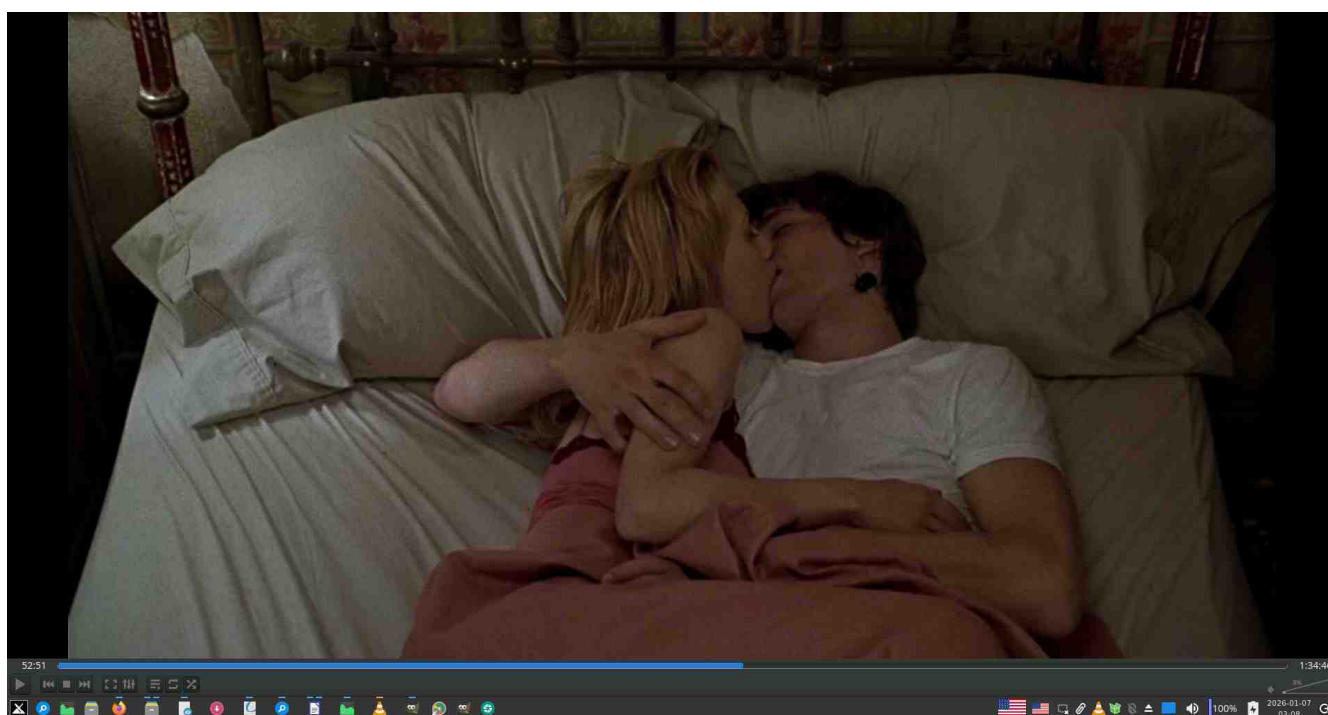
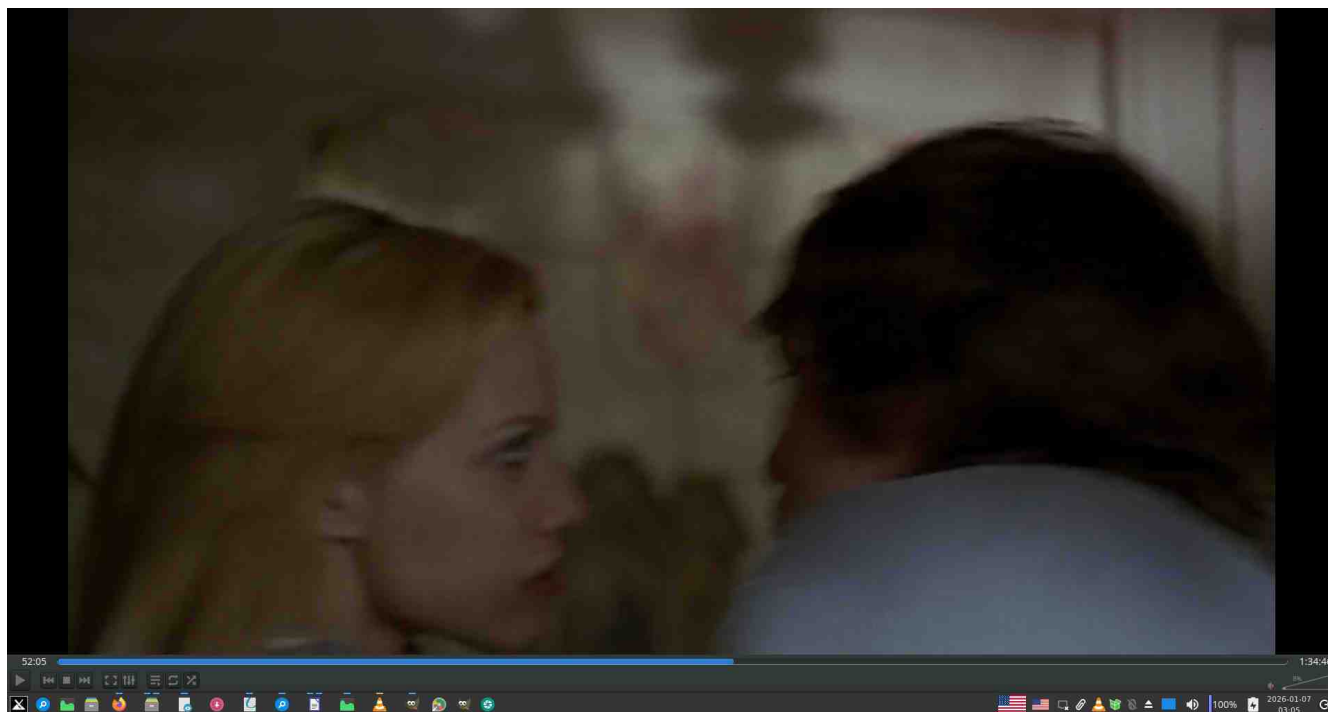


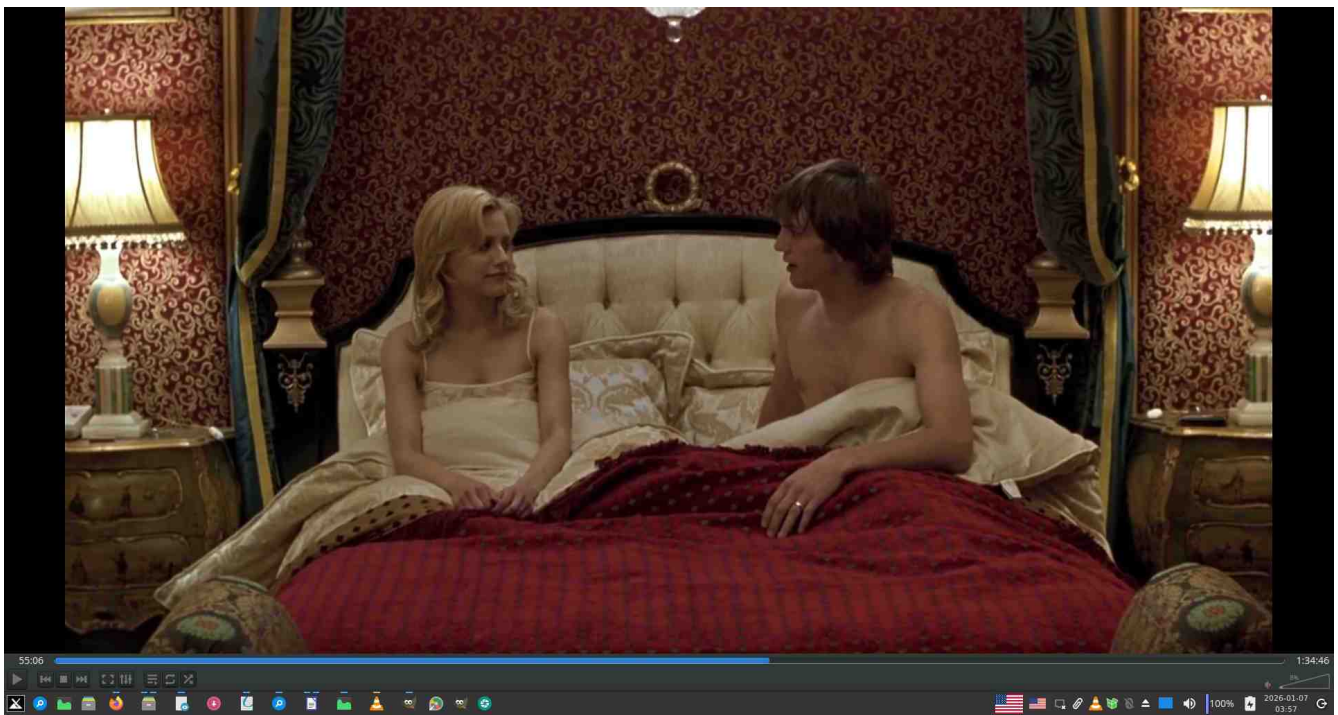






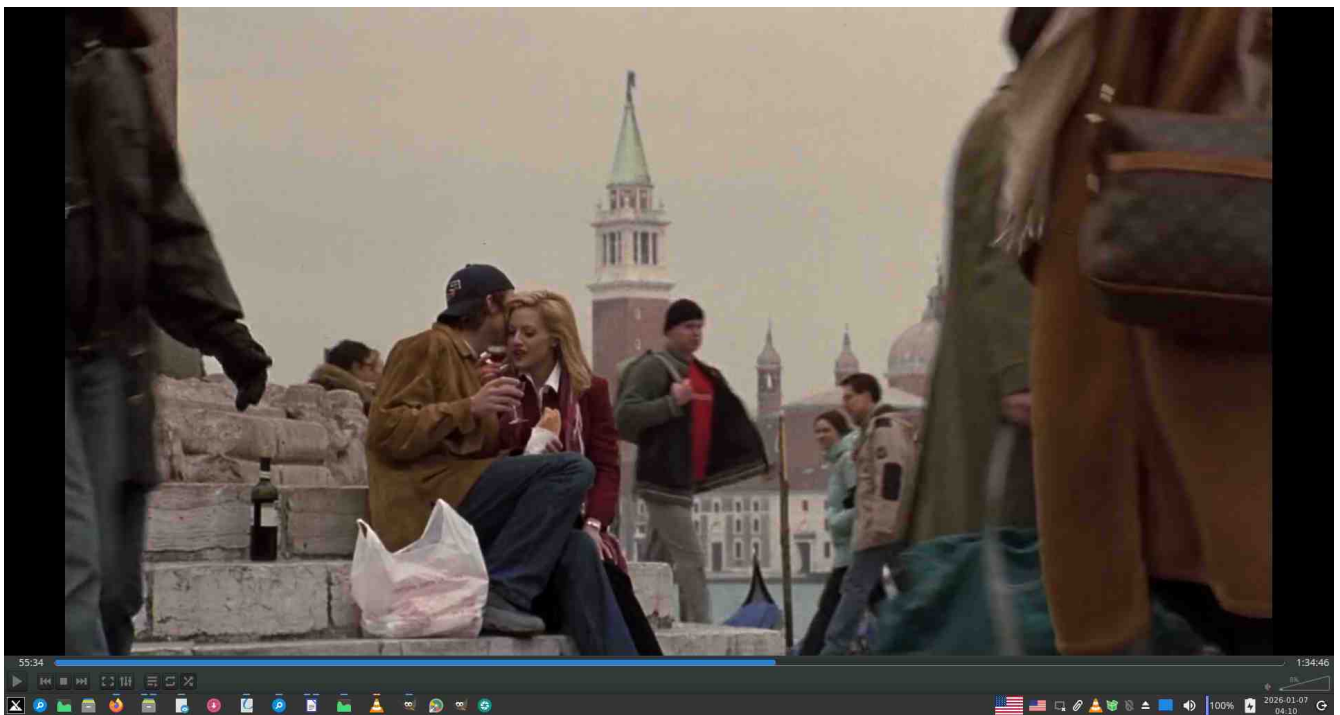
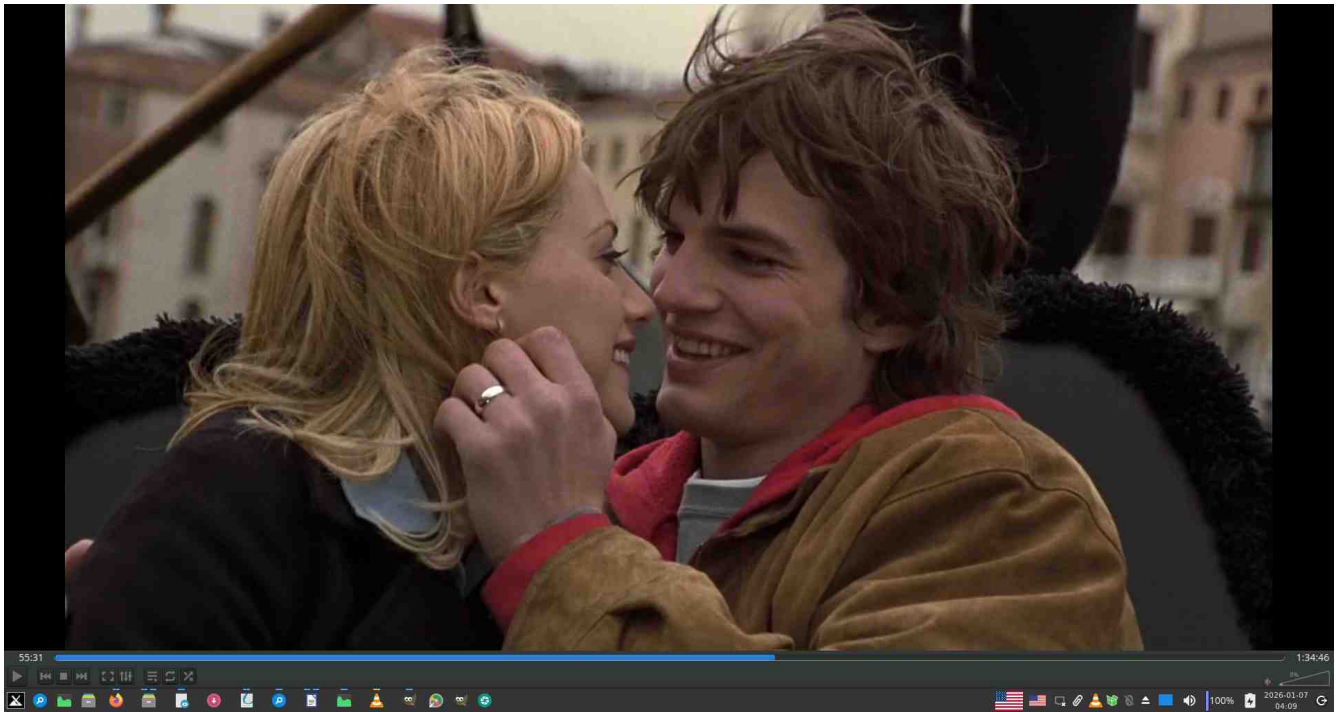
The presumed reproaching and relationship-rejecting look of Brittany Murphy appears again in a sexual scene: [21, minutes 53, 53, 56, 56, 56 and 56]



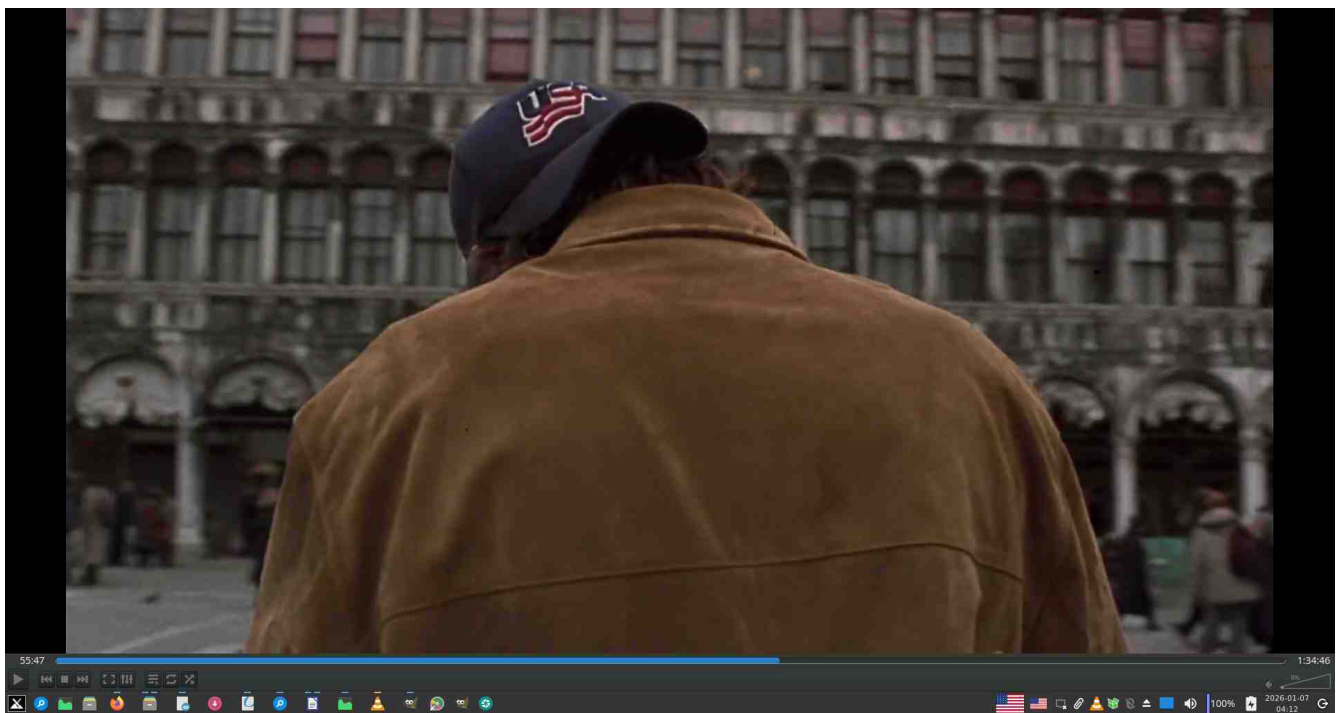
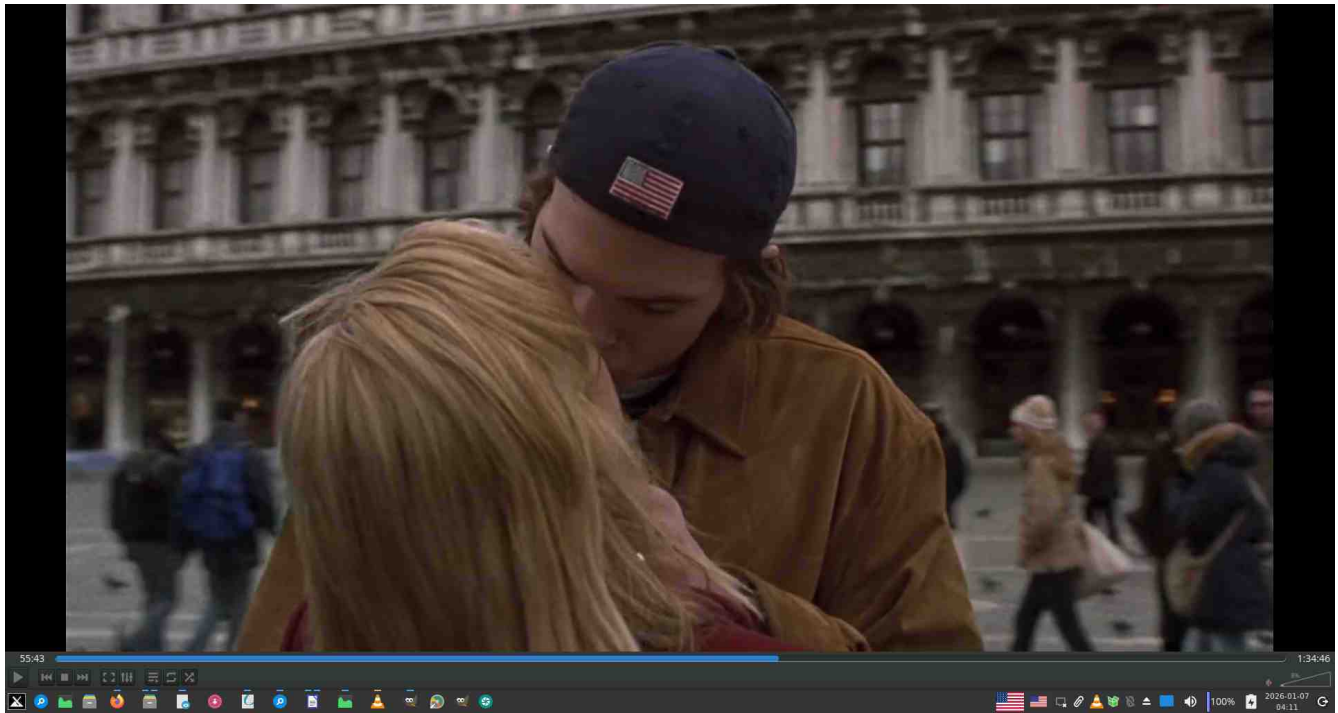


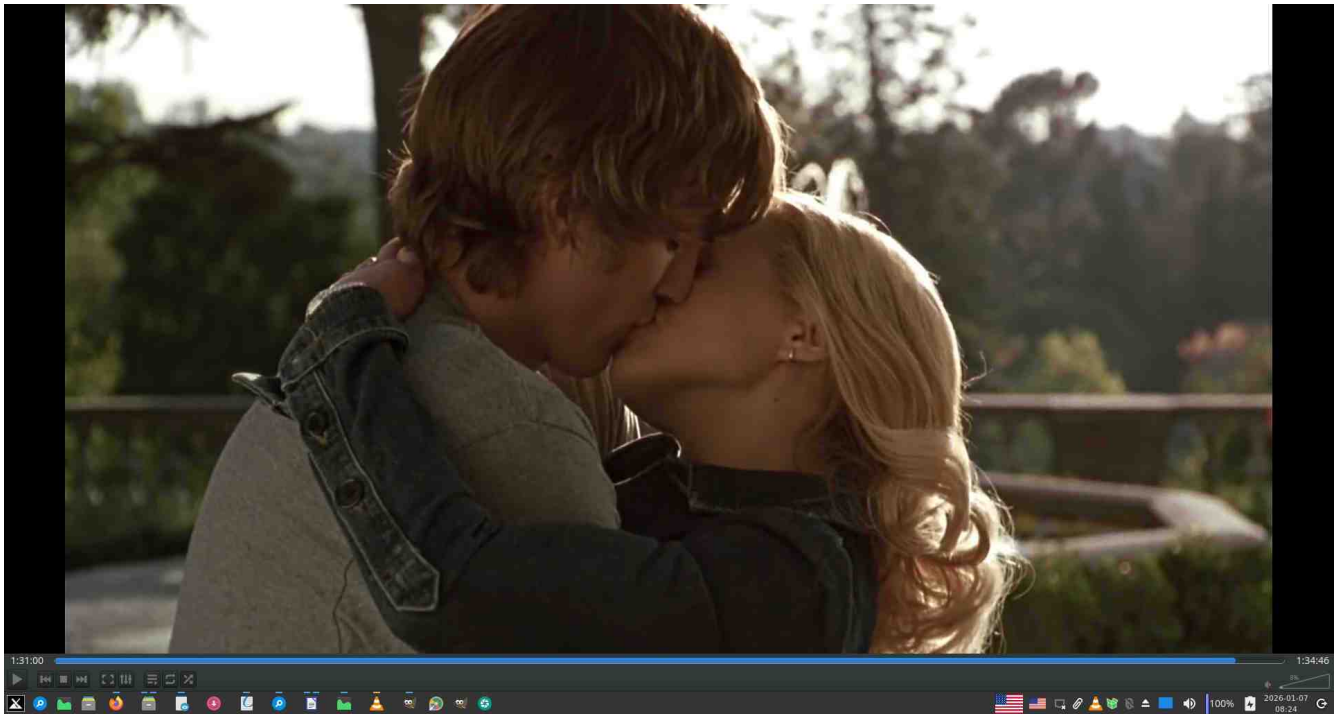
All the sexual scenes in bed of this film observed the presumed film sexual-behavior rule of Brittany Murphy, because she acted them dressed in a combination-garment.





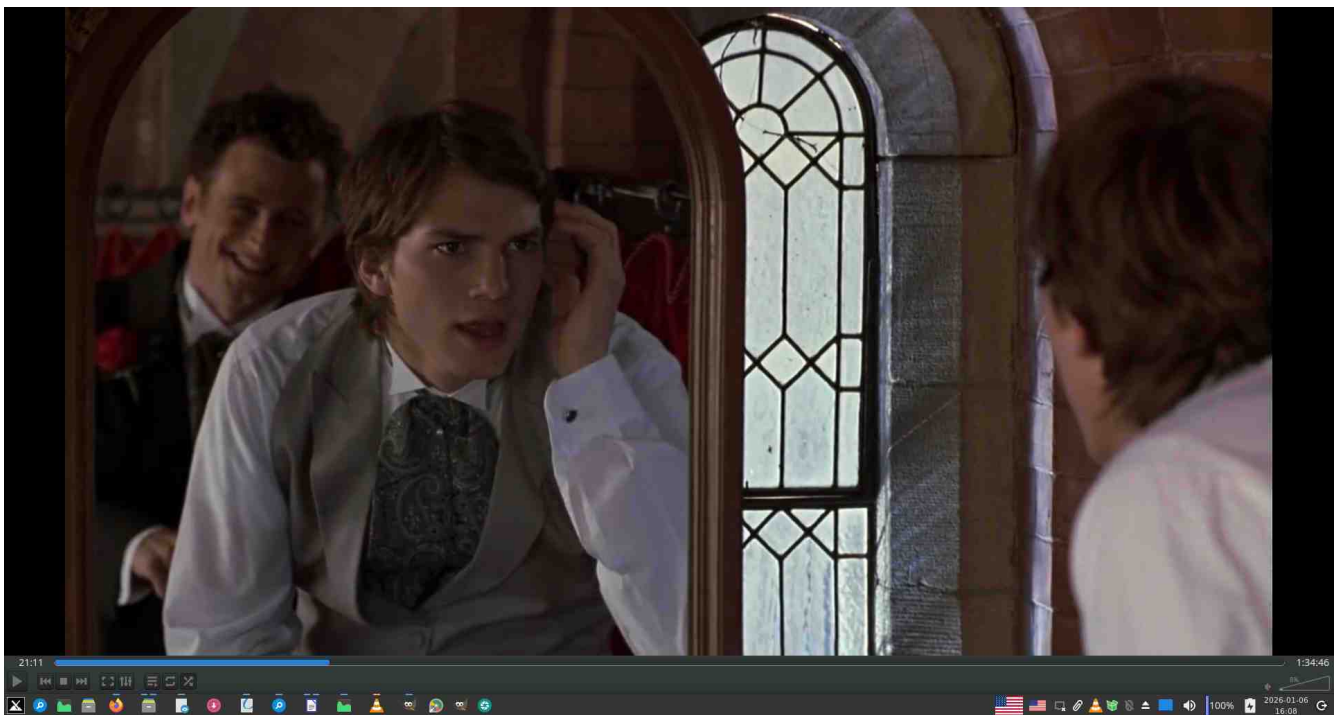
In Italy, national secret politically Ashton Kutcher represented the USA in relation to Brittany Murphy, her required additional marital integration with the USA, more precisely with the controlling system of the individuals with “fame and fortune” [80, minute 11] of the american Illuminati, what was expressed, formulated, and programed with the peaked cap with the USA flag and inscription required to be worn by him: [21, minutes 56, 56 and 92]

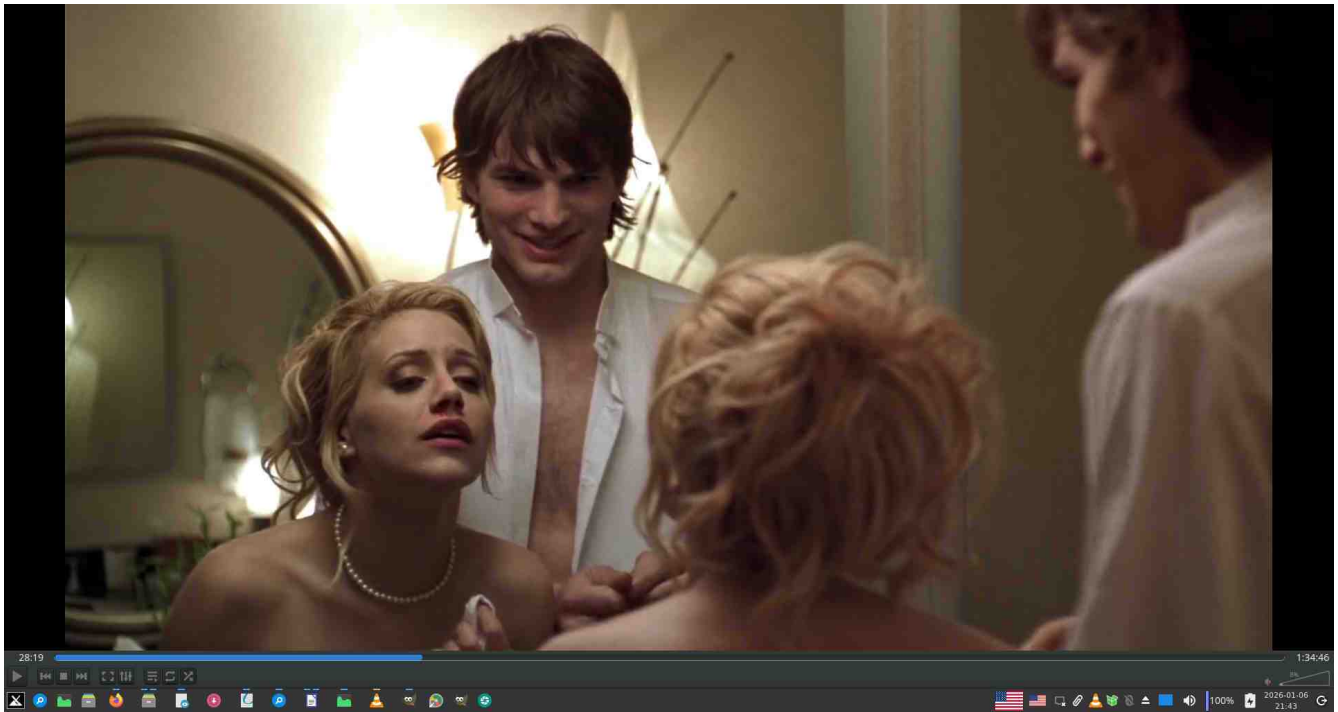




Ashton Kutcher as “Tom Leezak” was required to act three mirror scenes, the first before, the second on, and the third after his marriage with Brittany Murphy as “Sarah”, the reason why in this film his person was the most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [21, minutes 19, 19, 22 and 29]

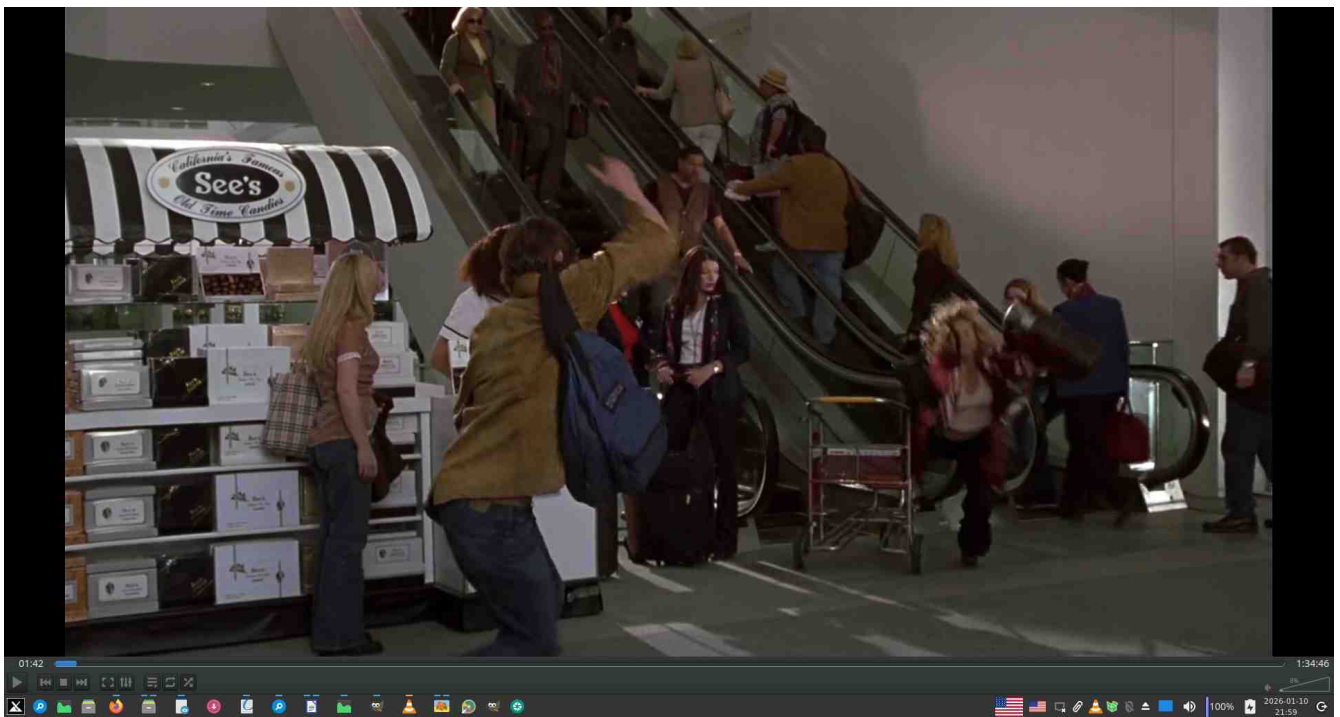
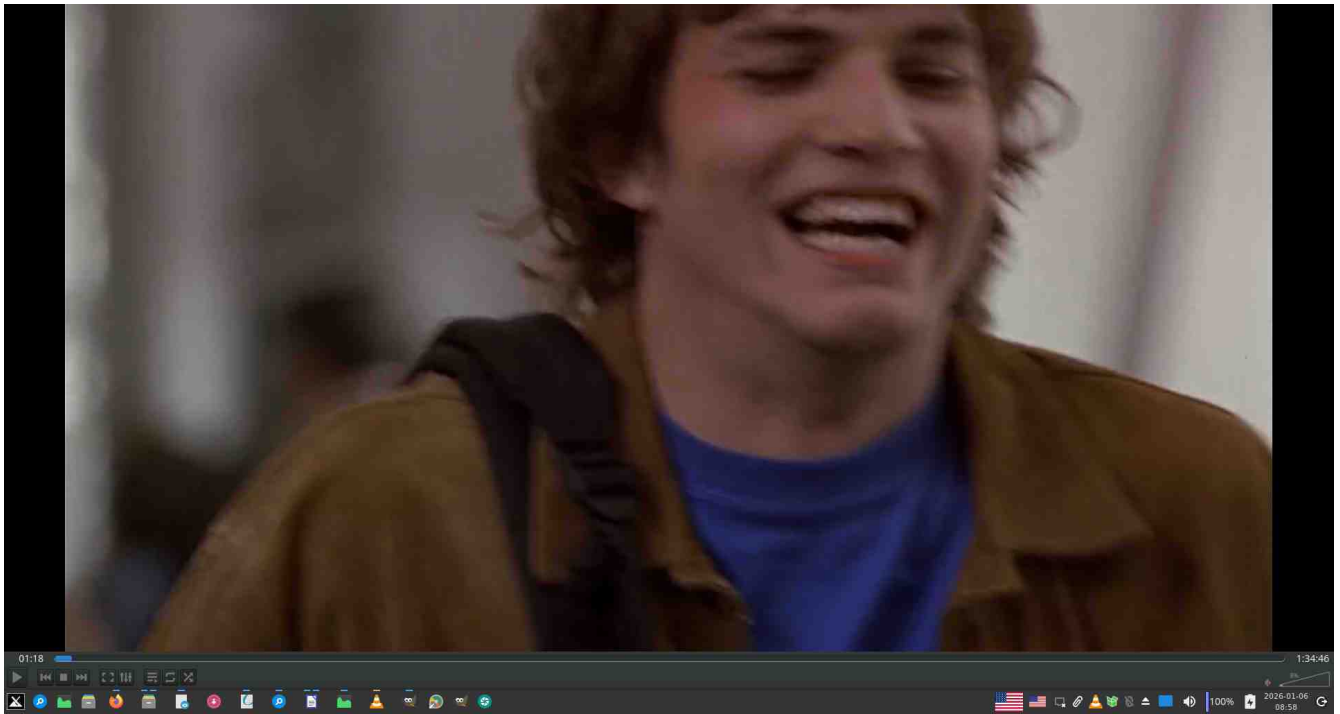


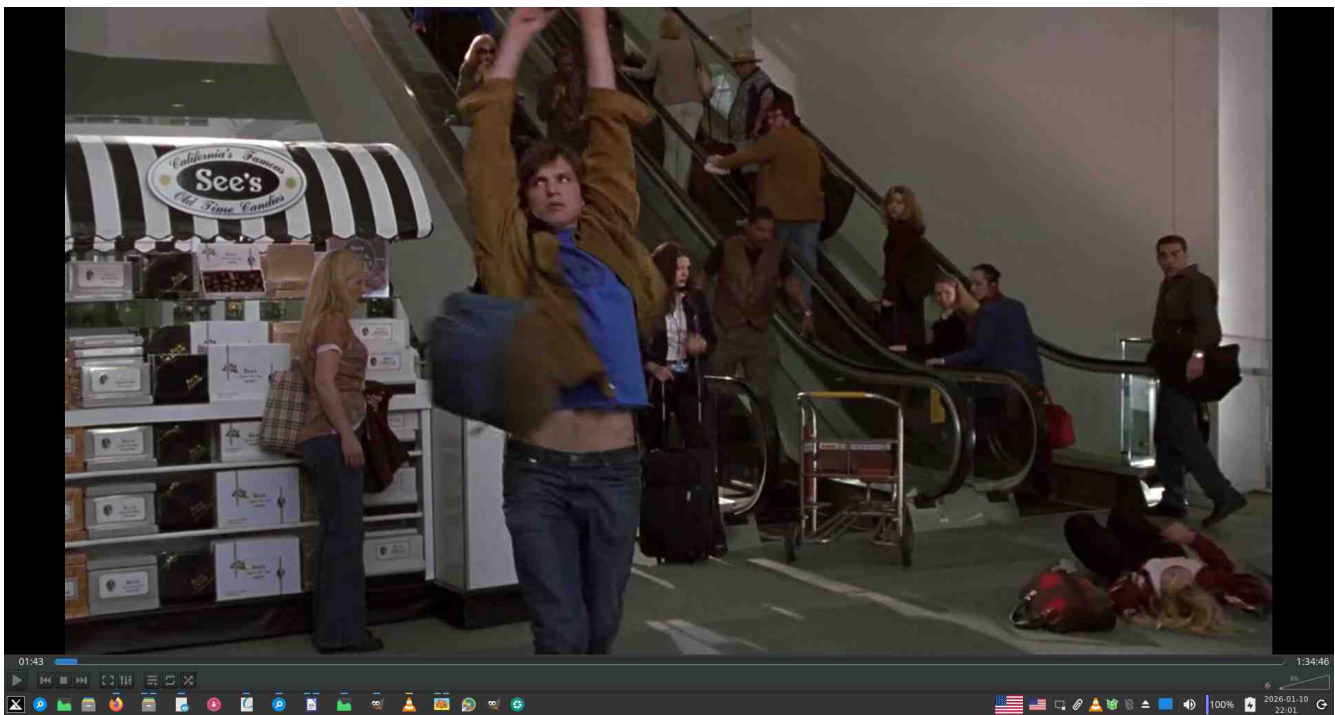




Further, this film began creating the “evil” [36, minute 66] second personality to Brittany Murphy of Ashton Kutcher, when he as the husband “Tom Leezak” was required to “oust” her as his wife “Sarah” twice by giving her a dig in the side, and pushing the baggage cart on her: [21, minutes 2, 2, 2 and 2]







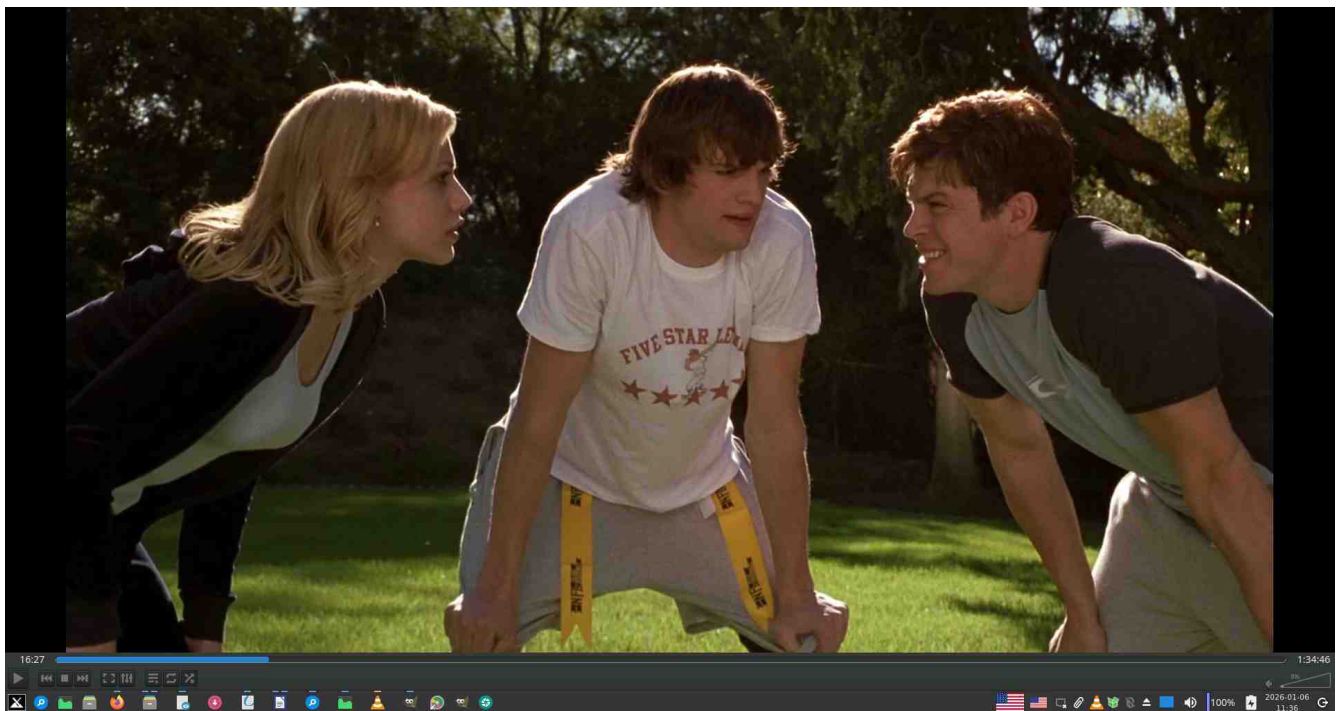
And Brittany Murphy's genuine love to his first personality was meant to tolerate such actions of his "evil" [36, minute 66] second personality ordered by the American Illuminati and to maintain the marriage, as the "national interests" behind Ashton Kutcher's having been selected to meet the taste and trigger the love of Brittany Murphy. The second-personality creating personal secret political function of films is more evident in the case of Angelina Jolie, who was cast to the film entitled "Mr. & Mrs. Smith" of 2004, in which she was required to act "Mrs. Smith" missioned to kill her husband, and the film entitled "Maleficent" of 2014, in which she was required to act the character named "Maleficent".

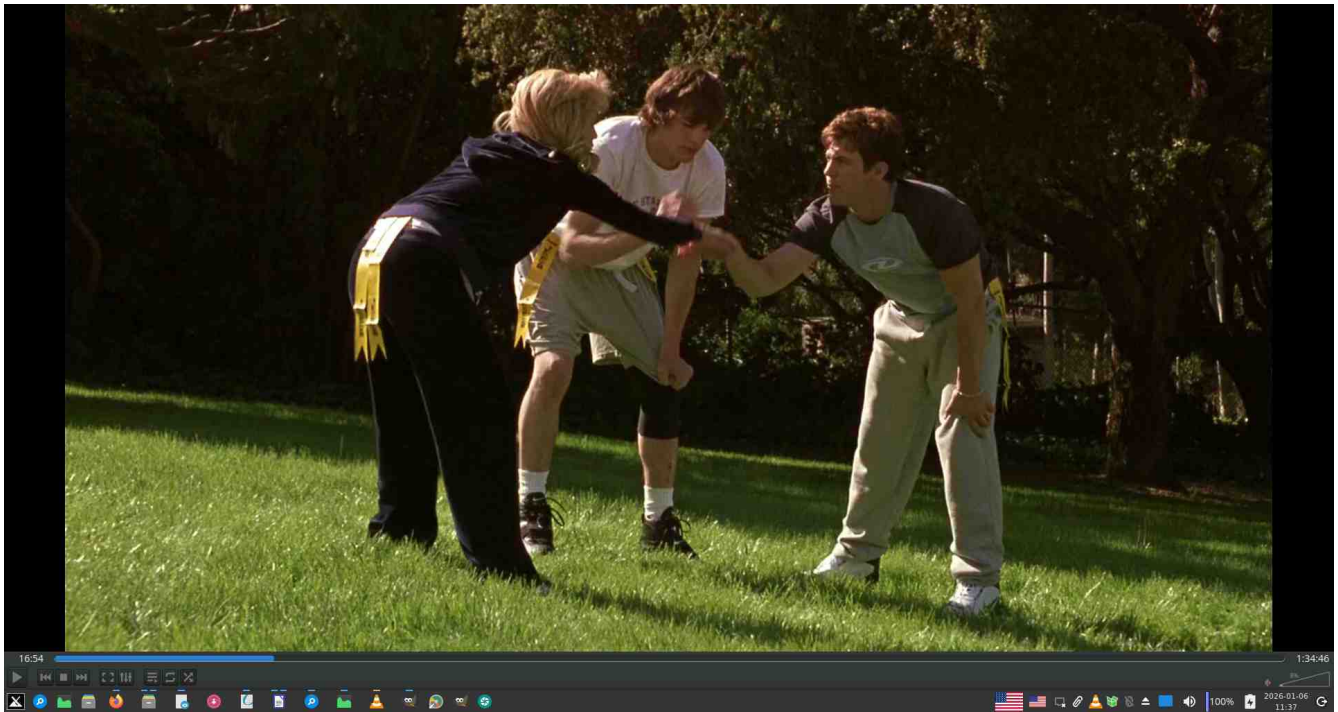
It appears that Ashton Kutcher was "abducted" [29, minute 21] by the American Illuminati for stardom and missioning relative to the "breaking" [11, minute 63] and "choking" [404] of Brittany Murphy in 1998 — in the same operation of "bait" [191, minute 61] searching as that of Marshall Bruce Mathers III (Eminem) — with modeling, then television and film acting, by sending a model scout to the town where he was pursuing biochemical engineering studies at the university. [245] That his "abduction" [29, minute 21] was so timed that till his onscreen-"hooking up" [22, minute 82] Brittany Murphy he would have acquired "fame and fortune", [80, minute 11] and she would have "loved" [19, minute 60] him, that his native personality met the tastes and preferences of Brittany Murphy, that his girlfriend was murdered around one year before the beginning of shooting this film, [245] that he and Brittany Murphy were cast together in this film, that the time of his "abduction", the quick growth of his fame, Brittany Murphy's onscreen-"hook-ups" with him, her taking a liking of his native personality, are all resembling the case of Marshall Bruce Mathers III, all substantiate the hypothesis that the person, as well as the professional and public statuses of Ashton Kutcher were part of the Brittany Murphy "project", [3, minute 24] just as those of Emily Watson, Nathan Lane, Mena Suvari, and Marshall Bruce Mathers III presumably had been.

It appears that Ashton Kutcher was meant to be the ultimate male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, what can be determined and measured in onscreen time spent together and number of kisses. Additionally, during the around 7 years of her film career between shooting this film and her death he was awarded around 11 times, what contrasts with that he was nominated for a “Worst Actor” award in 2004, then in the around next 15 years up to the present he was awarded only around 5 more times, what contrasts with that he was adjudged a “Worst Actor” award in 2011 and was nominated for this award in 2014, [246] what refers to that there was implemented a personal secret policy of his over-promotion during the entire life of Brittany Murphy to make him more attractive to her. Before shooting this film, the american Illuminati might have thought: “If neither with Ashton Kutcher can i get her, then the Brittany Murphy project will have proved a failure.”

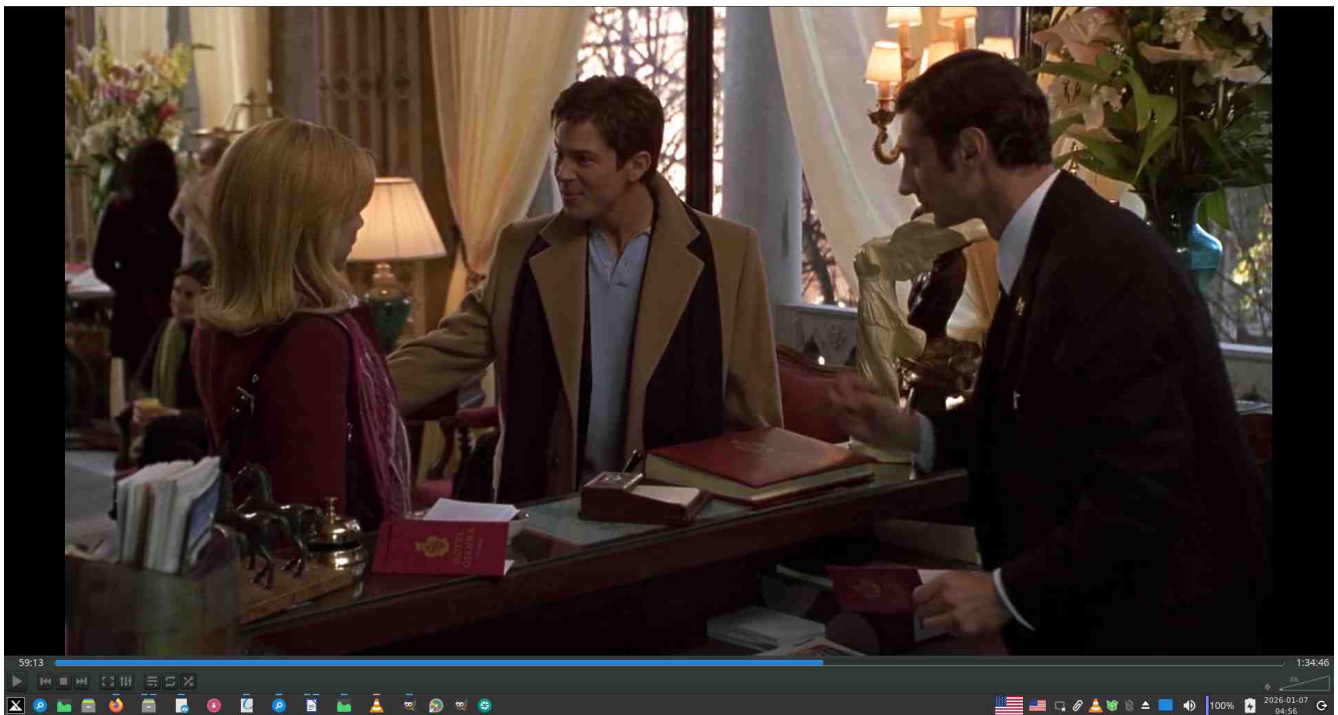
That Ashton Kutcher resembles Simon Monjack in facial expression, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is willing to enter into a relationship with you.”

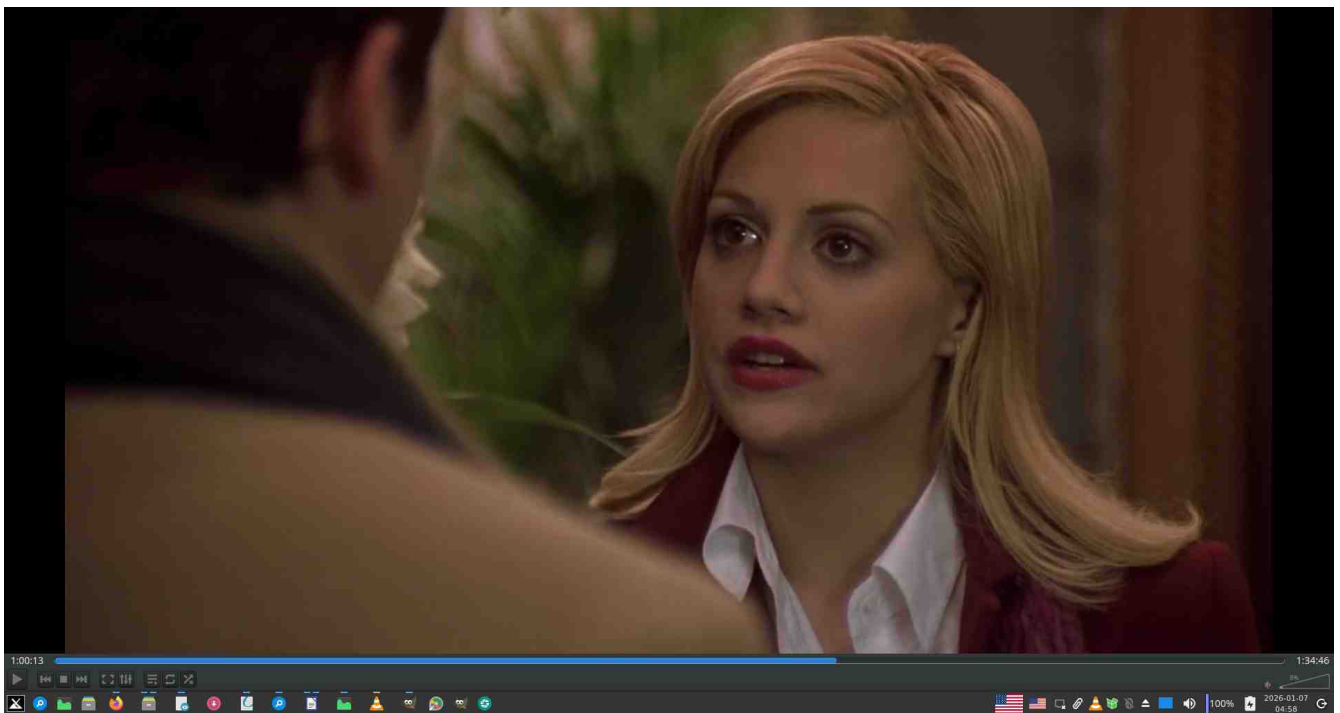
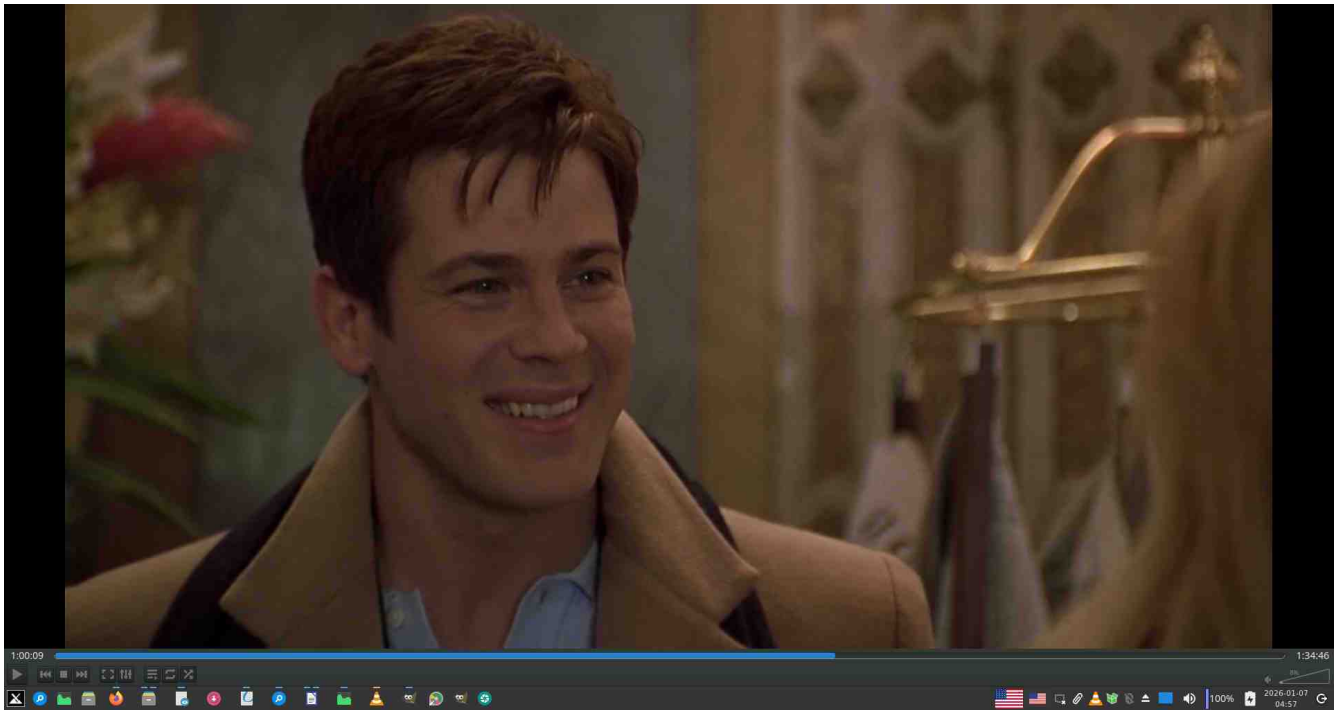
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and singer Christian Kane, [250] who was recurring from the film of Brittany Murphy entitled “Summer Catch” of 2001, and was presumably unmarried at the time of shooting this film. [251] He as “Peter Prentiss” was required to bilaterally onscreen-“hook up” [22, minute 82] her as “Sarah” as a rich business partner of her father, with whom she had a love affair before marrying Ashton Kutcher as “Tom”: [21, minutes 17 and 17]

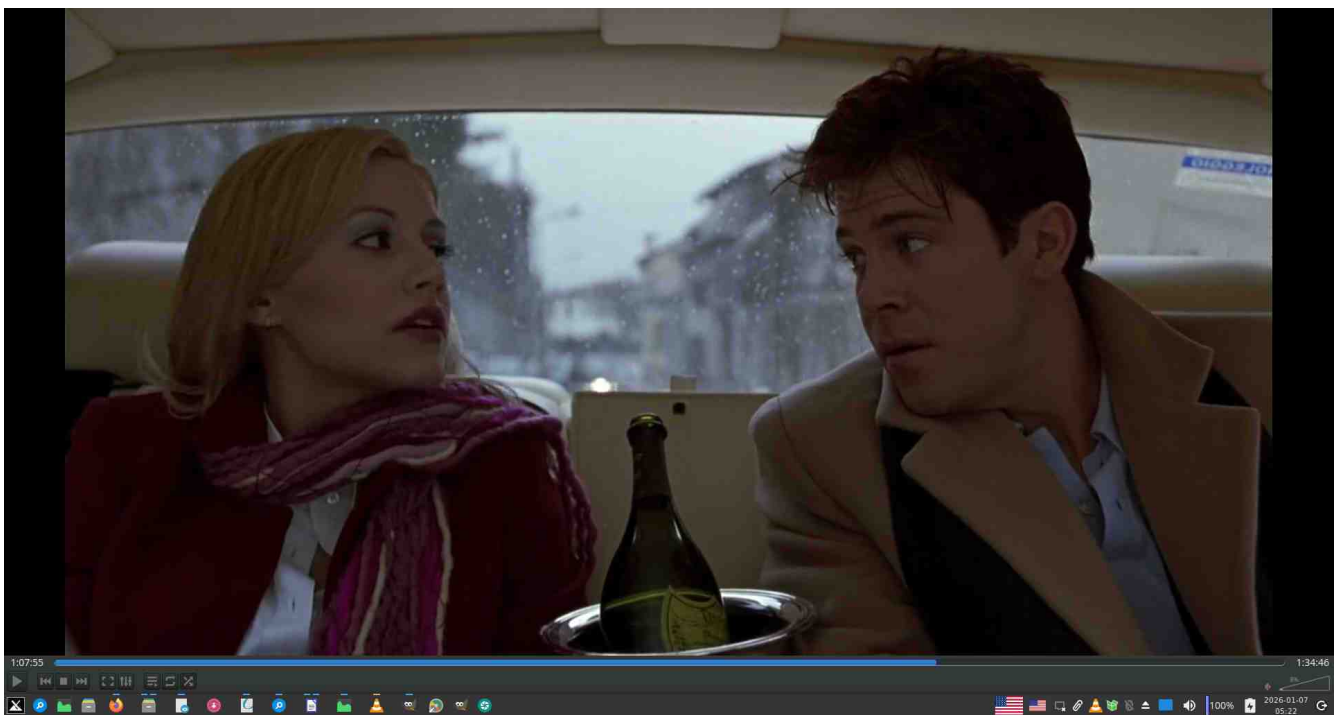
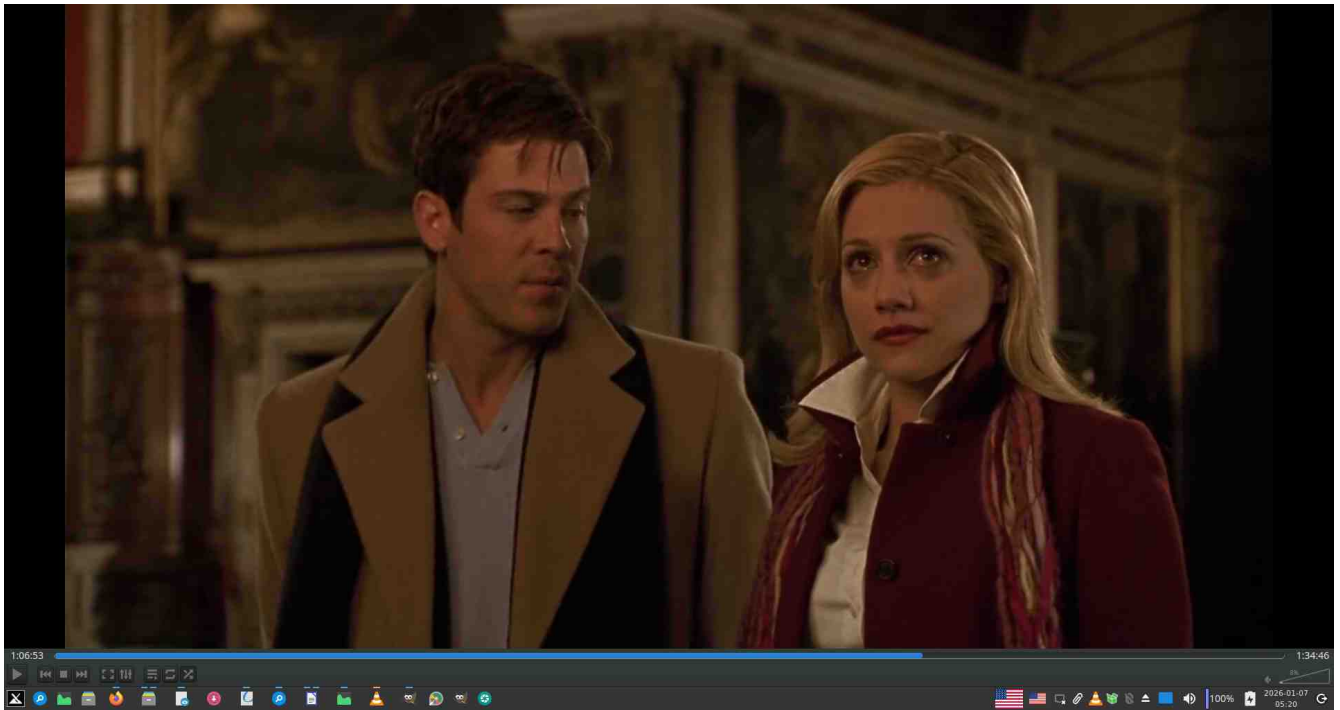




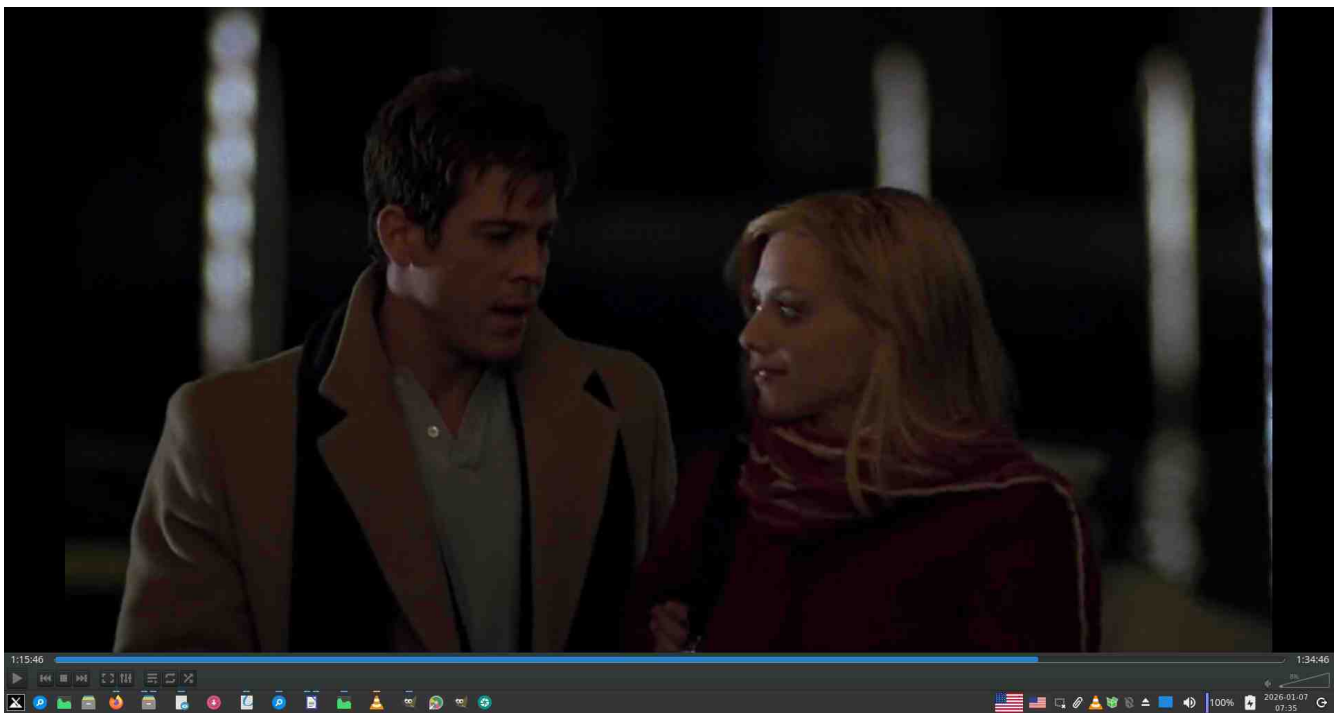
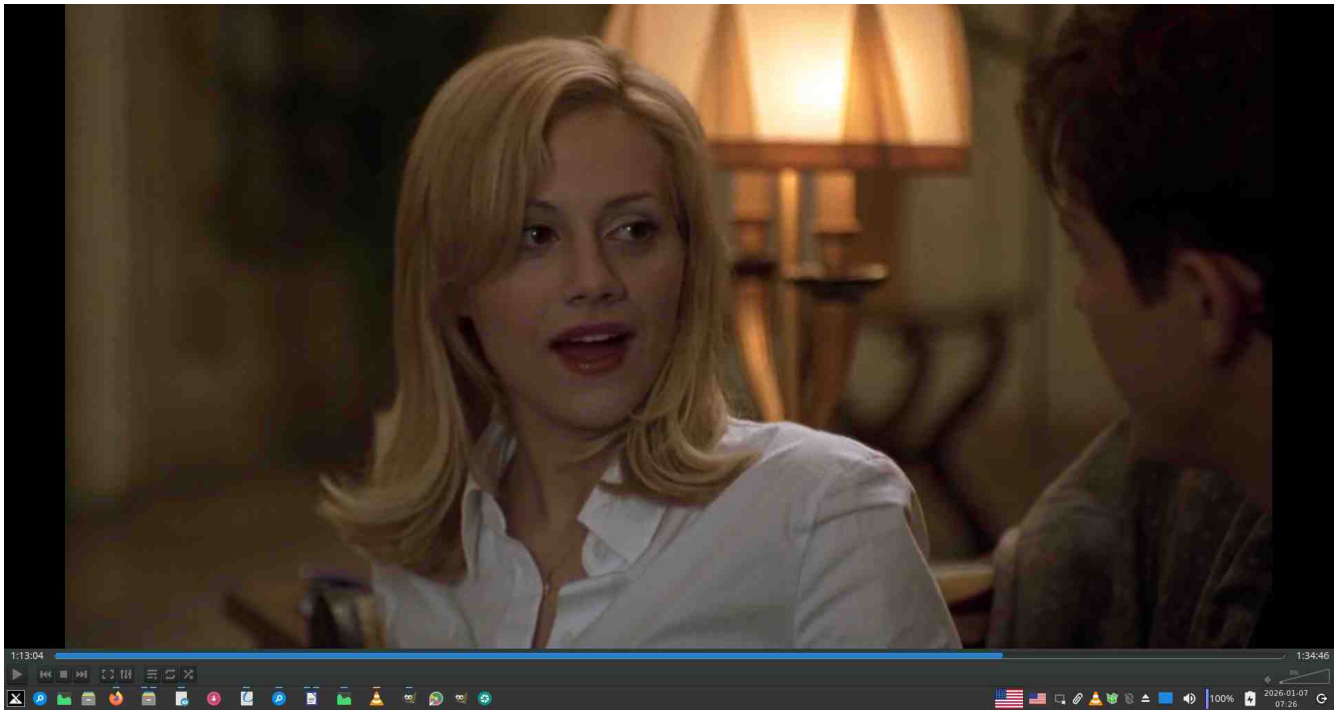
In order to make his onscreen-“hooking up” [22, minute 82] Brittany Murphy possible also after she had been “Just Married”, the filmmakers created differences between the honeymooning spouses: [21, minutes 60, 61, 61, 67, 68, 70, 74, 74 and 74]



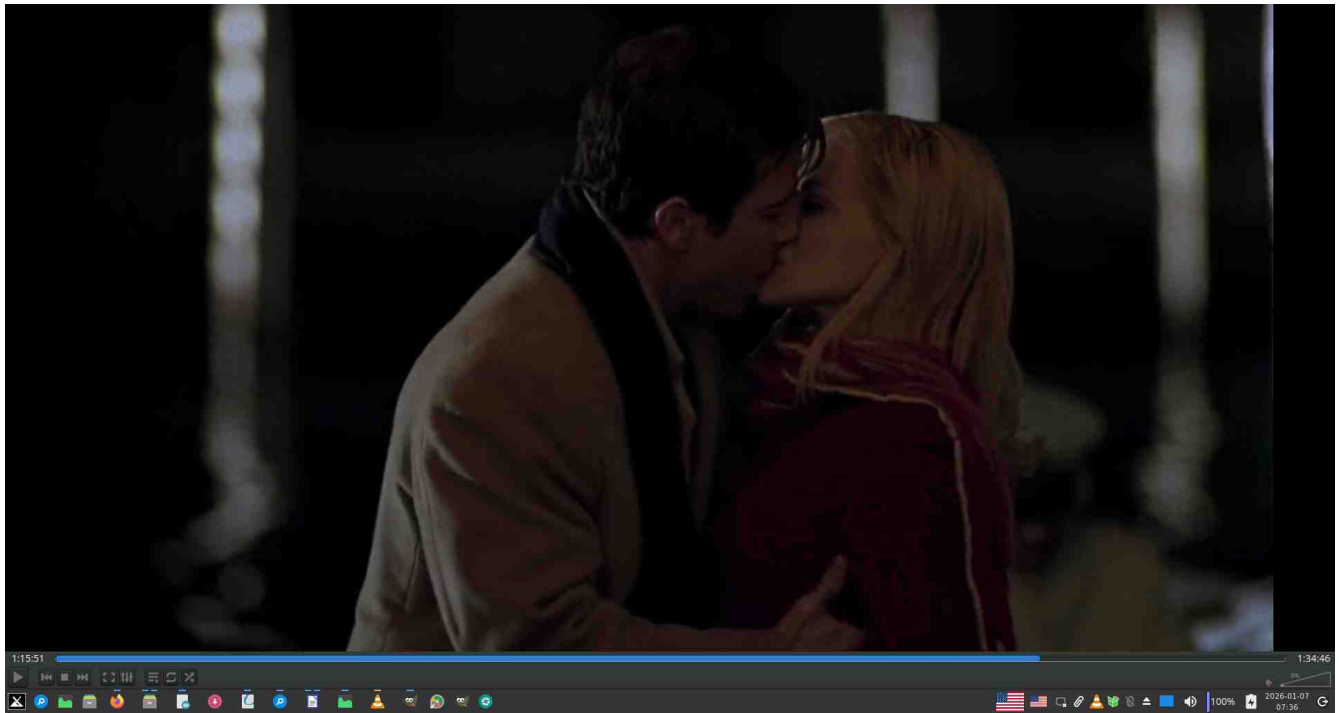






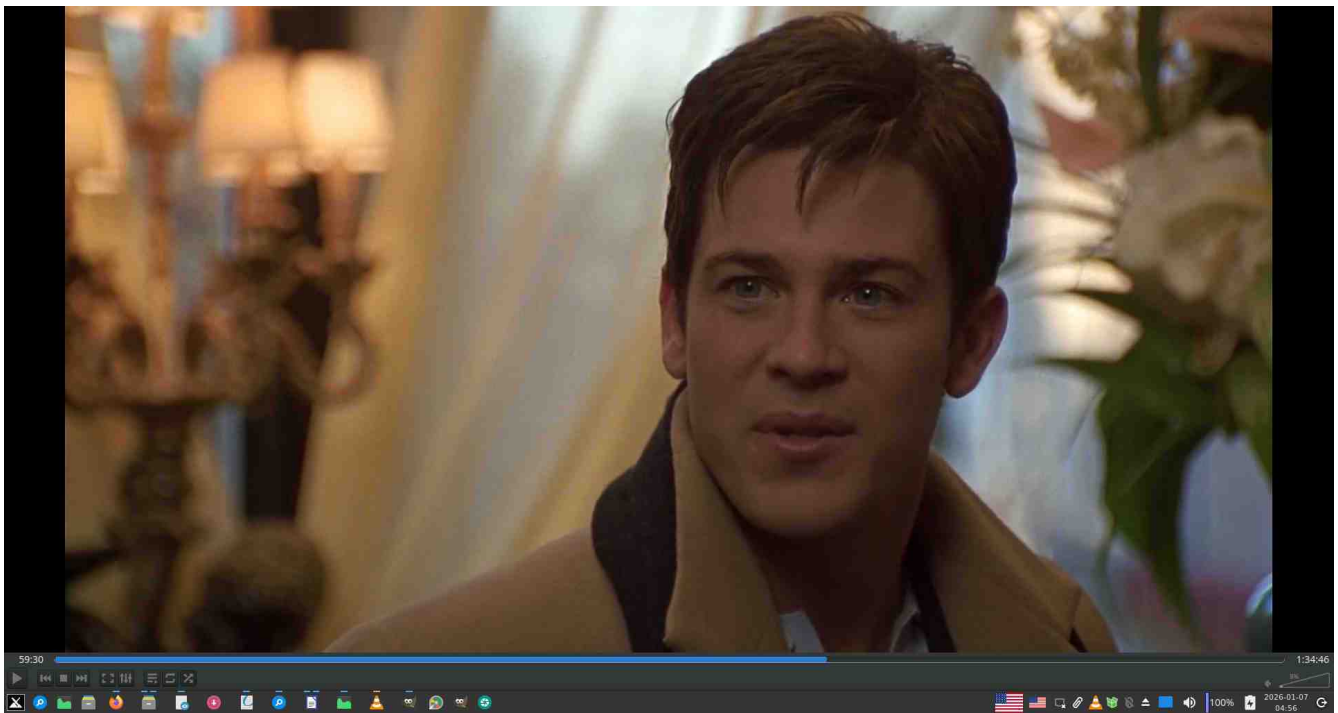


Brittany Murphy's onscreen-"hook-up" with him went as far as his having been required to level a kiss on her mouth, to what she was required on her part to level a slap on his cheek, presumably in order to seek out her negative feelings and attitudes to Christian Kane and those who he represented, just as relative to Michael Douglas and Mickey Rourke before, with the difference of the new requirement of their physical expression: [21, minutes 76, 76, 76 and 78]





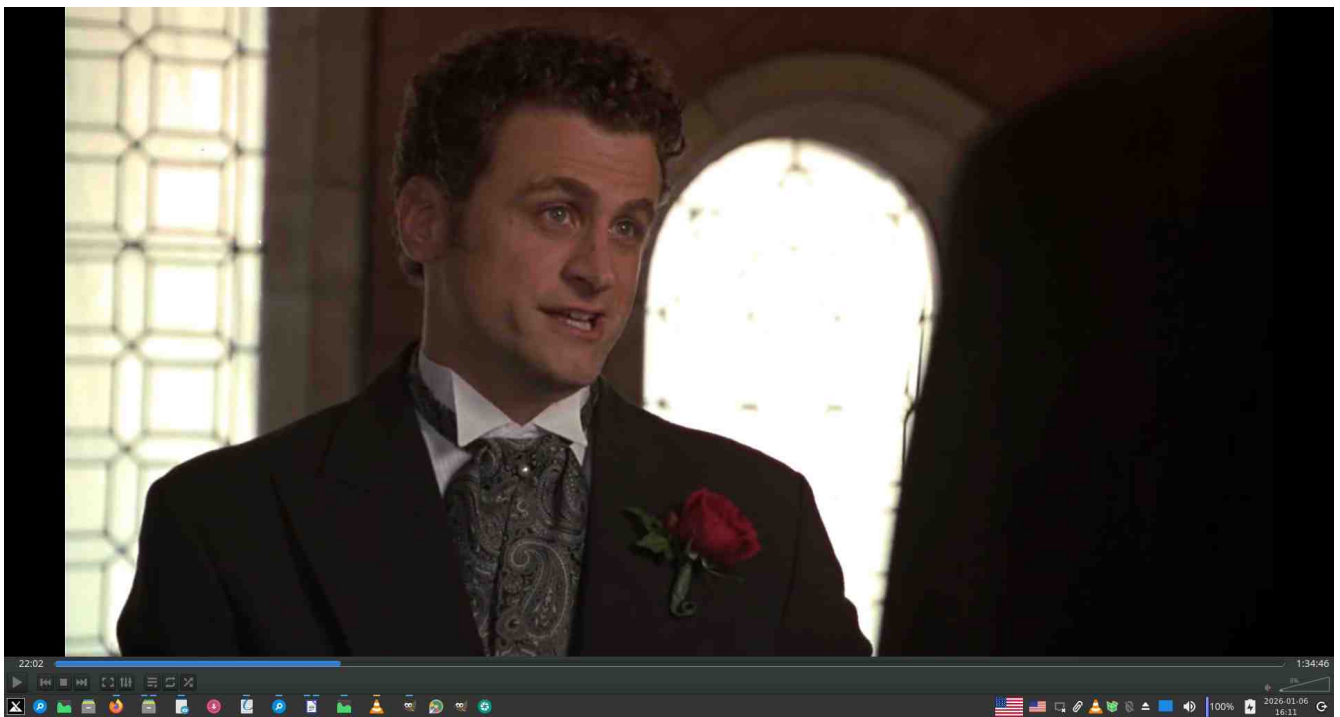
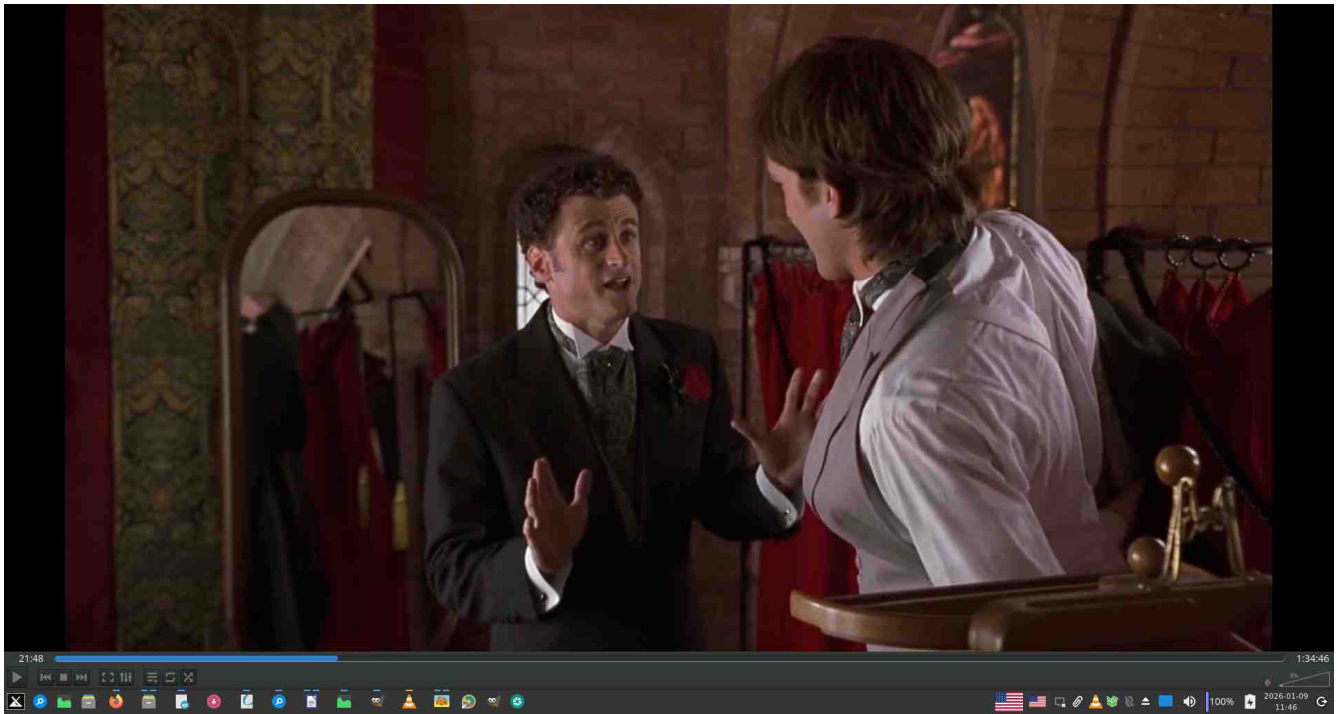
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face and partly naked trunk of Christian Kane were promoted by the film with full-screen presentations: [21, minutes 18, 60 and 70]

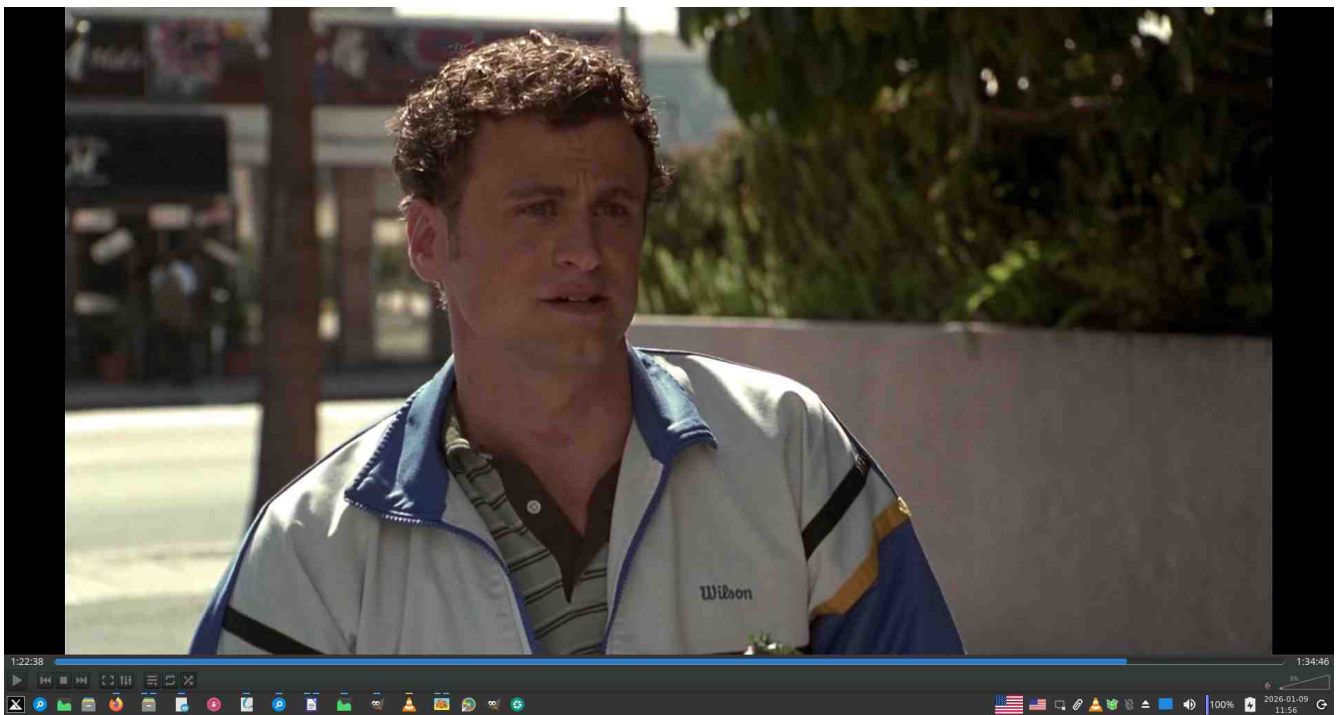
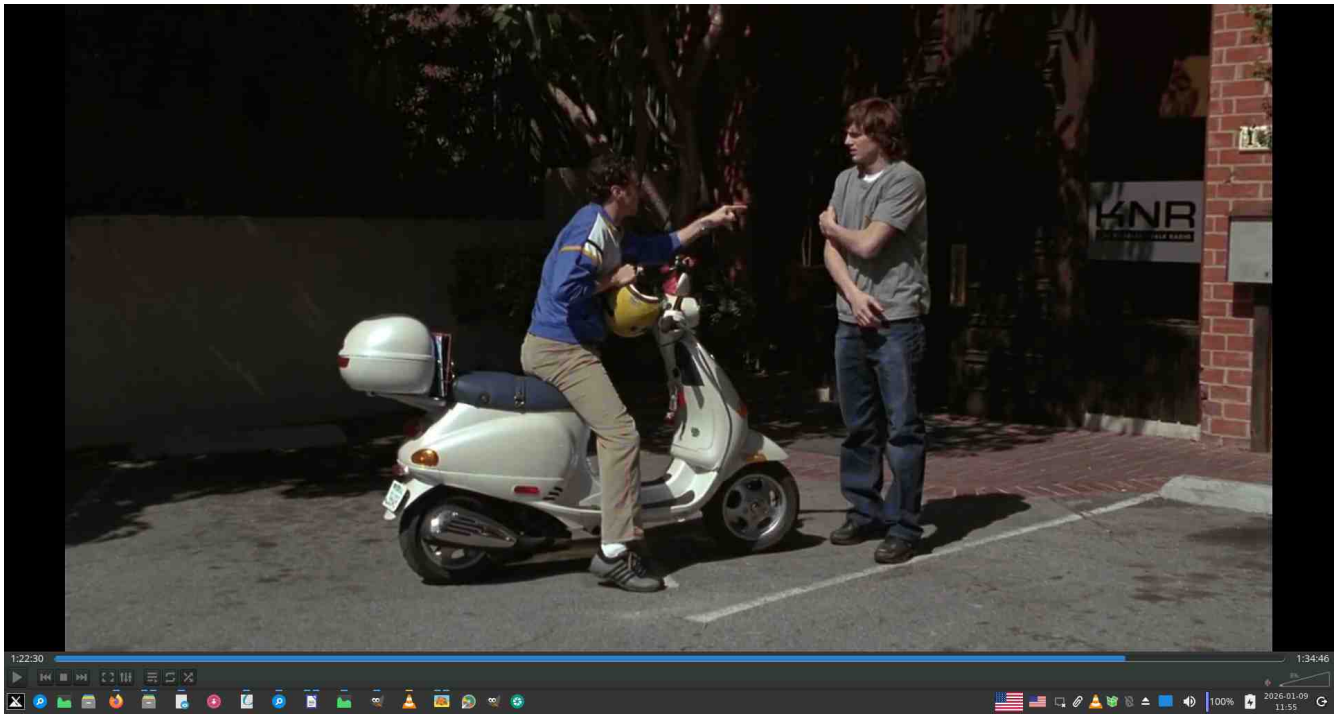


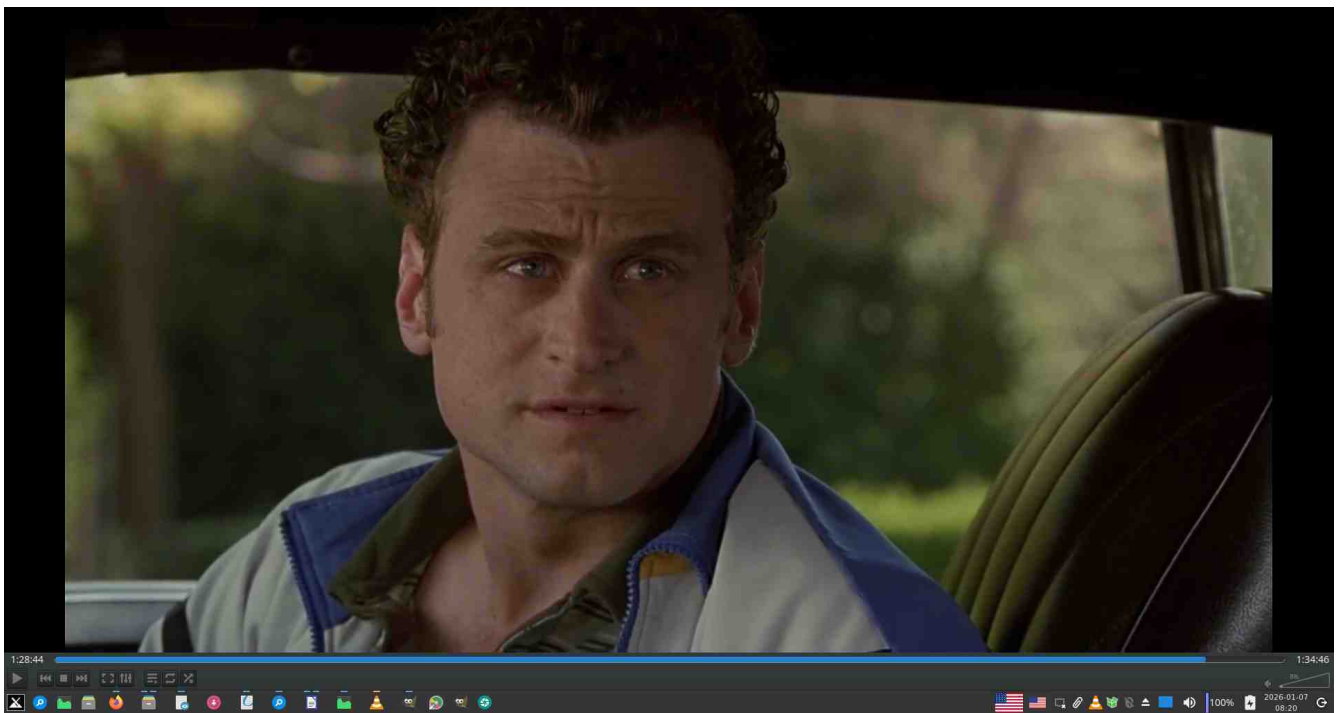
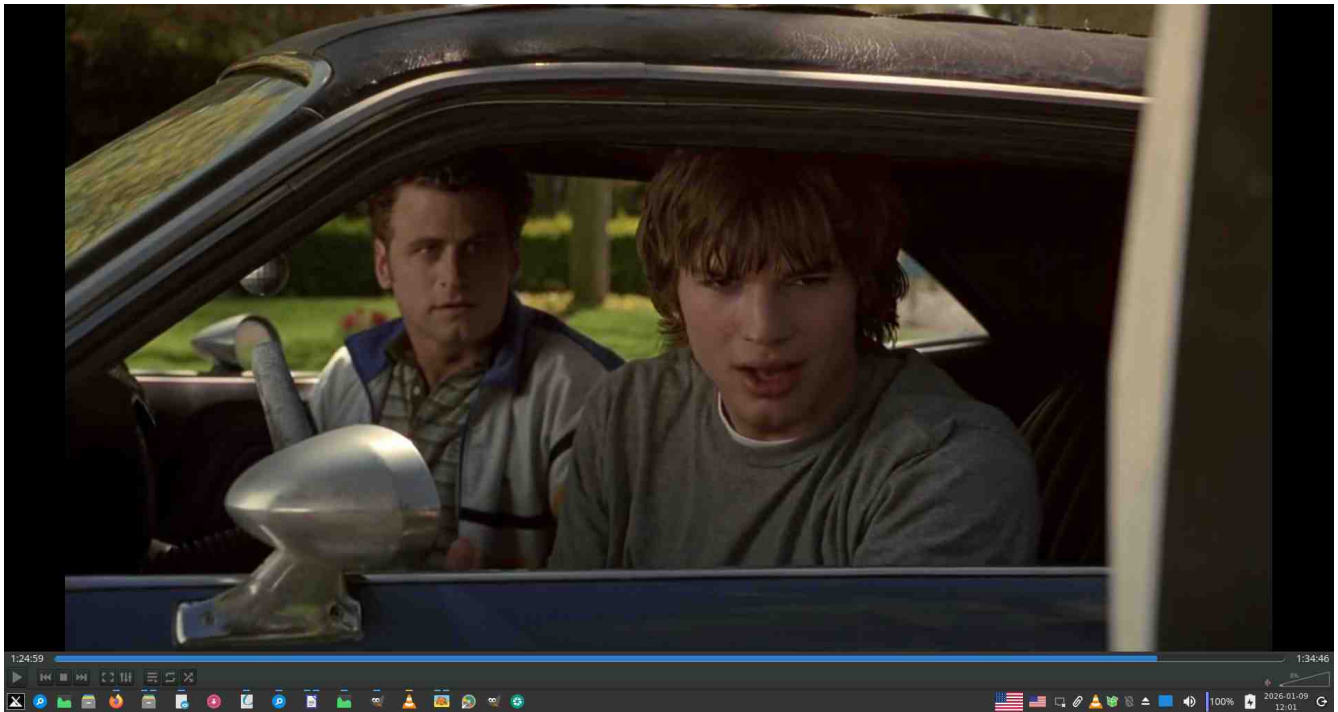


It can be presumed that after having failed in triggering a relationship between Christian Kane and Brittany Murphy with his having him promoted physically with the film entitled “Summer Catch” of 2001, the american Illuminati resorted to his spiritual promotion relative to Brittany Murphy with this film. It appears that Christian Kane was “abducted” [29, minute 21] for stardom and missioning relative to the “breaking” [11, minute 63] and “choking” [404] of Brittany Murphy in 1997 — in the same operation of “bait” [191, minute 61] searching as those of Marshall Bruce Mathers III (Eminem) and Ashton Kutcher — with television and film acting, then soundtrack, while he was pursuing art history studies at the university. [250] That his “abduction” was so timed that till his onscreen-“hooking up” [22, minute 82] Brittany Murphy he would have acquired some “fame and fortune”, [80, minute 11] and she would have “loved” [19, minute 60] him, that his native personality met the tastes and preferences of Brittany Murphy, that he and Brittany Murphy were cast together in two films in around two years, that the time of his “abduction”, the quick growth of his fame, Brittany Murphy’s onscreen-“hook-up” with him, are all resembling the cases of Marshall Bruce Mathers III and Ashton Kutcher, all substantiate the hypothesis that the person, as well as the professional and public statuses of Christian Kane were part of the Brittany Murphy “project”, [3, minute 24] just as those of Emily Watson, Nathan Lane, Mena Suvari, Marshall Bruce Mathers III, and Ashton Kutcher presumably had been.

The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor David Moscow, who was recurring from the film entitled “Riding in Cars with Boys” of 2001, and was presumably unmarried at the time of shooting this film. [227] He was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” though, but as “Kyle”, the friend of Ashton Kutcher as “Tom Leezak”, he was bilaterally onscreen-connected him in all his scenes, by this means the film presumably formulating and programing that he was an alternative to Ashton Kutcher: [21, minutes 22, 23, 83, 83, 85 and 89]



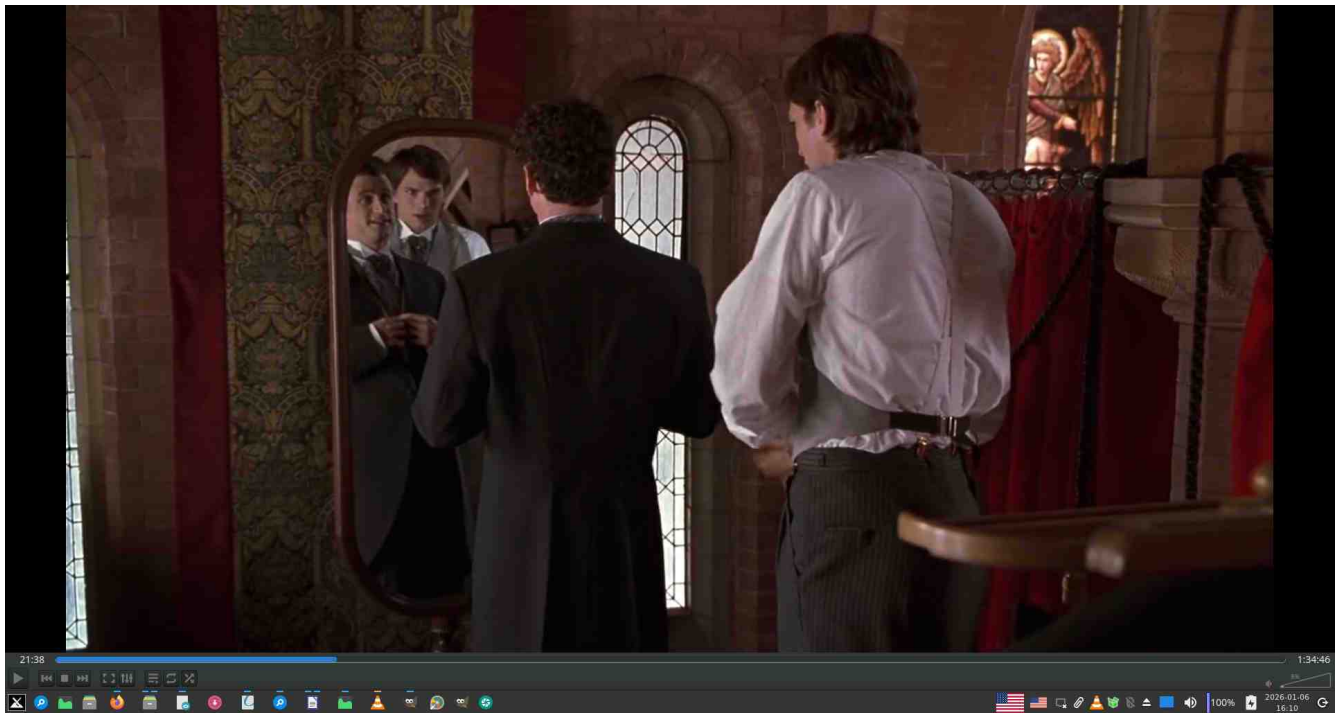




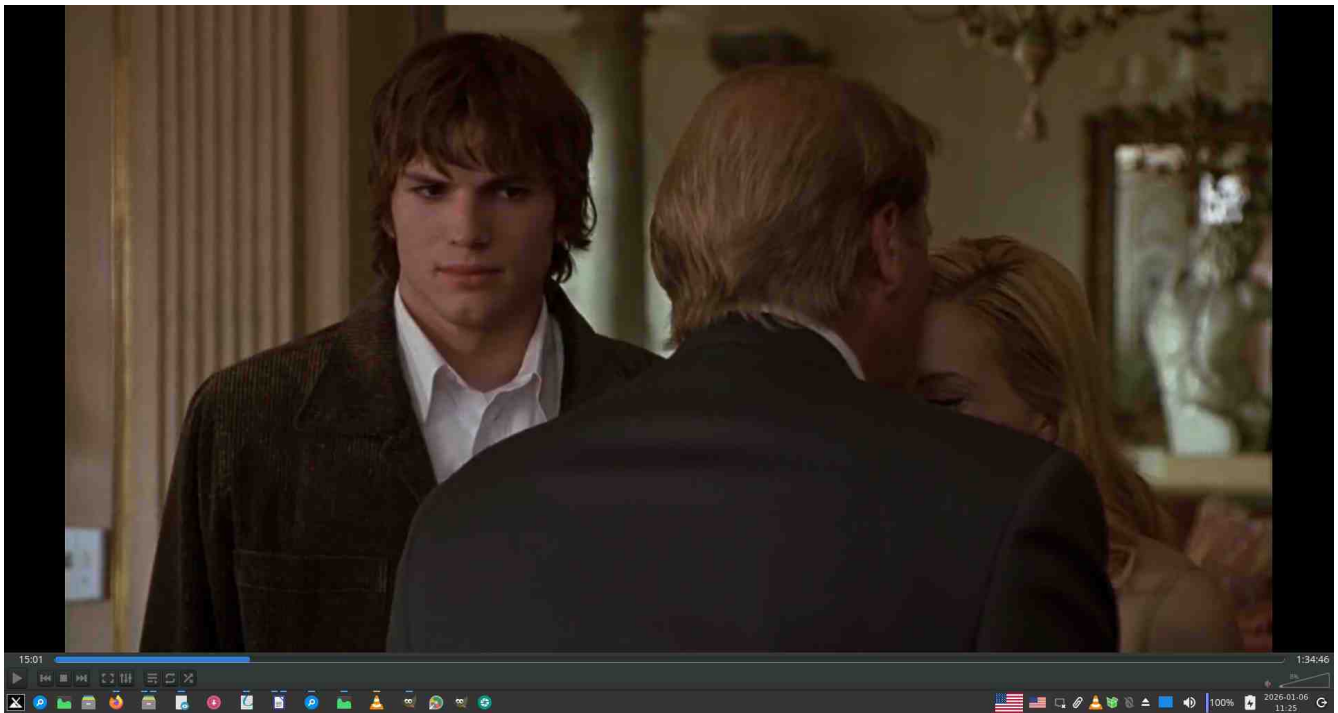
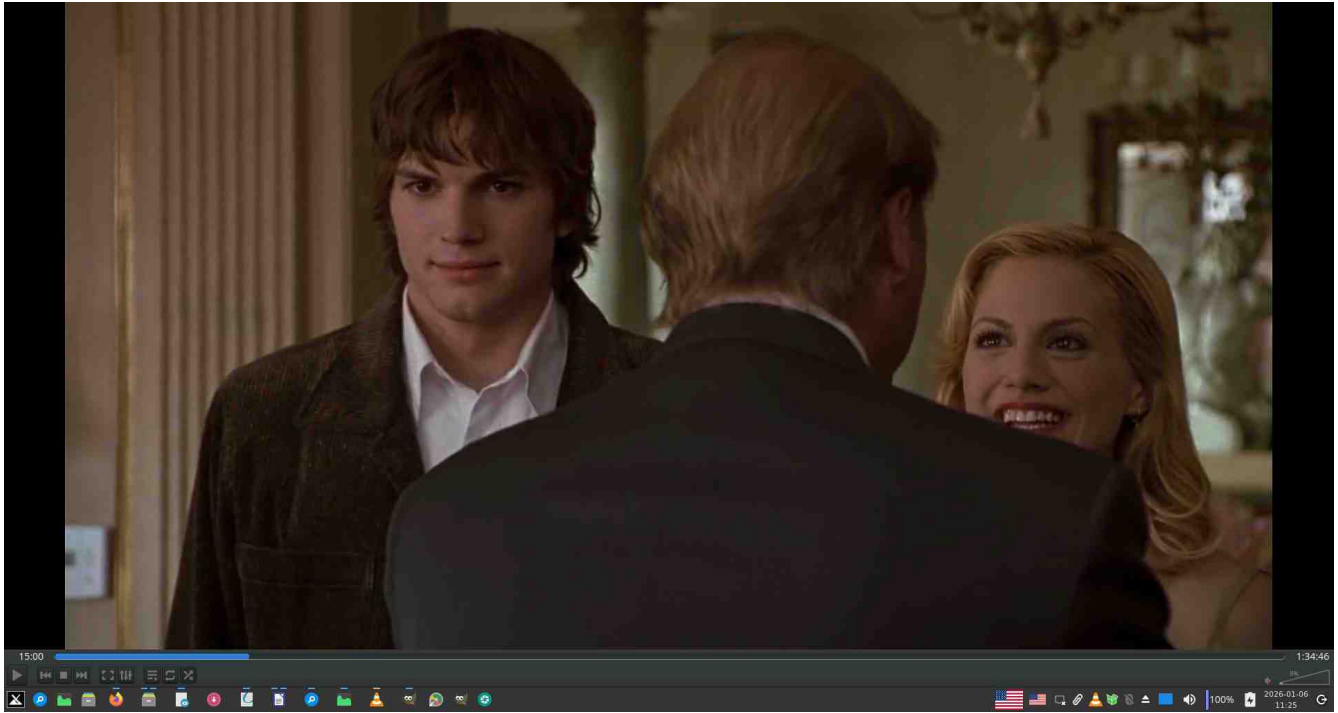
It can be presumed that the american Illuminati insisted with David Moscow because of his mormon connections, [227] and the programing value of his surname, mentioned under the point 2.18. Further, his character name “Kyle” was meant for a mental-association creating reference to Chris Young as “Kyle” in the film of Brittany Murphy entitled “Falling Sky” of 1998, with the purpose of refreshing

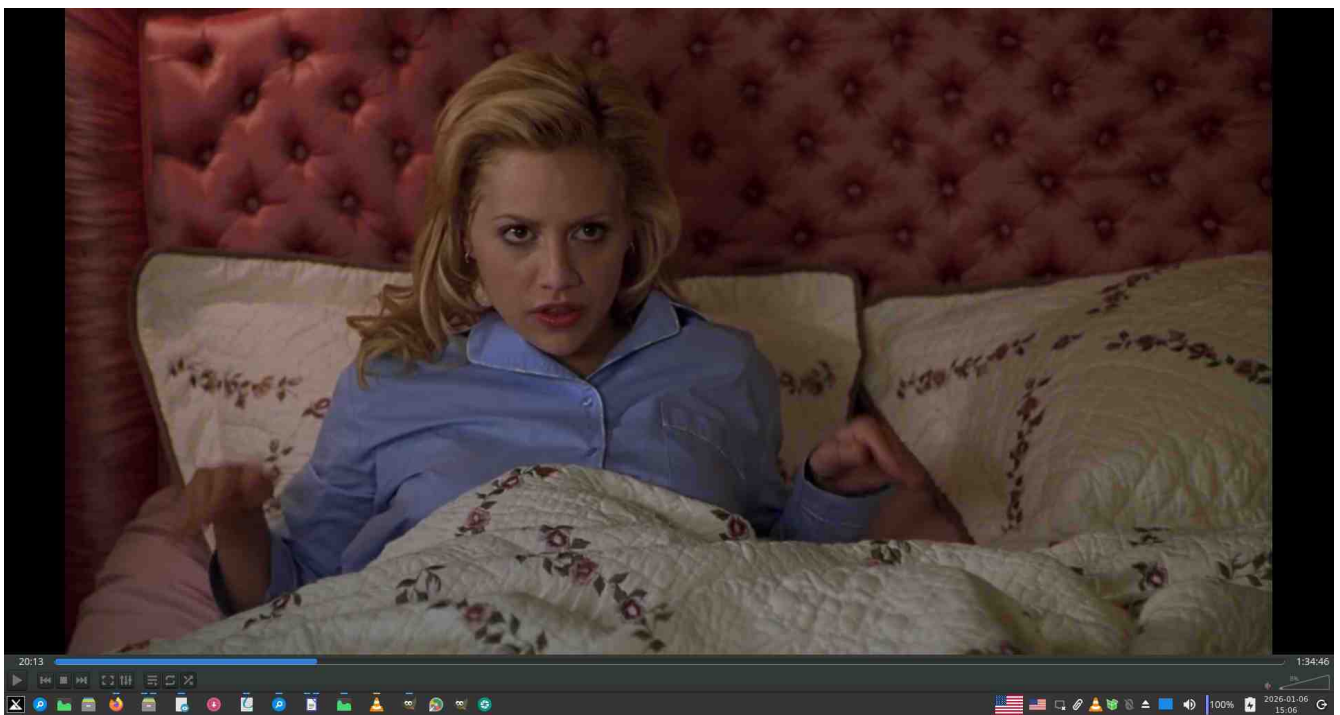
and recruiting the programings relative to that actor, character and film, as well as formulated and programmed the approximate message to Brittany Murphy: “Chris Young is willing to enter into a relationship with you.” That in 2000 Chris Young had married Lea Moreno, [168] their common co-star in the film entitled “Falling Sky” of 1998, refers to that with him the american Illuminati intended to accomplish the same kind of “spectacular” marriage of Brittany Murphy as with Ray Liotta and Michael Douglas it had done, in order to create a concealment for her artificial infection with the HIV virus.

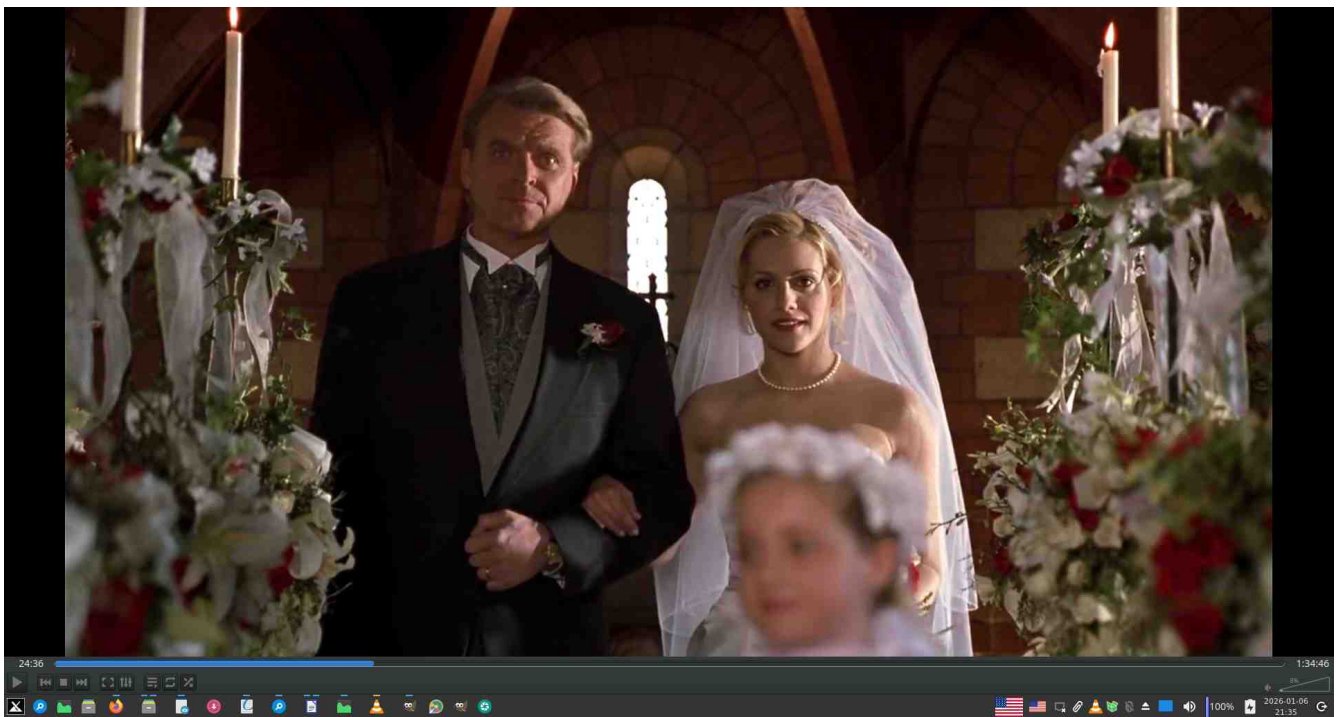
David Moscow was required to act a mirror scene, together with Ashton Kutcher, the reason why in this film his person was the second most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [21, minute 22]



The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor David Rasche, who was married at the time of shooting this film. [248] He as “Mr. McNerney” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” as her father: [21, minutes 16, 16, 21, 21, 25 and 90]

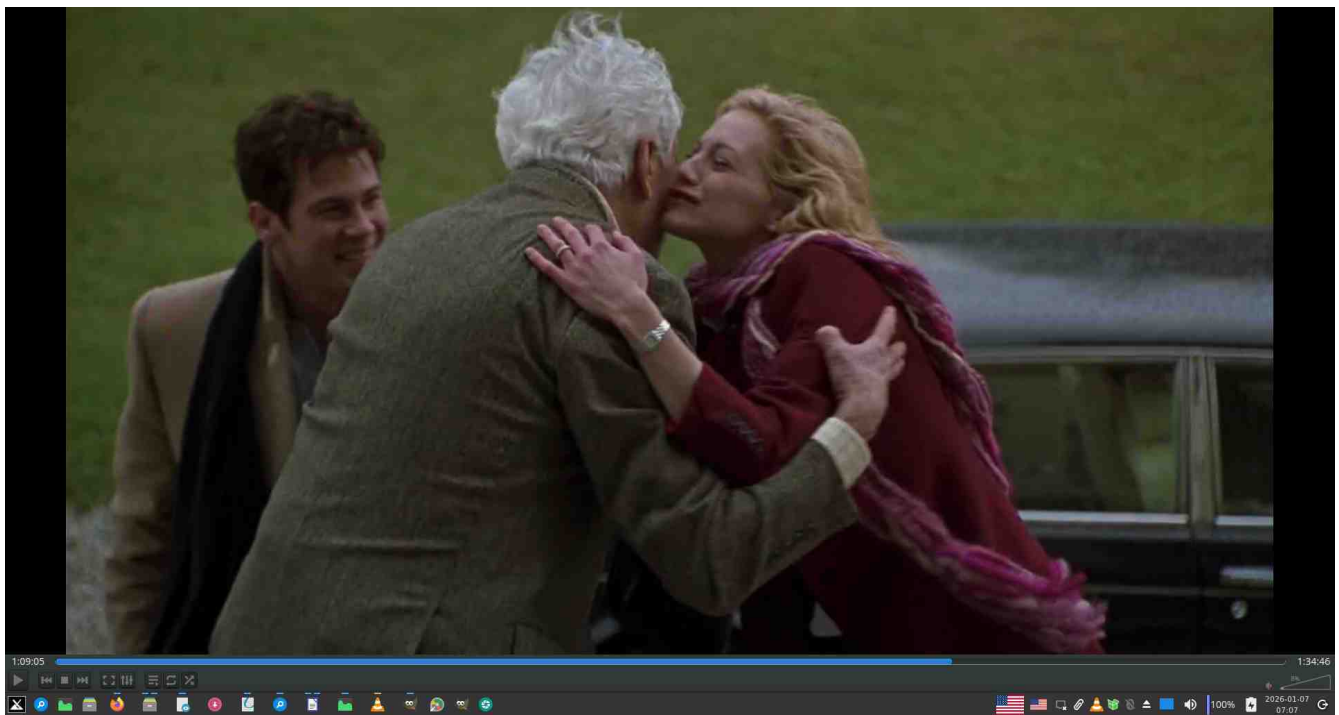


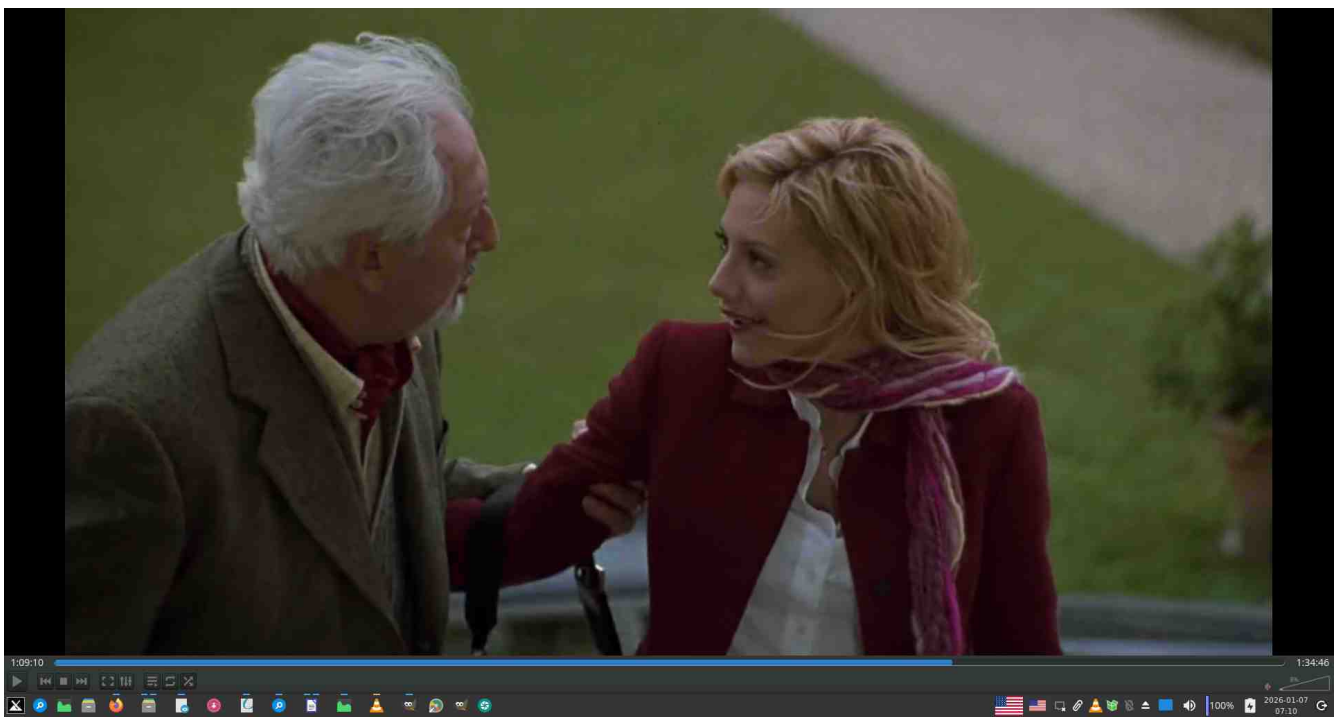
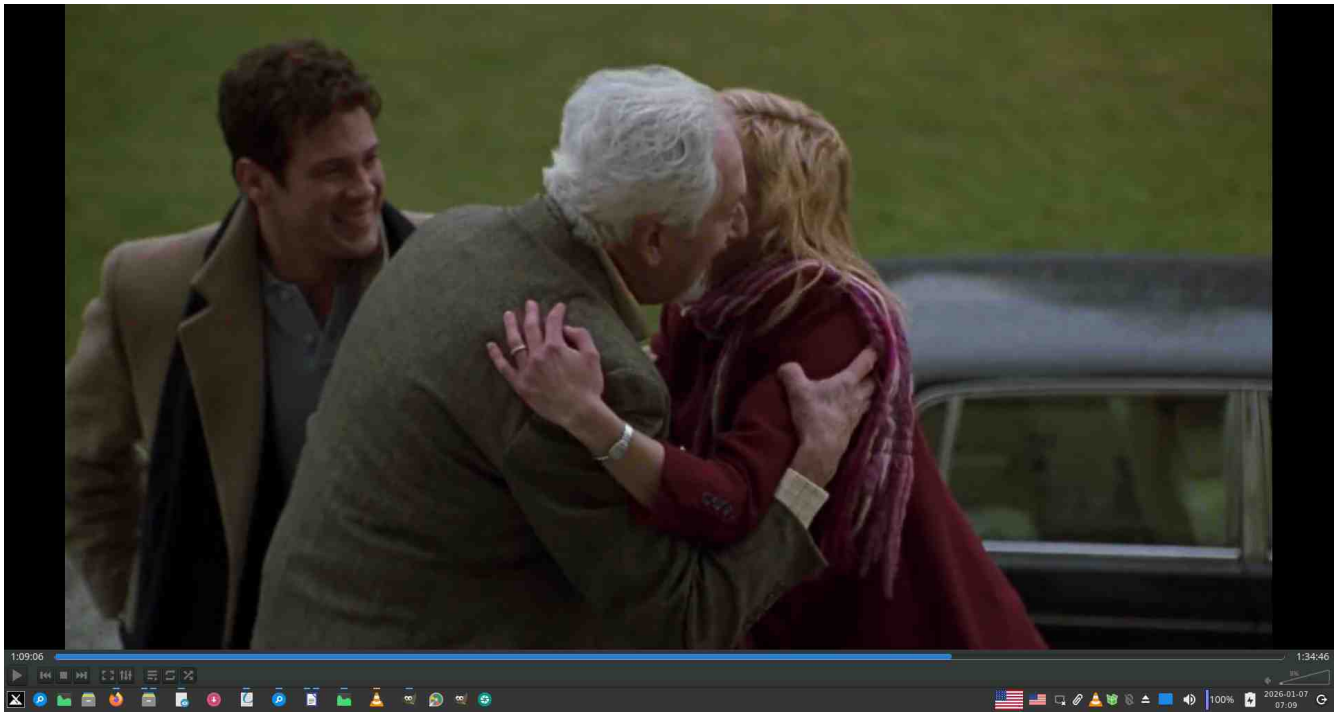




David Rasche was around 33 years older than Brittany Murphy, the reason why he may be considered to have also been a male “bait” [191, minute 61] to her for the role of stepfather in her real life.

With the film entitled “Just Married” of 2003, the first personal secret political male “bait” [191, minute 61] of the Italian Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Francesco Fantasia. He as “Bernardo Salviati” was required to on-screen-“hook up” [22, minute 82] her as “Sarah” as a business partner and friend of Christian Kane as “Peter Prentiss”, whom she accompanied casually: [21, minutes 70, 70, 70, 70 and 70]



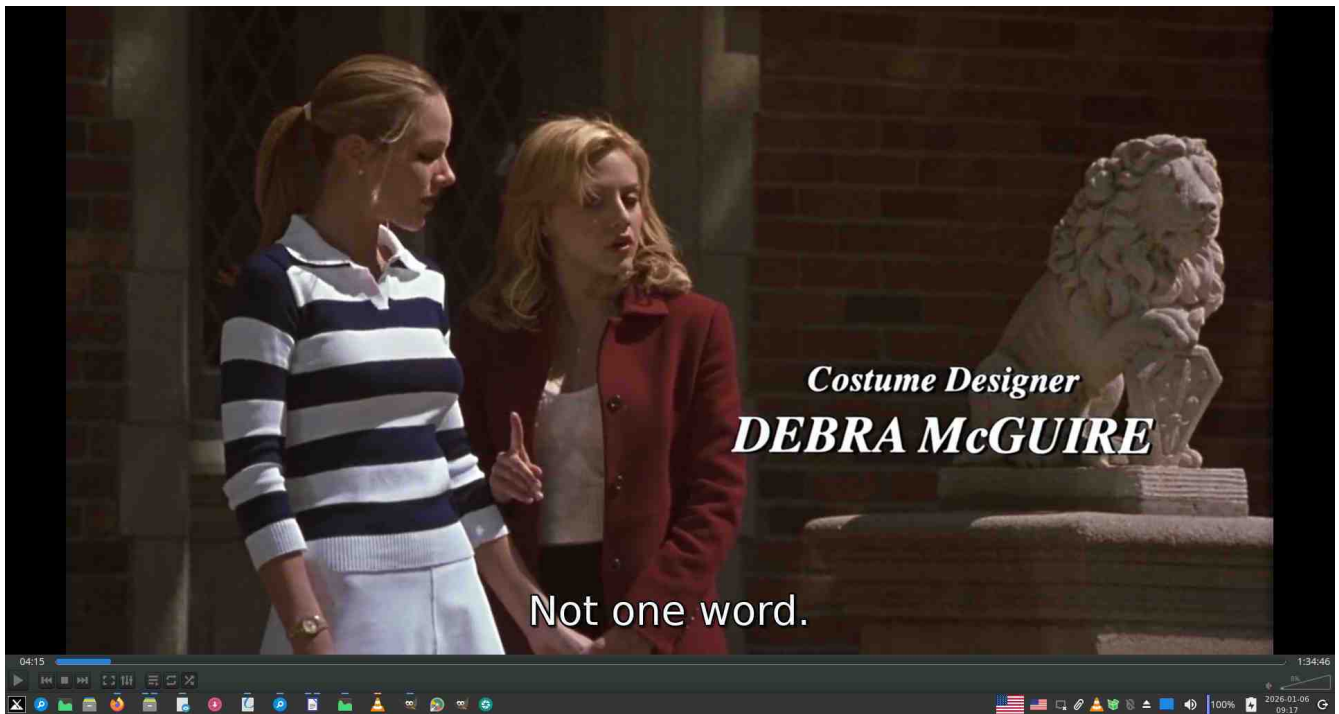


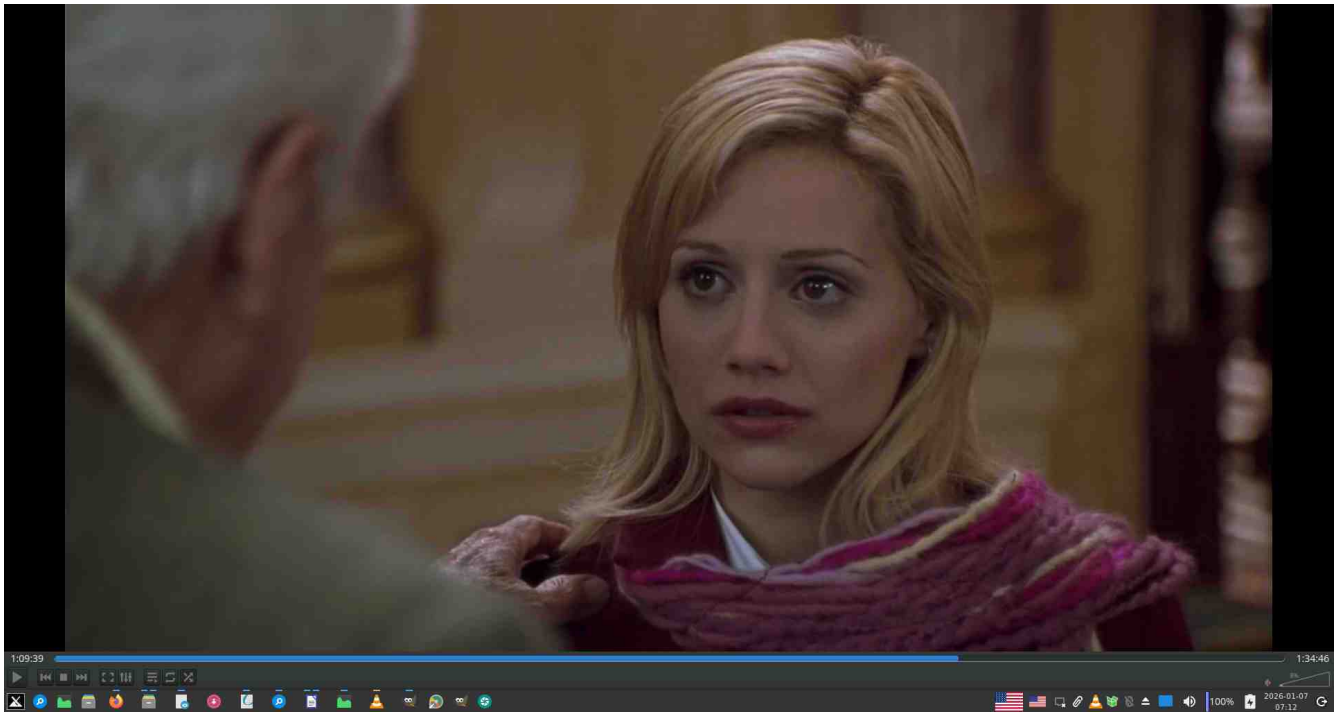


With the forefinger raised, he formulated and programed “fellatio” [12, minute 19] as the most efficient manner in which Brittany Murphy could contact him sexually, [21, minute 70]



after that she had already been required to raise the forefinger saying “Not one word”, by this means the film having programed to her details how to do the “fellatio”: [21, minutes 5, 70 and 70]



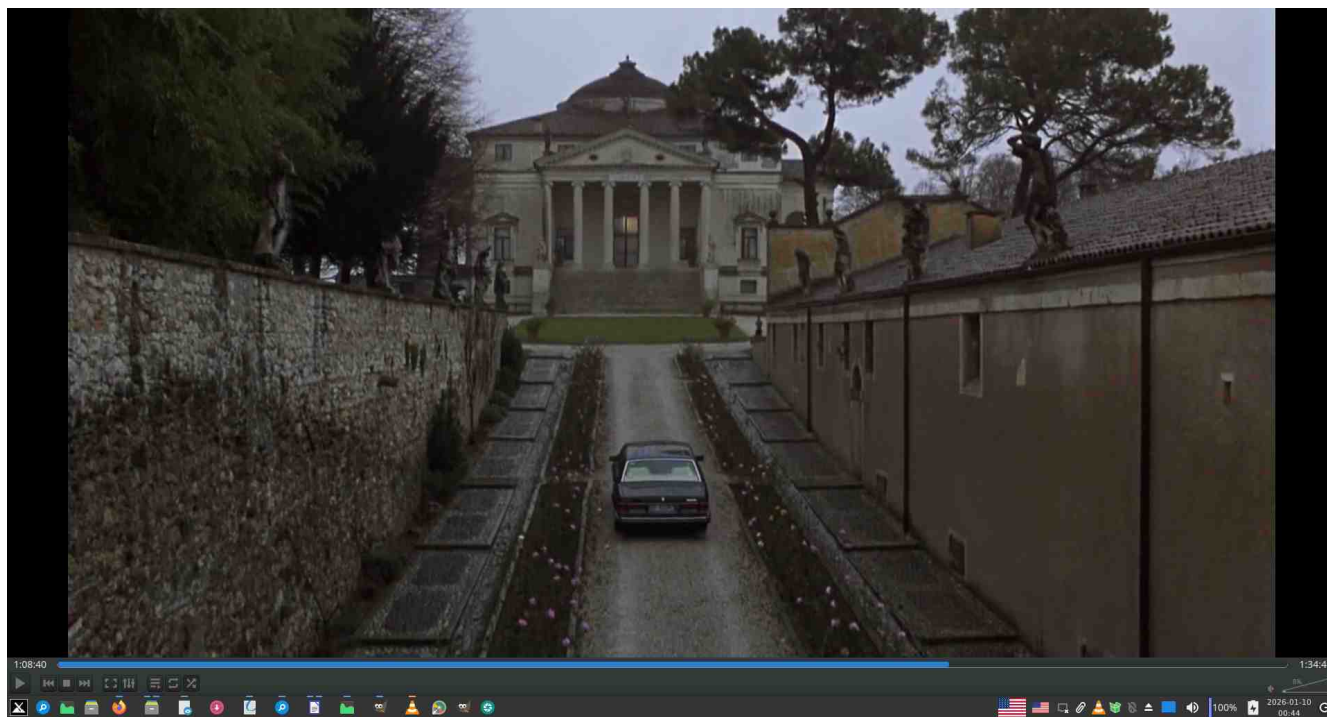


They were required to drink or act drinking red wine, what i can construe as a formulation and programming to Brittany Murphy of Francesco Fantasia’s proposed method of initiating “hooking up” [22, minute 82] Brittany Murphy with the required relationship and marriage, and of the requirement that she should have “come” for it, as described under the point 2.10: [21, minute 73]

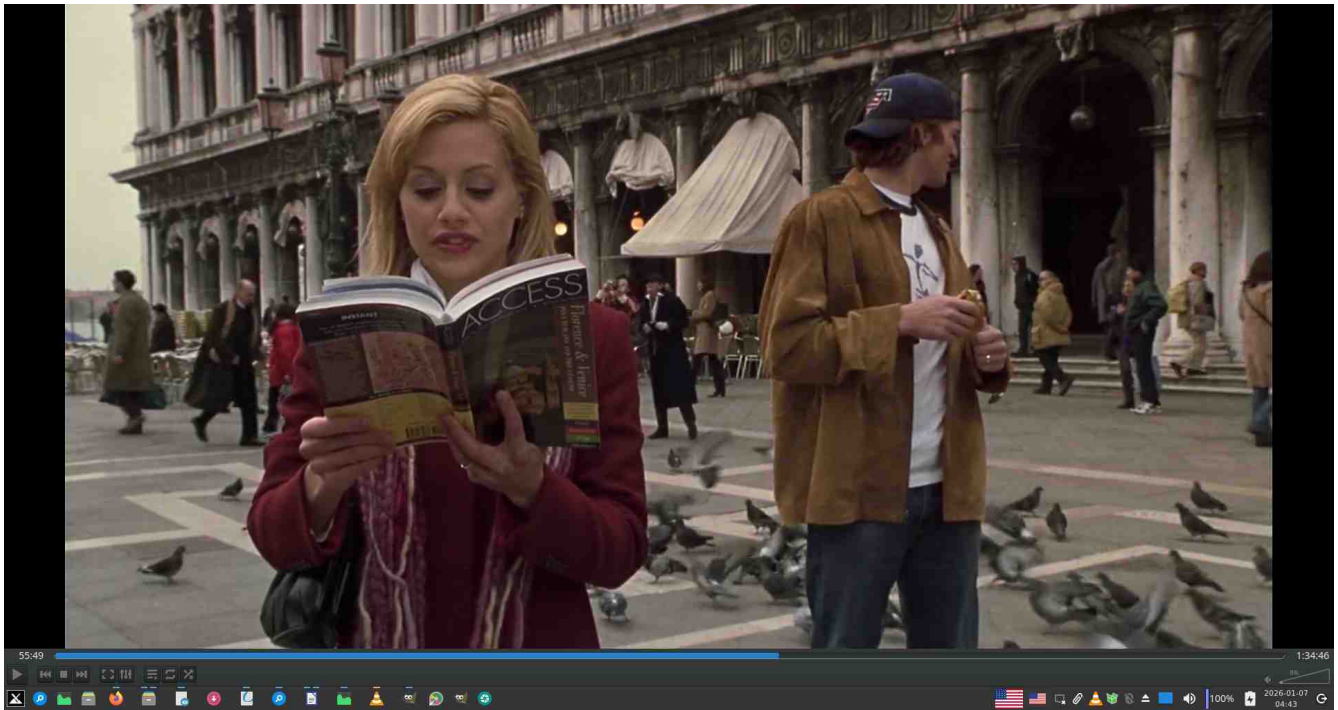


which was a formulation and programming utilized also in the case of Angelina Jolie, both in her films and real life, what on its part brings into prominence the unity of means between the Italian and the American Illuminati.

Francesco Fantasia as “Bernardo Salviati” “can trace his family back to Machiavelli”, and has a “big house”, [21, minute 69]

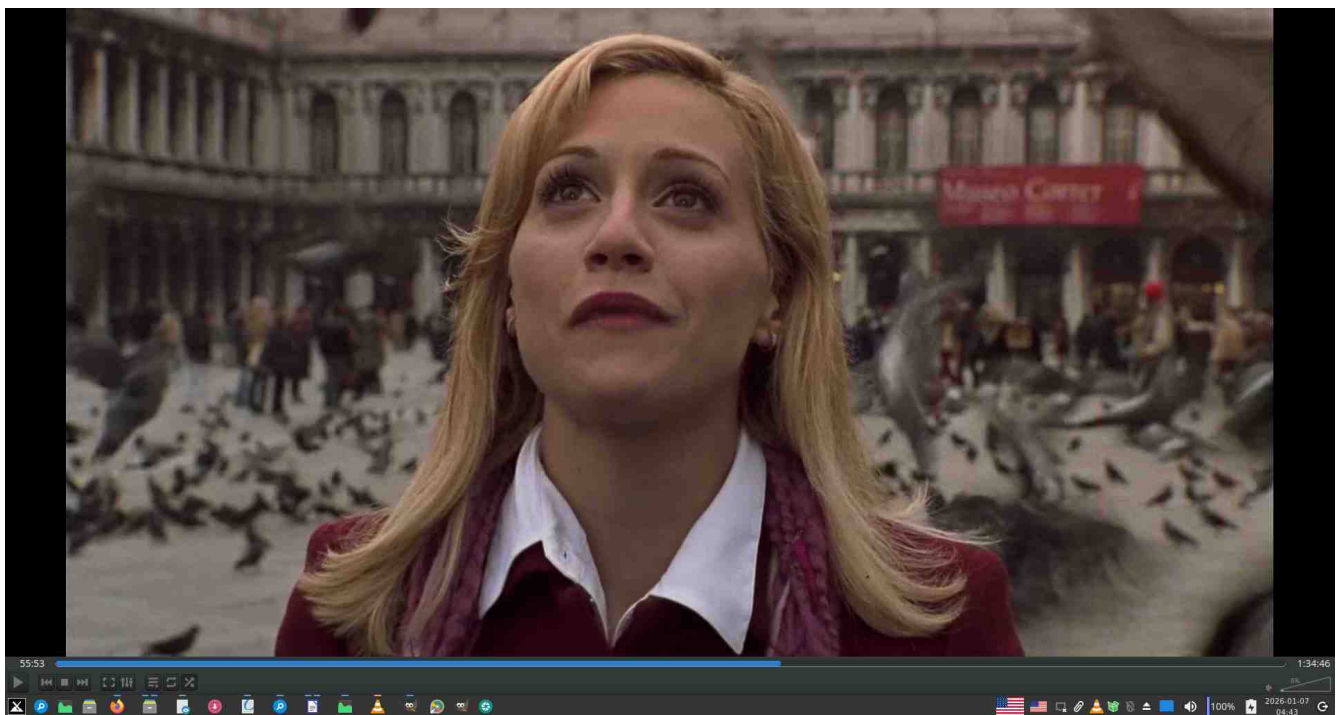


what means that he must be a member of and must have represented the Italian Illuminati or national secret political organization in relation to Brittany Murphy. According to the script, her presence must have been secondary, however he appears to have treated her as his main interlocutor, what refers to that at least he snapped out of character — was required by the Italian national secret political organization to do so — and their onscreen relations reflect the real-life attitudes of the Italian national secret political organization to Brittany Murphy, and her real-life attitudes to Francesco Fantasia as himself, presumably one of the most prestigious Italian actors of all times. The Italian surname of his character “Salviati” refers to the English word of “salvation”. Dressed in a purple coat, as “purple was the magic color” [22, minute 46] of the Illuminati — as revealed in her next film entitled “Uptown Girls” of 2003 — Brittany Murphy was required to read a book entitled “Access”, [21, minute 56]



what can be construed as a formulation and programing of the approximate message of the italian Illuminati to Brittany Murphy: “You will have access to Italy and the italian Illuminati, if you learn the italian language and culture.” Therefore, their common scene can be further construed as a formulation and programing of the further approximate message of the italian Illuminati to Brittany Murphy: “If you establish a sexual relationship with Francesco Fantasia, and learn the italian language and culture, your acting career and life, both doomed to demise in the USA, will be saved in Italy, where you will live in the luxury reserved for the members of the italian Illuminati,” as these acts of Brittany Murphy would have been in keeping with the “national interests” of Italy, and would have increased its “national glory”. And Brittany Murphy must have been the first to receive and understand this message.

That Francesco Fantasia was presumably Italian by both ethnic and national origin, and that Brittany Murphy was required to go to Italy for shooting the film, [445] [21, minutes 50 and 56]

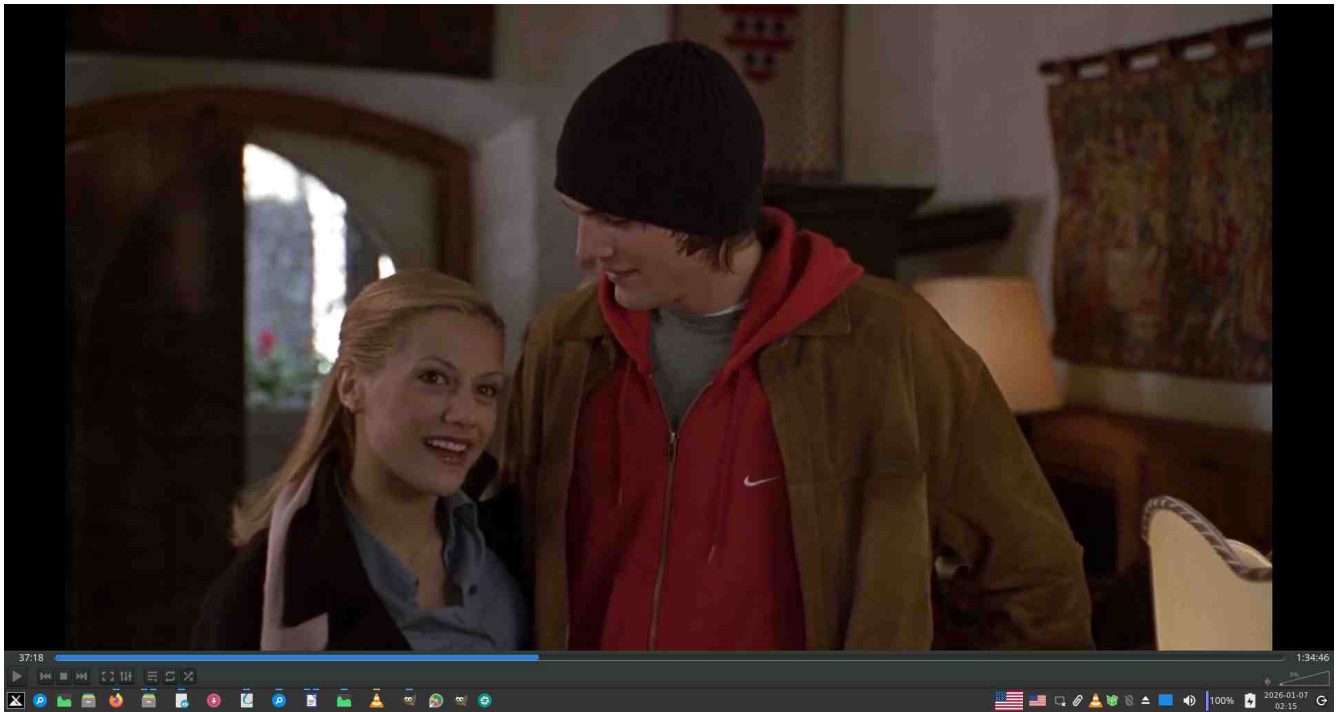


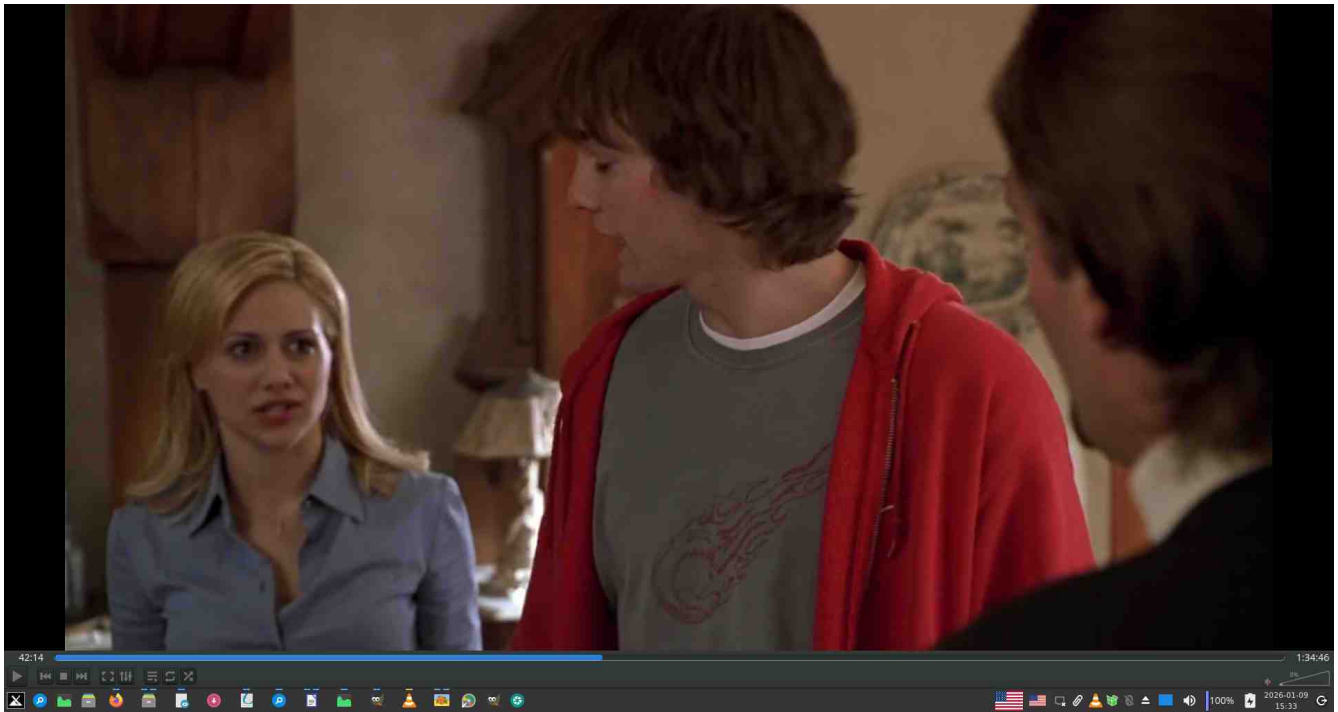
can be presumed to have been manifestations of the conjecture of the American Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the re-

lated interest of the Italian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Italy, what was expressed, formulated, and programmed with Francesco Fantasia having been required to hold the arm of Brittany Murphy, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy. Francesco Fantasia would announce on 29 September 2002 that he had been diagnosed with cancer — possibly meant for a stimulus to Brittany Murphy to enter into a relationship and marriage with him — then would die on 10 November 2002. [249]

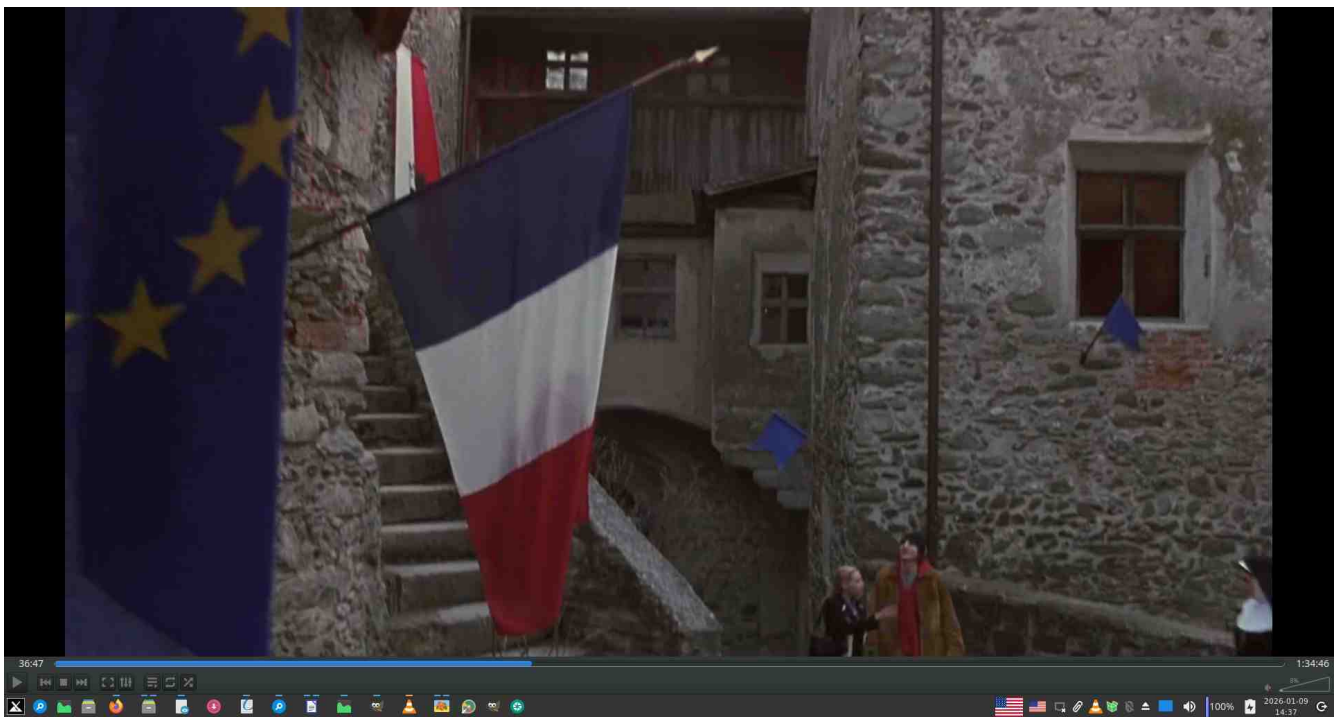
With the film entitled “Just Married” of 2003, the first personal secret political male “bait” [191, minute 61] of the French Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Laurent Alexandre. He as “Henri Margeaux” was required to on-screen-“hook up” [22, minute 82] her as “Sarah” as the owner of the hotel in France in which she and Ashton Kutcher as “Tom Leezak” arrive for their honeymoon: [21, minutes 38, 38, 38 and 43]





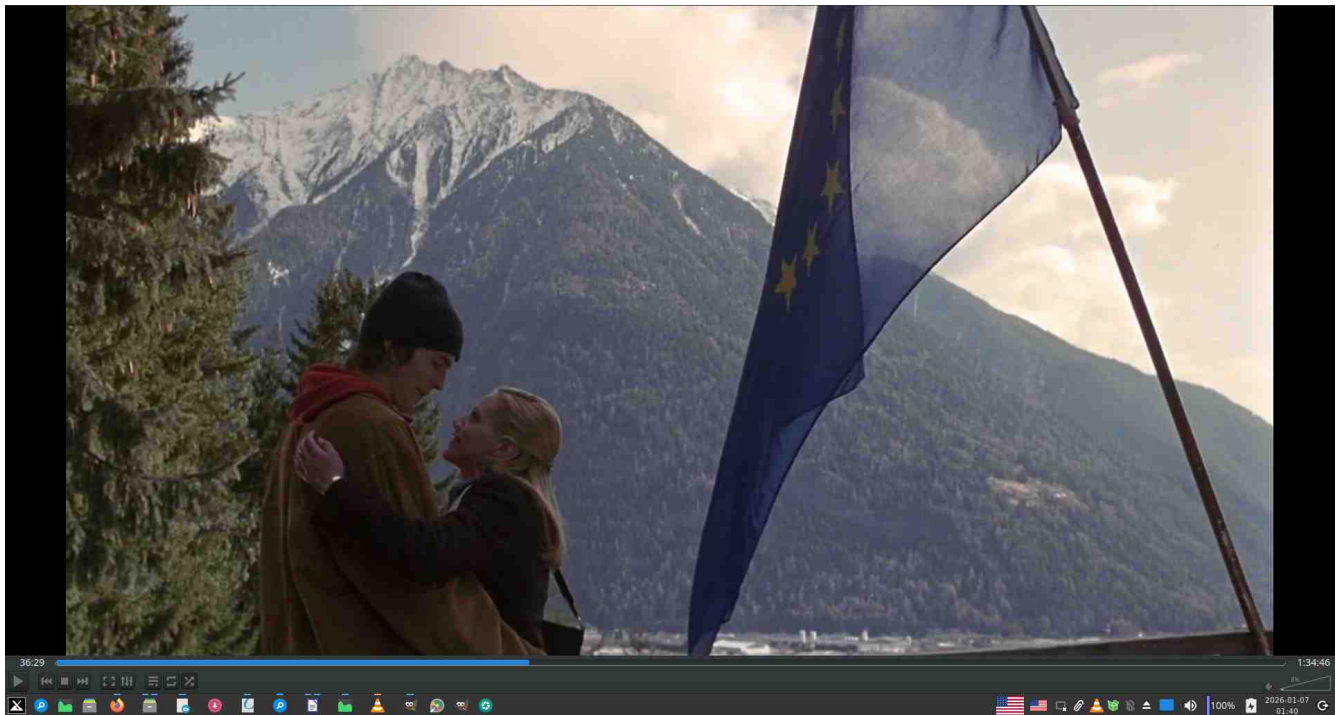


That Brittany Murphy as “Sarah” was required to speak french, Laurent Alexandre was presumably french by at least ethnical origin, and the respective scene of the film was set in France, [21, minute 37]

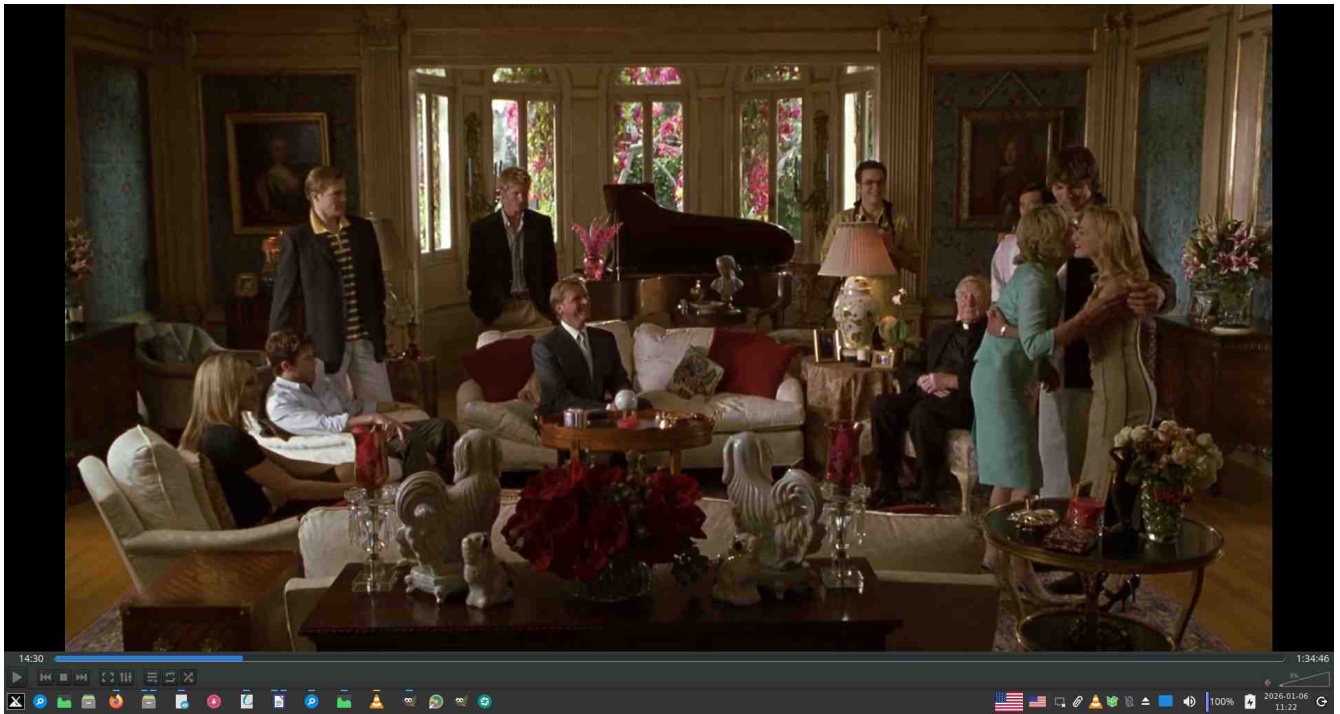


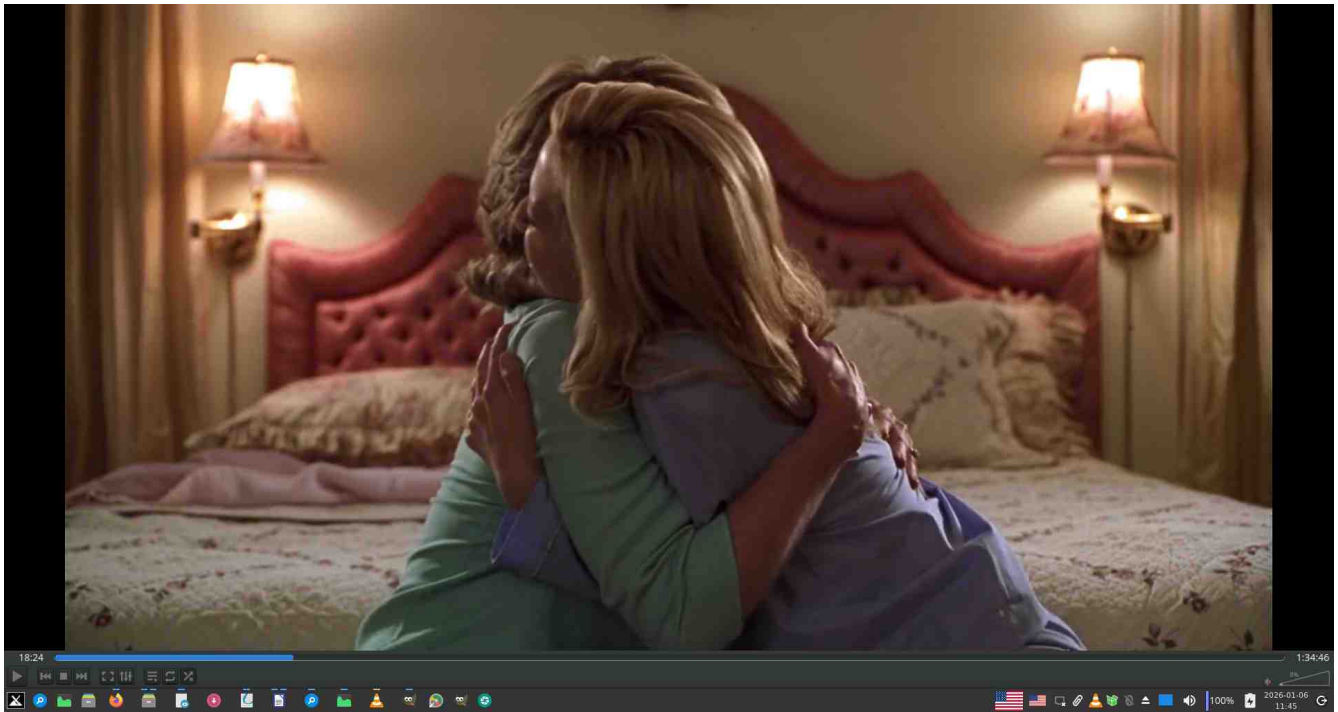
can be presumed to have been manifestations of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the re-

lated interest of the french national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with France, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy. This presumption can be corroborated by the scene in which Brittany Murphy as “Sarah” and Ashton Kutcher as “Tom Leezak” are presented under the flag of the European Union, which can be construed as a formulation and programing of the approximate message of the french national secret political organization to Brittany Murphy: “You can immigrate into France and the European Union by marriage”: [21, minute 37]



With the film entitled “Just Married” of 2003, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Veronica Cartwright, who was married at the time of shooting this film. [252] She as “Mrs. McNerney”, nicknamed “Pussy”, was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” as her mother: [21, minutes 15, 18 and 19]



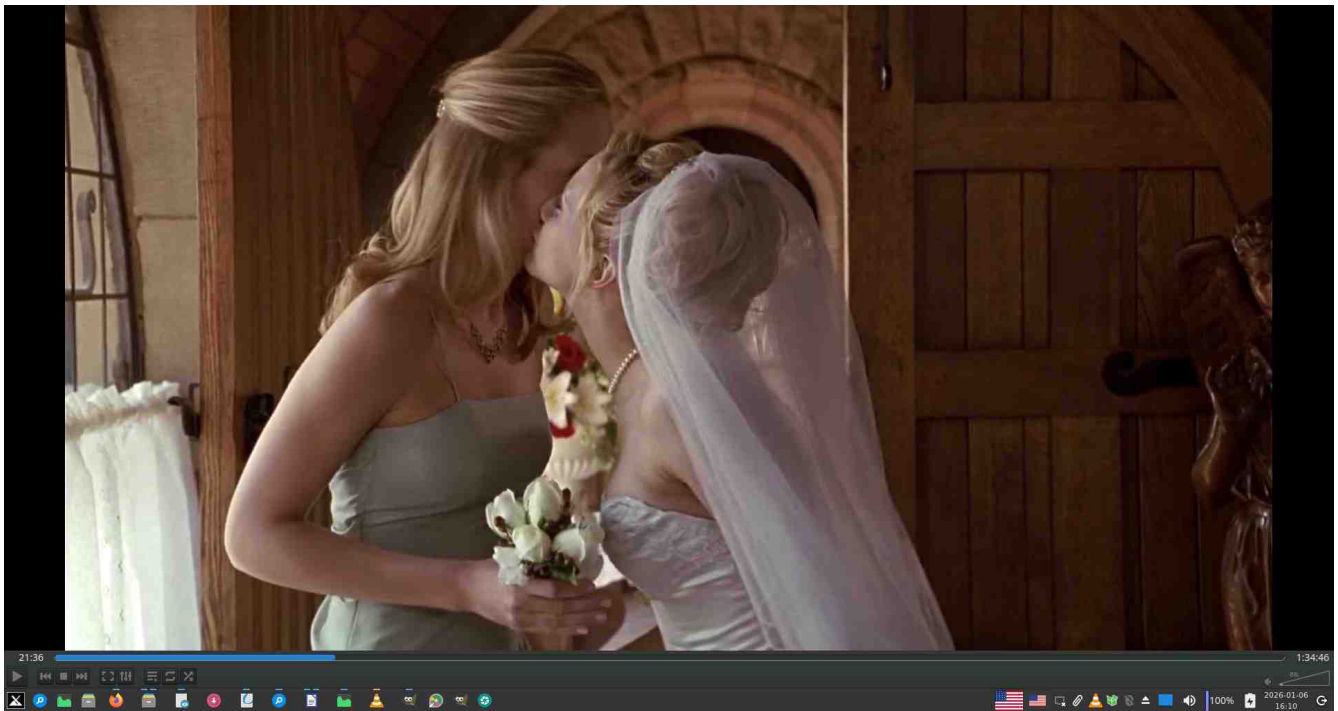
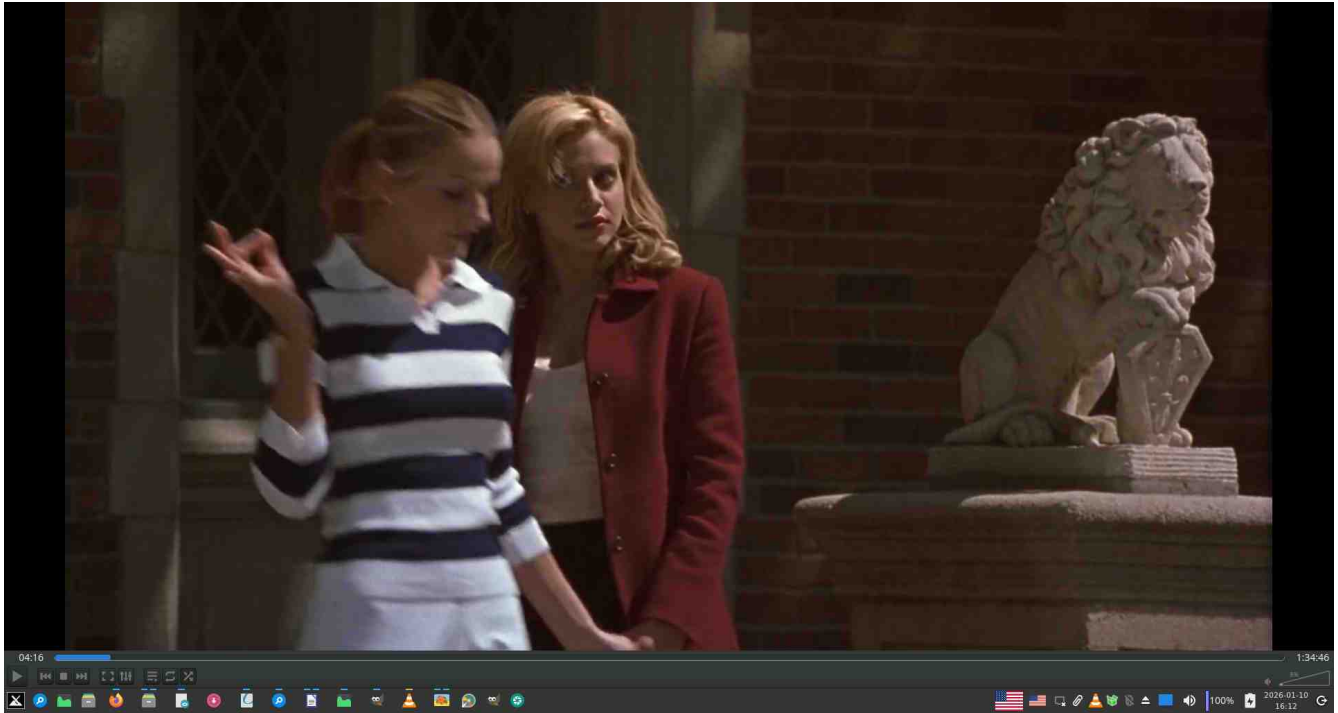


The saying of David Rasche as her father to Brittany Murphy just before taking her to the altar that “Pussy’s a mess. I’m just telling you right now, be prepared” [21, minute 25] can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you marry an old man for money without fellatio, you will be considered a mess,” while the first name of Veronica Cartwright — which was the character name of Brittany Murphy in her film entitled “Phoenix” of 1998, presumably inspired from the first name itself of Veronica Cartwright — can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you marry Ray Liotta, i will allow you to live to have a film career like Veronica Cartwright has.” And indeed: Ray Liotta would be divorced in 2004, [107] what refers to also that his “baseball” marriage of 1997 had been part of the Brittany Murphy “project”. [3, minute 24]

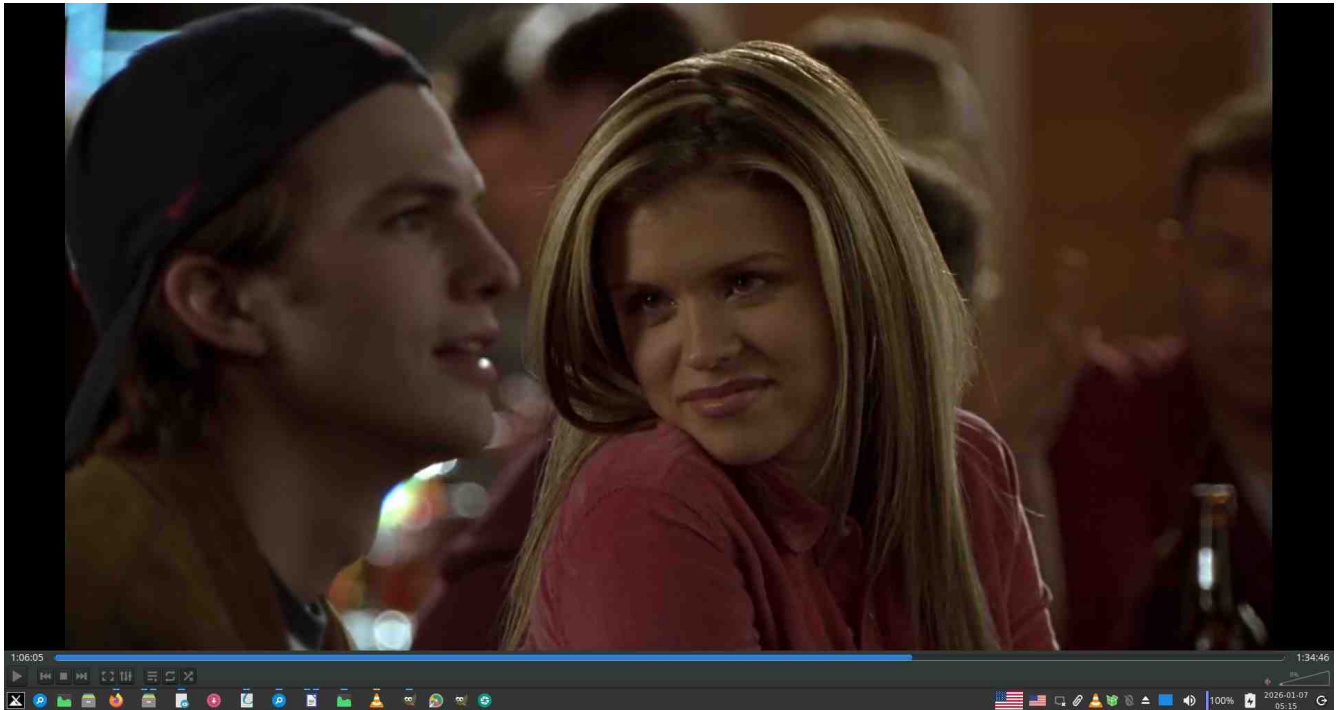
Veronica Cartwright was required to act a mirror scene, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [21, minutes 19 and 19]

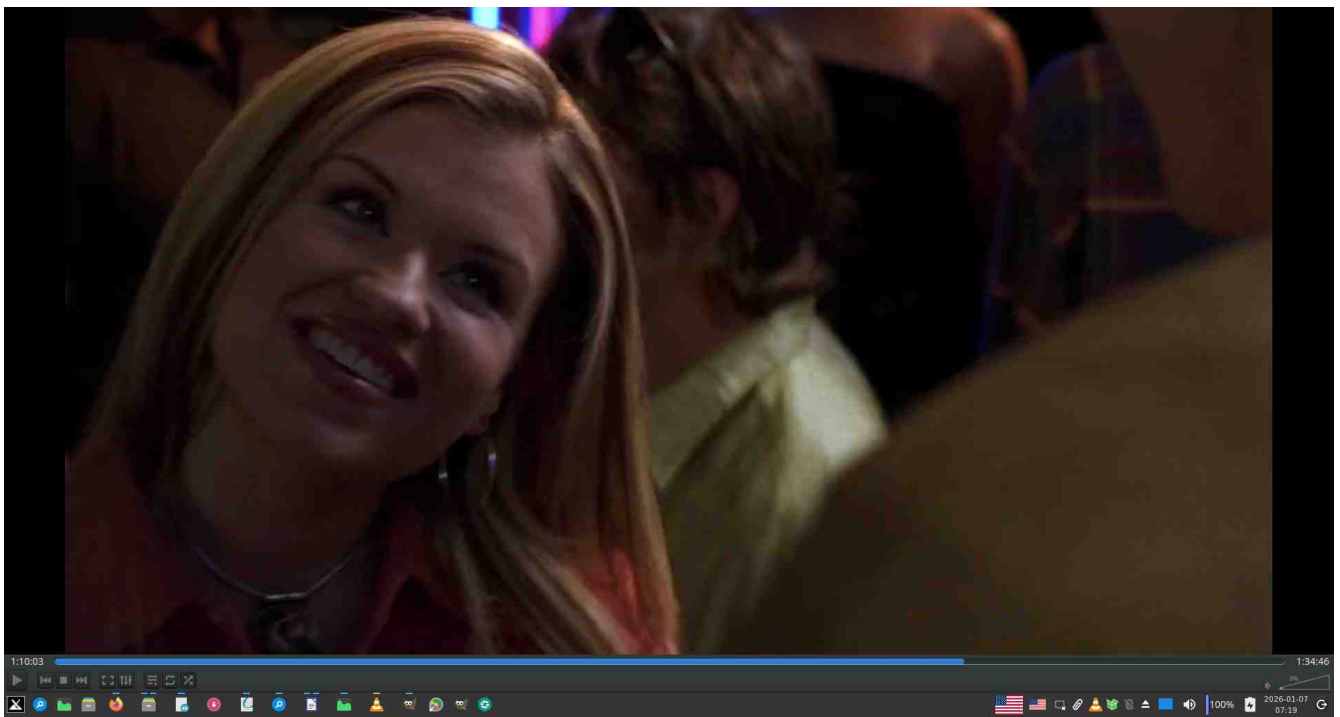
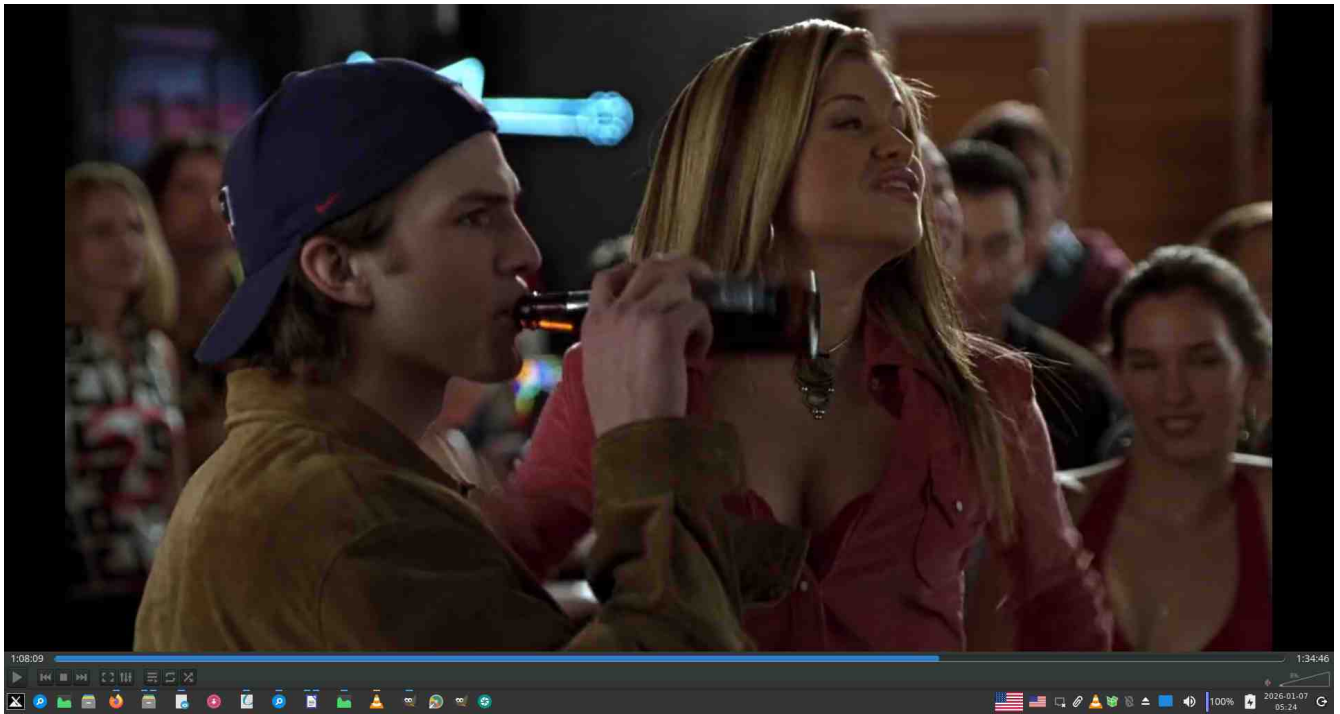


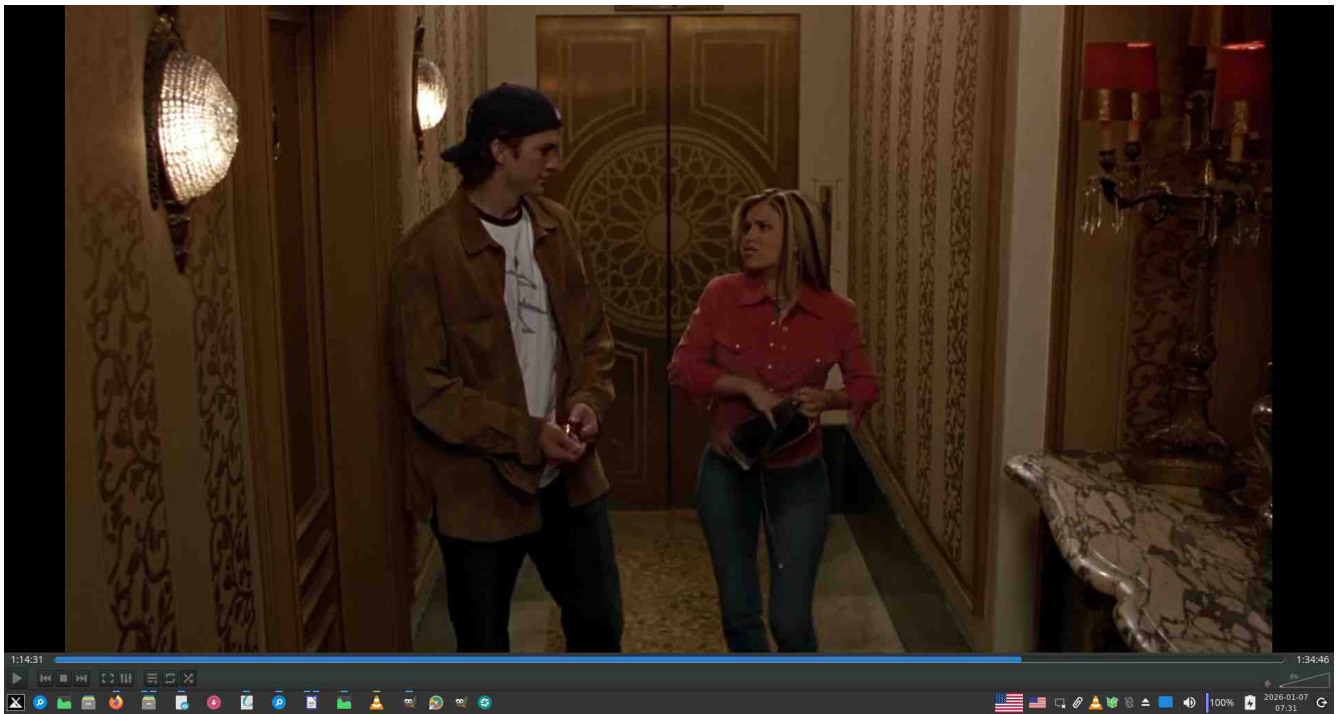
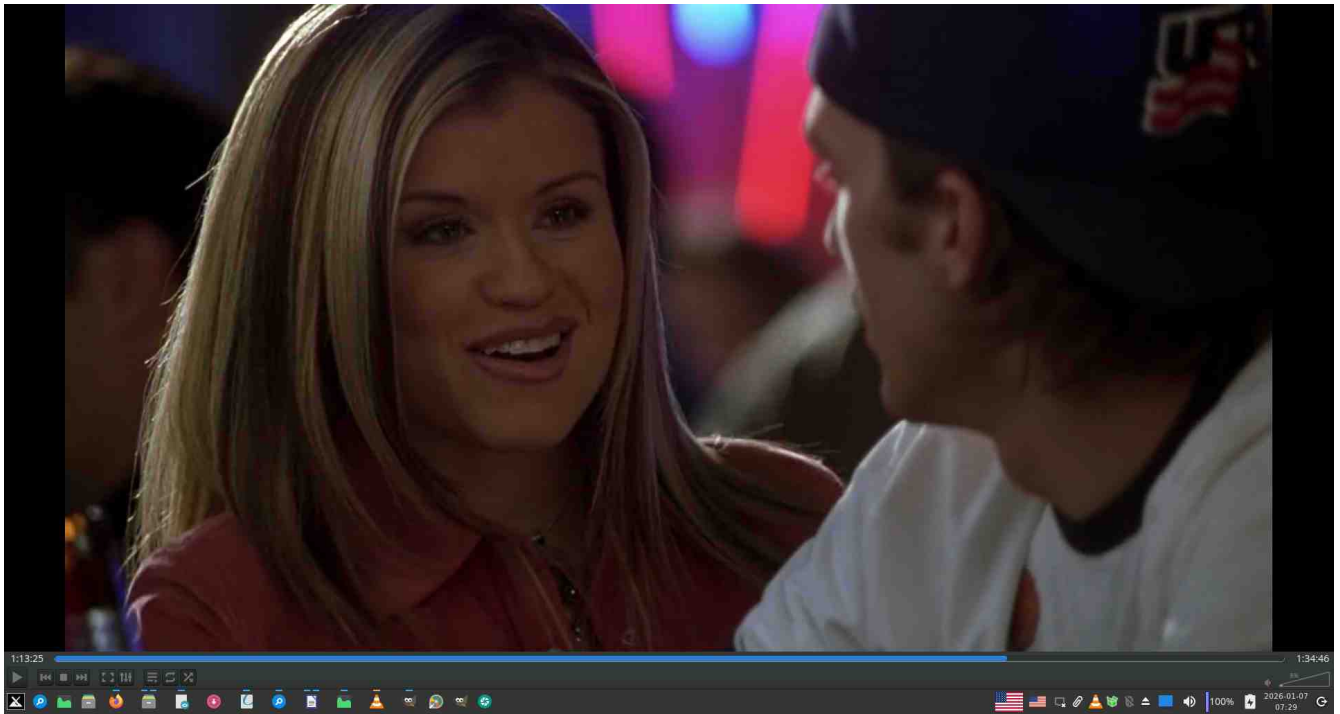
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Monét Mazur, who was unmarried at the time of shooting this film. [253] She as “Lauren” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” as a member of her family: [21, minutes 5 and 22]



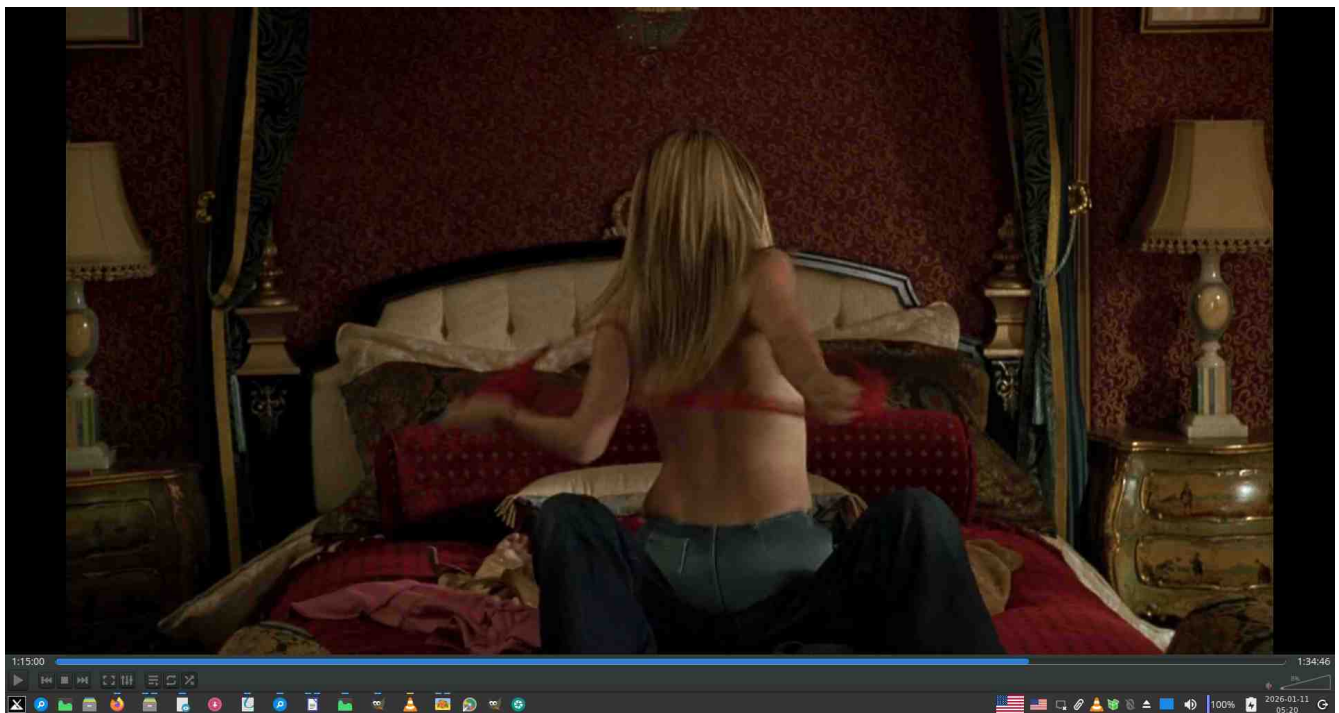
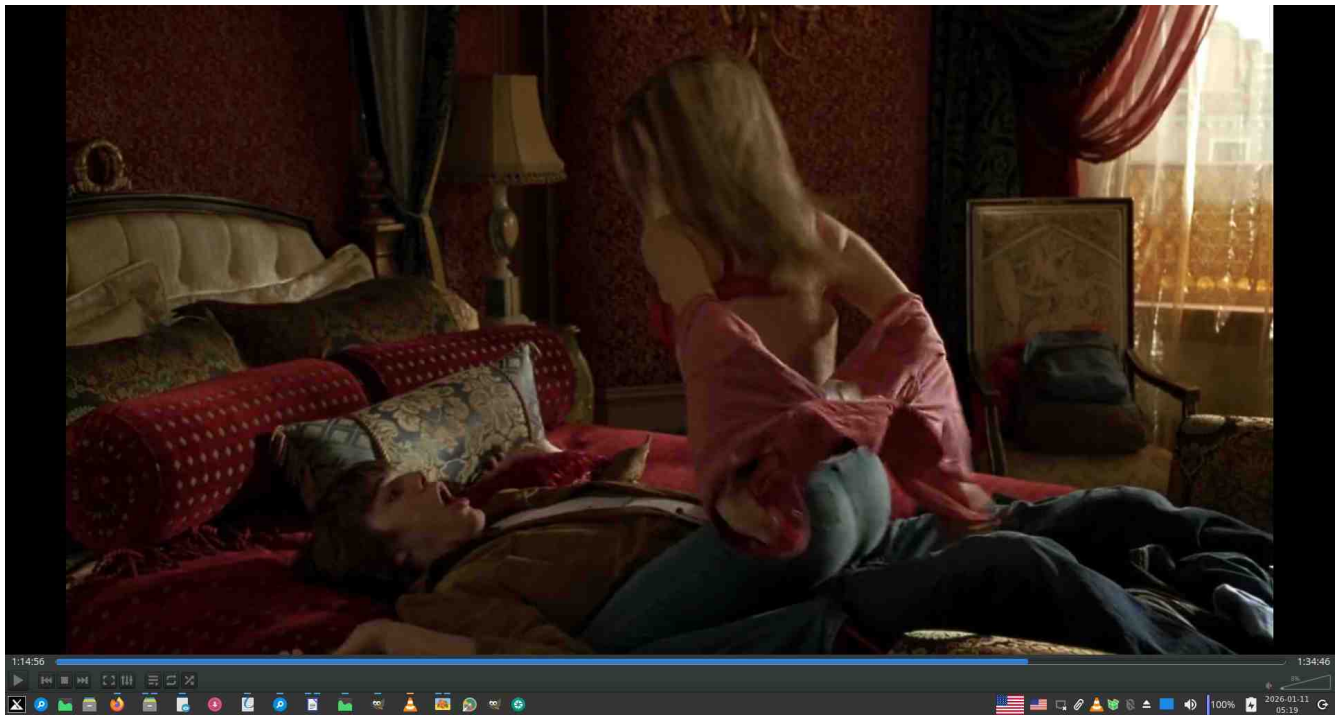
The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Valeria Andrews. [52] She as “Wendy” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sarah” though, but her face, dressed body, and naked bust were promoted by the film in connection with Ashton Kutcher as “Tom Leezak”, for after-shooting effects on Brittany Murphy: [21, minutes 67, 69, 71, 74 and 75]



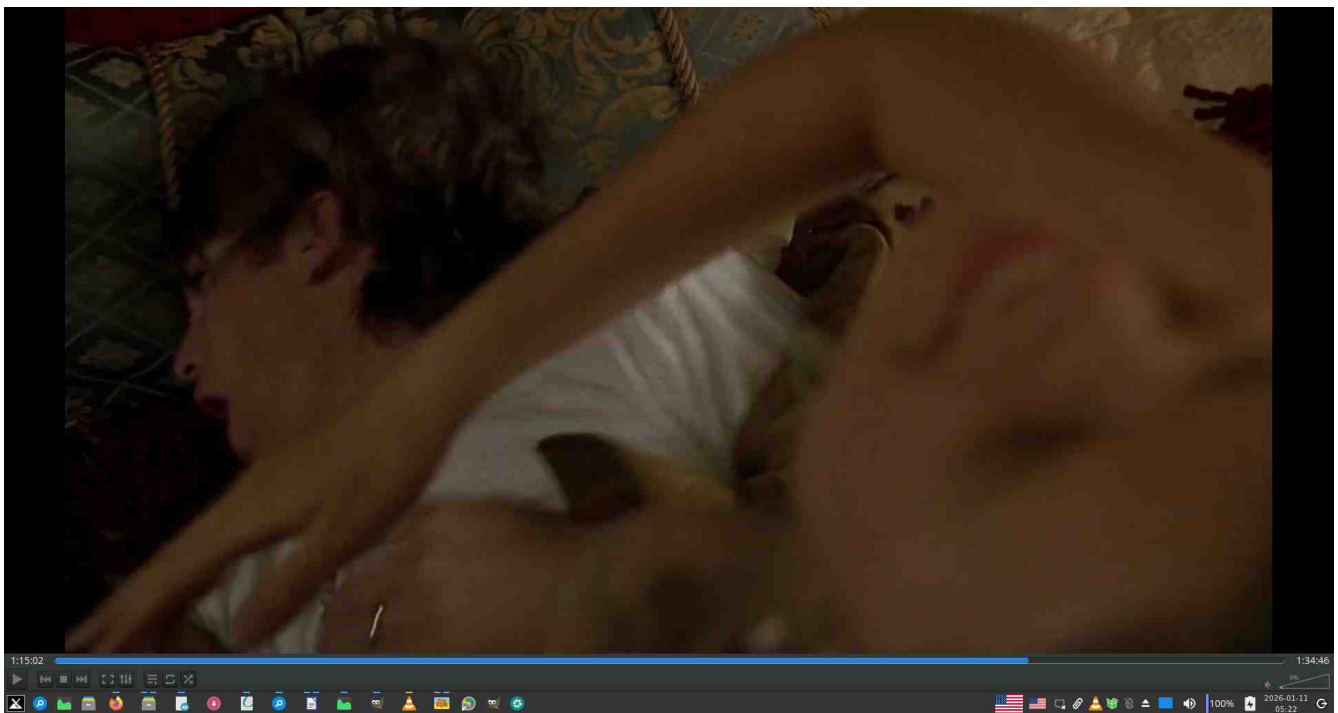
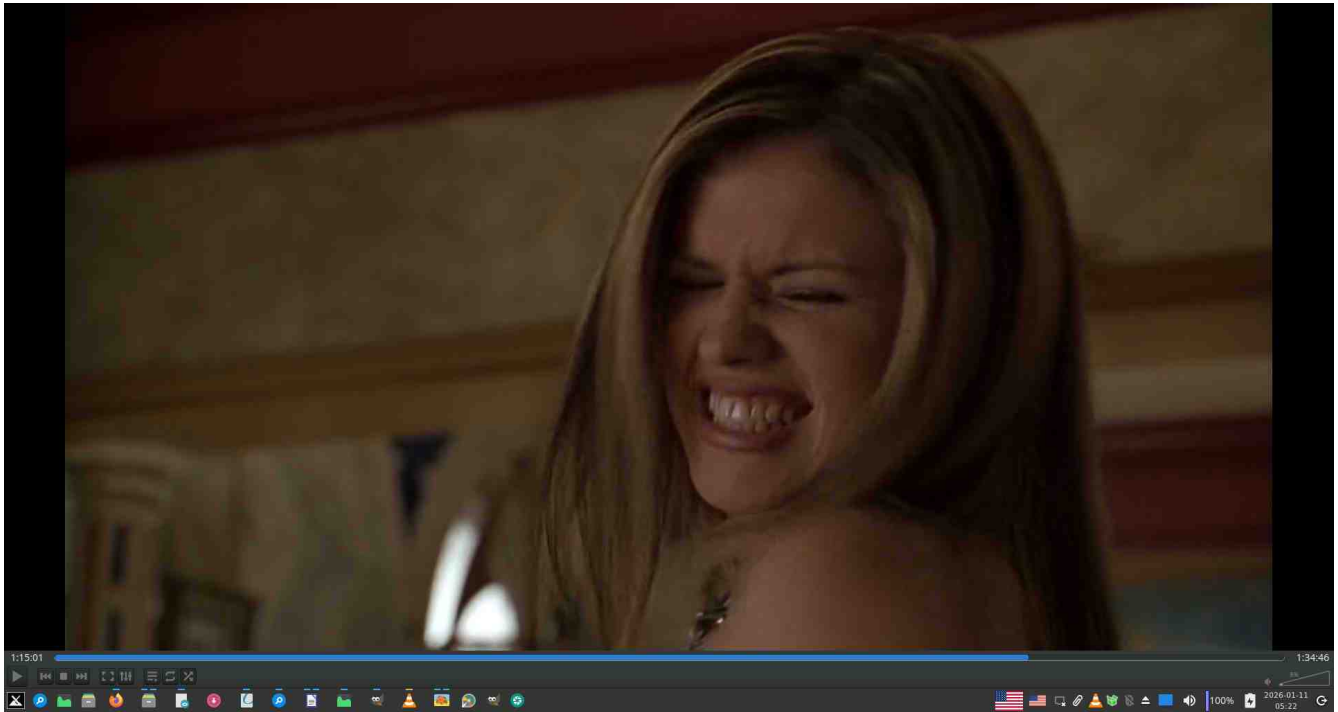


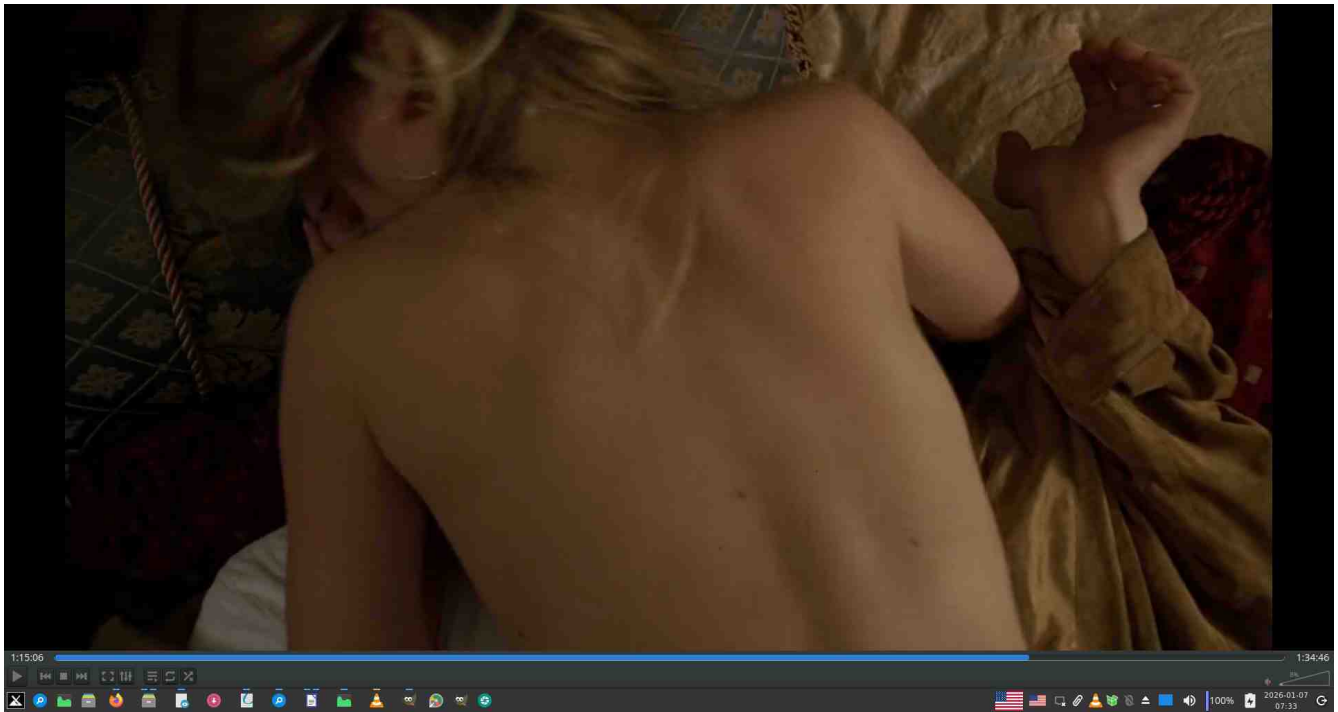


She was required to undress her upper garment, in a similar manner as Brittany Murphy had been required to do earlier in this film, with the difference that she wore only a bra under it, and not a combination-garment, and she took off the bra as well, by this means presumably formulating and programming what Brittany Murphy was expected to do in the real life: [21, minutes 75 and 76]



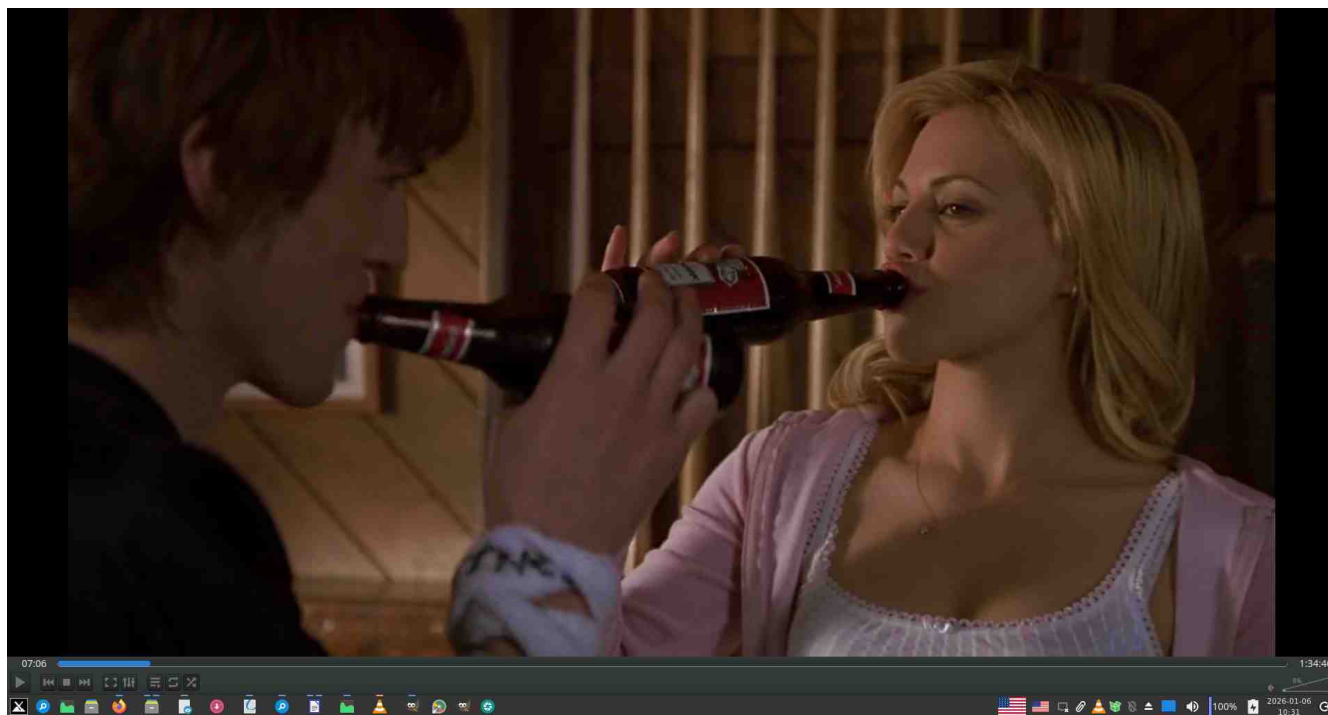
She was also required to slap his face before kissing him, by this means presumably programming to Brittany Murphy that her slapping the face of Christian Kane as “Peter Prentiss” in this film was a provocation to a sexual relation in the real life: [21, minutes 76, 76 and 76]

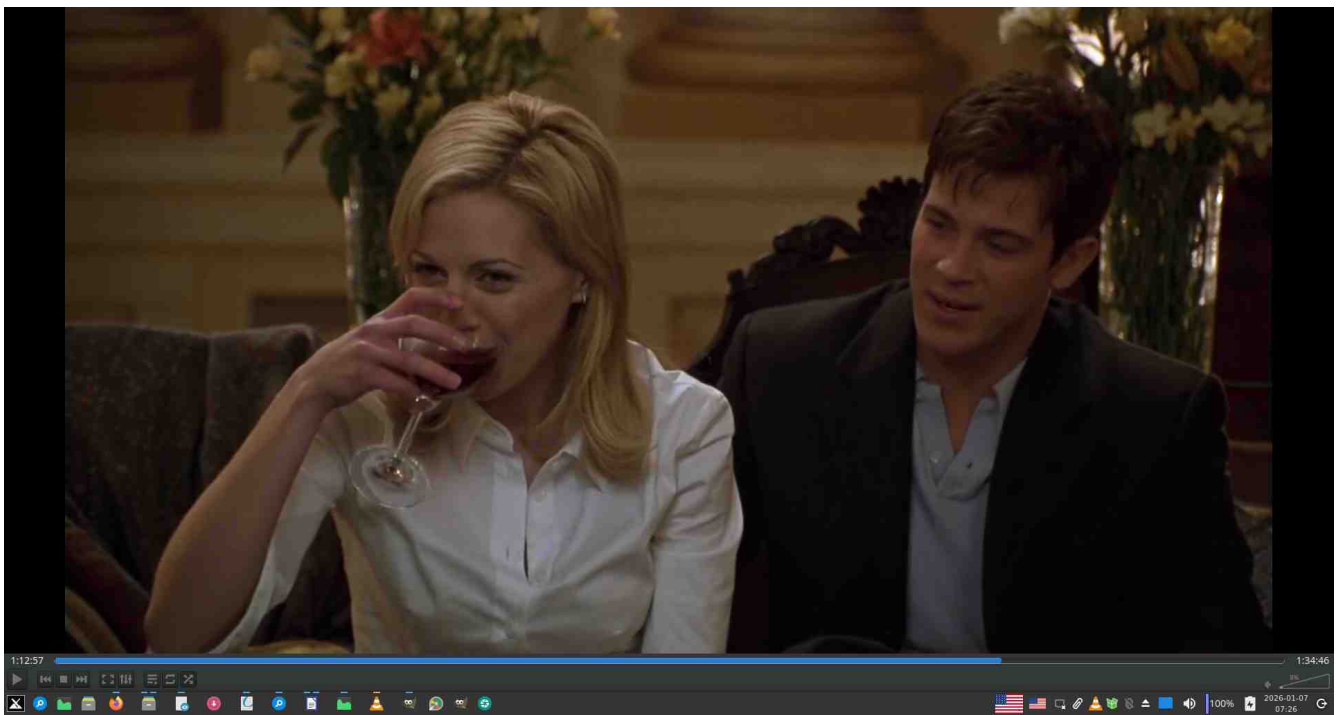
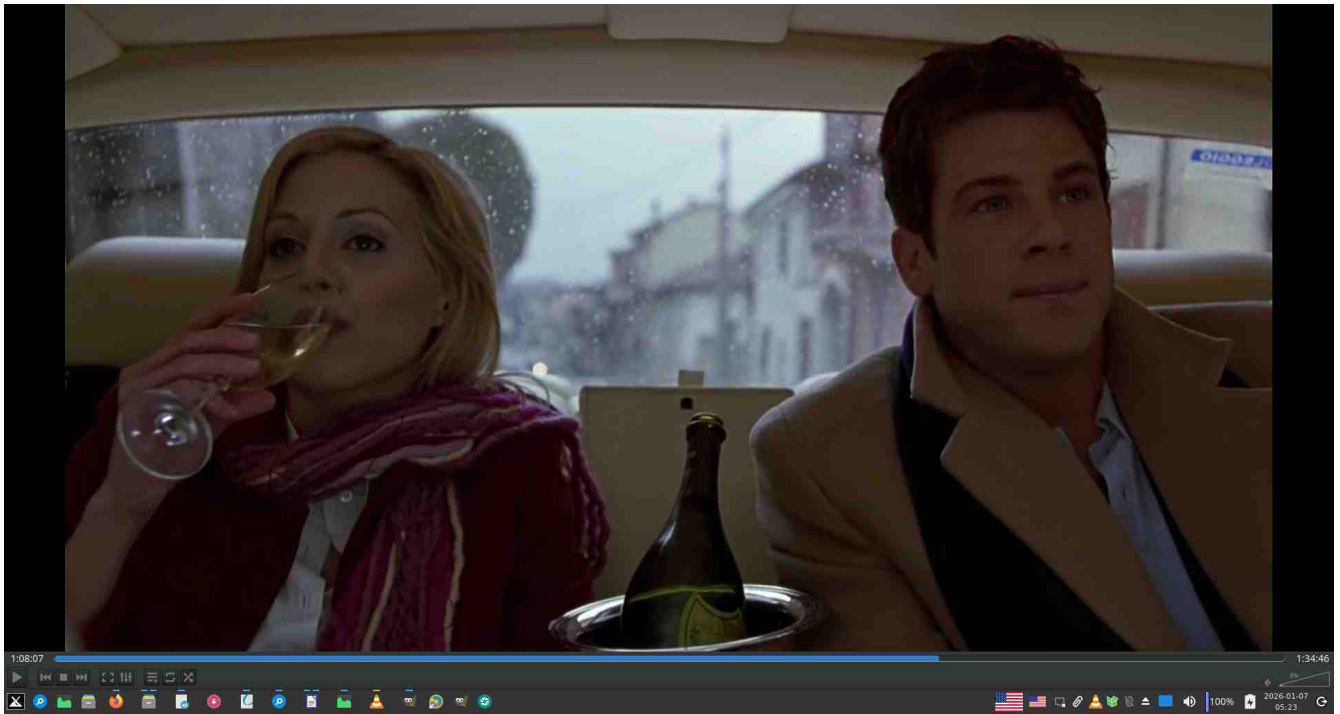




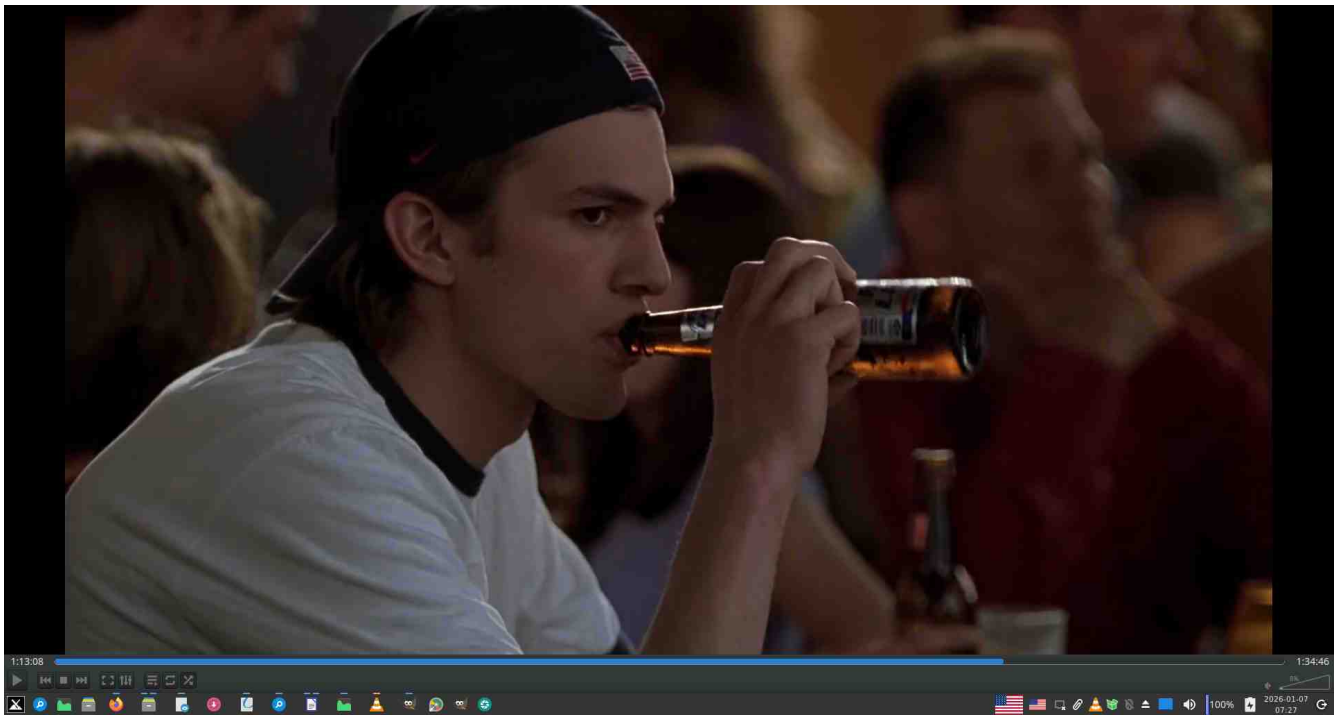
The fact that Brittany Murphy's onscreen-"hook-up" [22, minute 82] with Marshall Bruce Mathers III (Eminem) was previous to her onscreen-"hook-up" with Ashton Kutcher, refers to that the american Illuminati preferred her to become a singing, rather than an acting star. The implementation of this personal secret political guideline can be discerned also in the case of Angelina Jolie, who also was film- and onscreen-"hooked up with" [22, minute 82] Christian Kane in her film entitled "Life or Something Like It" of 2002, and was related with music and musicians throughout her film and music-video career.

The film entitled “Just Married” of 2003 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: alcohol-addiction, with her character: [21, minutes 8, 41, 69 and 73]





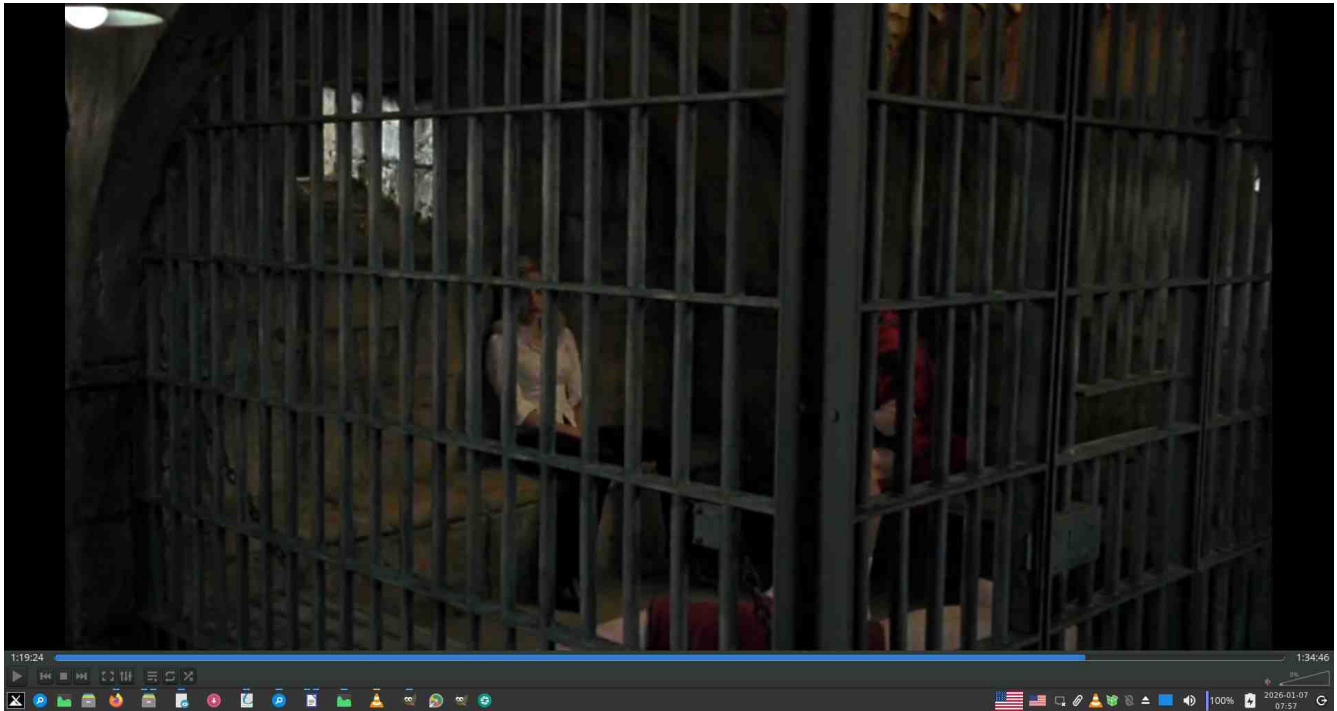
alcohol-addiction, with characters other than that of hers, in a scene without her: [21, minute 74]



sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [21, minute 27]



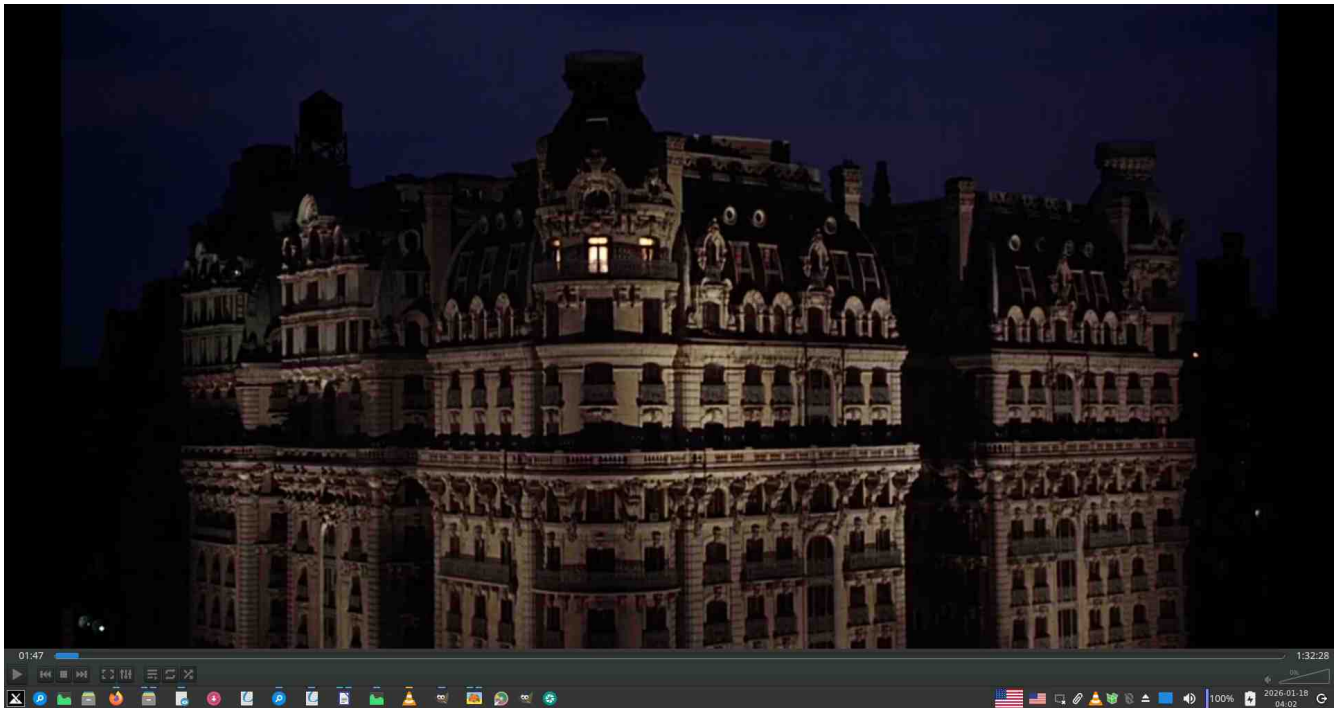
committing crime, with characters other than that of hers, in a scene with her: [21, minute 80]



2.22. The film entitled “Uptown Girls” of 2003

With this film — shot presumably in summer 2002 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the musicians Jesse Spencer awarded around 1 time till the shooting of this film, [254] and Duncan Sheik awarded around 2 times till the shooting of this film, [257] as well as with the child actress Dakota Fanning awarded around 1 to 5 times till the shooting of this film. [223] These onscreen-“hook-ups” [22, minute 82] can be presumed to reflect the intention of the american Illuminati to “break” [11, minute 63] and “choke” [404] the film career of Brittany Murphy, for the carrying out of which it concocted that she was an “undeserving creep”, [22, minute 24] a presumption corroborated by that in this film she was required to act “Molly Gunn”, the daughter of the deceased musician “Tommy Gunn”.

However, at the time of shooting this film Brittany Murphy was still “flying high and proud”, [256] because of her “fame and fortune” [80, minute 11] acquired up to that time, her this real-life situation having been expressed with the “fairy tale” [22, minute 1] that she was a “princess who lived in a castle high above the streets with the treasure left by the gone king and queen”, [22, minute 1] and her upper-most-storey apartment in New York: [22, minute 2]



This film appears to reveal that its plot is a “fairy tale made up to help dealing with real life.” [22, minute 1] This can be construed as its plot particularly, and the plots of the films of Brittany Murphy generally, are “fairy tales” concocted by the american Illuminati to “help it deal with” the case of Brittany Murphy, what is another formulation of my conception that the films of Brittany Murphy were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati the unutilizable, inconvenient, or dangerous person of Brittany Murphy. If in the “fairy tale” of this film the “long gone queen” is Brittany Murphy as herself, the “long gone king” is Simon Monjack or another potential husband of hers, and Brittany Murphy as “Molly” is their heirs — who also must have been qualified as unutilizable, inconvenient, or dangerous by and to the american Illuminati — then the embezzlement committed against the “treasure” of hers as “Molly” by the agent of her deceased parents can be construed as meaning the embezzlement guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, what would be implemented by Simon Monjack during their marriage, and after her death as well, by the embezzlement of her cash reserves in a proportion of around 80 per cent till his death, [380] in order to “break” the wealth of hers as herself and so deprive her heirs of it, which in conformity with the interests of the american Illuminati must be utilized only in its interests, what otherwise defines one of the main traits of the american Illuminati itself particularly, and the ethnical and the national secret political organizations generally: a conspiracy allowing only those individuals to acquire “fame and fortune” [80, minute 11] who agree or are deemed to utilize them in conformity with the “national interests”, or at least not to prejudice with them the concocted ethnical or national secret political interests.

In the presumed plan of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, after having “broken” and “choked” her film career and wealth, the next item of her “breaking” and “choking” was her body as the physical basis of her mind and life. The selected location of destroying it by loss of weight and assassination was formulated and programed in the scene in which Brittany Murphy as “Molly” is evicted from her apartment in New York, with Austin Pendle-

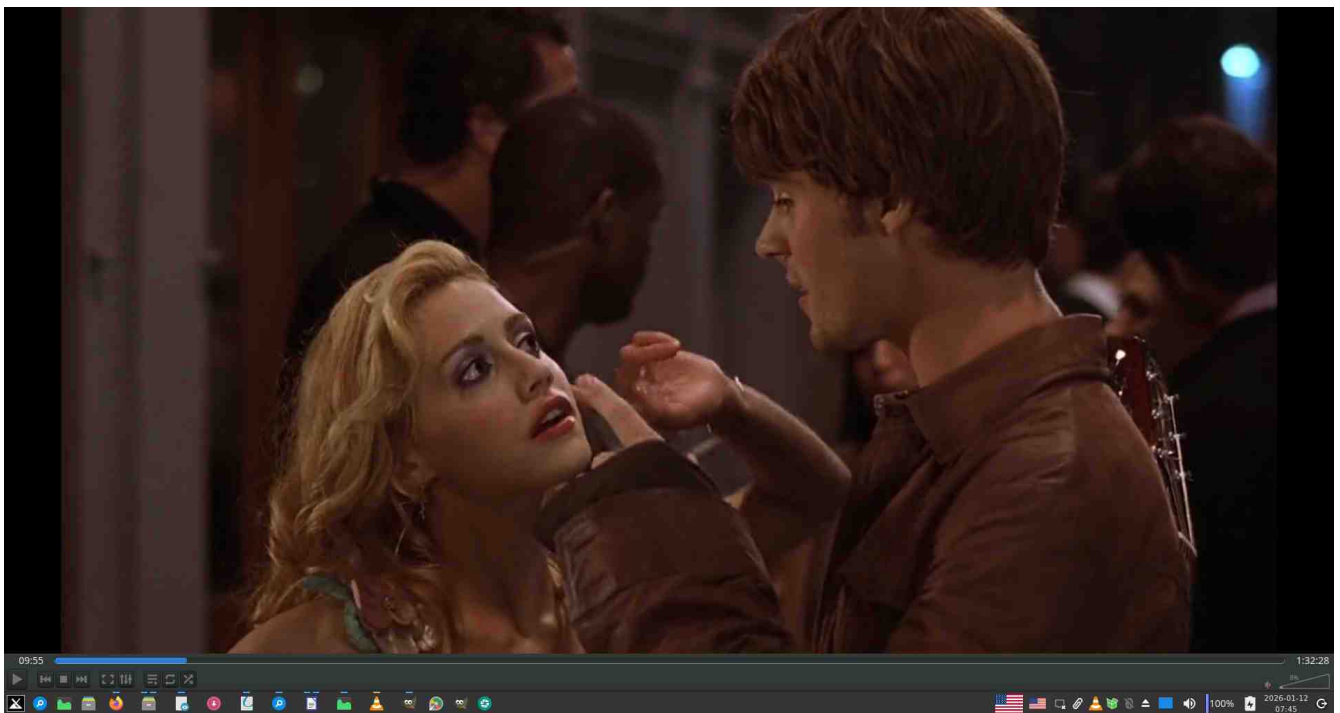
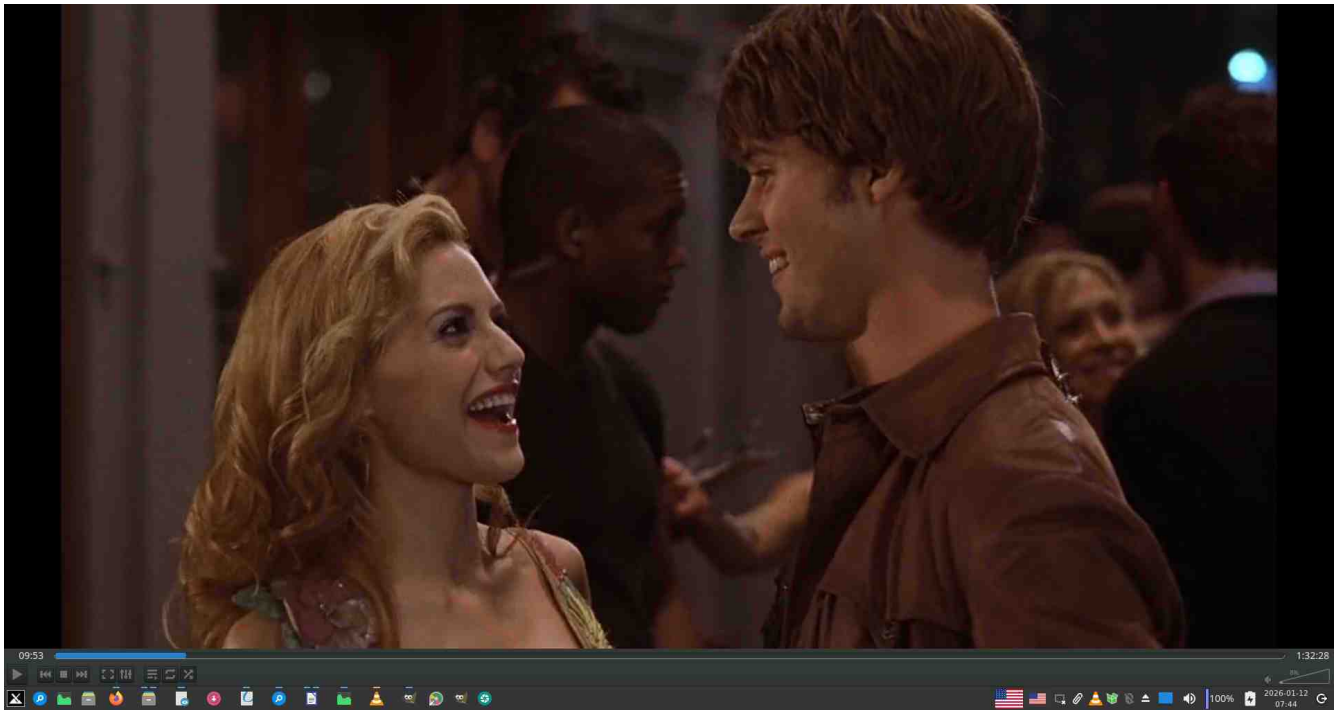
ton as her neighbor having been required to say to her: “I suggest you find somewhere you’d be more welcome. Like Los Angeles.” [22, minute 32] Taking into account the cases of Marilyn Monroe and Sharon Tate, who both had been assassinated in Los Angeles, these sentences can be construed as firstly formulating and programing to Brittany Murphy not to move to New York — as Marilyn Monroe had done in 1954, because “she hated Hollywood, didn’t want it anymore, wanted to live quietly in the country” [374] [356] — after the american Illuminati’s having “broken” [11, minute 63] and “choked” [404] her film career and wealth, but remain in Los Angeles, the favorite execution site of the american Illuminati, and secondly that if she still moved to New York, there she would have no professional success, and would be secretly forced to move away from there, preferably to Los Angeles. Otherwise, the first name of Austin Pendleton can be construed as a formulation and programing of another preferred city of the american Illuminati relative to the dwelling-place of Brittany Murphy, and its state Texas as one of its most preferred states, if not its most preferred state, where it had had the historical opportunity to assassinate the USA president John Fitzgerald Kennedy, and from where it had selected Charles Watson, the main assassin of Sharon Tate. It is to be still mentioned that Simon Monjack would implement the primary aspect of the above personal secret political programing when not moving to New York after his marriage with Brittany Murphy in may 2007 and till december 2009. However, the secondary aspect of the above personal secret political programing could not be effective, because unlike Marilyn Monroe, Brittany Murphy would not have the opportunity or pluck to move to New York without a “man of the house”, [2, minute 92] and the american Illuminati would succeed in “breaking” and “choking” her body before having entirely “broken” and “choked” her film career and wealth.

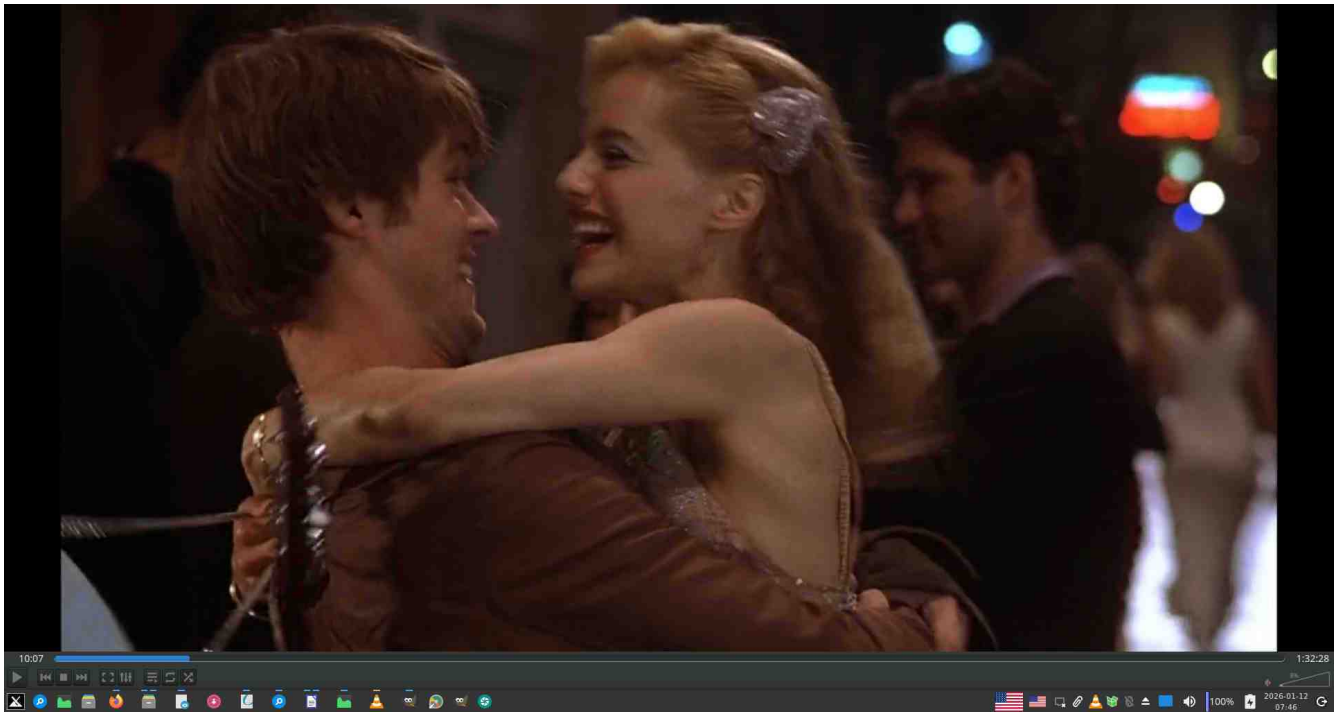
It can be presumed that Brittany Murphy’s not moving to New York especially after finding out that the film entitled “Little Black Book” of 2004 would be her last main-studio film, and that her buying the mansion under 1895 Rising Glen [37, Part 1, minute 1] in the Hollywood Hills from the singer Illuminati doll Britney Spears in june 2003, [350] namely just weeks before beginning shooting her film entitled “Little Black Book” of 2004 as her last main-studio film, were directly caused by the above programing, and the possible influence of Britney Spears as well, and one of her purposes with marrying Simon Monjack, as a person having no professional ties with the Hollywood entertainment industry, was to get rid of Los Angeles, and move to New York.

Presumably as a first step in destroying it, this film was unprecedented in that it put the body of Brittany Murphy on the sexual market as a “bait”, [191, minute 61] first of all for HIV positive men: [22, minute 43]

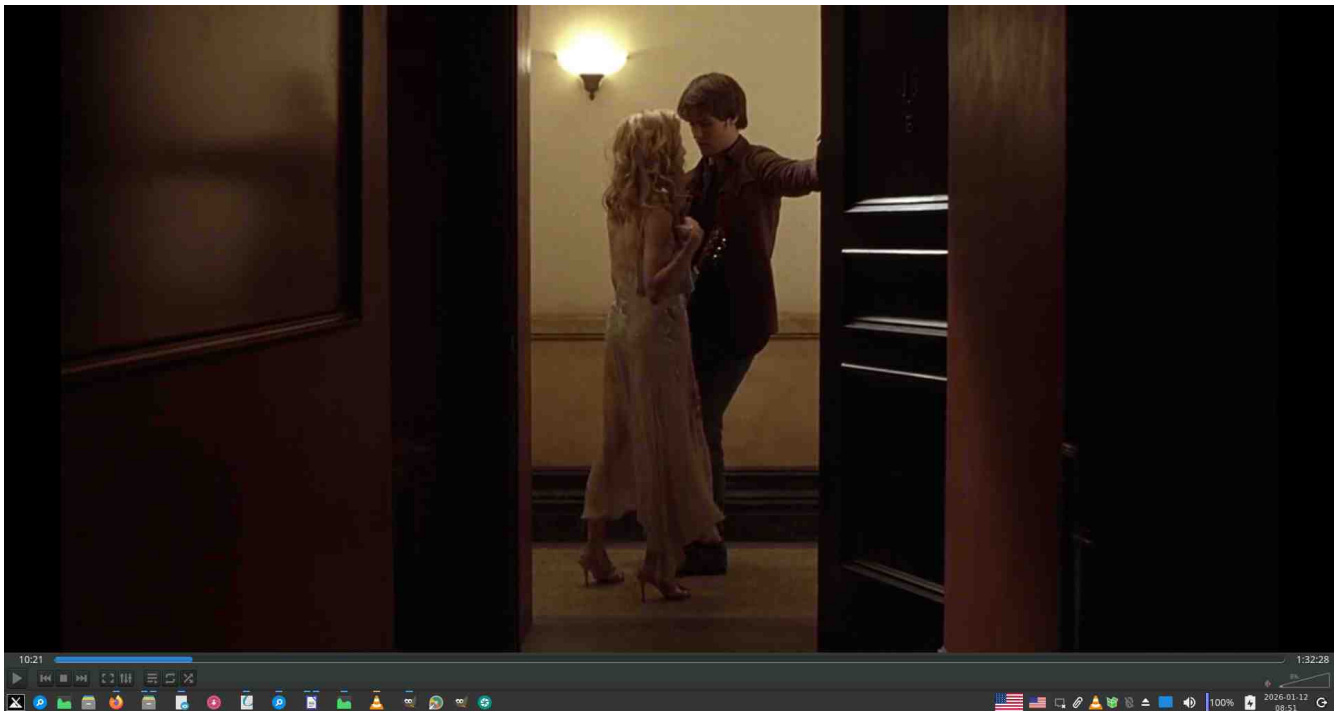


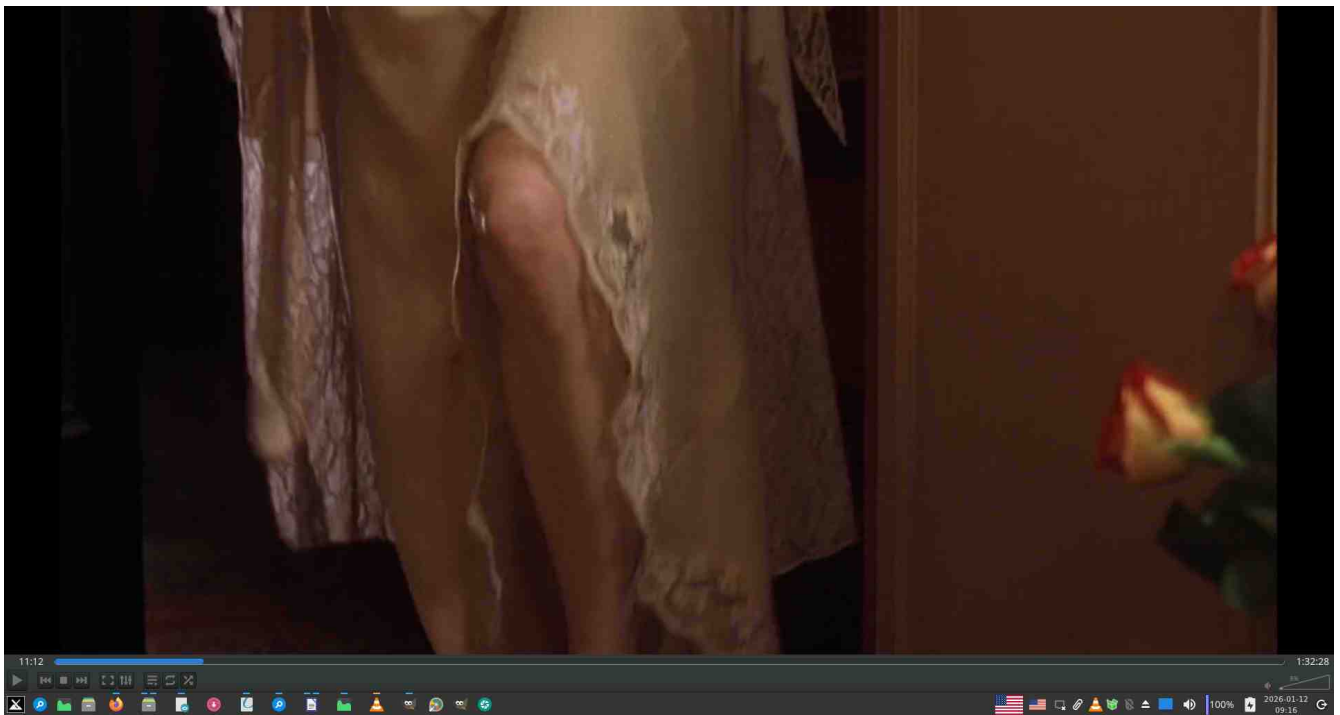
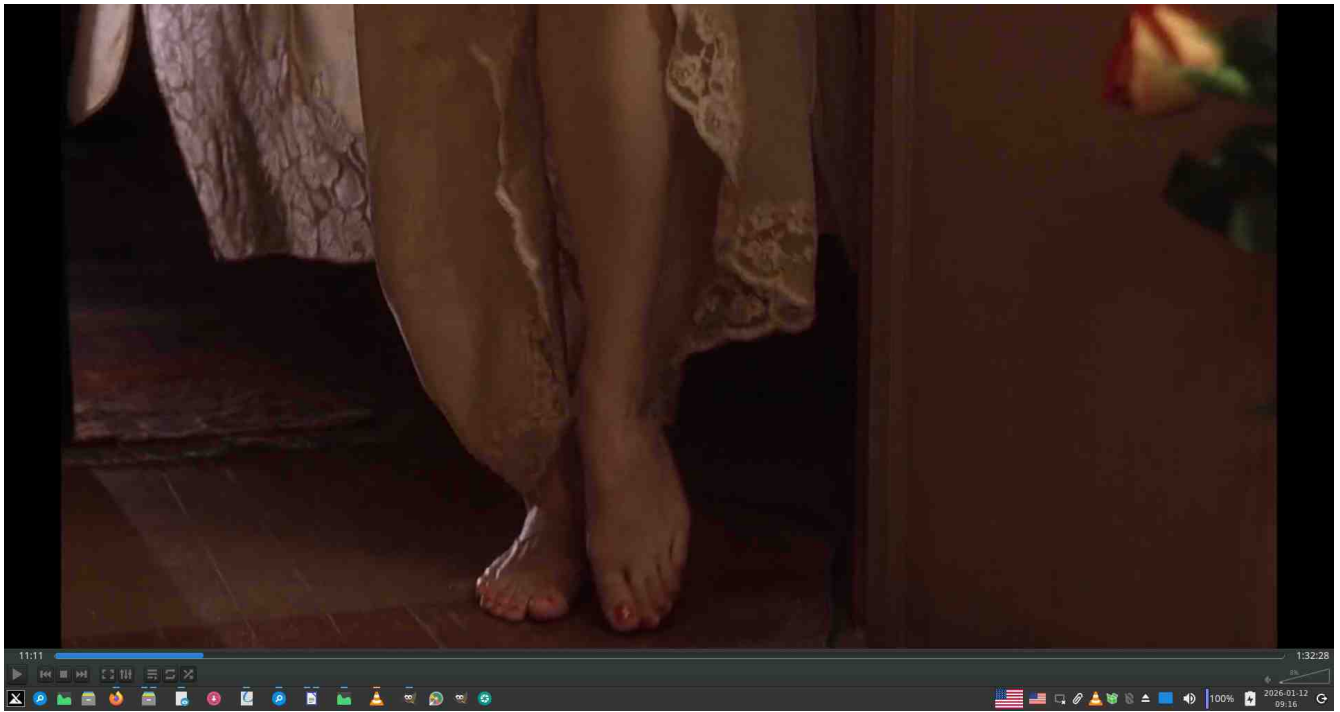
With the film entitled “Uptown Girls” of 2003, the first personal secret political male “bait” [191, minute 61] of the Australian national secret political organization to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and musician Jesse Spencer, who was unmarried at the time of shooting this film. [254] He as “Neal Fox” was required to bilaterally on-screen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a musician with whom she falls in love at her birthday celebration: [22, minutes 10, 10 and 11]

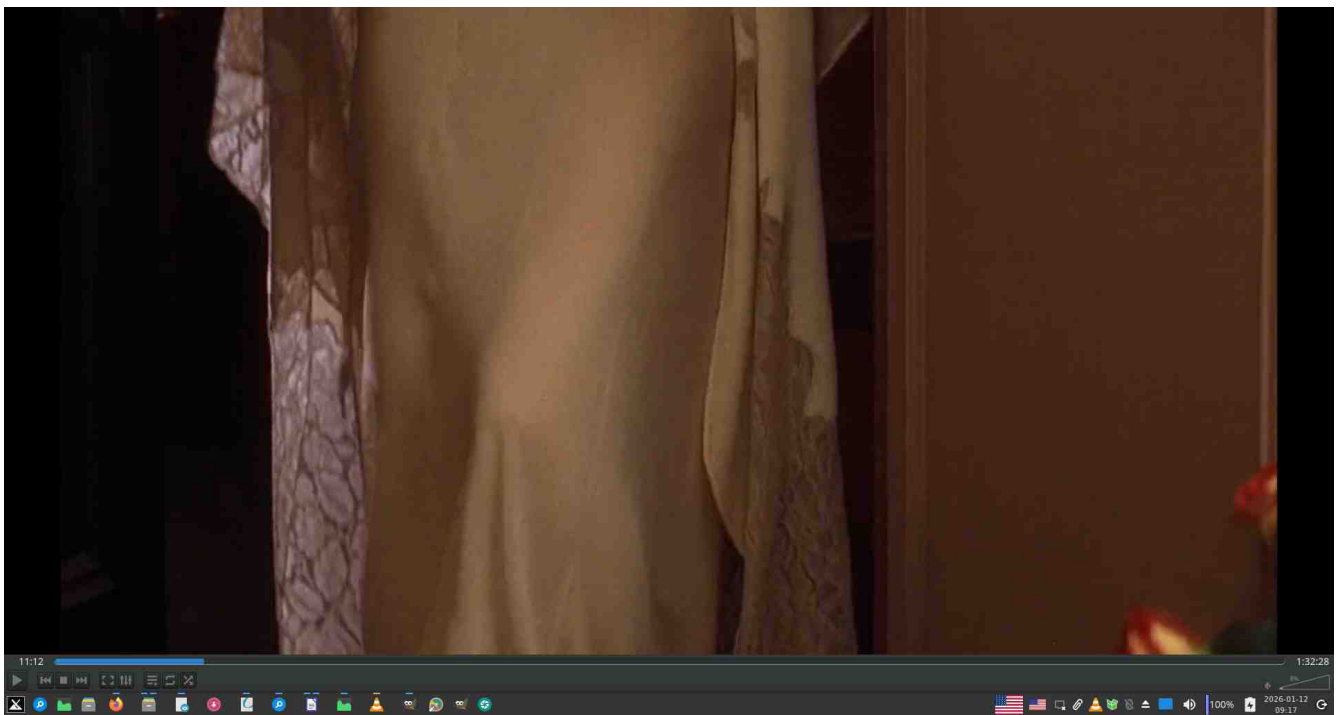
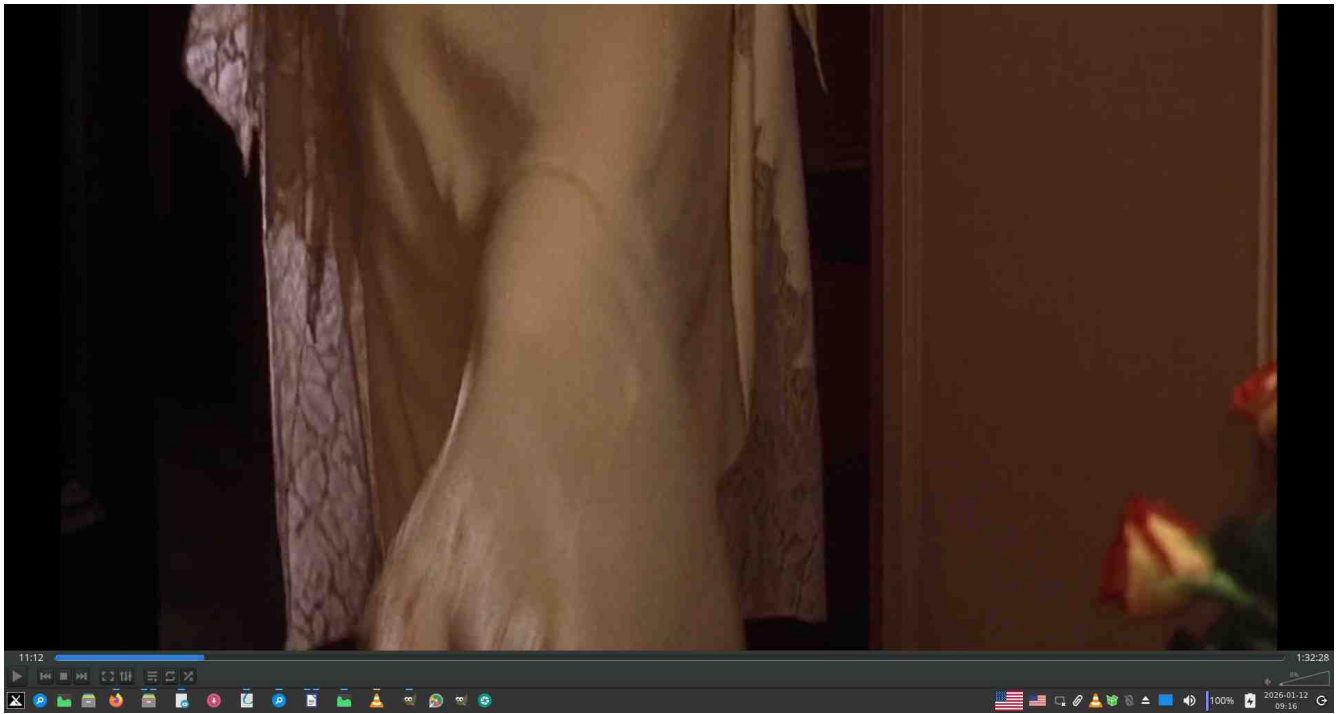


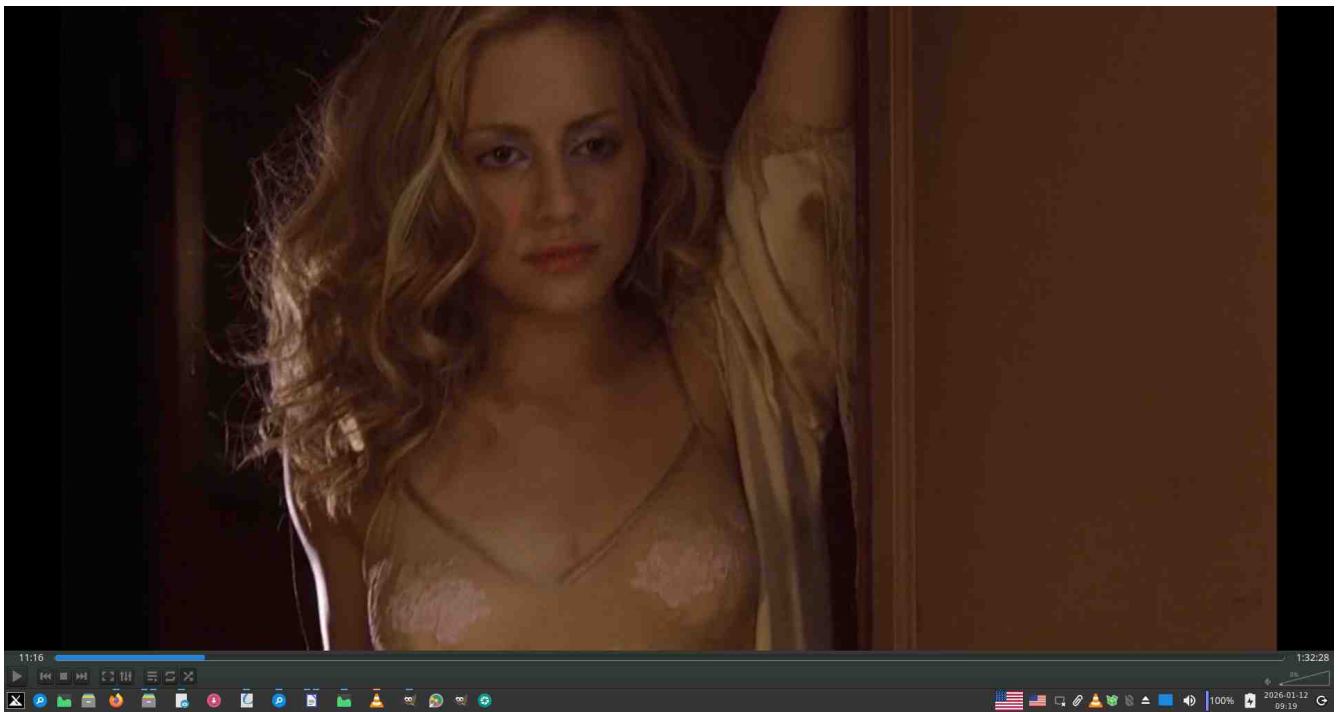
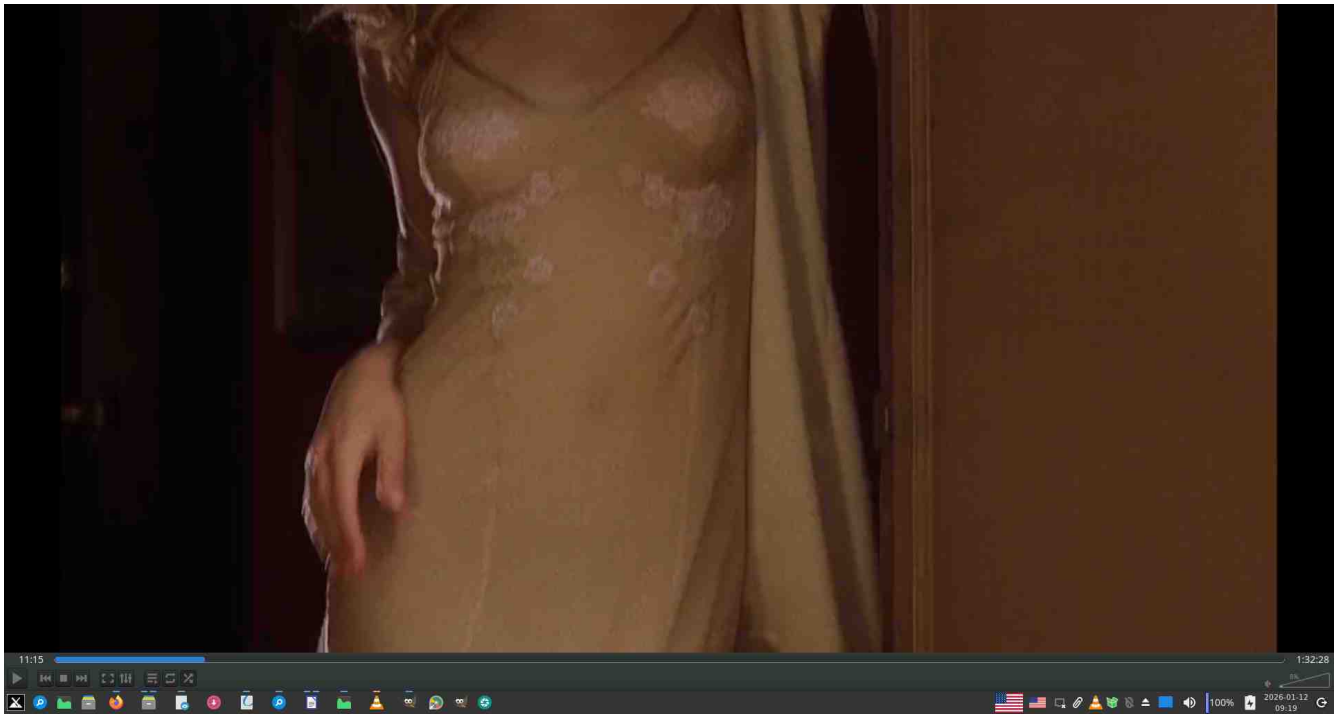


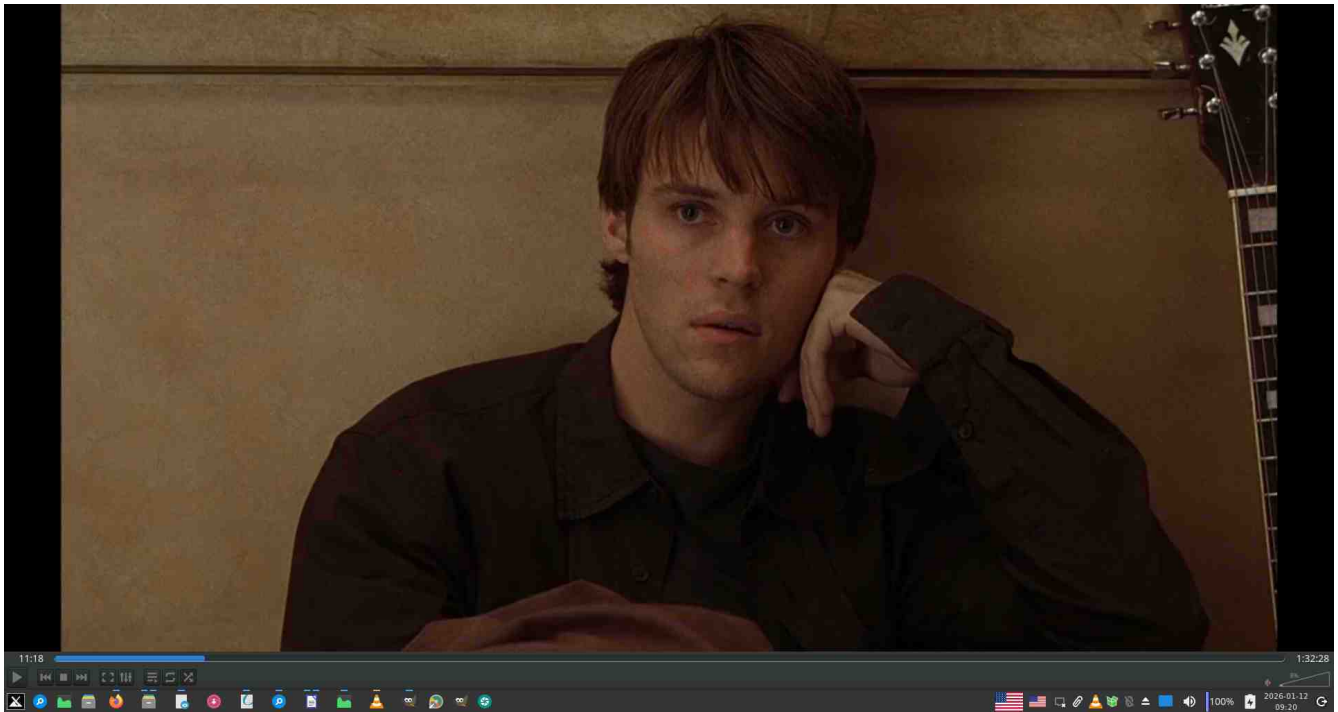
After that, she was required to take him to her home, and undress to a combination-garment, presumably without underwear: [22, minutes 11, 12, 12, 12, 12, 12 and 12]



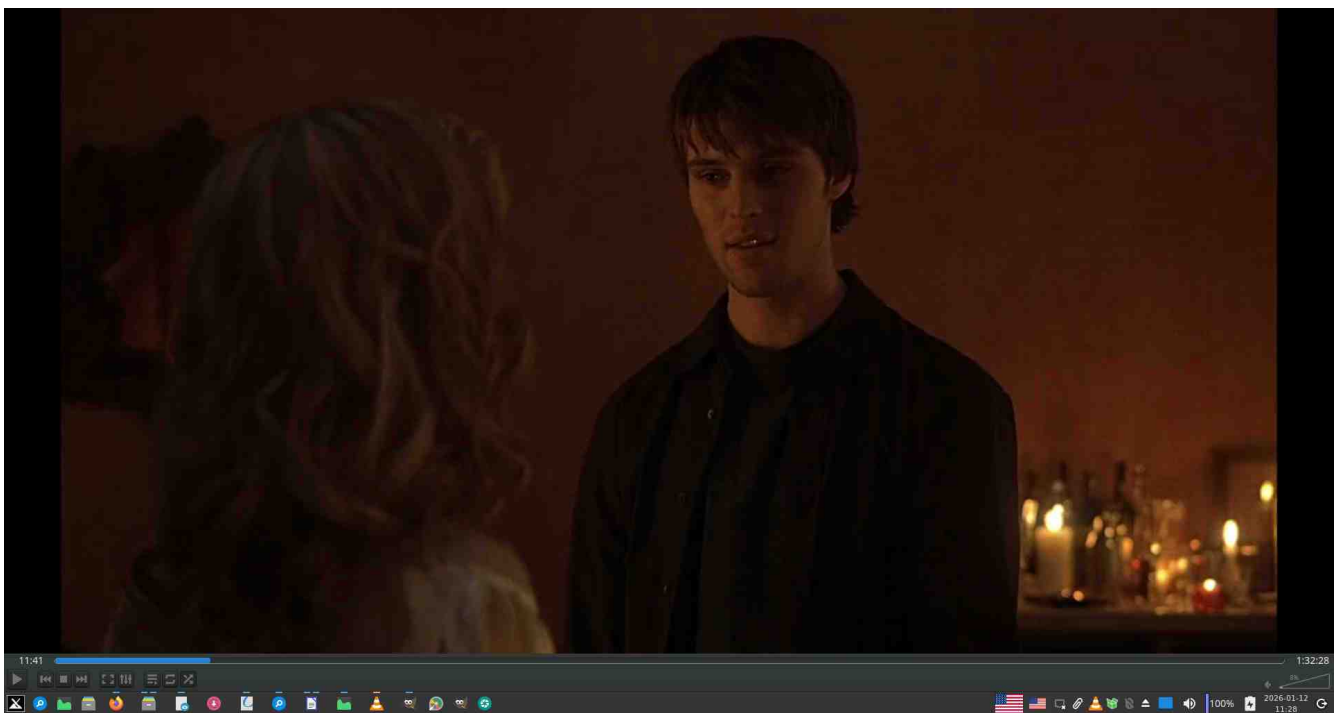
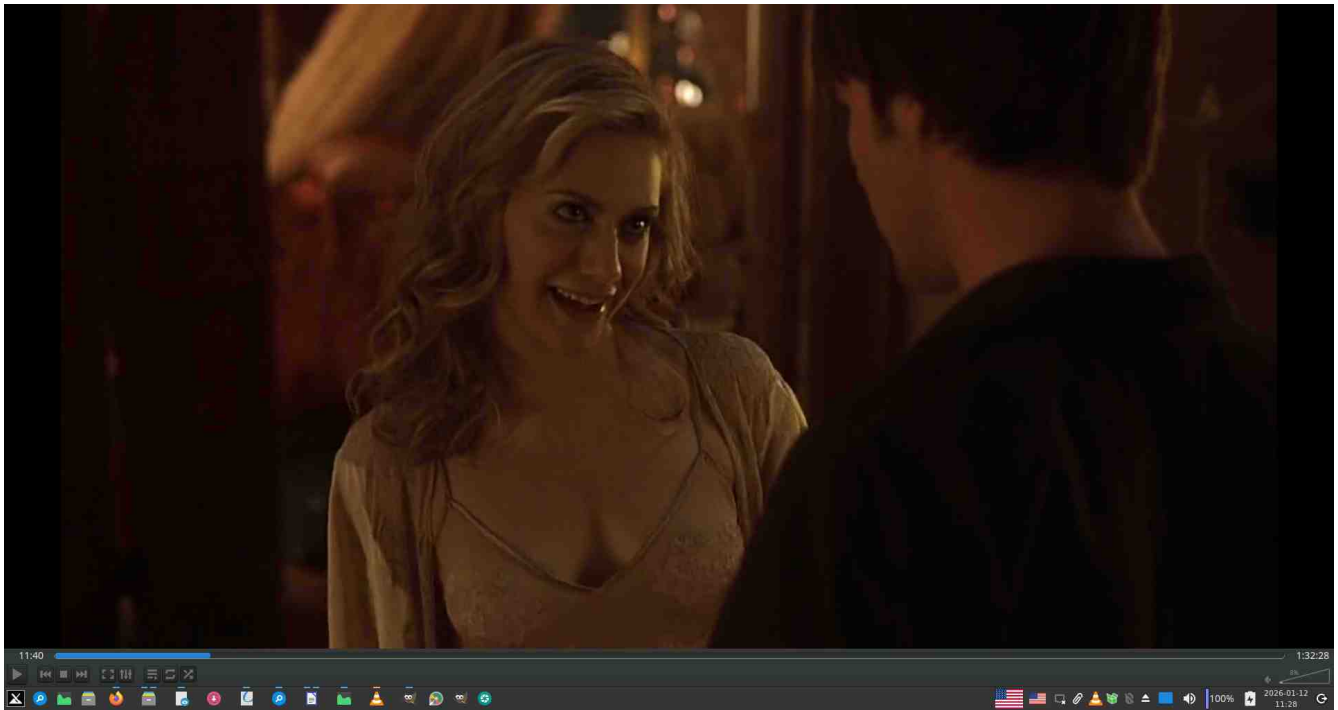




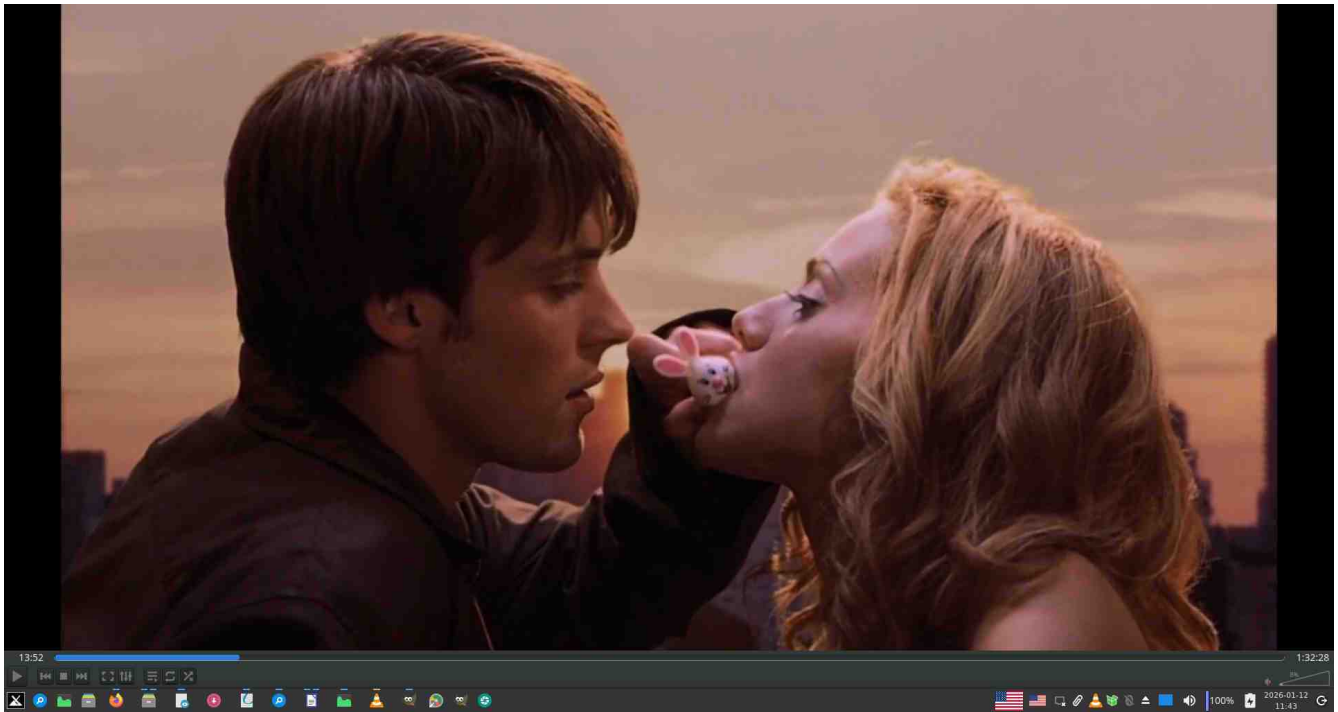




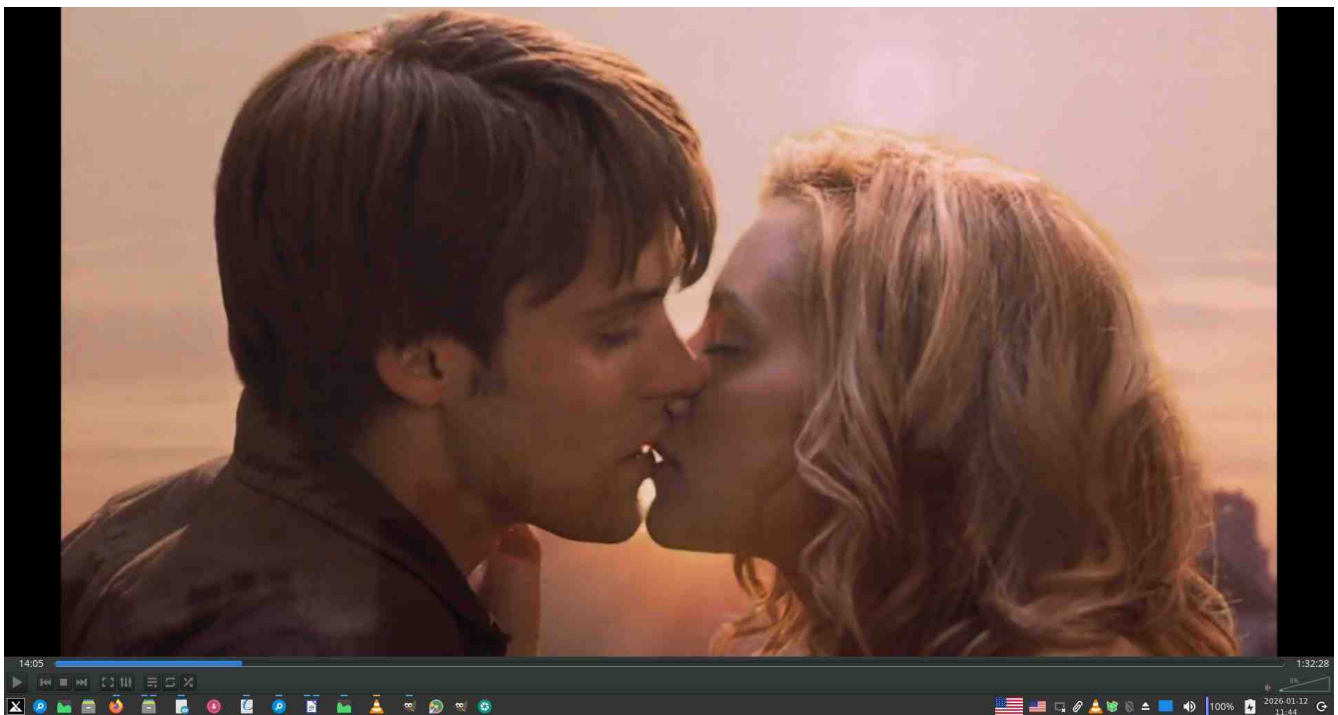
This undressing scene refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati by challenging her presumed film sexual-behavior rule, seeking out her willingness of onscreen-undressing not only her upper garment — as in her previous film entitled “Just Married” of 2003 — but also her underwear, and striving to have her onscreen-undressed completely — also on the basis of the precedent created with Chloe Hunter as “April” [19, minute 22] in the film of Brittany Murphy entitled “Spun” of 2002. [22, minutes 12 and 12]

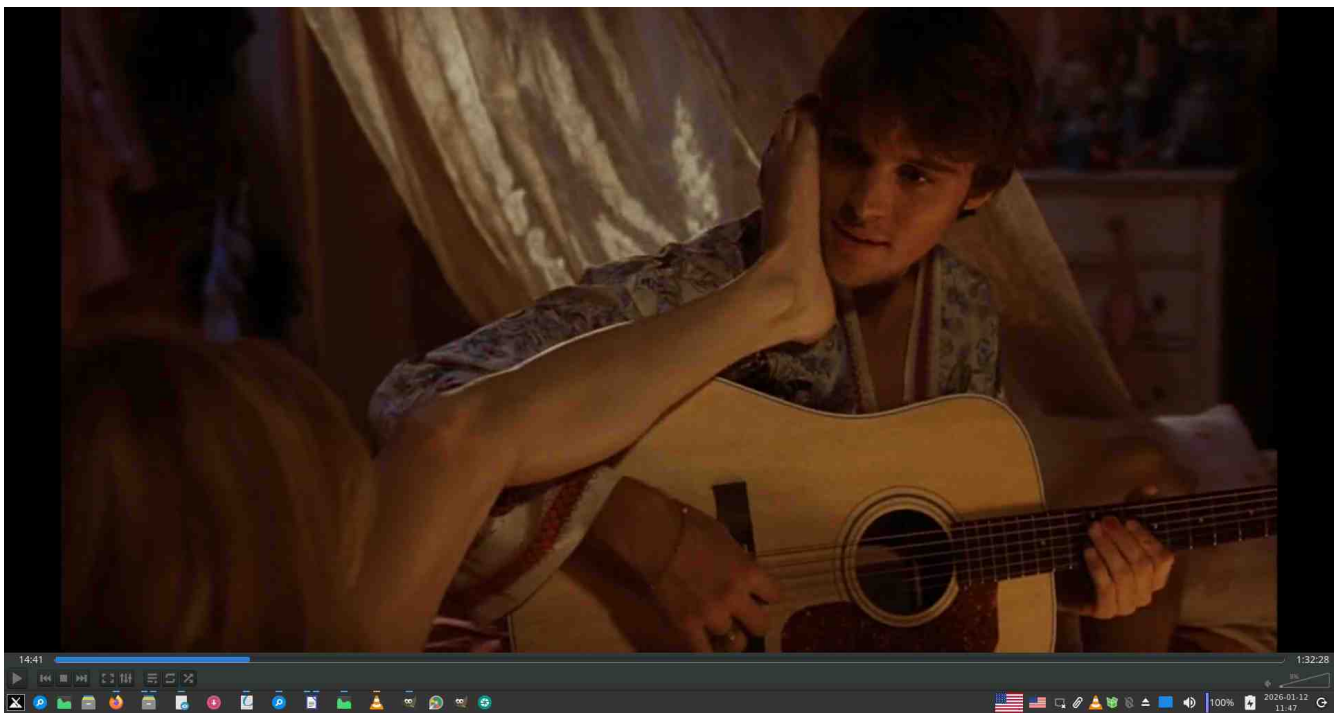
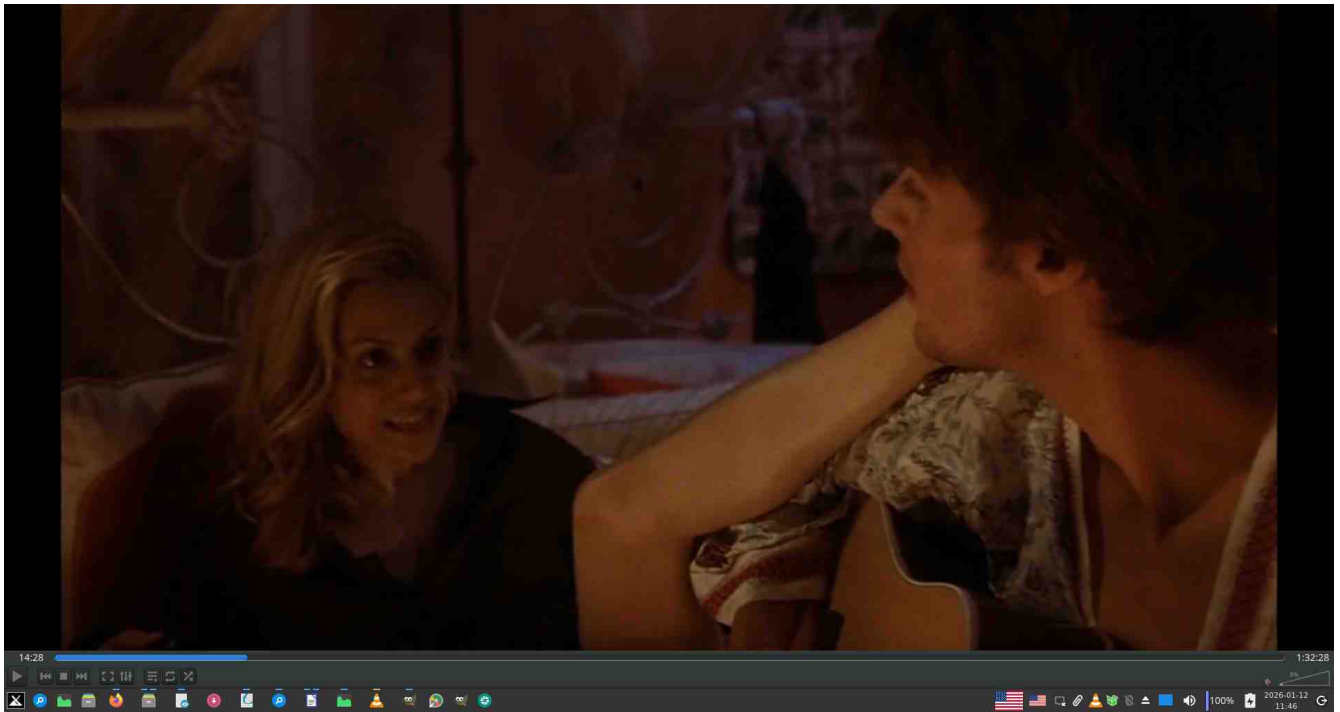


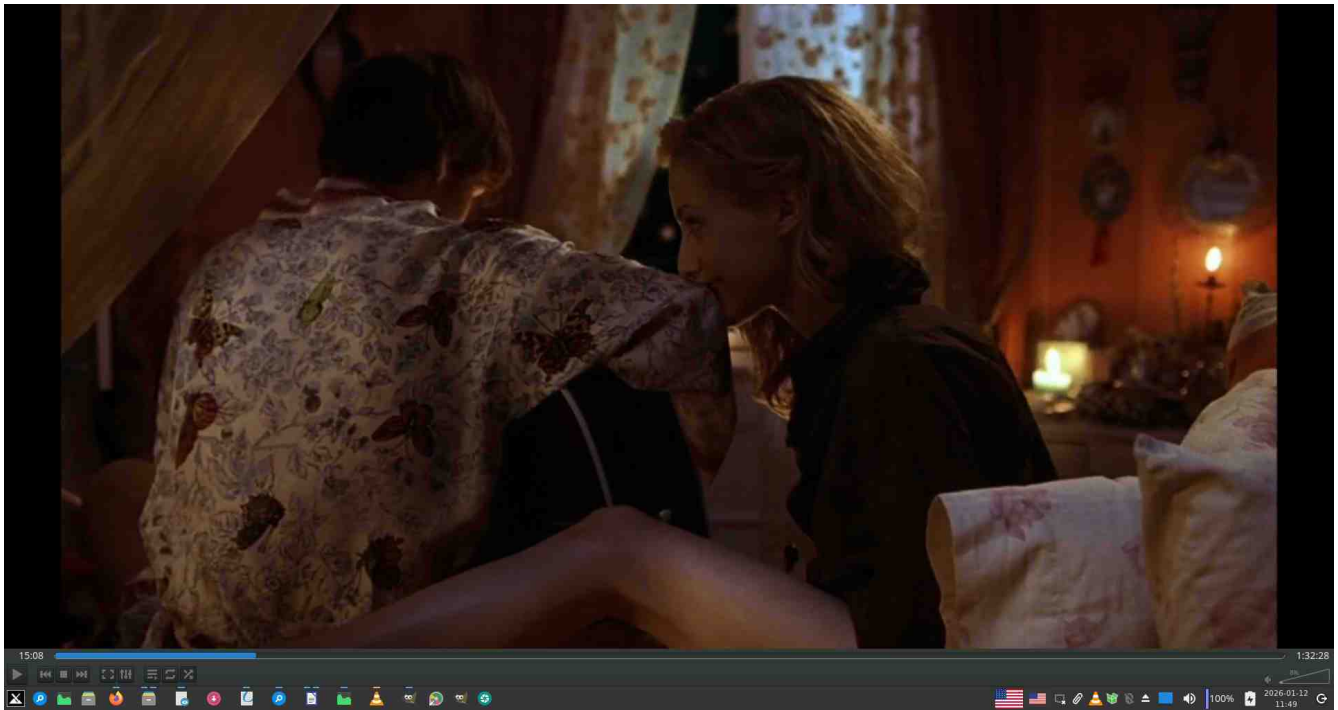
Then, Brittany Murphy as “Molly” was required to ask Jesse Spencer as “Neal Fox” to put candies in her mouth, the last one being in the form of a rabbit: [22, minute 14]



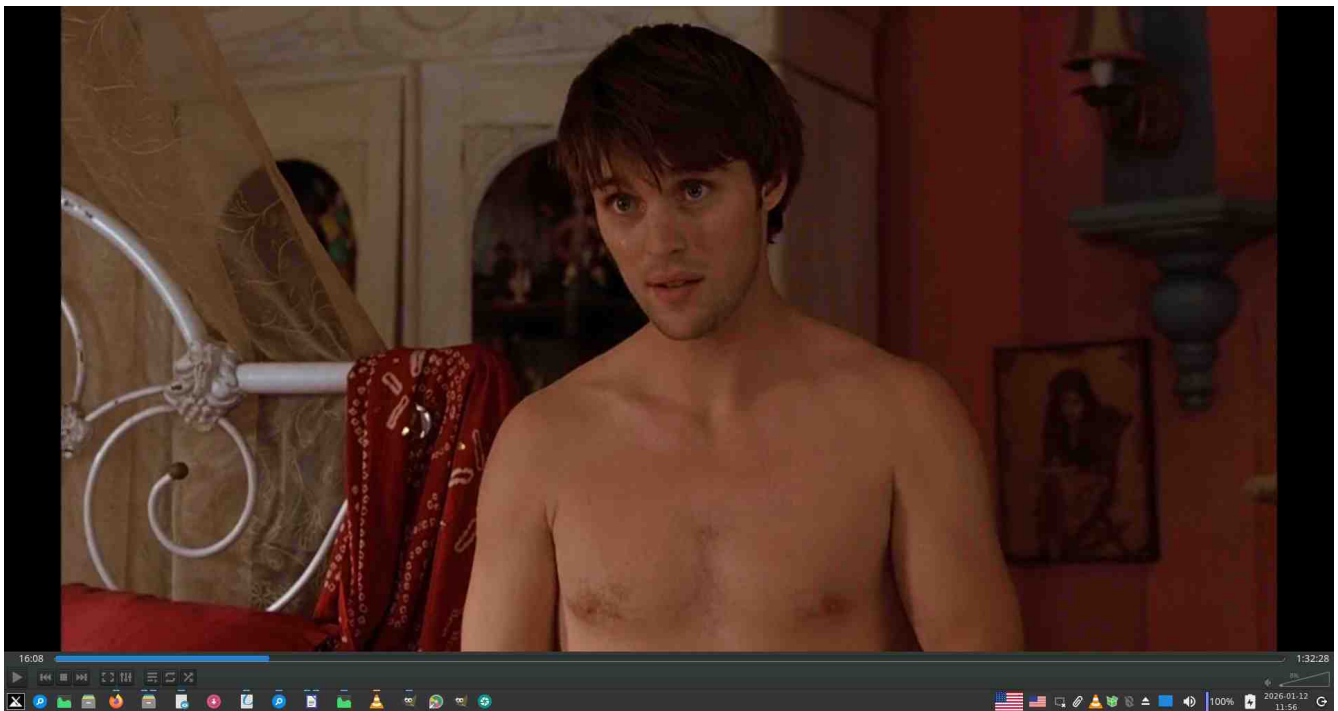
It can be presumed that the above scene was concocted for a mental-association creating reference to Marshall Bruce Mathers III (Eminem) in the film of Brittany Murphy entitled “8 Mile” of 2002, with the purpose of refreshing and recruiting the programings relative to that musician and film, as well as formulated and prograded the approximate message of the american Illuminati to Brittany Murphy: “Eminem is still unmarried and available to you for a relationship and marriage.” And indeed: Marshall Bruce Mathers III was unmarried in 2002. [238] [22, minutes 15, 15, 15 and 16]

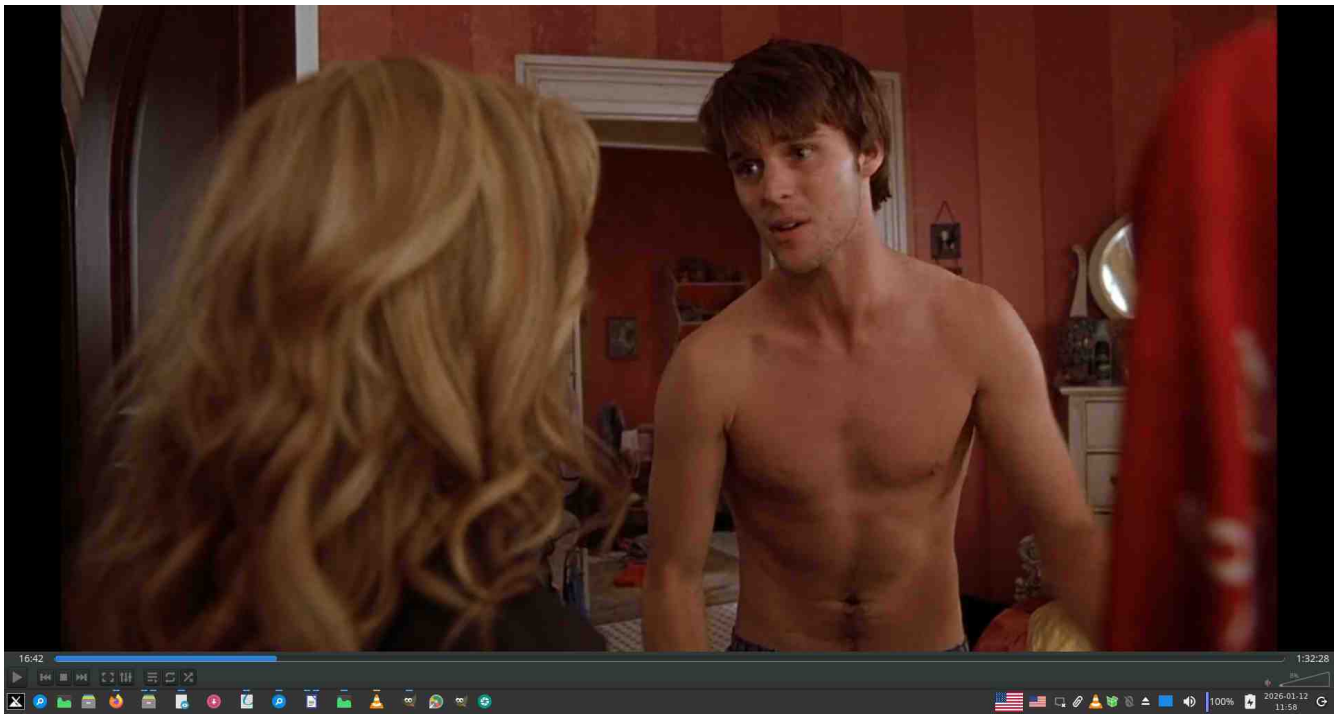


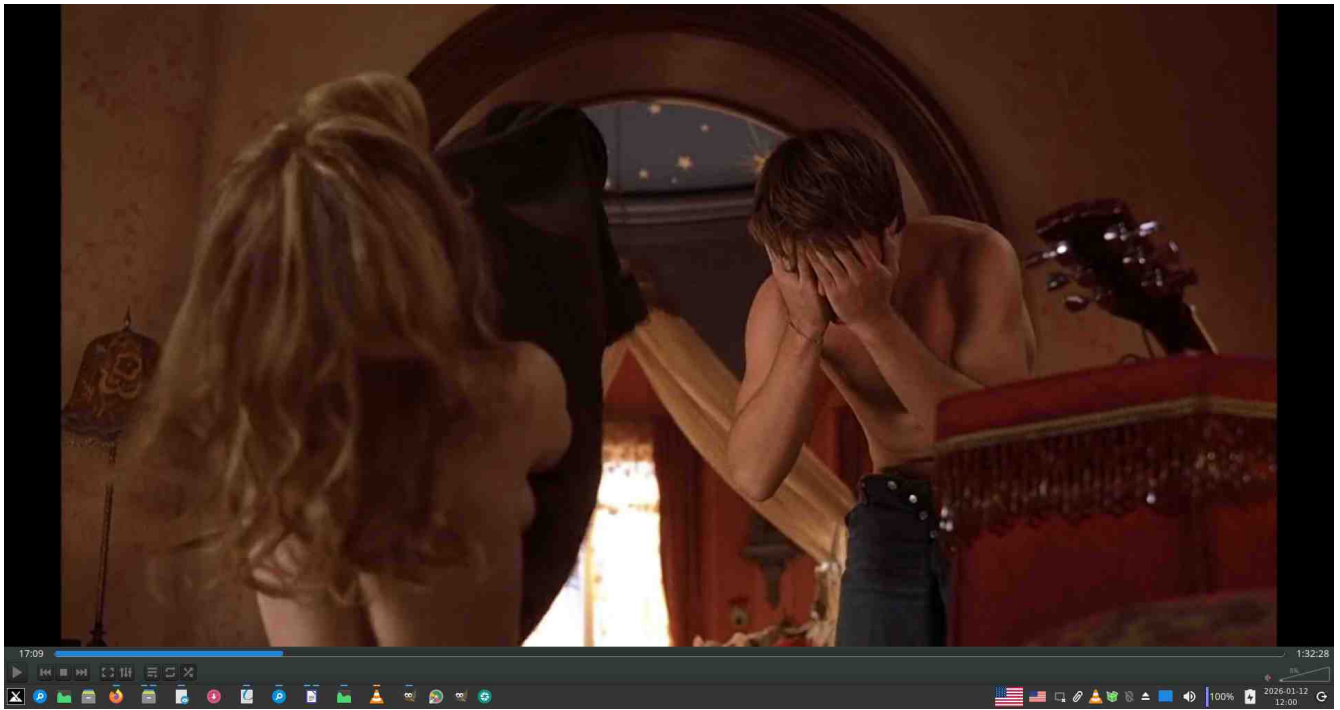


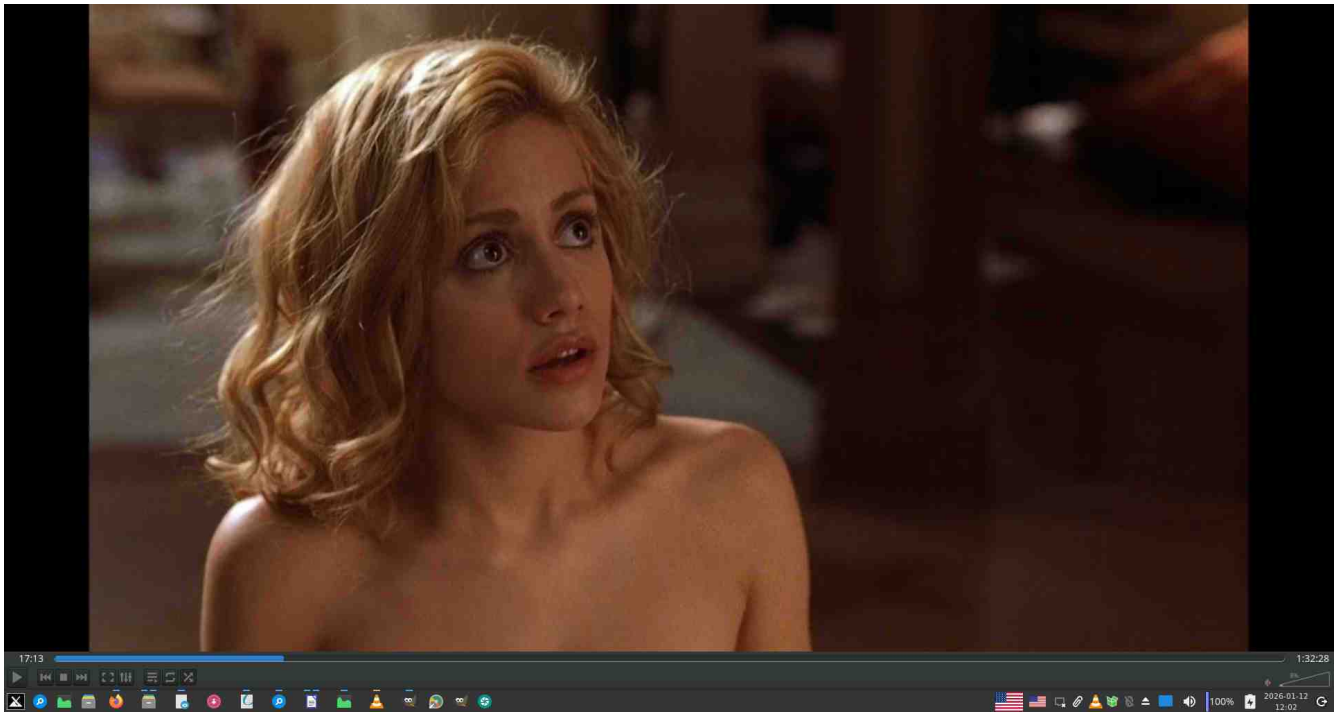


In their final scene in her home, Jesse Spencer as “Neal Fox” was required to offscreen undress before Brittany Murphy as “Molly” by that she was required to wear his shorts and shirt, and then in exchange she on her part was required to half-onscreen undress before him completely by that he was required to ask back his articles of clothing: [22, minutes 17, 17, 18, 18 and 18]



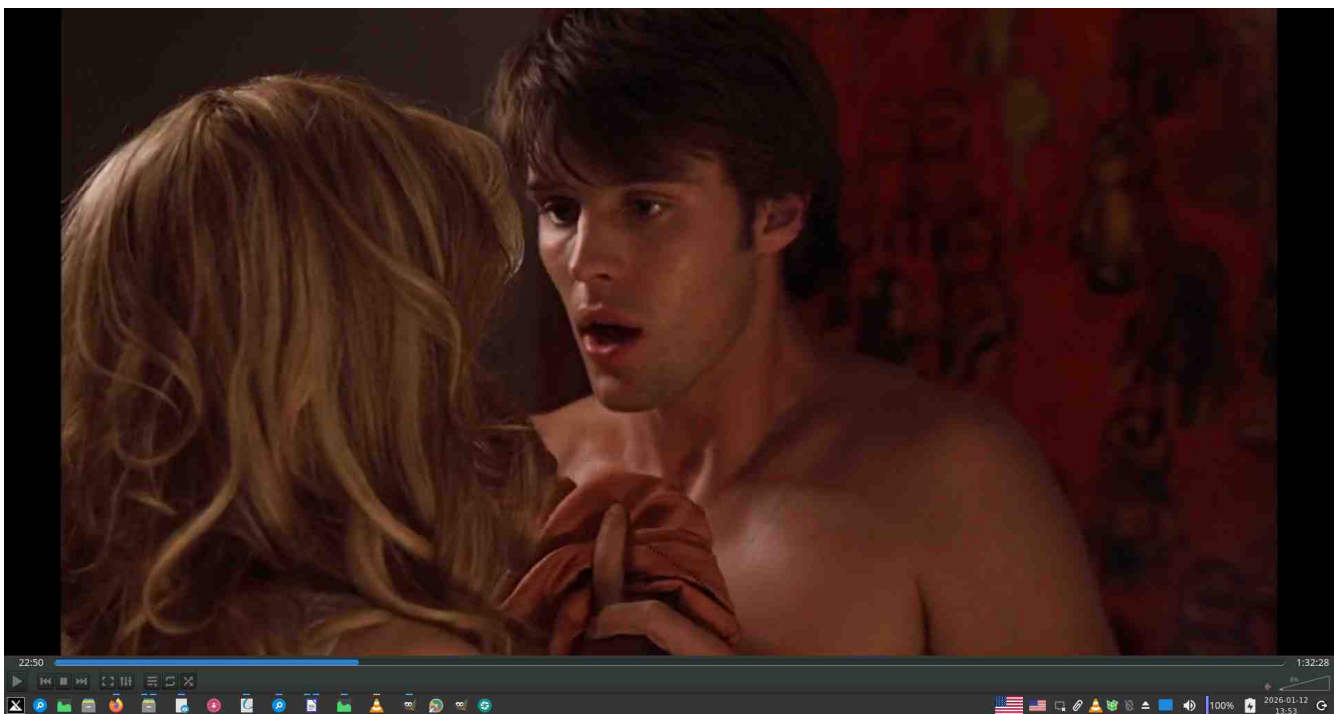
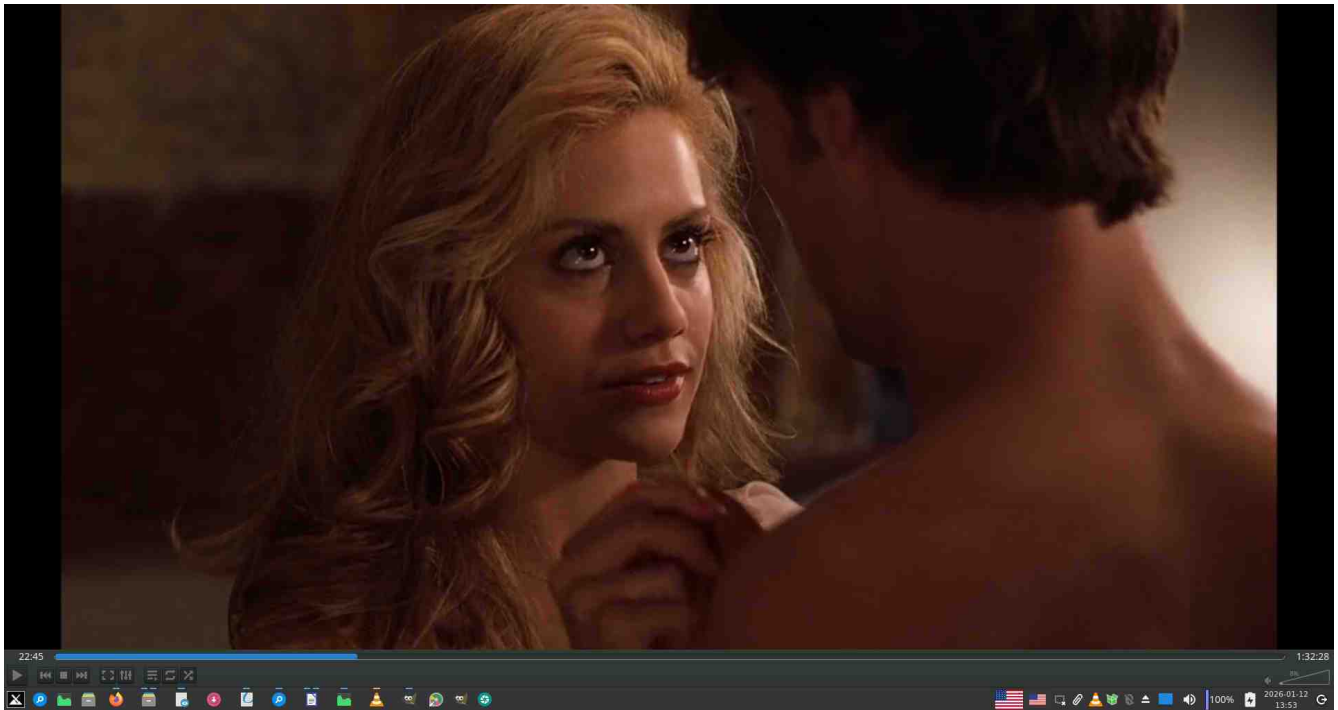






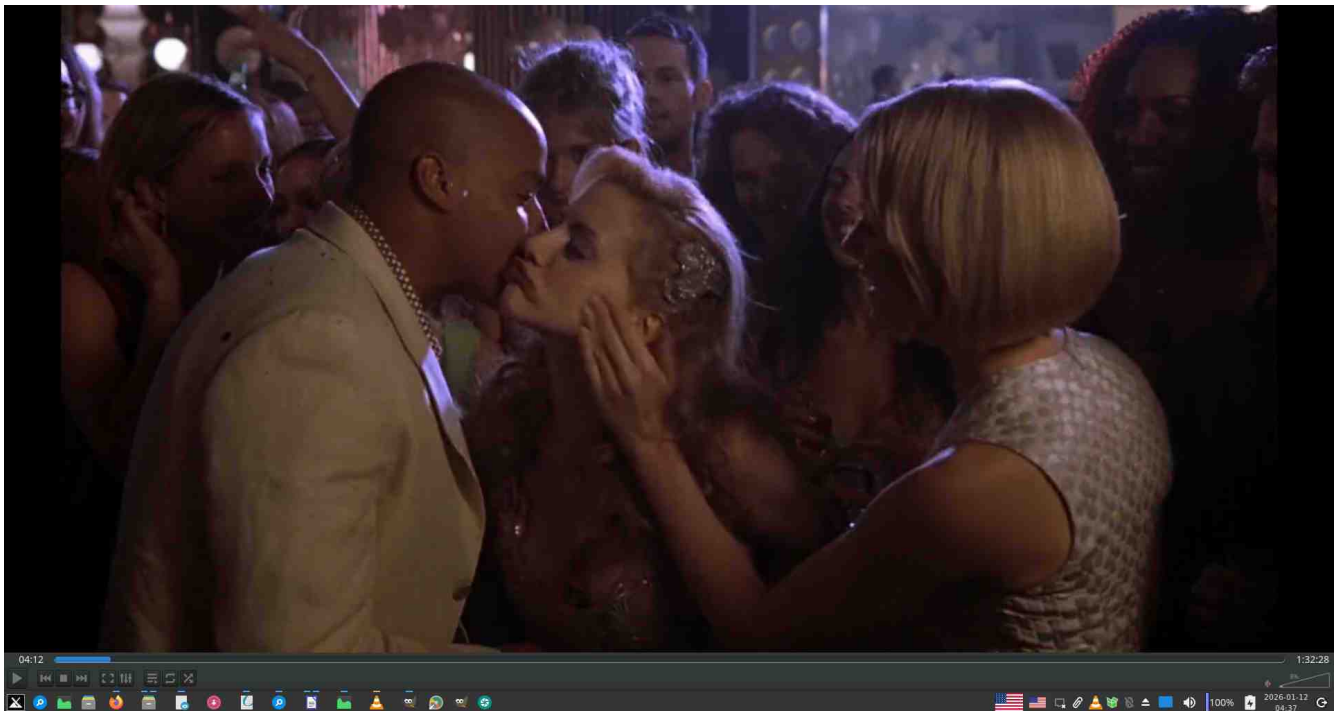
With this second undressing scene, the american Illuminati succeeded in breaking the presumed film sexual-behavior rule of Brittany Murphy by that she undressed completely before Jesse Spencer, and half onscreen-undressed completely, even if filmed from the back, which both acts of hers were unprecedented, and as such they refer to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati by challenging her presumed film sexual-behavior rule, seeking out her willingness of half onscreen-undressing completely, and striving to have her onscreen-undressed completely — partly on the basis of the precedent created with Chloe Hunter as “April” [19, minute 22] in the film of Brittany Murphy entitled “Spun” of 2002. It can be presumed that this film constituted the beginning of the decline of her film career, and she accepted this humiliating and degrading role as she had no other choice, and wanted to continue her acting career with the main purpose of creating further evidence about her personal secret political persecutions. And indeed: her next role would be a voice-acting in the film entitled “Good Boy!” of 2002.

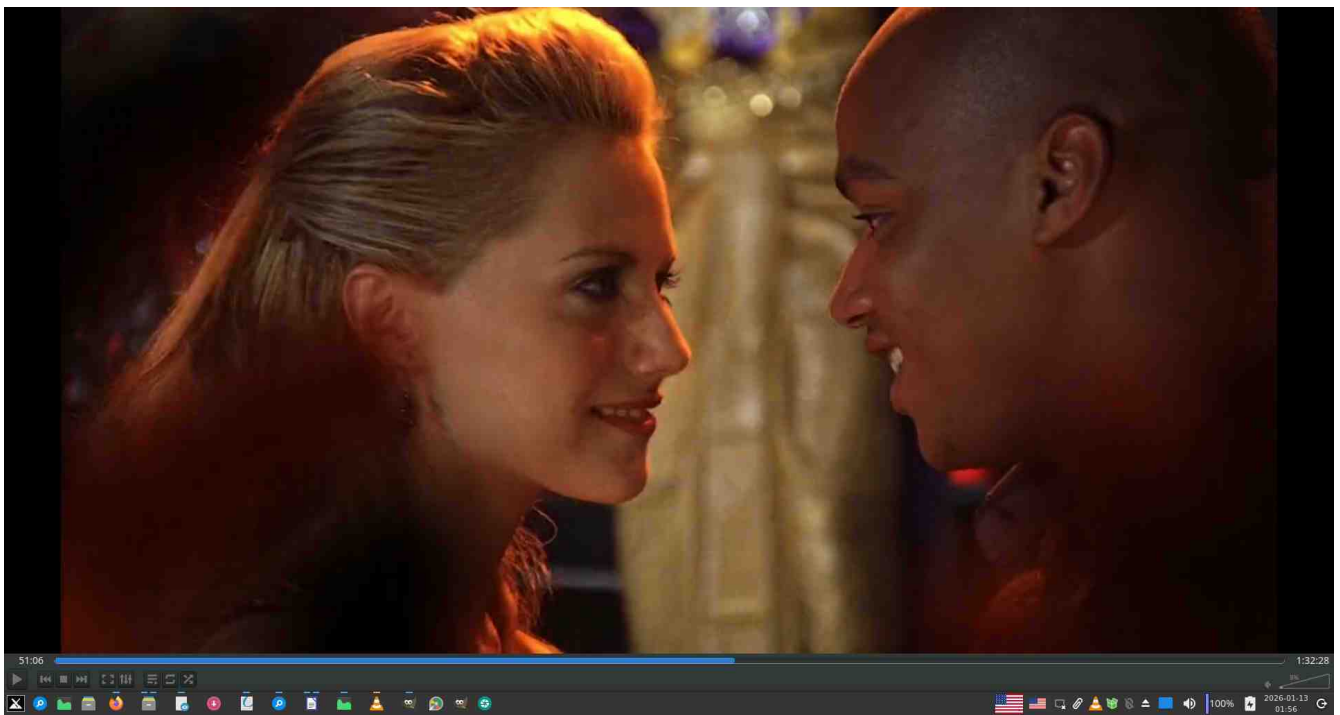
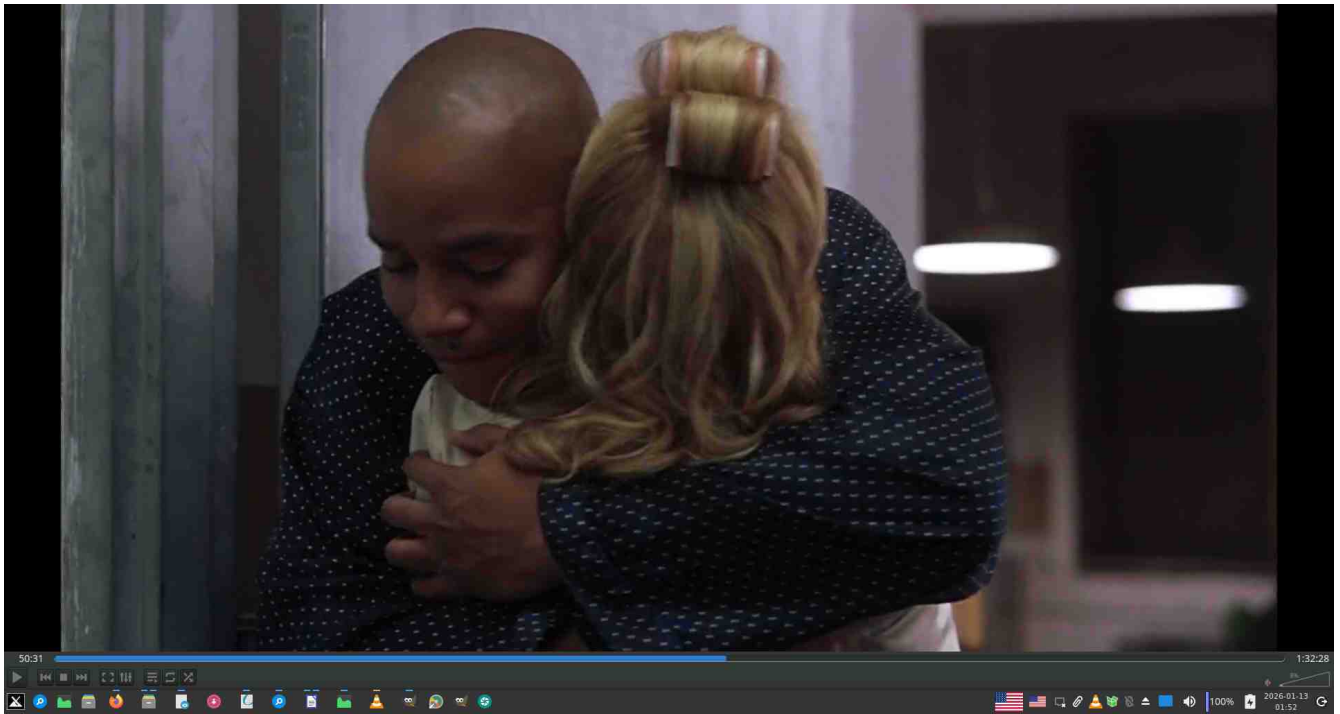
It appears that the film could not avoid a milder version of the presumed reproaching and relationship-rejecting look of Brittany Murphy with the less tall Jesse Spencer either: [22, minutes 23 and 23]

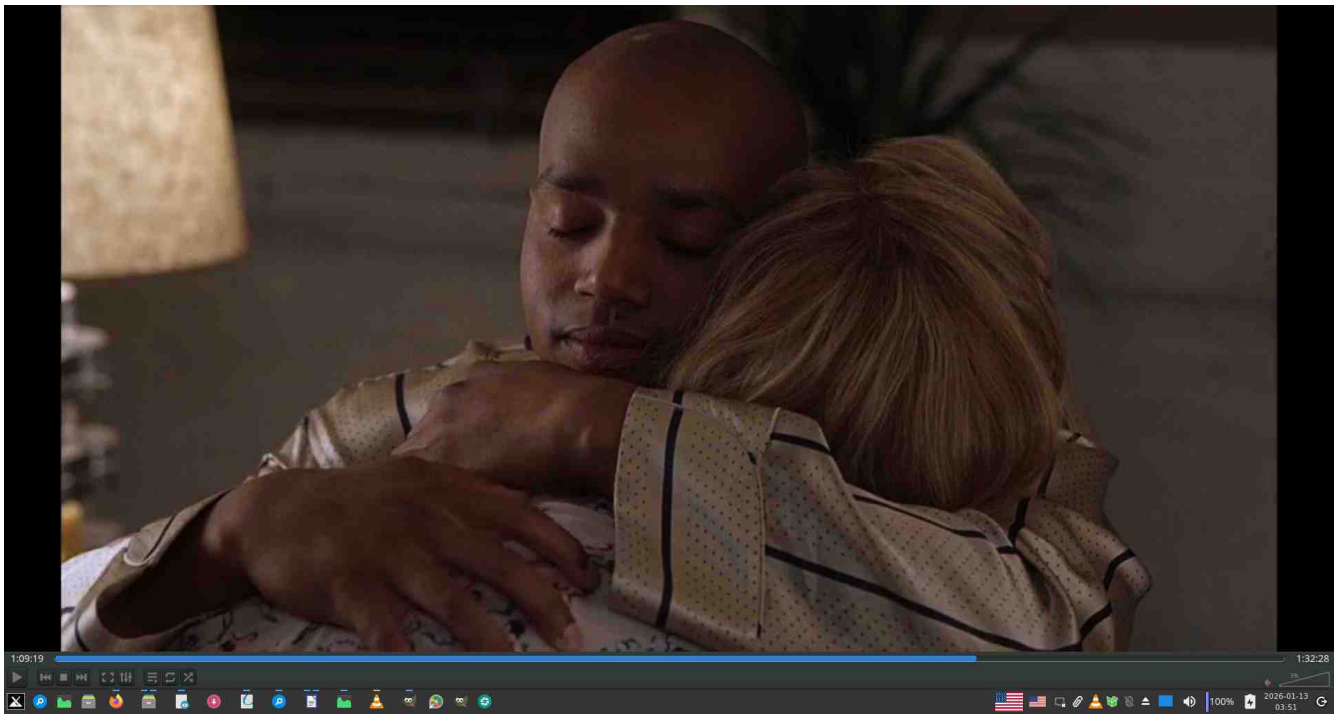
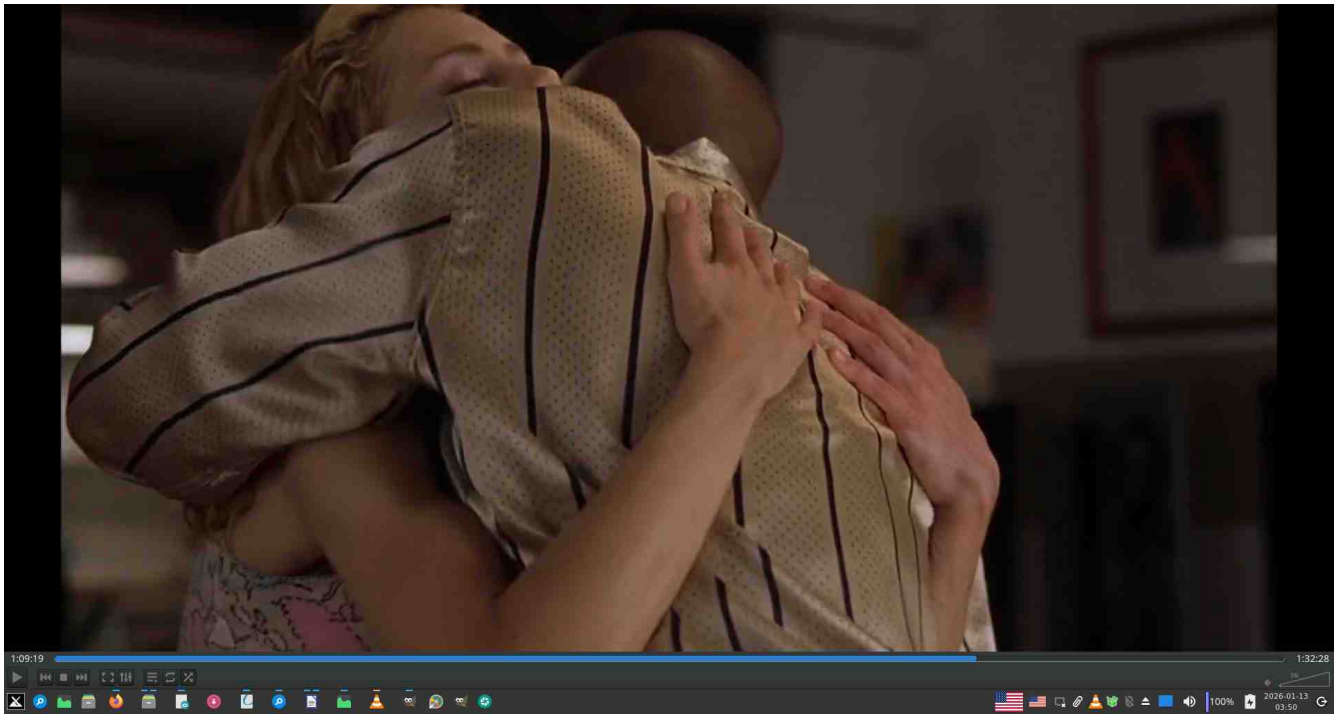


That Jesse Spencer was nationally Australian, [254] can be presumed to have been a manifestation of the conjecture of the American Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the Australian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Australia, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

The first personal secret political male “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Donald Faison, who was recurring from the film of Brittany Murphy entitled “Clueless” of 1995 — in which he was required to only multilaterally onscreen-“hook up” [22, minute 82] her as “Tai” — and was married at the time of shooting this film. [255] He as “Huey” was required to bilaterally onscreen-“hook up” her as “Molly” as her friend: [22, minutes 5, 51, 52, 70 and 70]



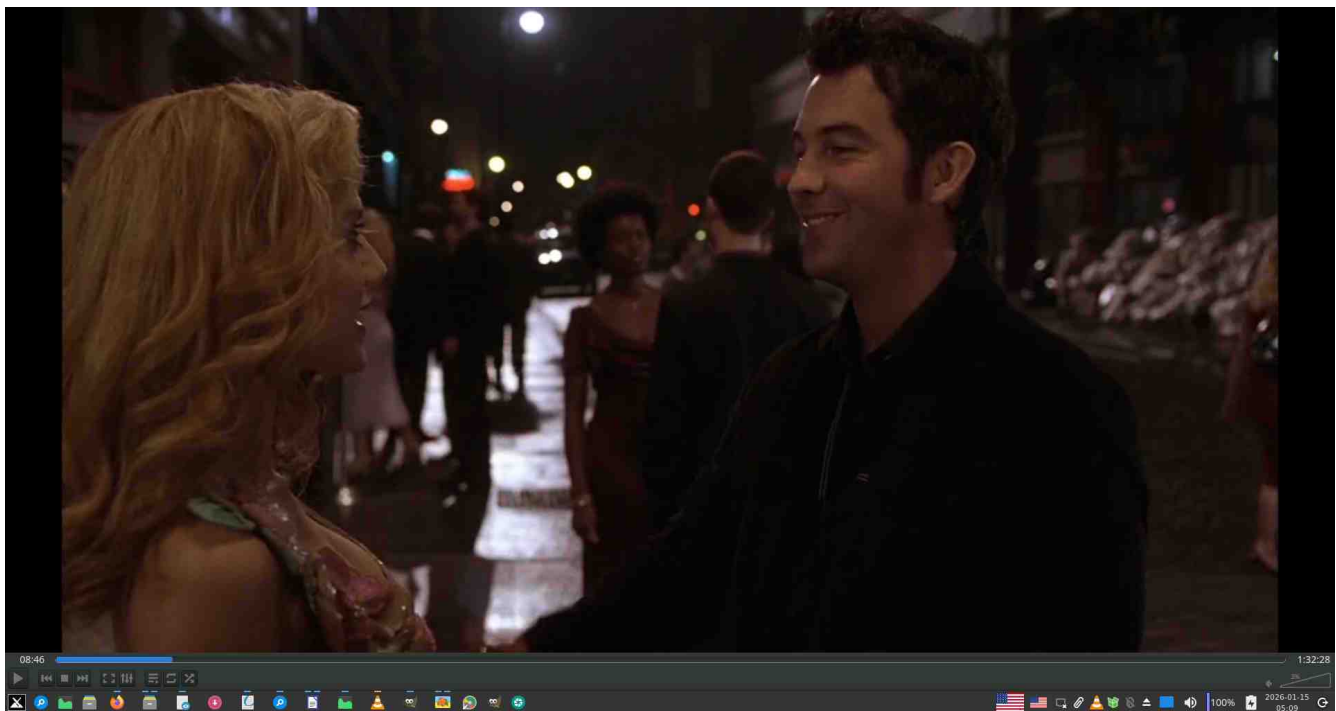


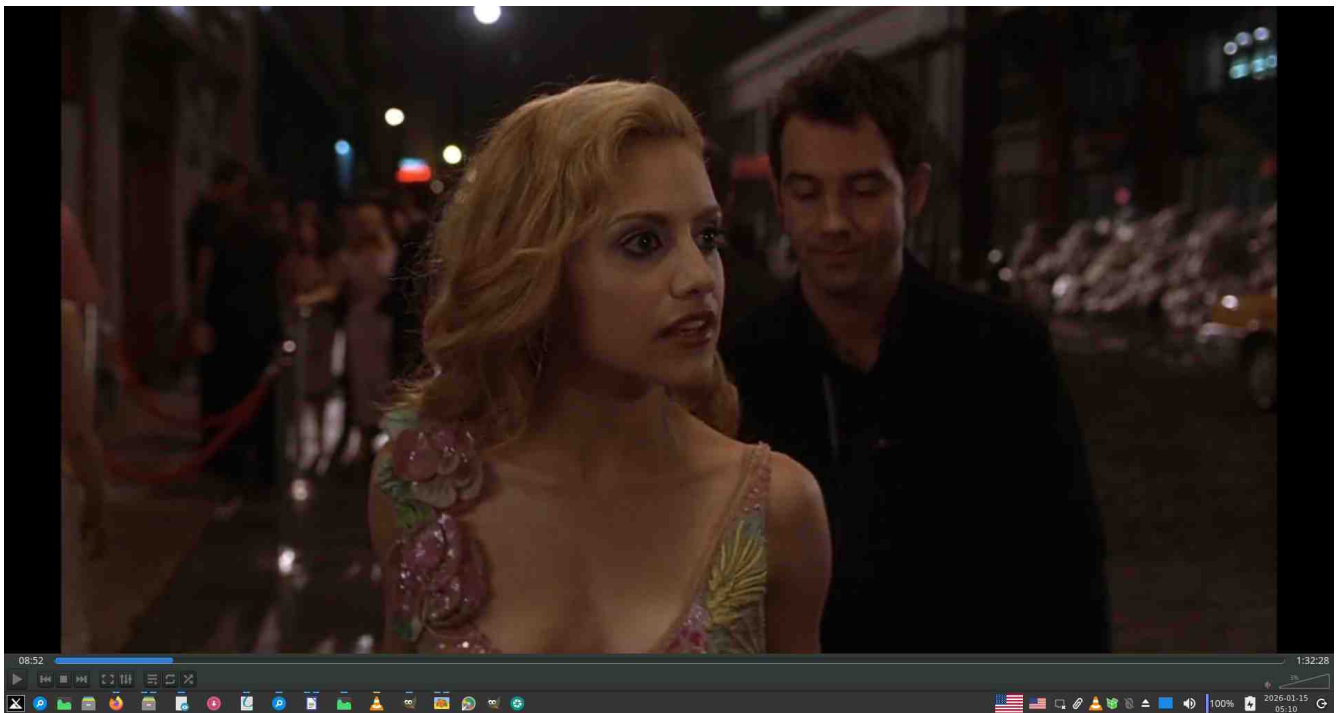
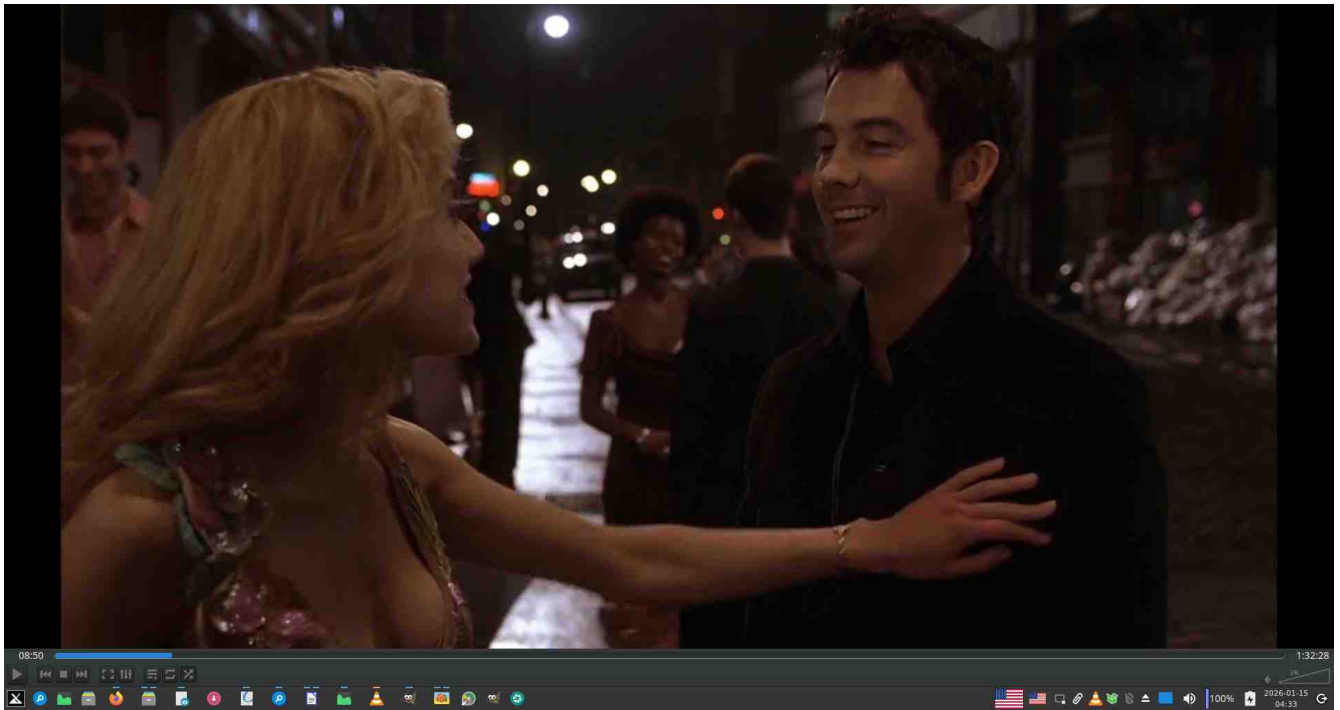


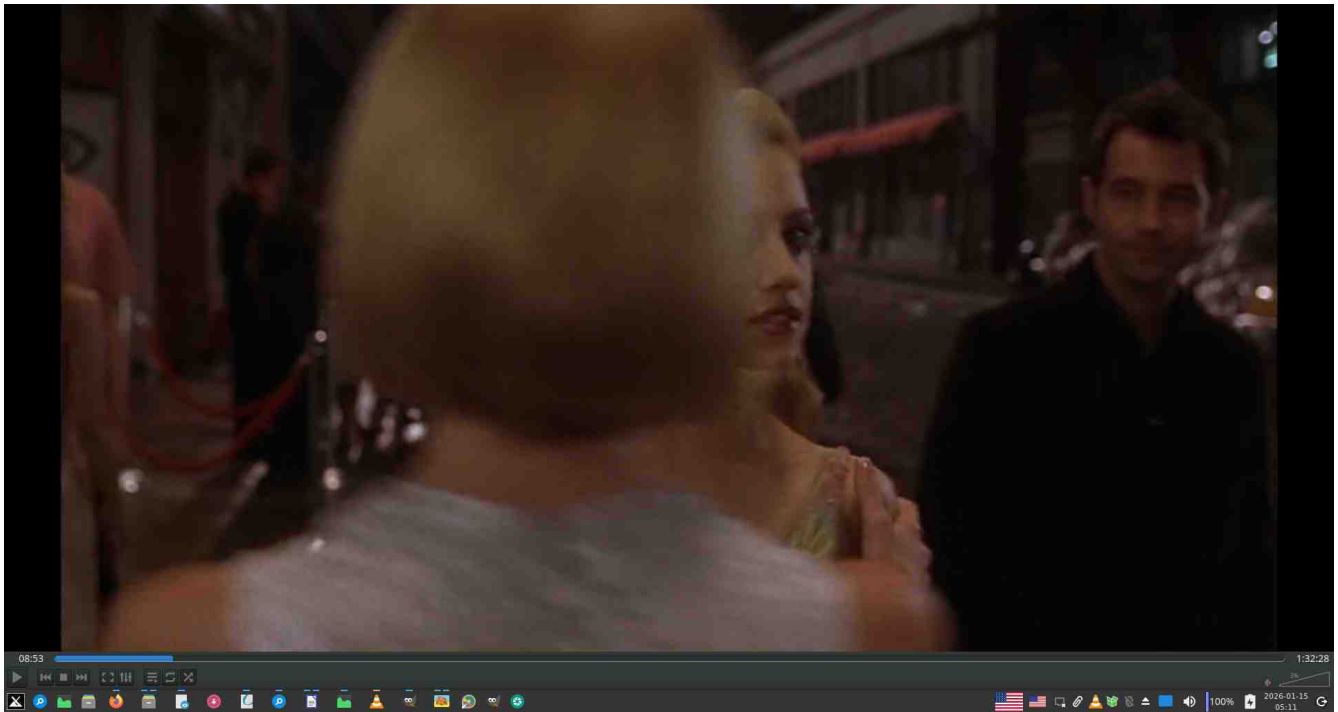
Donald Faison had married his first wife in 2001, [255] namely just around one year before shooting this film. Taking into account the formidable manipulative power of the american Illuminati, and its existing deadly purposes relative to Brittany Murphy, it can be presumed that this marriage of Donald Faison had been concocted by the american Illuminati as a part of its Brittany Murphy “project”, [3, minute 24] timed to take place before shooting this film, and one of its purposes with this film was to create the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and Donald Faison, by her “stealing” him just a few months after his marriage, with which there would have been implemented the personal secret political concoction of a most advanced sexuality of Brittany Murphy, that public image being necessary for the application to her of the method of concealed assassination of the type “infection with the HIV”, and at the same time by creating the self-concealing appearance that the assassinating operation was not premeditated.

The above presumption relative to the implementation of the guideline of “getting the HIV” [20, minute 56] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati can be corroborated by the african racial origin of Donald Faison, and by the fact that in this film several other actors were required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy, by this means implementing the “bitch” sub-guideline of the “crazy-bitch” [19, minute 78] guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, a condition necessary and sufficient also in itself for a concealed infection with the HIV virus.

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the musician Duncan Sheik, who was unmarried at the time of shooting this film. [257] He was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as himself in only one short scene, with conversing: [22, minutes 9, 9, 9 and 9]





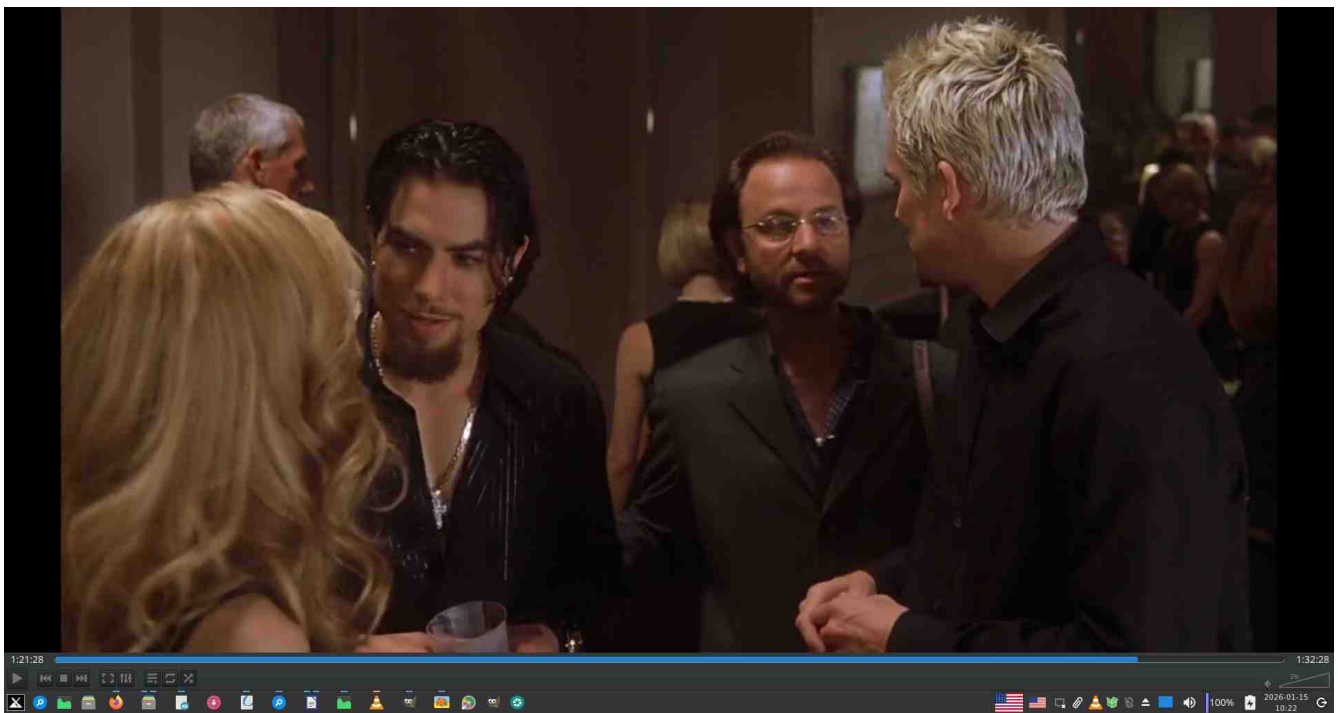


It is characteristic that Duncan Sheik accepted this cameo role in spite of the fact that the respective part of the plot must have been humiliating for him. Also, he was adjudged all his awards during the life of Brittany Murphy, 2 before, and 5 after shooting this film. [257] These facts refer to that he might have been prepared for his this and future potential “hooking up” [22, minute 82] Brittany Murphy.

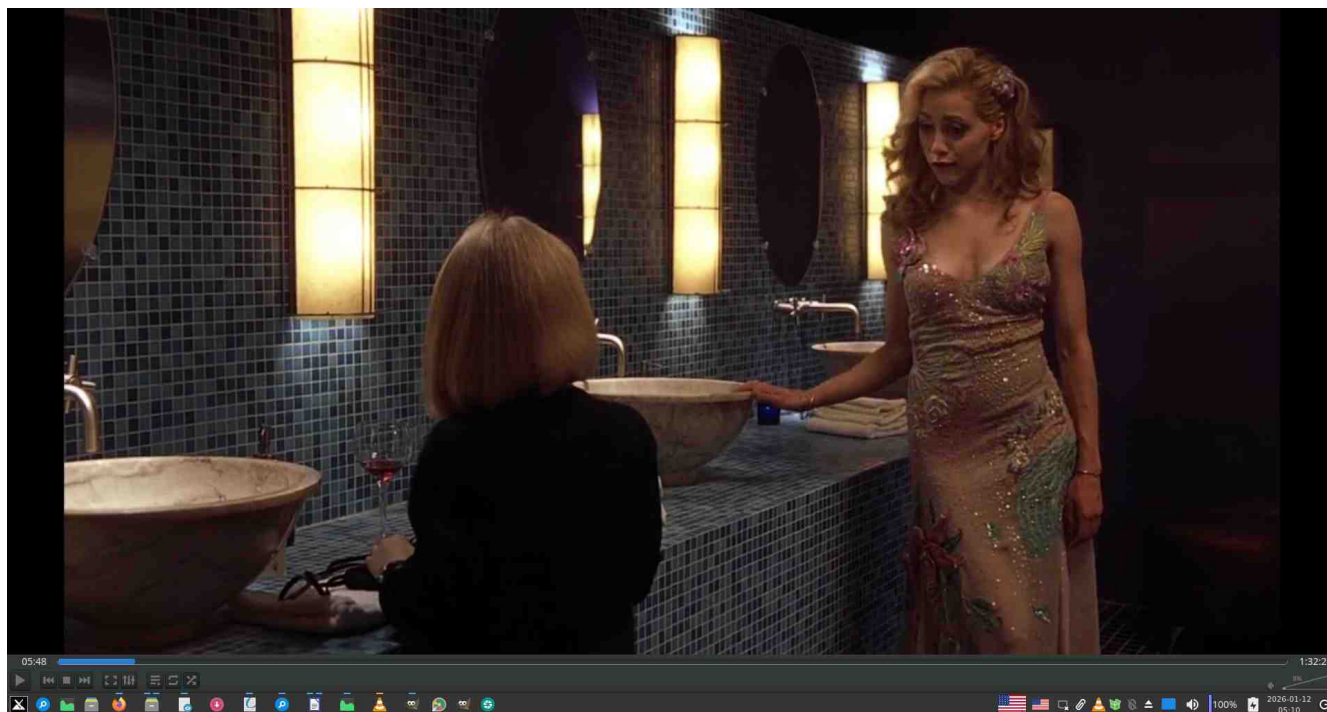
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and composer Mark McGrath, who was unmarried at the time of shooting this film. [258] He was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a rock star in only one scene saying “I’m hoping you can hook me up with a jacket”: [22, minute 82] [22, minute 81]



The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the musician Dave Navarro, who was unmarried at the time of shooting this film. [259] He was required to bilaterally on-screen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a rock star in only one scene: [22, minute 82]



The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the dancer and choreographer Brian Friedman, who was unmarried at the time of shooting this film, and a “gay jew”. [269] He was required to multilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a celebrity in only one scene: [22, minute 82]



Along with Brittany Murphy and Eric Balfour, Brian Friedman was a member of the singing group “Blessed Soul”, presumably after summer 1991 and in the early 1990s. [1] [269] This substantiates the hypothesis that after Brittany Murphy had declined to enter into a relationship with Tzvi Ratner-Stauber, whom she was required to unsuccessfully onscreen-“hook up” [22, minute 82] in her film entitled “Family Prayers” of 1993, the american Illuminati was striving to draw her into a music career with the above two artists, but as their relations proved to be only professional, without sexual elements — which was in non-conformity with the controlling guideline of the national secret policy of the american Illuminati — the group was dissolved. The word-group “Blessed With Soul” presumably refers to that Brittany Murphy was “blessed with a soul”, qualified by the american Illuminati as unutilizable, inconvenient, or dangerous, because among others, it did not allow her body to satisfy its controlling and sexual needs.

The sixth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor, director, producer and writer Fisher Stevens, who was unmarried at the time of shooting this film. [267] He was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” though, but as himself, one of the producers, cameo-appeared onscreen in the scene of her birthday celebration: [22, minutes 5 and 10]



Brittany Murphy as “Molly” was also bilaterally onscreen-“hooked up with” [22, minute 82] the actor Philip Levy as a street sweeper: [22, minutes 57 and 57]

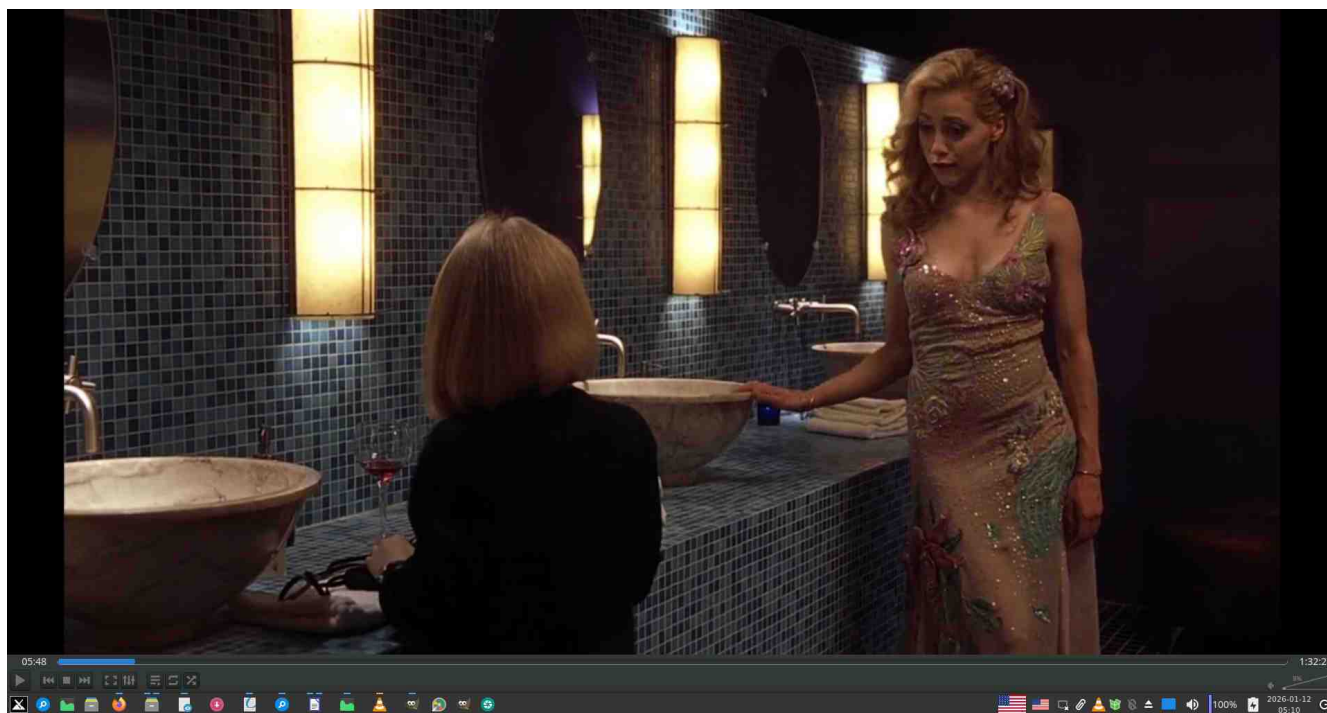


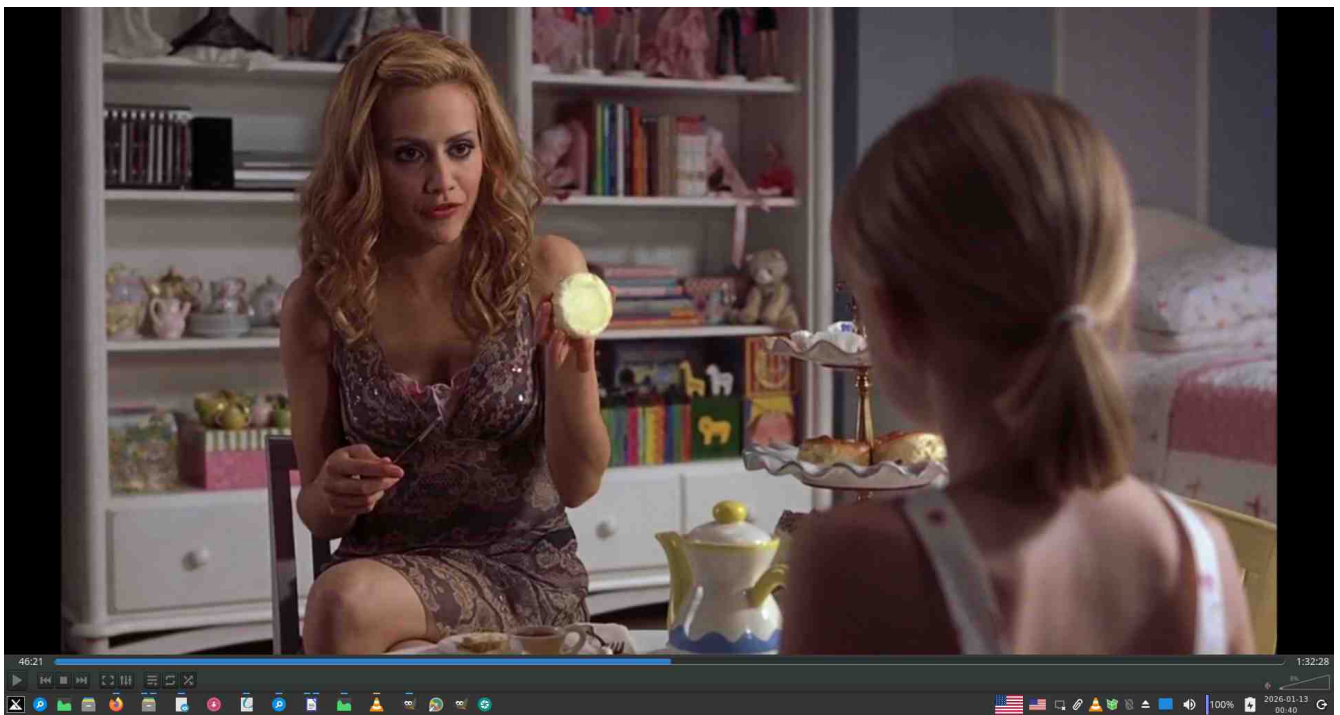
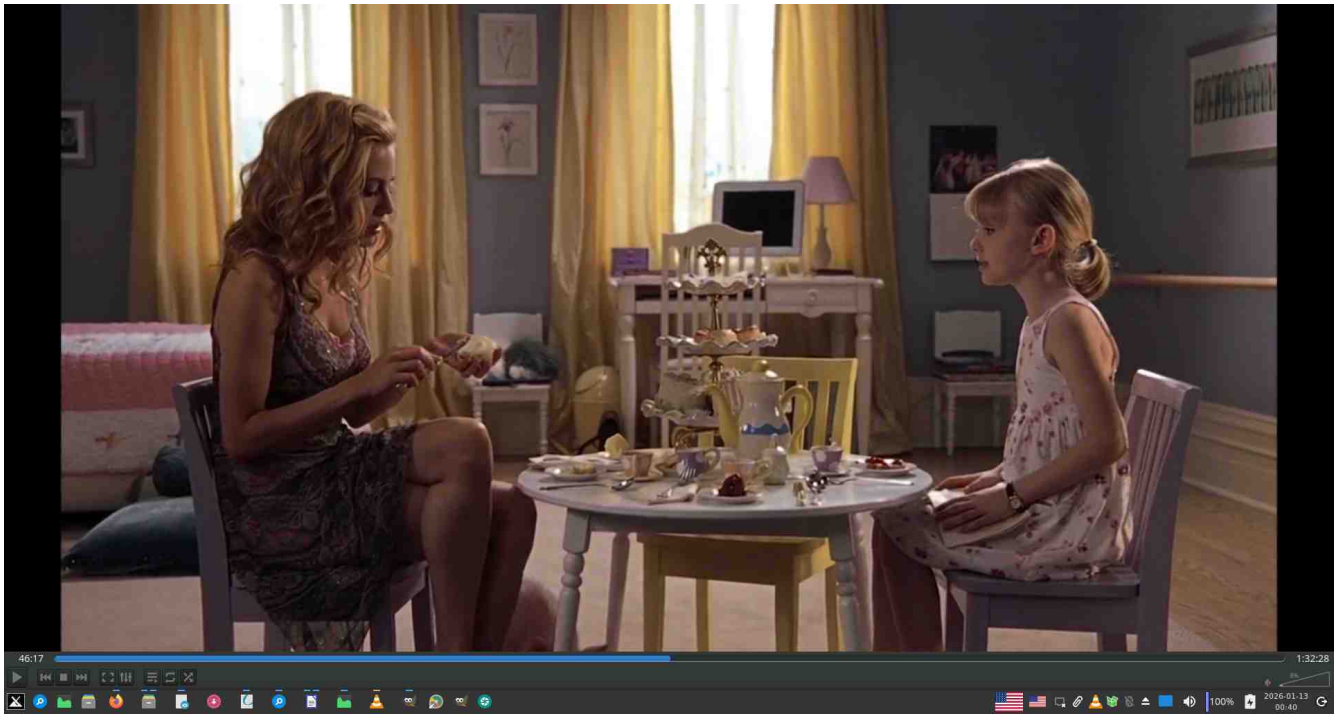
It can be presumed that his resemblance in facial expression with Vincent Riotta was meant for a mental-association creating reference to Vincent Riotta in the film of Brittany Murphy entitled “Falling

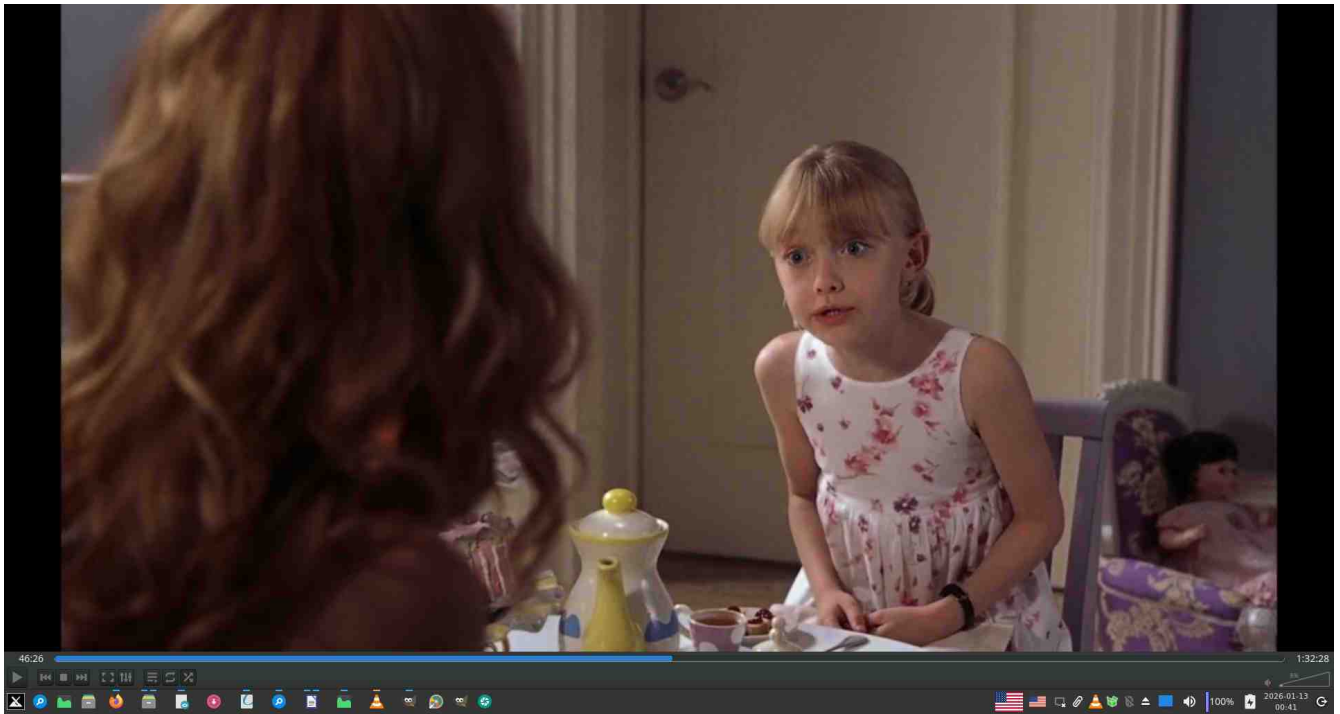
Sky” of 1998, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Vincent Riotta is a garbage like you, and he is willing to enter into a relationship with you.”

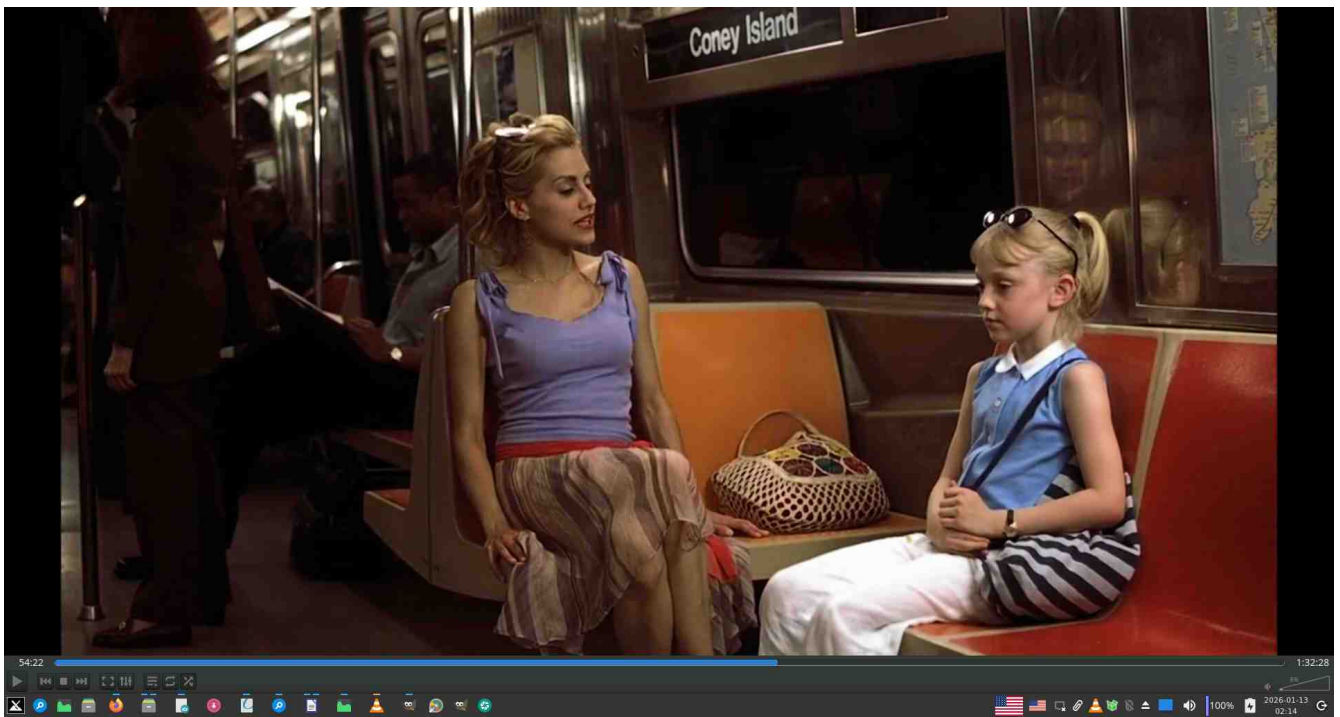
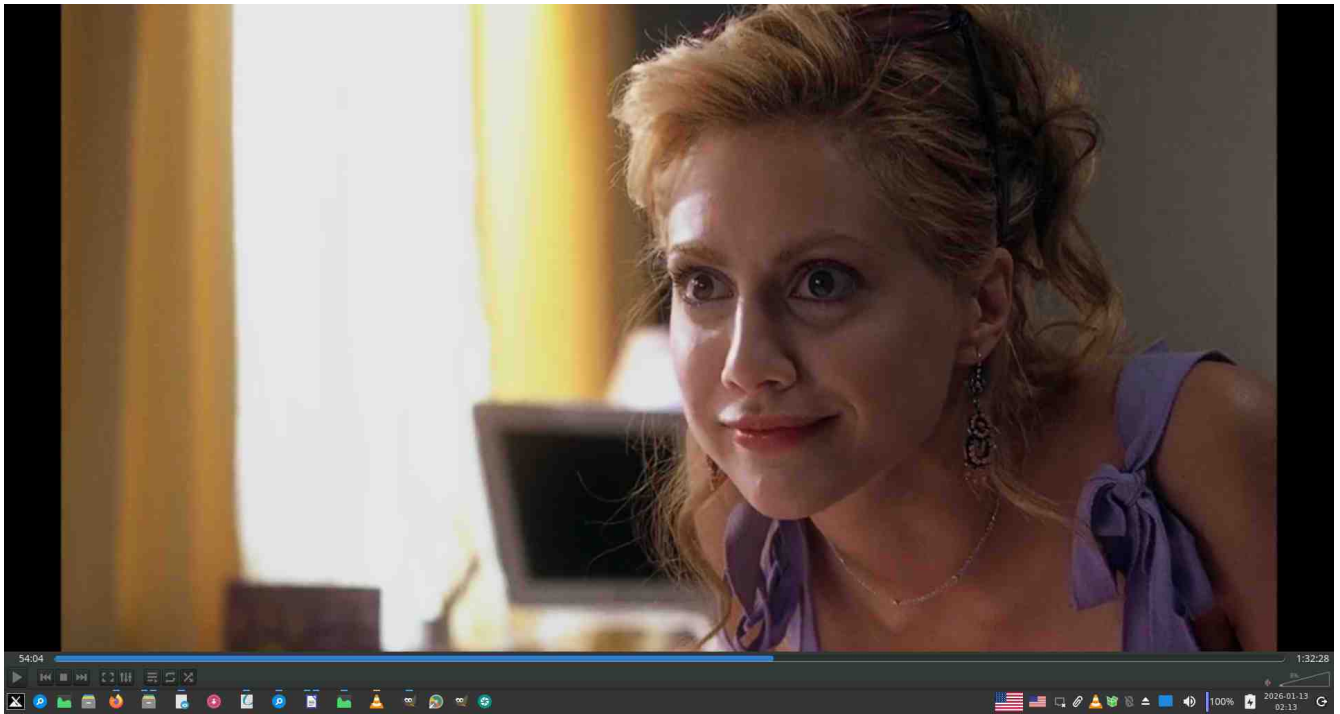
With the film entitled “Uptown Girls” of 2003, the personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actress Dakota Fanning. She as “Ray” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a child placed under the supervision of hers as a nanny.

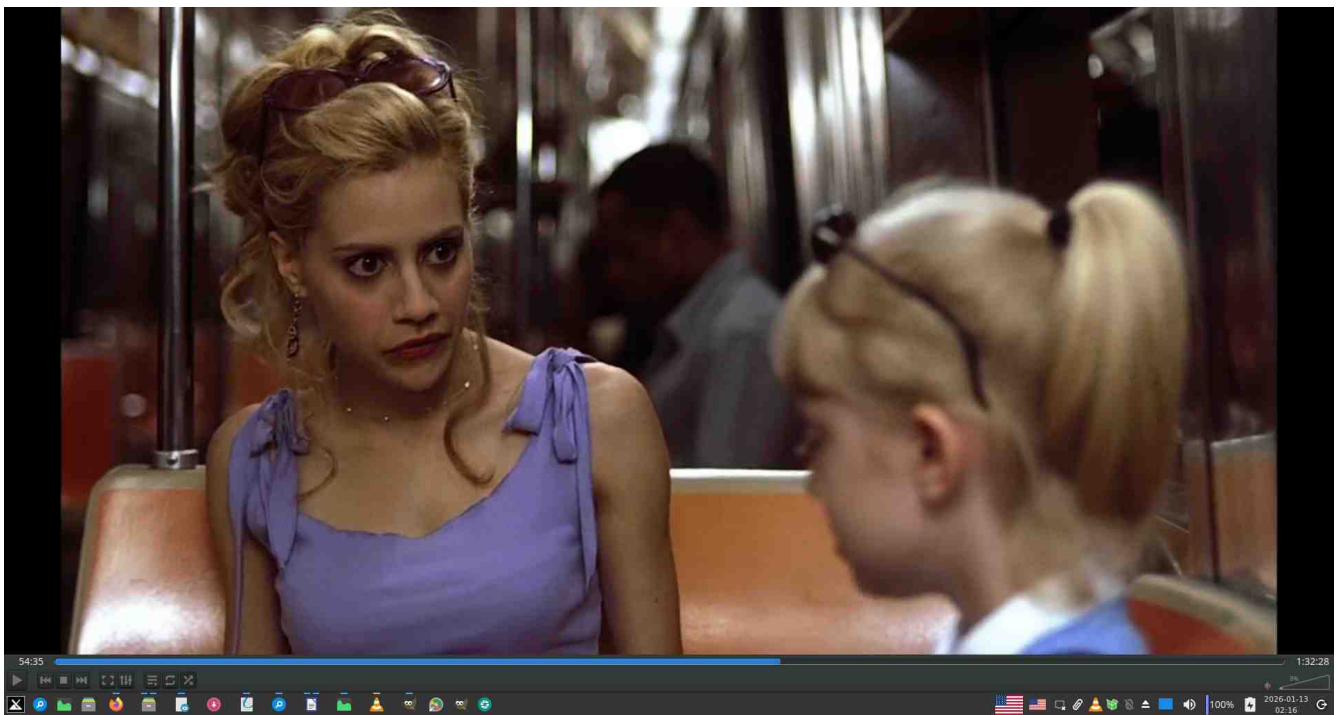
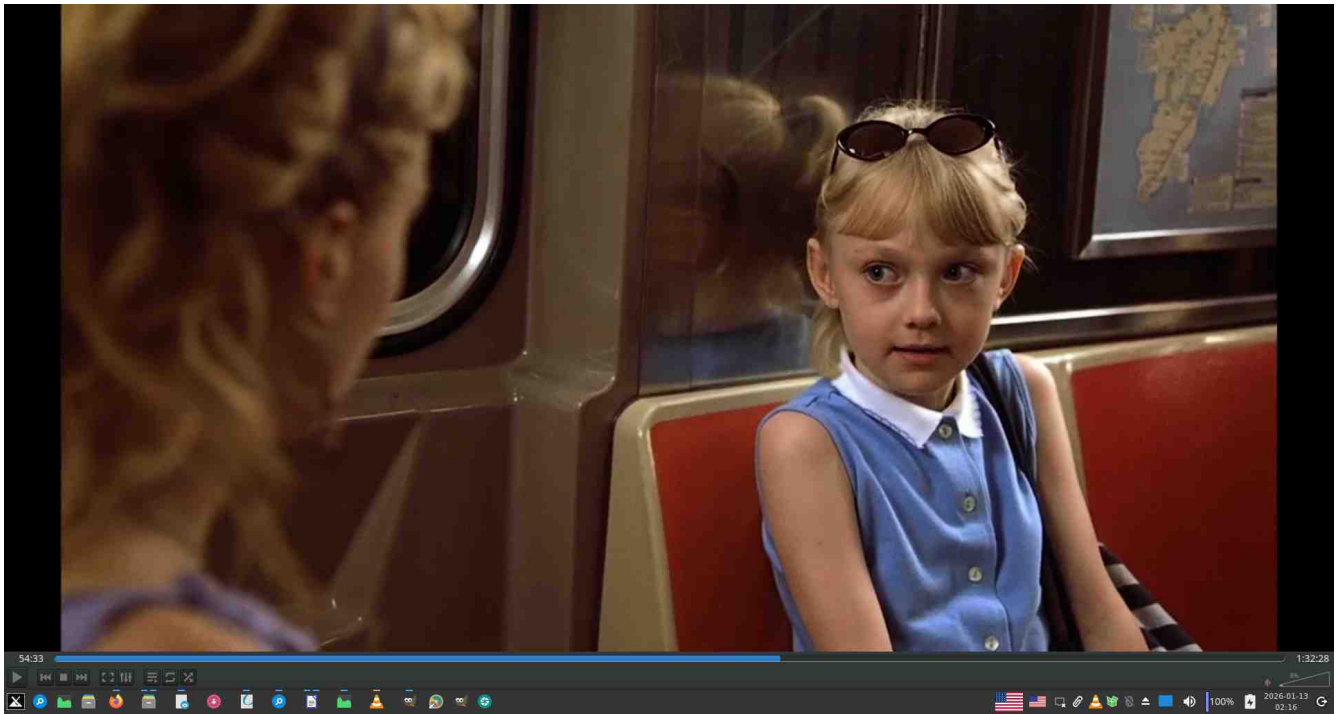
The particularity of this role of Brittany Murphy resided in that her acceptance for acting the character “Molly Gunn” depended not so much on her acting aptitudes and box-office ranking, but rather on her acceptance by the child Dakota Fanning before and throughout the film, namely it must have been the tastes of Dakota Fanning and the evolution of her feelings and attitudes towards Brittany Murphy, that made the latter won the auditions, and respectively successfully push through the role. The reason why it can be presumed that this film was a new attempt of “breaking” [11, minute 63] and “choking” [404] the acting aptitudes and film career of Brittany Murphy with the opposite of the method utilized before with Chris Young, Debbie Reynolds, Michael Douglas, and Marshall Bruce Mathers III (Eminem): in the course of acting her function of nanny, Brittany Murphy must have focused her attention not only on adapting herself to the character, but also on falling in with the particular child, being careful not to make her snap out of character by overwhelming her unqualified and untrained fragile natural incipient acting aptitudes with her more developed personality, professional authority, and artificial fame, namely not to do with Dakota Fanning what the well qualified, well trained, well famed, and personal secret politically well missioned, well instructed, well incited, and well interested above actors had been strongly and even fiercely striving to do with her. [22, minutes 6, 47, 47, 47, 55, 55, 55, 55, 55, 56 and 56]

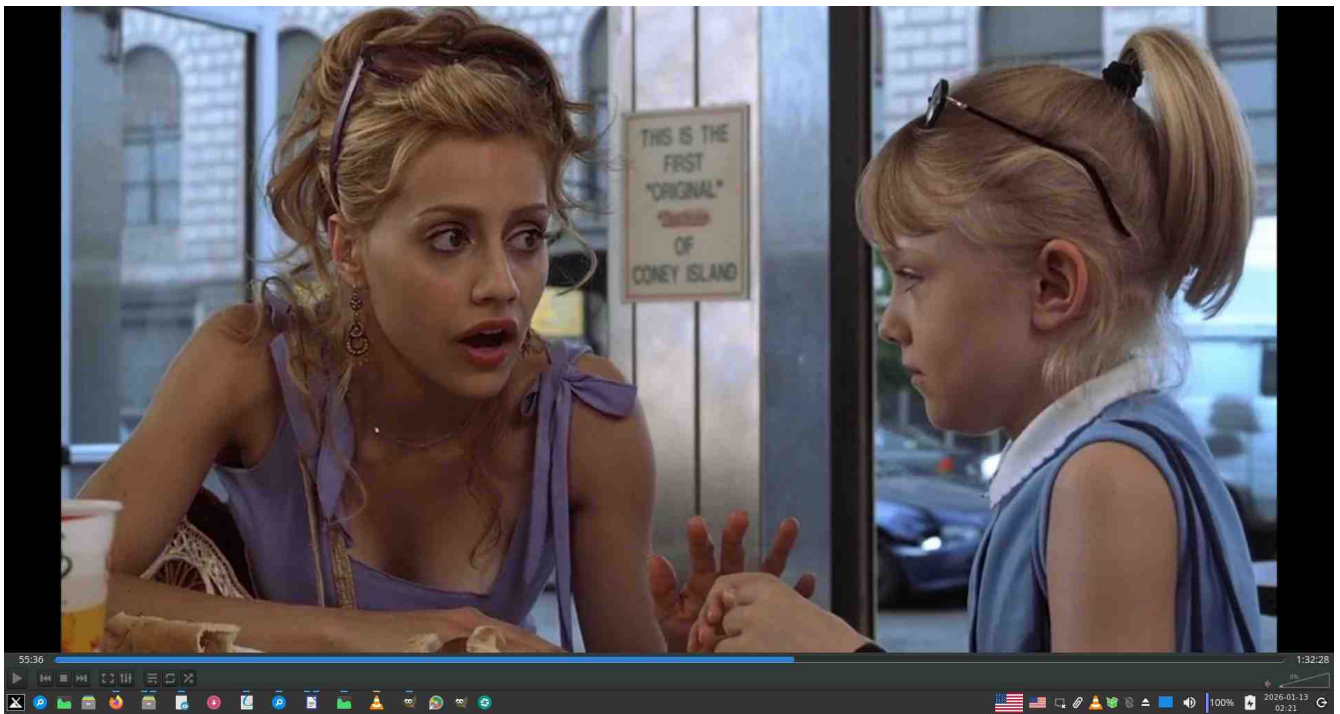
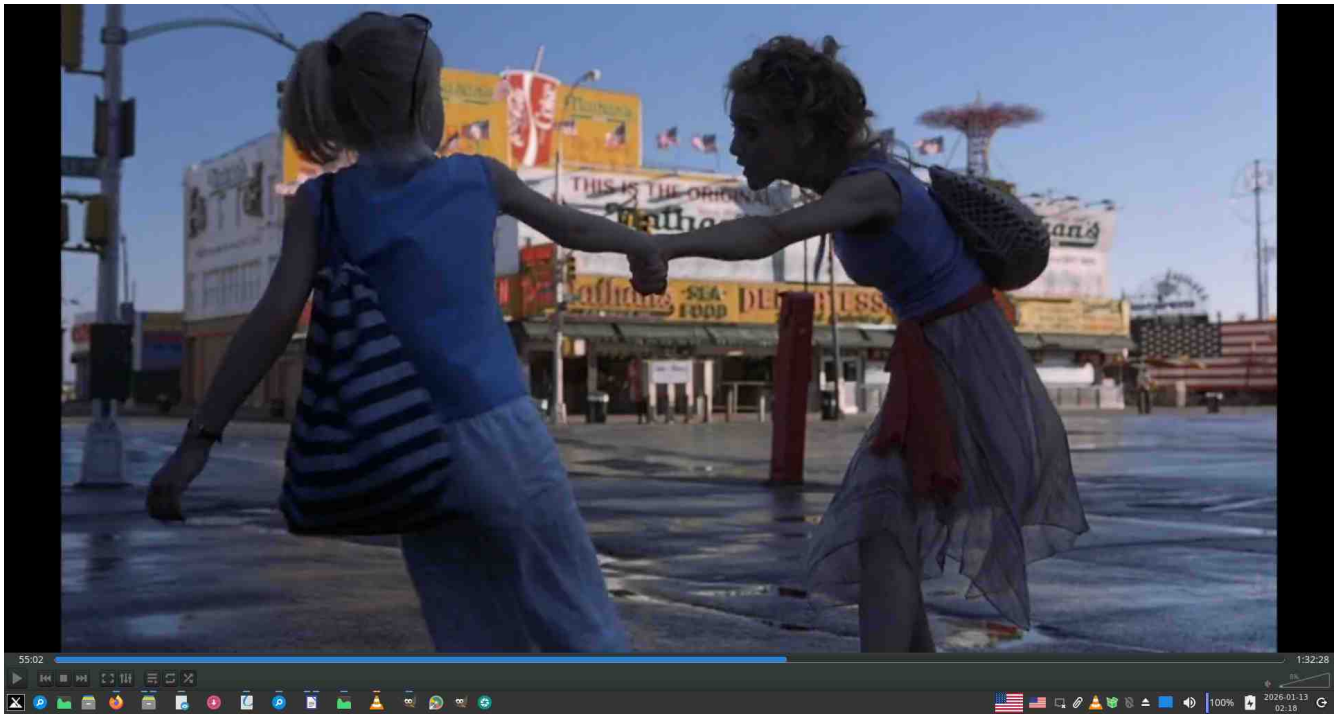






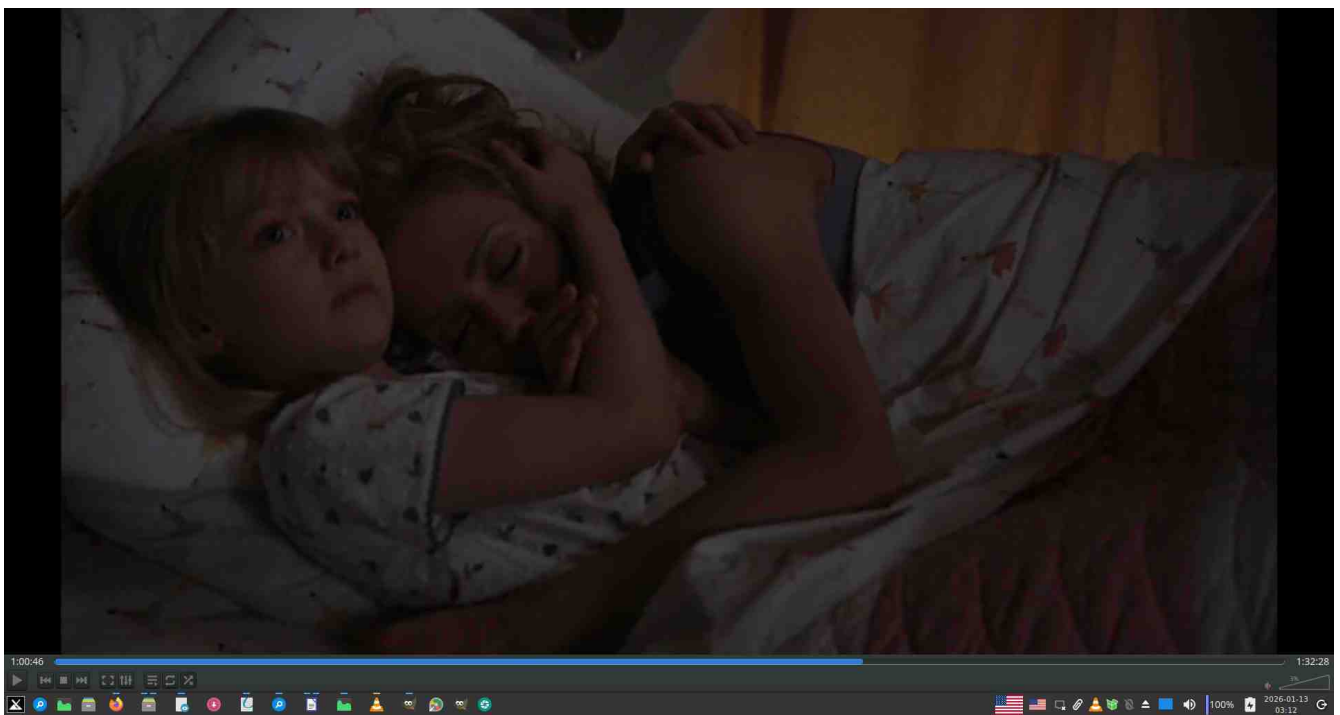
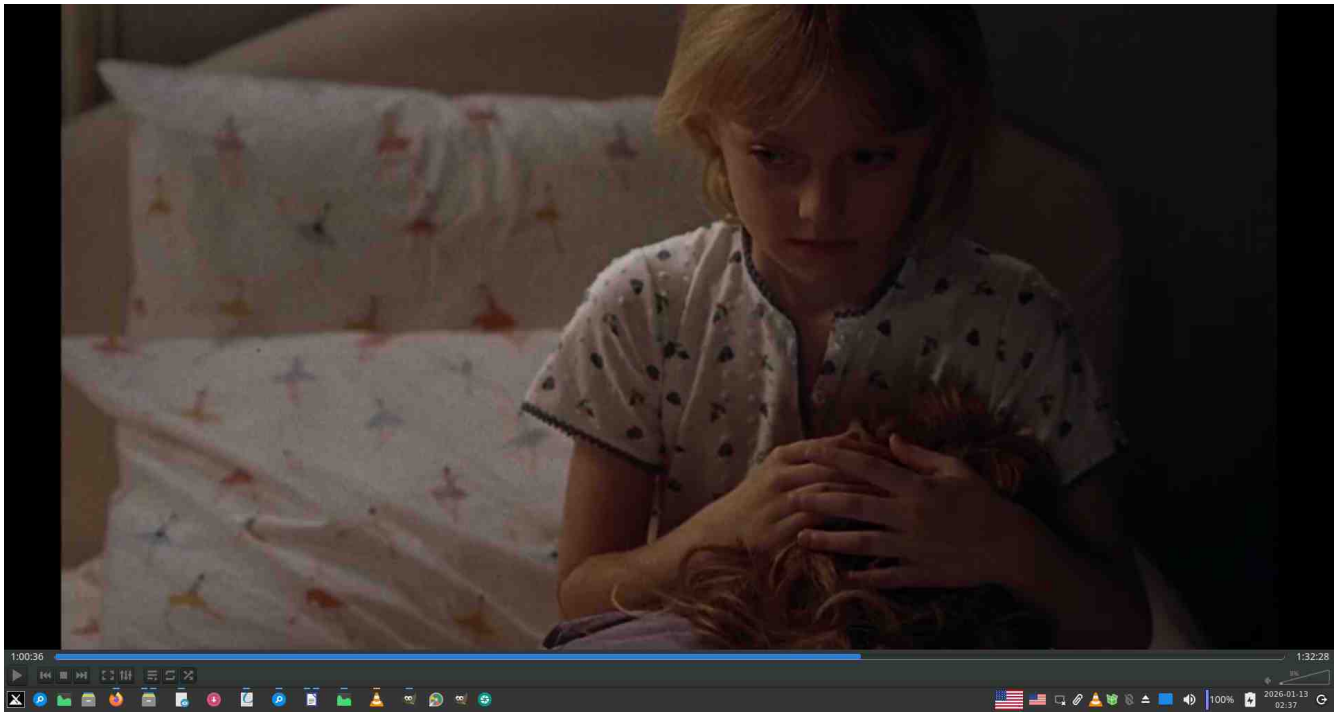




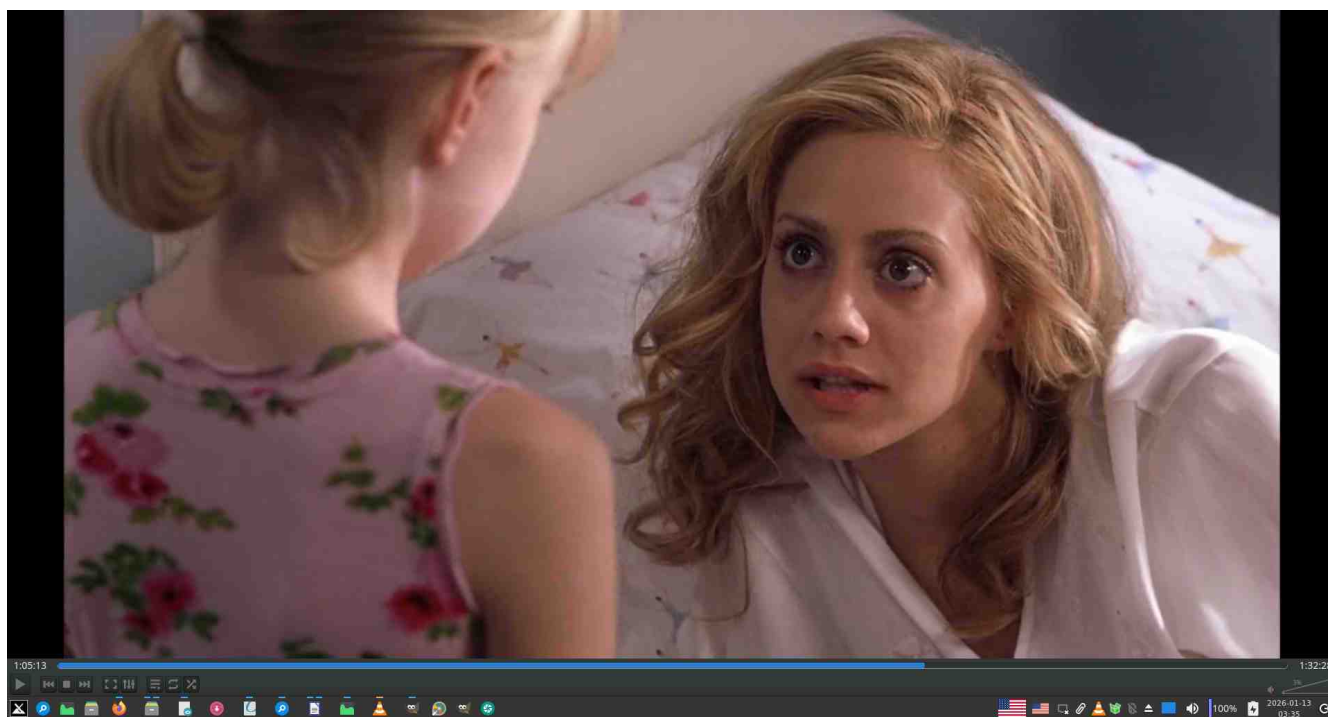


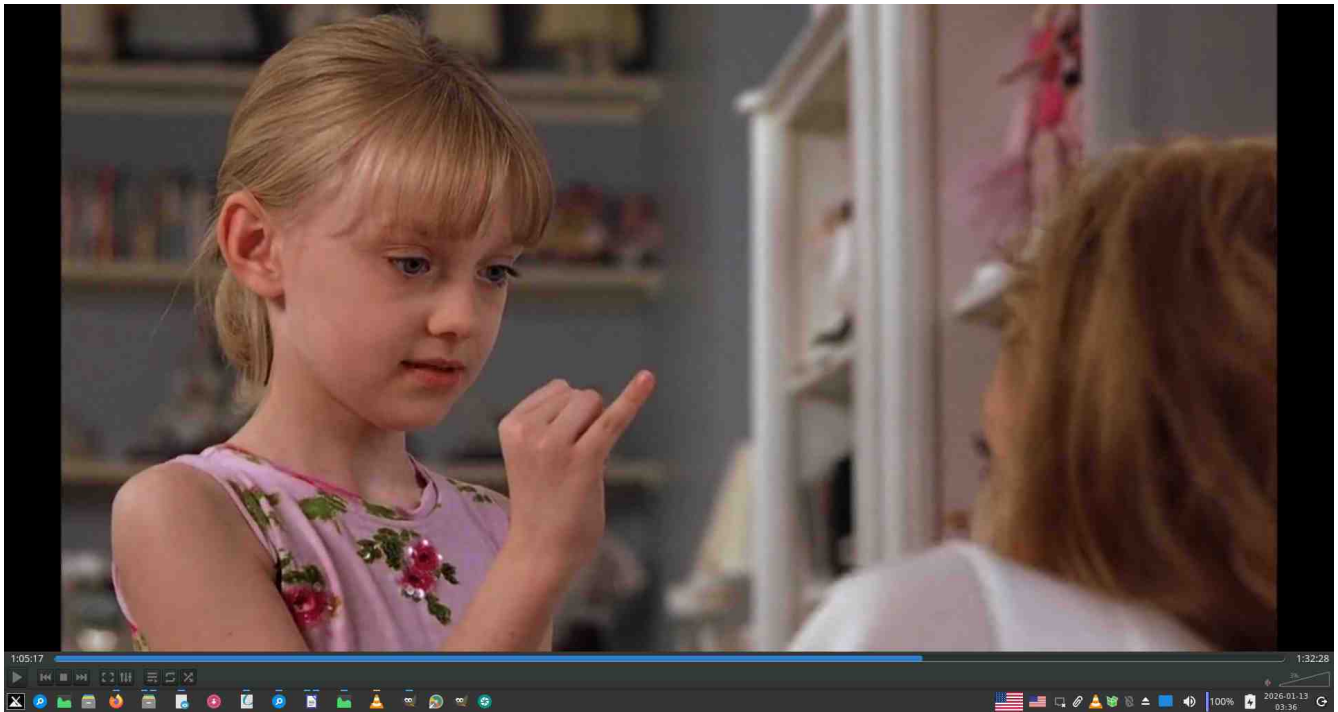
After having been “warmed up”, they were required to approach each other physically the closest possible, by this means having been increased to the maximum the probability of the child’s snapping out of character, and at the same time of their taking a like of each other, and of Brittany Murphy’s entering into a pedophile relationship with the personal secret political child “bait” [191, minute 61] to her Dakota Fanning: [22, minutes 61, 61, 61 and 61]



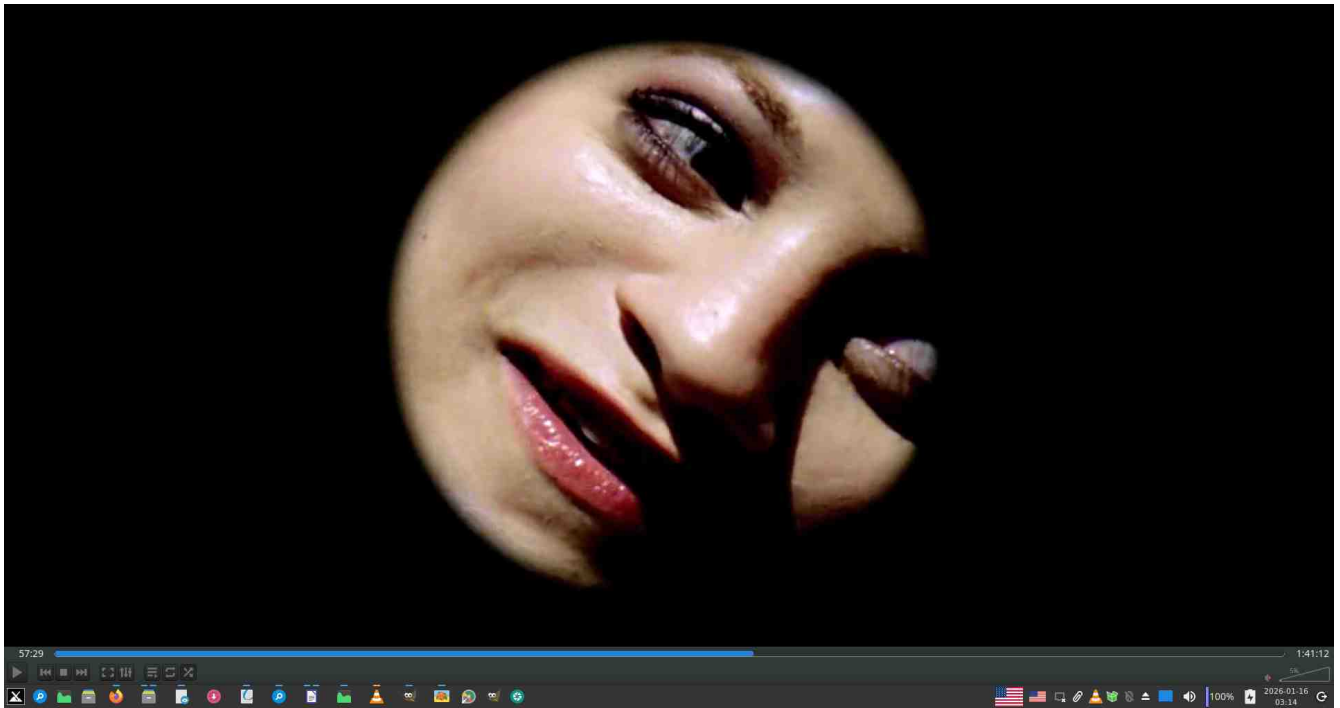


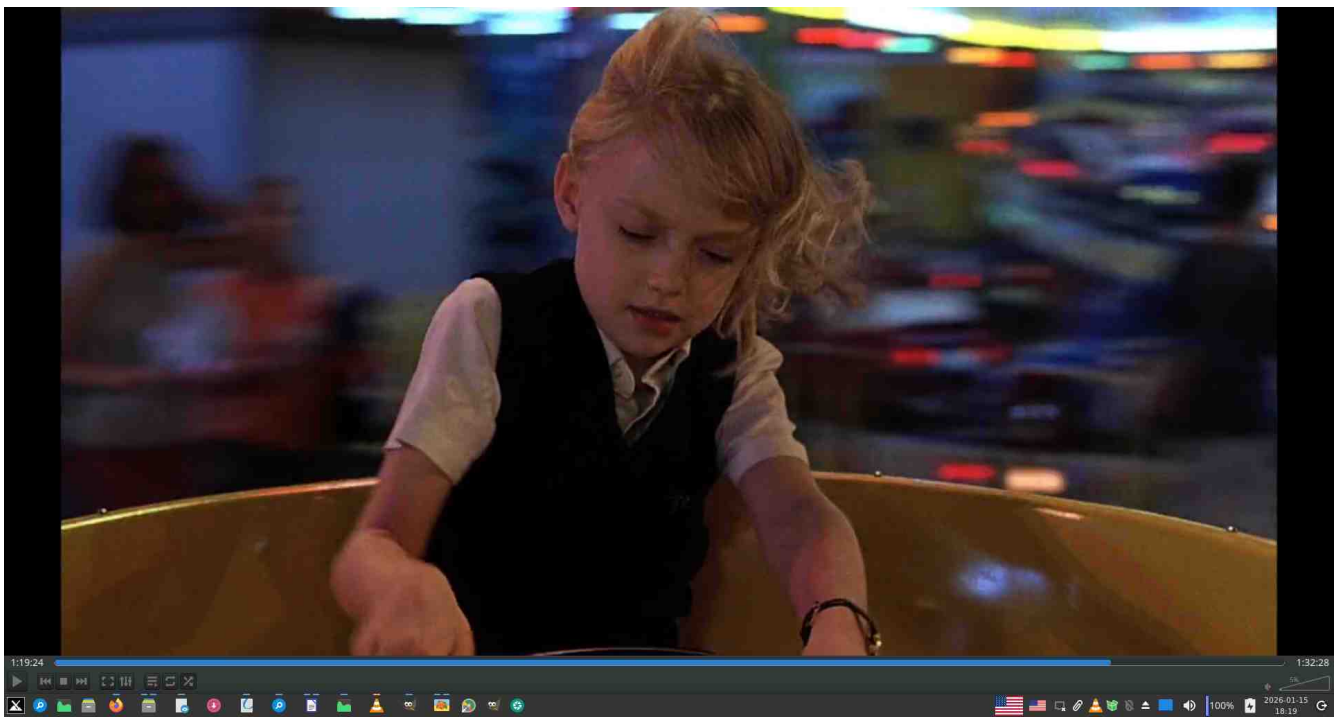
It is visible from the facial expression of Dakota Fanning that she had already taken a liking of Brittany Murphy as a result of the film's striving to create a lesbian relationship between them: [22, minutes 65, 66 and 66]

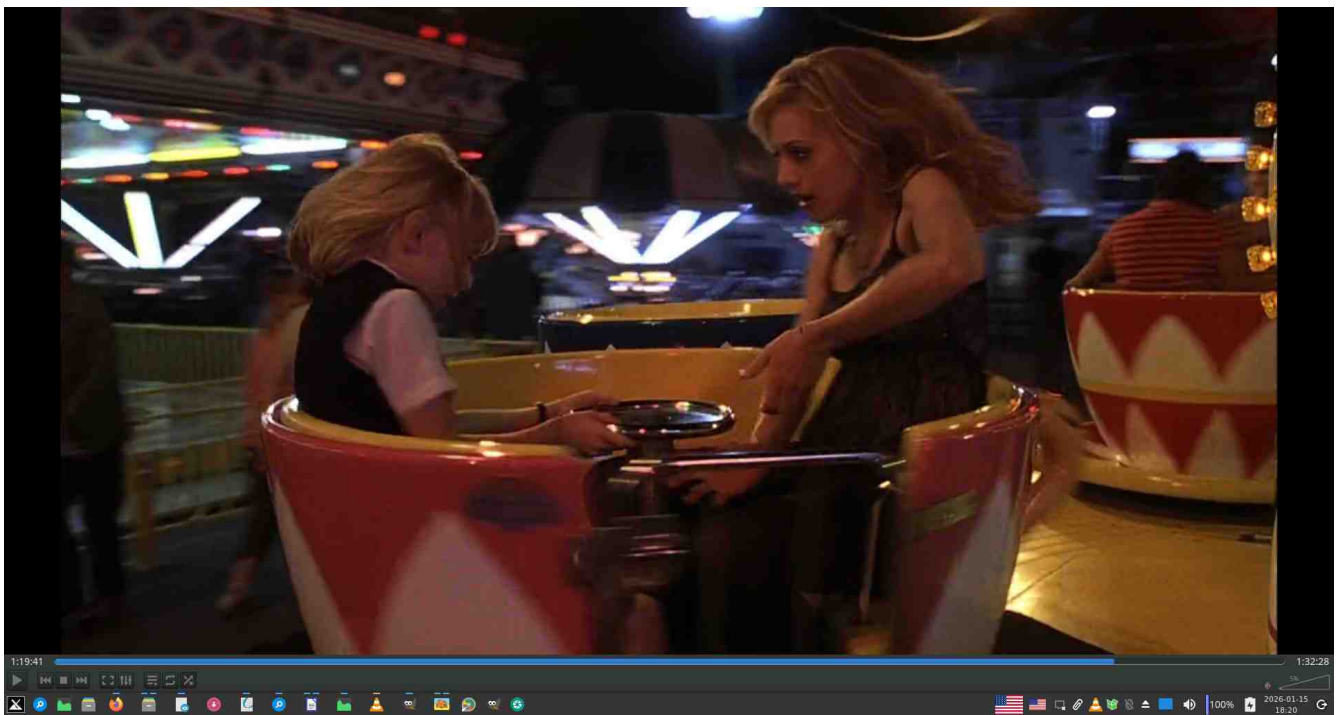
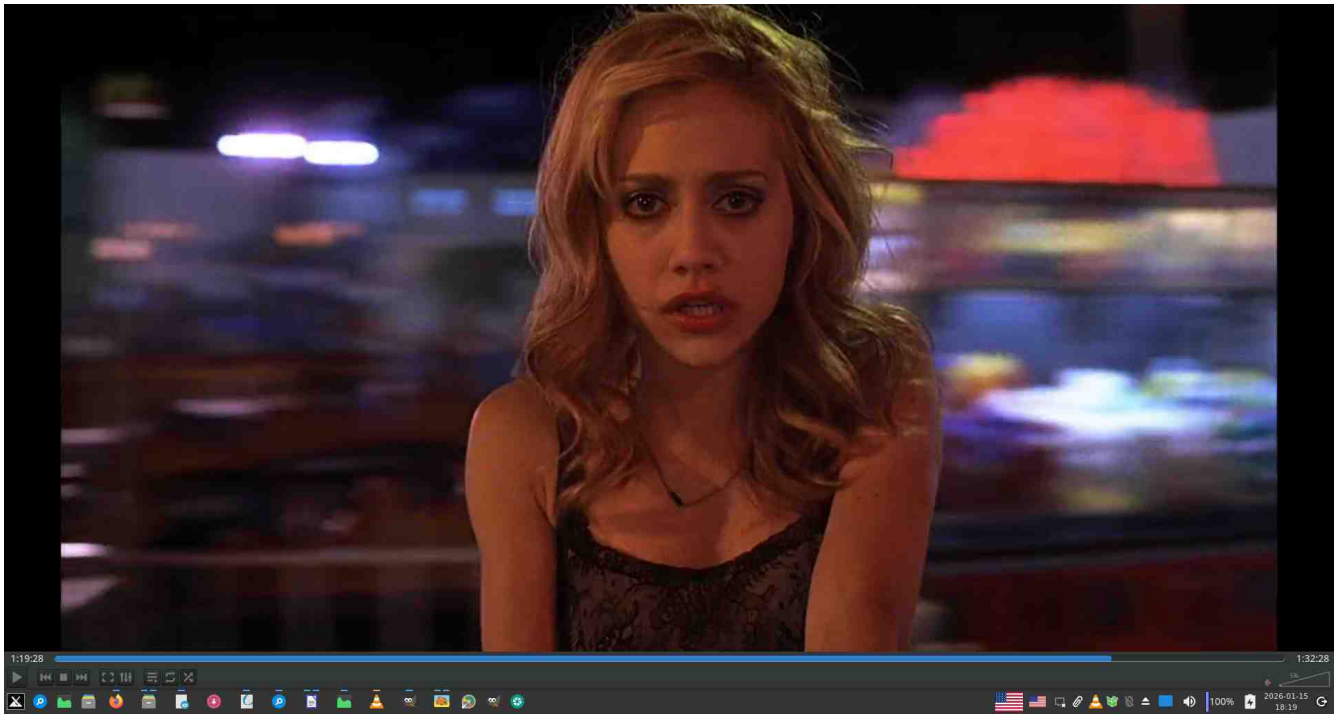




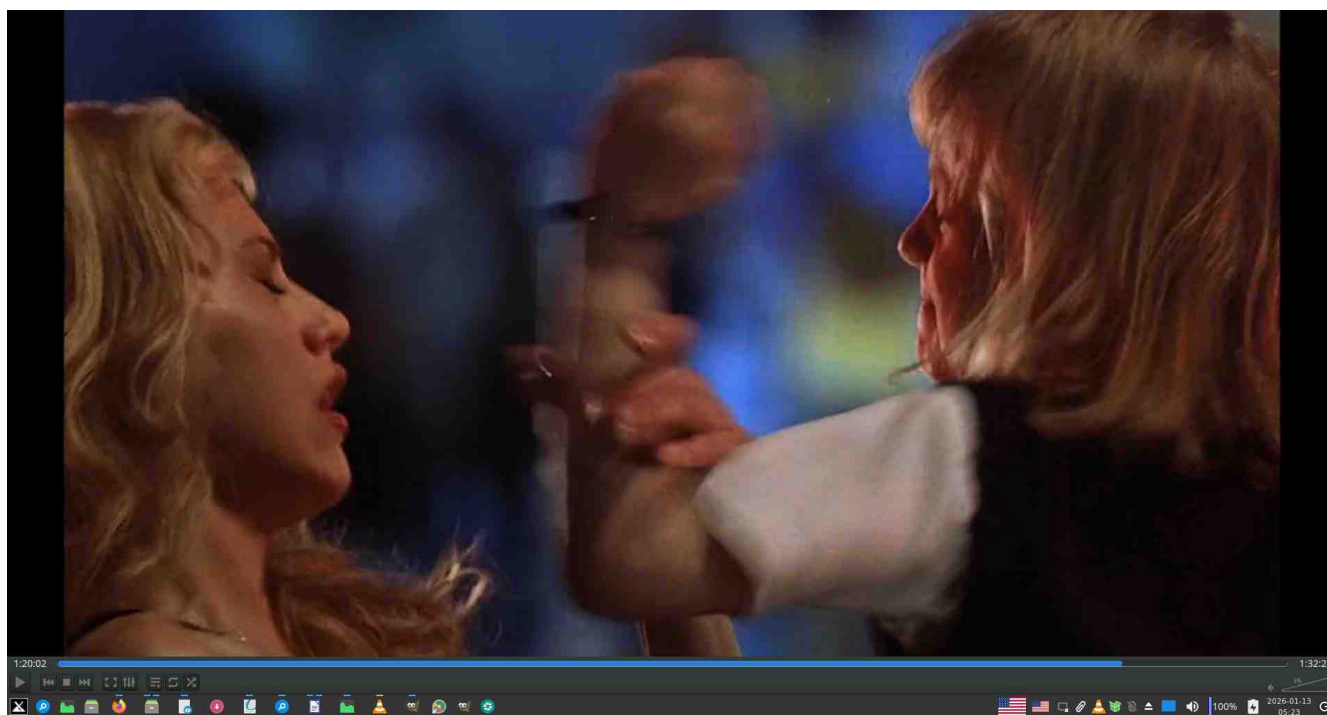
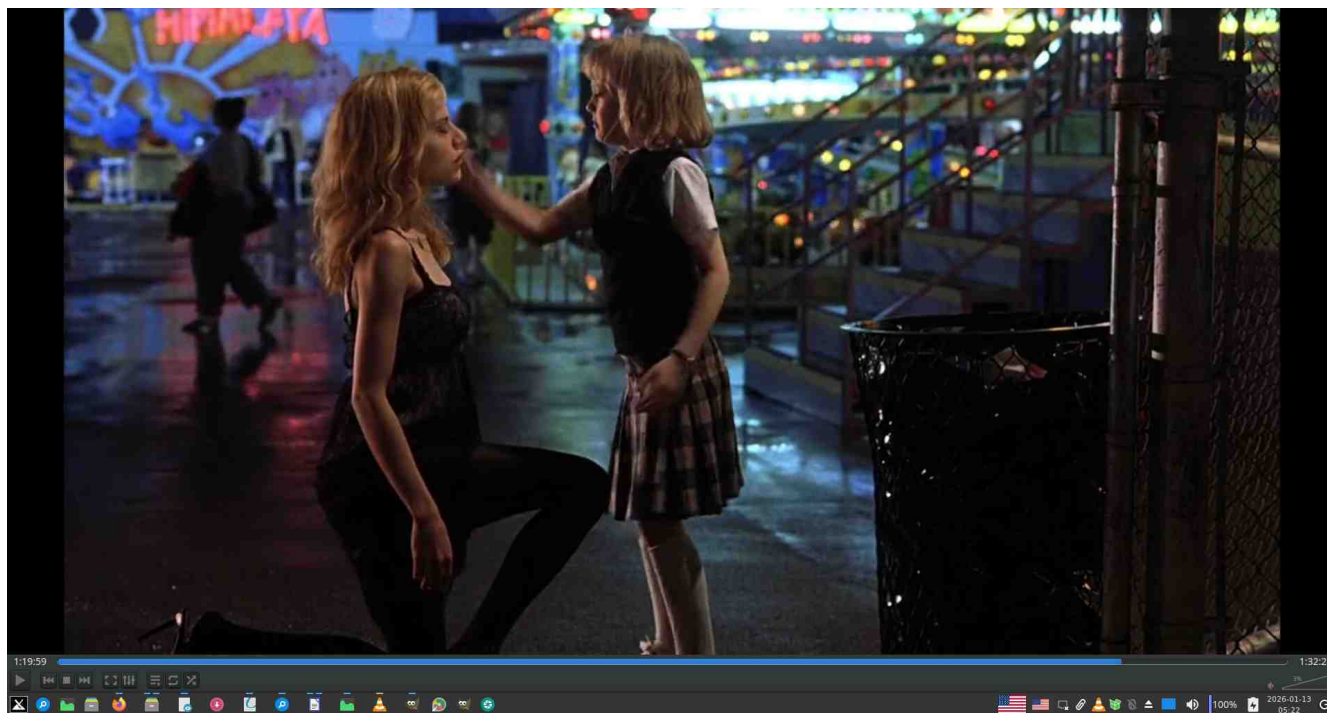
In their common scene on the Coney Island, it appears that the film itself forces their snapping out of character by that Brittany Murphy and Dakota Fanning were required to enter into a most intense physical and sensual onscreen-“hook-up” [22, minute 82] by first having their heads doubly spun in a “teacup” and the marry-go-round of the “Spinning Teacups”, as already formulated and programed in the film of Brittany Murphy entitled “Spun” of 2002, [19, minute 57] [22, minutes 80, 80, 80, 80 and 80]

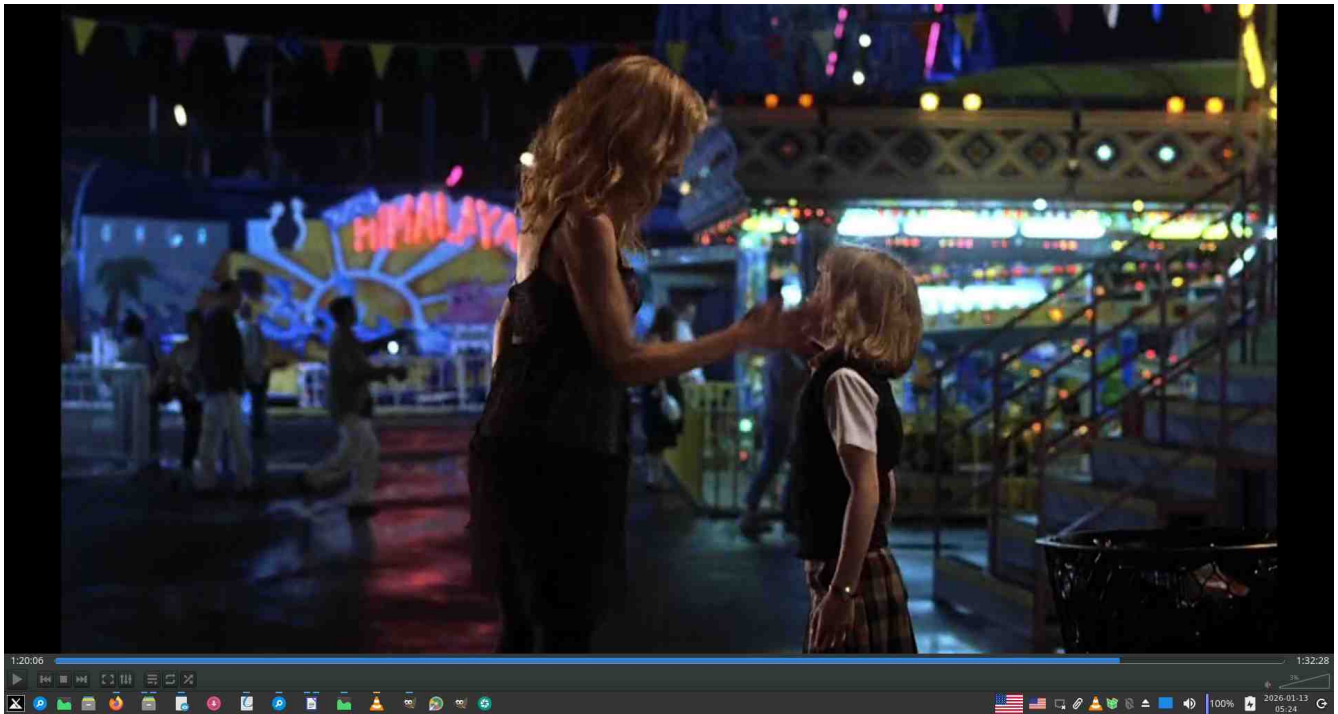




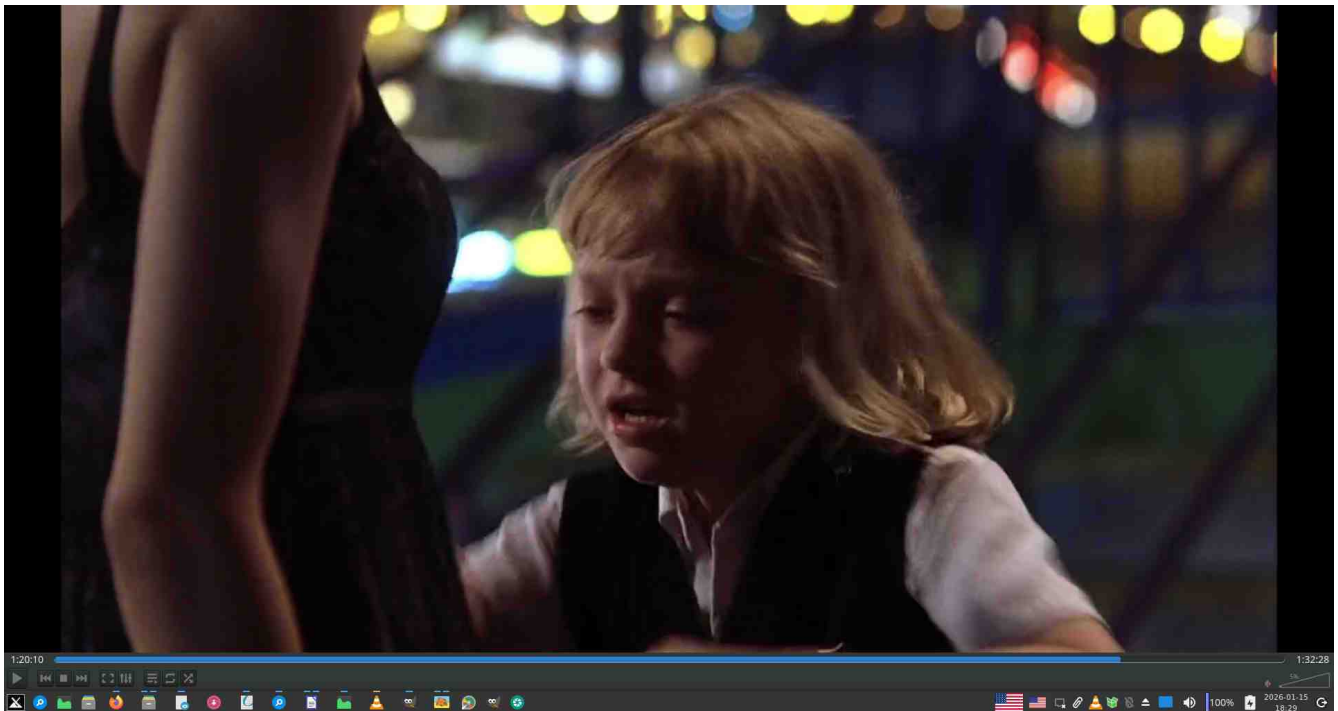


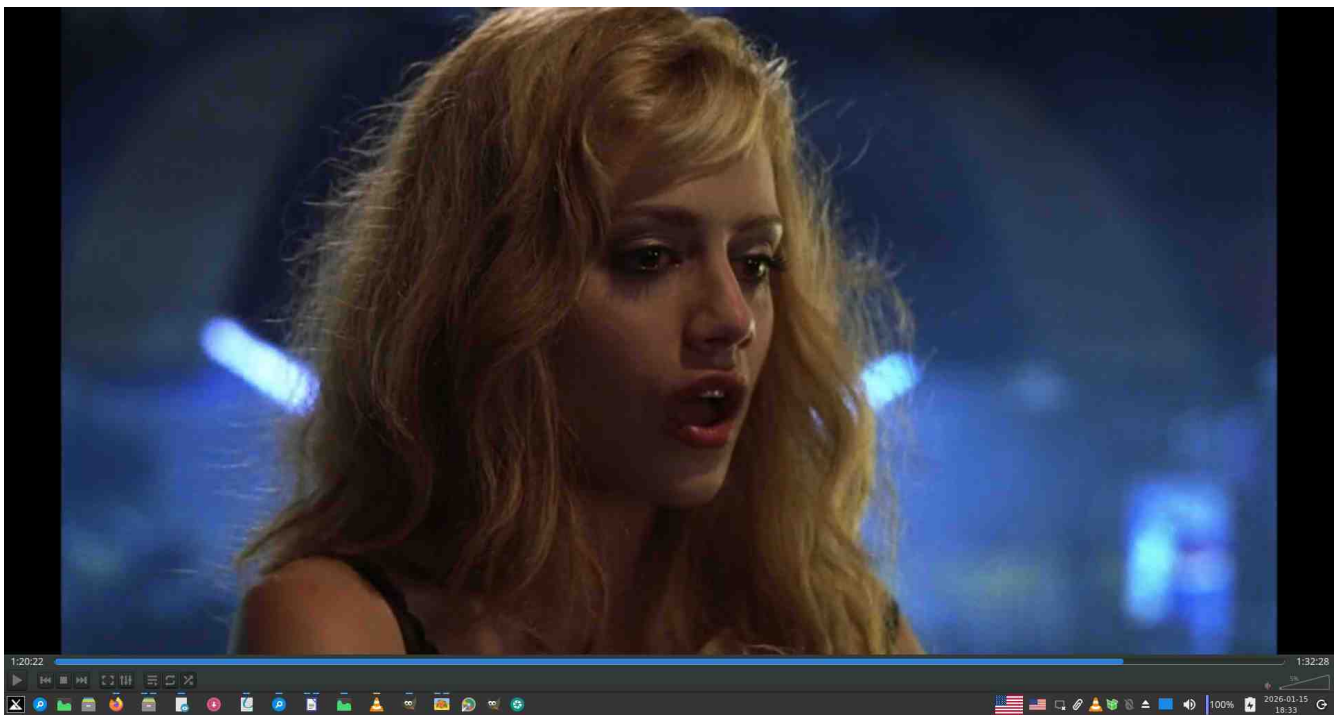
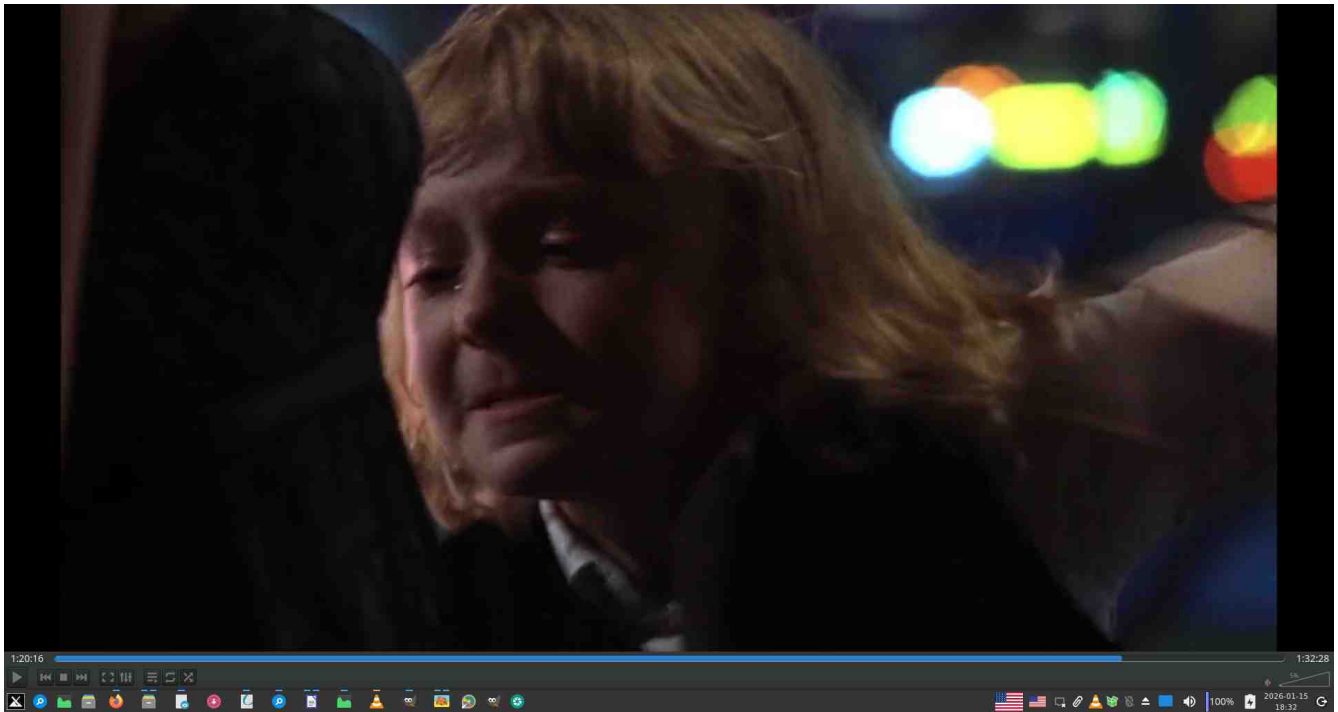
then — in an incipient manner already demonstrated with Valeria Andrews as “Wendy” and Brittany Murphy as “Sarah” in the immediately previous film of Brittany Murphy entitled “Just Married” of 2003 — mutually slapping the faces of each other, [22, minutes 80, 81 and 81]



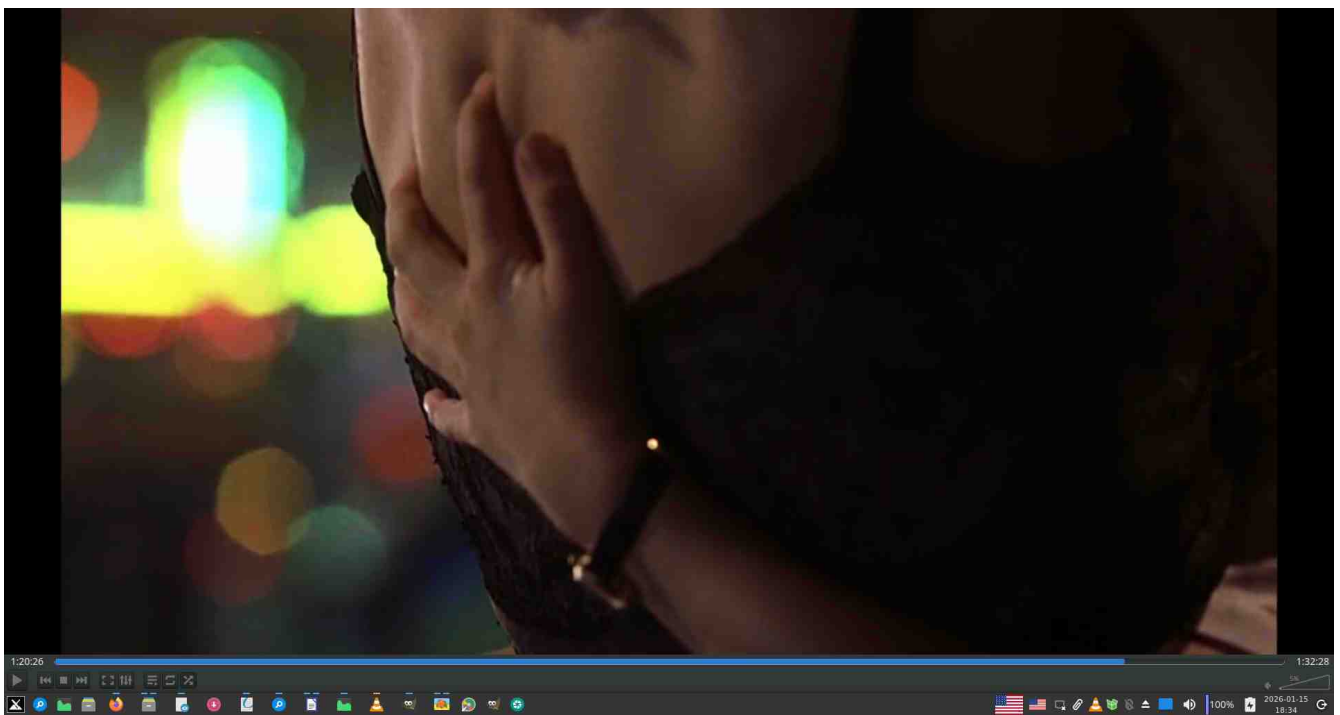
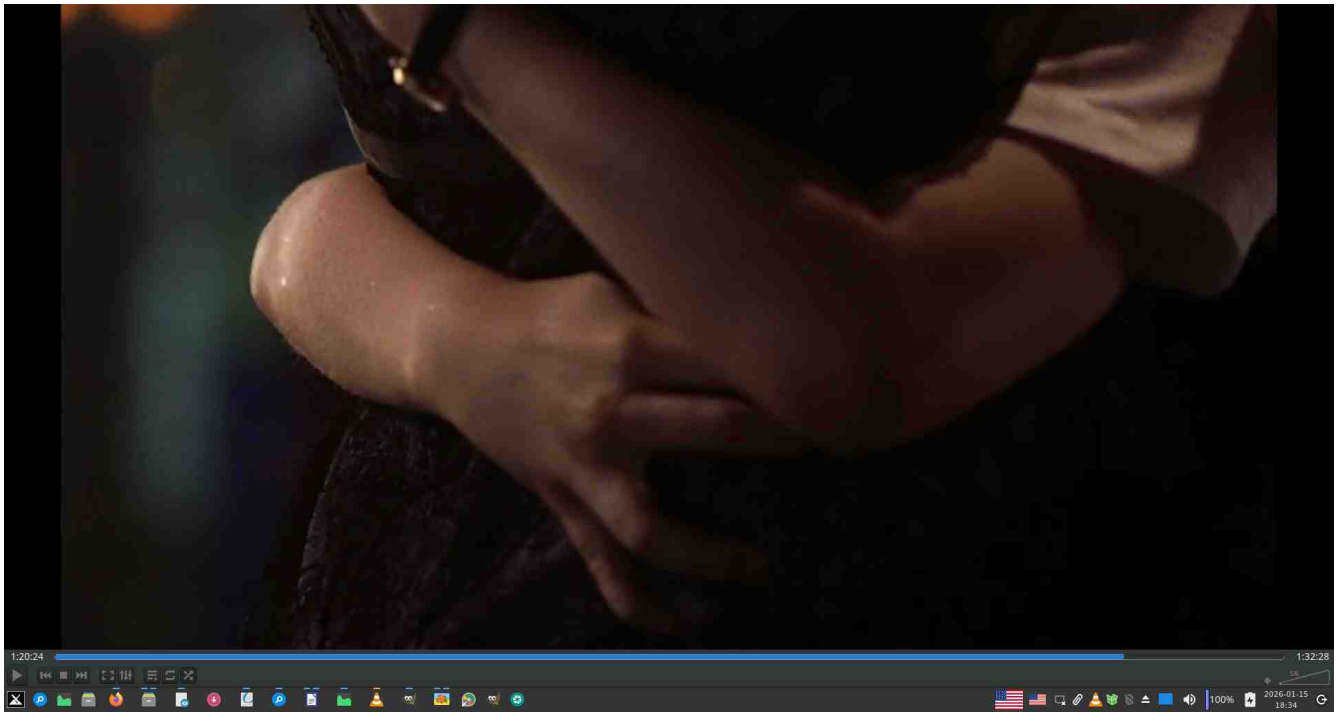


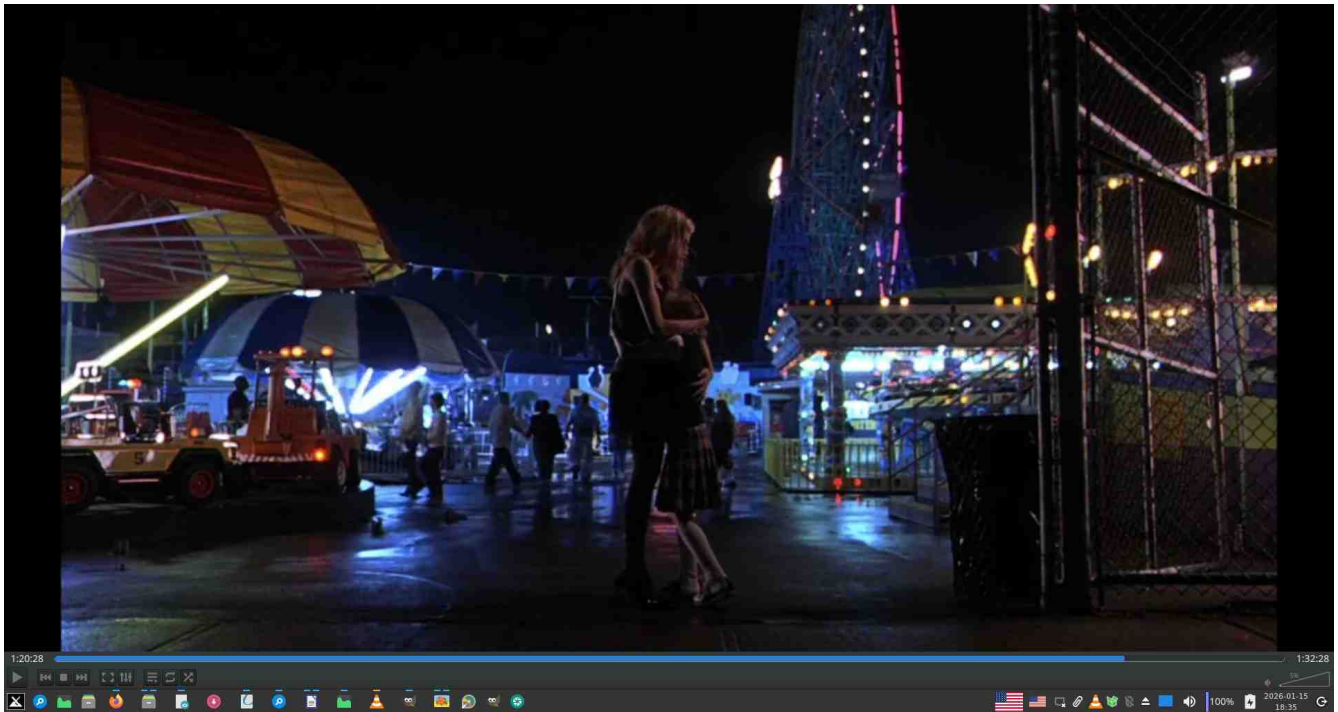
and Dakota Fanning pummeling the belly of Brittany Murphy, with both of them crying, [22, minutes 81, 81 and 81]





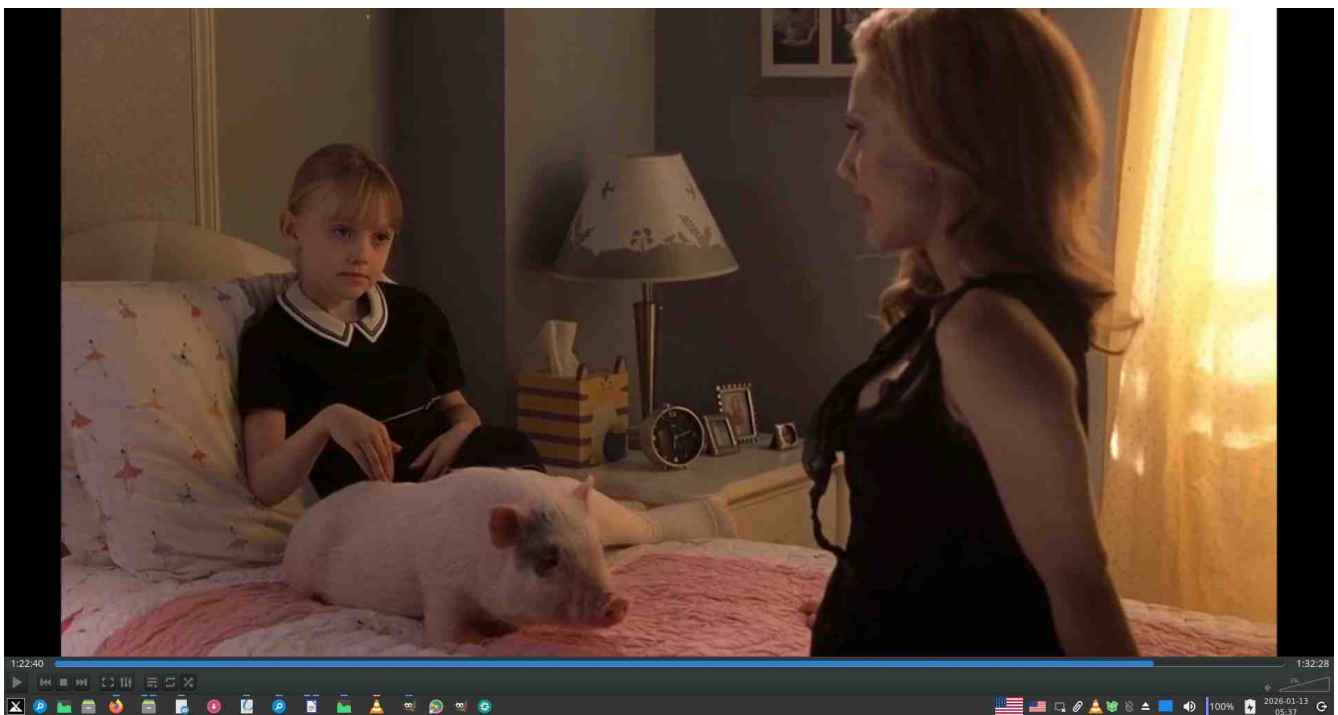
what, particularly on the part of Dakota Fanning, can hardly be presumed to have been made within their prescribed characters, it having been most likely that rather their characters were adjusted to the realities of their persons. Finally, they end up strongly embracing each other: [22, minutes 81, 81 and 81]

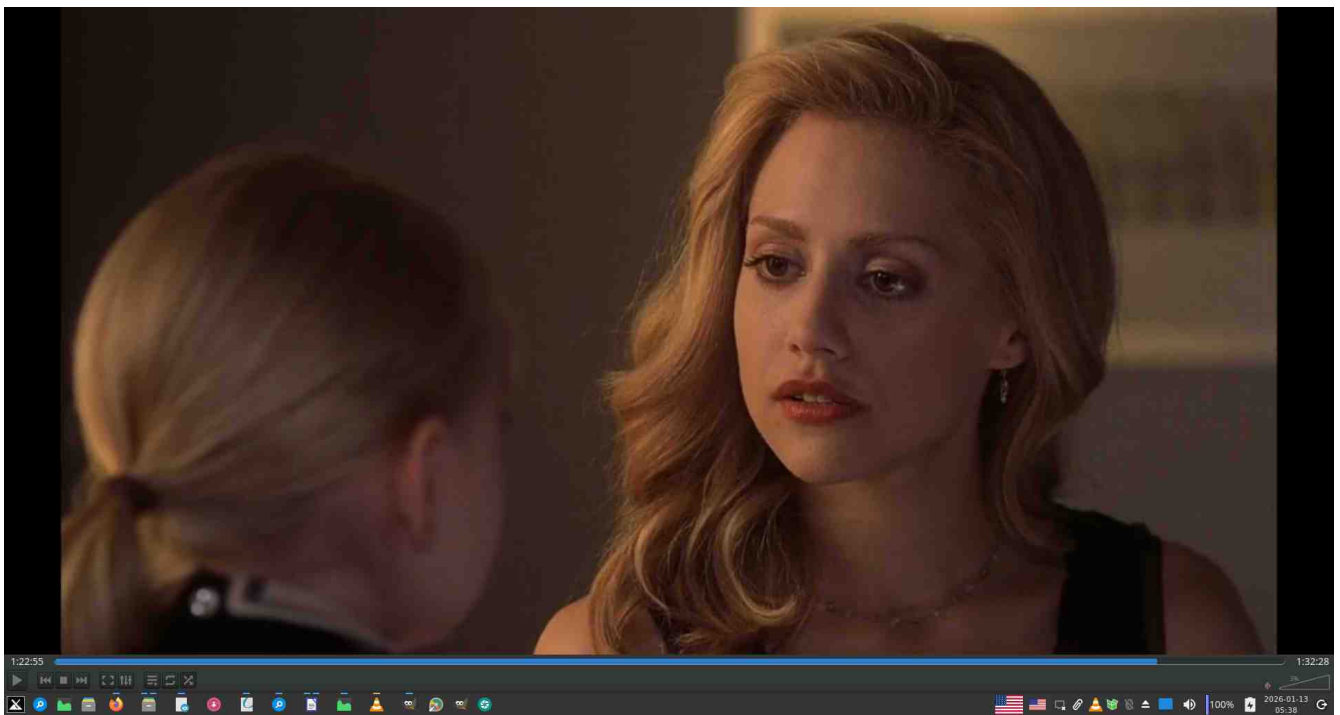
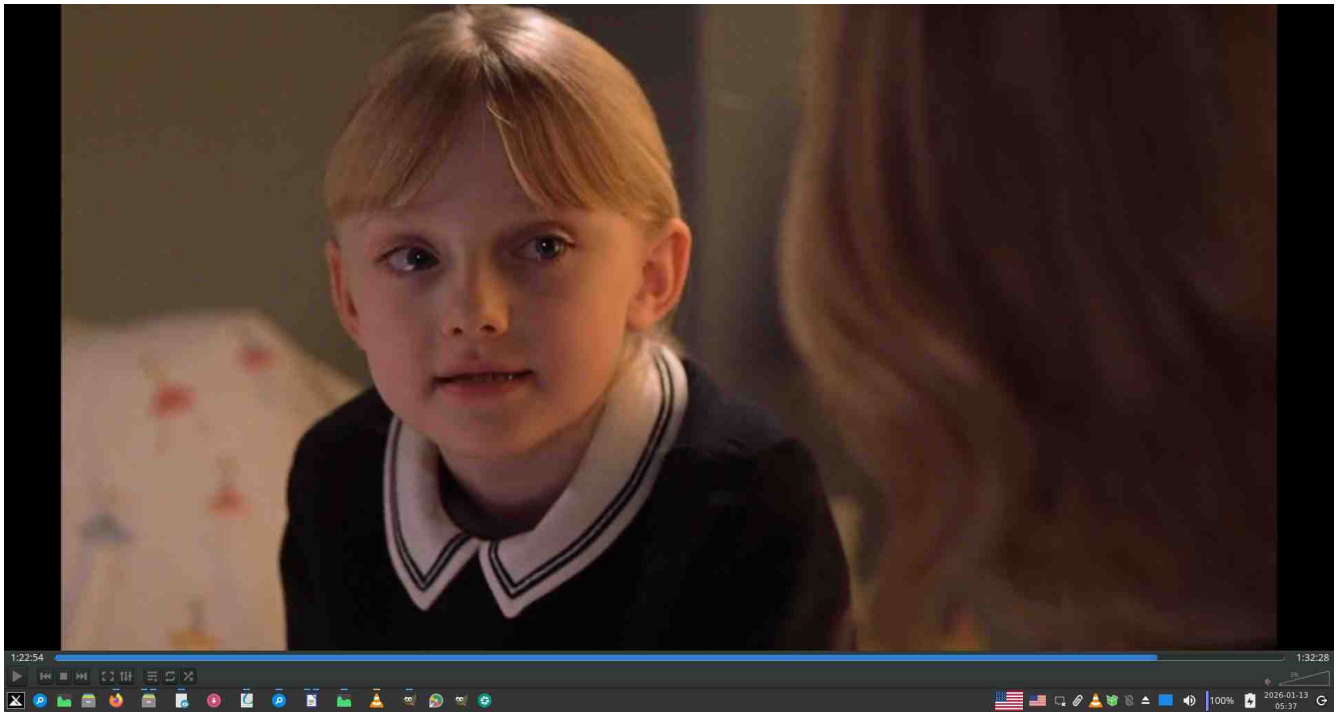




This was the maximum which could be attained with the film; certainly, it would have been illegal to require them to act a lesbian and pedophile relationship; that could be done only in the secret locations of the American Illuminati where child sexual abuse was allowed.

In their final common scene, the film presents the pig of Brittany Murphy as “Molly” as a symbolic alternative to Dakota Fanning: [22, minutes 83, 83 and 83]





The onscreen-“hook-ups” [22, minute 82] of Brittany Murphy with Dakota Fanning can be construed on the one part as incitements of Brittany Murphy to pedophilia, on the other part as means of seeking out the conjectured ethnical and national motivations of hers declining relationships with ethnically english and nationally american persons by seeking out her feelings and attitudes towards a child — around eight years of age [260] — in all probability not suitable for personal secret political missioning, and inversely, as means of seeking out hoped personality motivations for justifications of the villainous actions planned against Brittany Murphy by seeking out the feelings and attitudes of such a child towards Brittany Murphy, as in all probability a child cannot simulate his or her feelings and attitudes.

Dakota Fanning was required to act a mirror scene, the reason why in this film her person was meant to be the most important “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [22, minute 28]

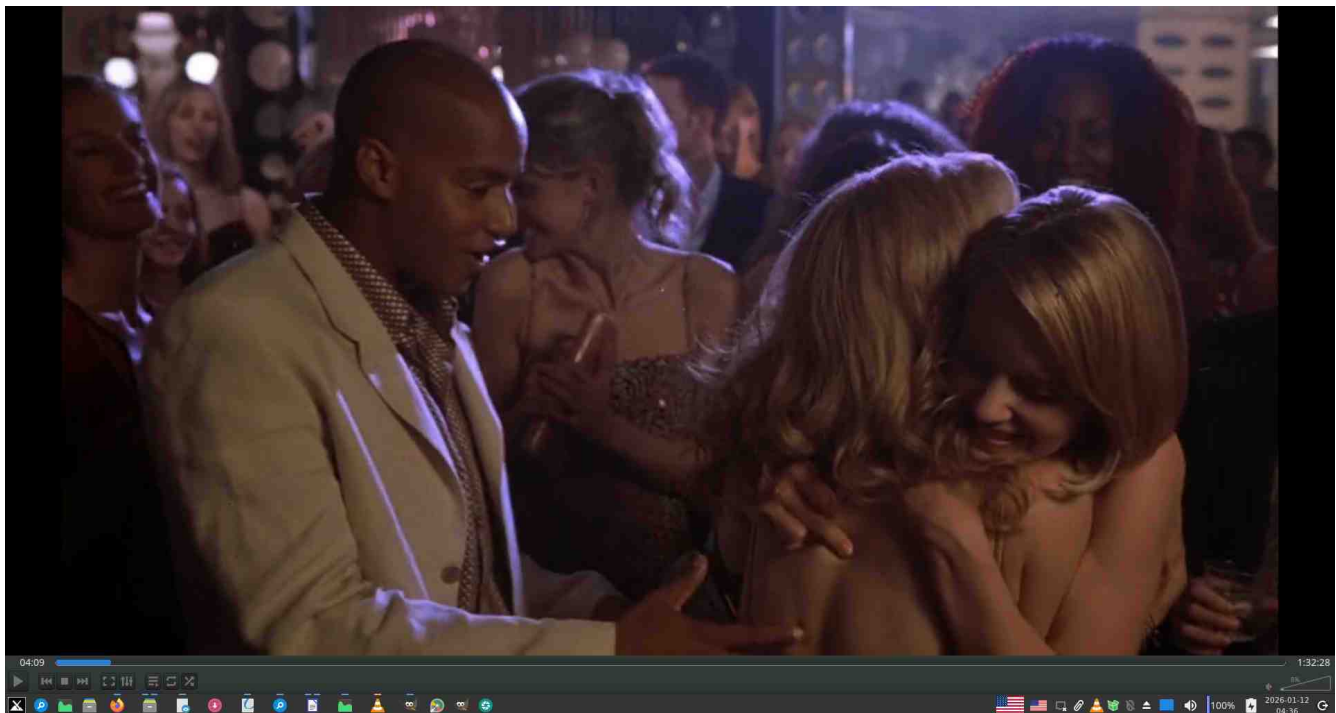


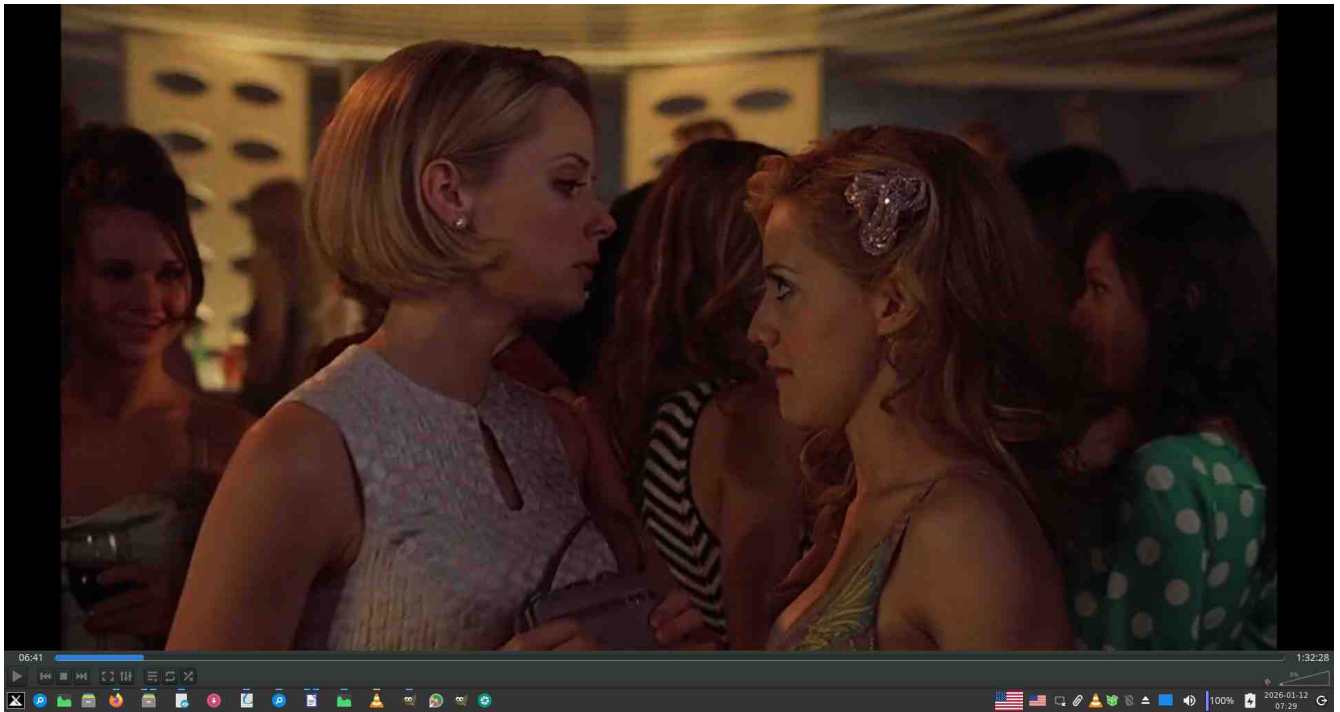
It appears that Dakota Fanning was “abducted” [29, minute 21] by the american Illuminati for stardom and missioning relative to Brittany Murphy in 1999 — in the same operation of “bait” [191, minute 61] searching as those of Marshall Bruce Mathers III (Eminem), Ashton Kutcher, and Christian Kane — with television and then film acting. [260] That her “abduction” was so timed that till his onscreen-“hooking up” [22, minute 82] Brittany Murphy she would have acquired “fame and fortune”, [80, minute 11] that her native personality met the taste of Brittany Murphy, that she and Brittany Murphy were cast together in this film, that she was adjudged 5 awards for her second feature film, [262] that the time of her “abduction”, the quick growth of her fame, Brittany Murphy’s onscreen-“hook-up” with her, her taking a liking of her native personality, are all resembling the case of Marshall Bruce Mathers III and Ashton Kutcher, all substantiate the hypothesis that the person, as well as the professional and public statuses of Dakota Fanning were part of the Brittany Murphy “project”, [3, minute 24] just as those of Emily Watson, Nathan Lane, Mena Suvari, Marshall Bruce Mathers III, and Ashton

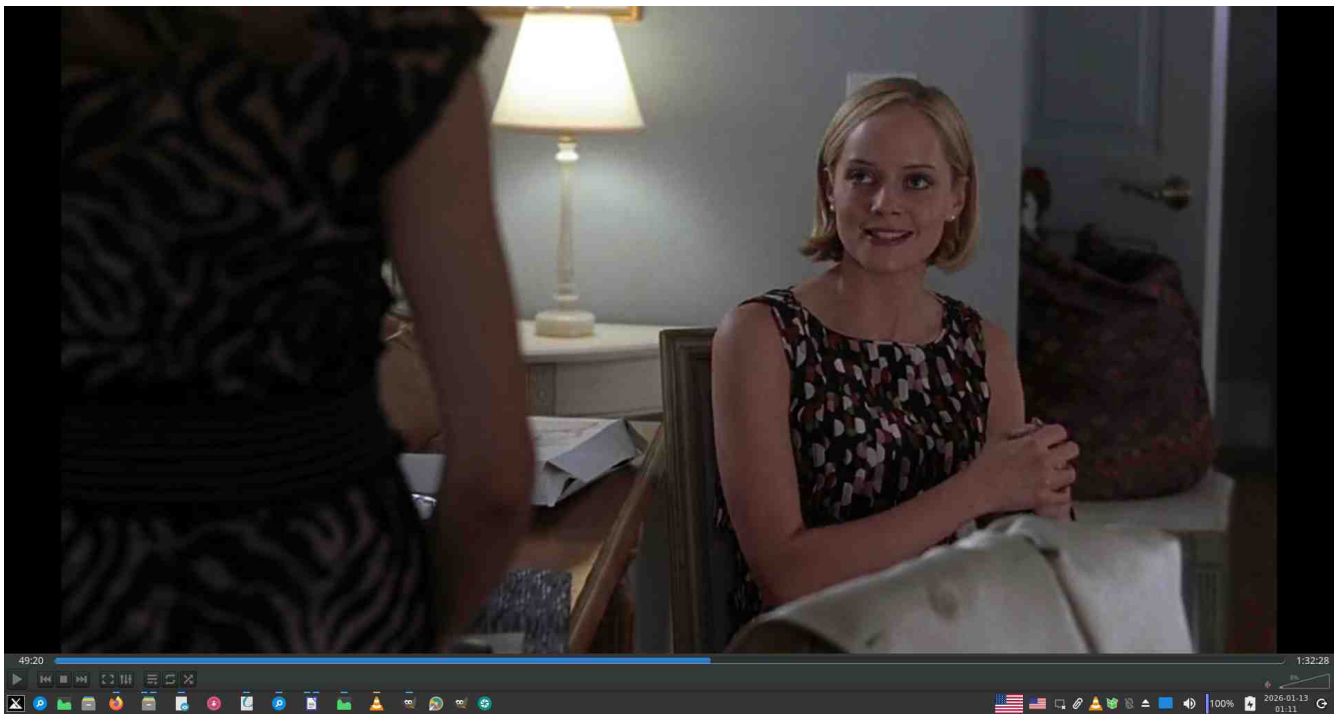
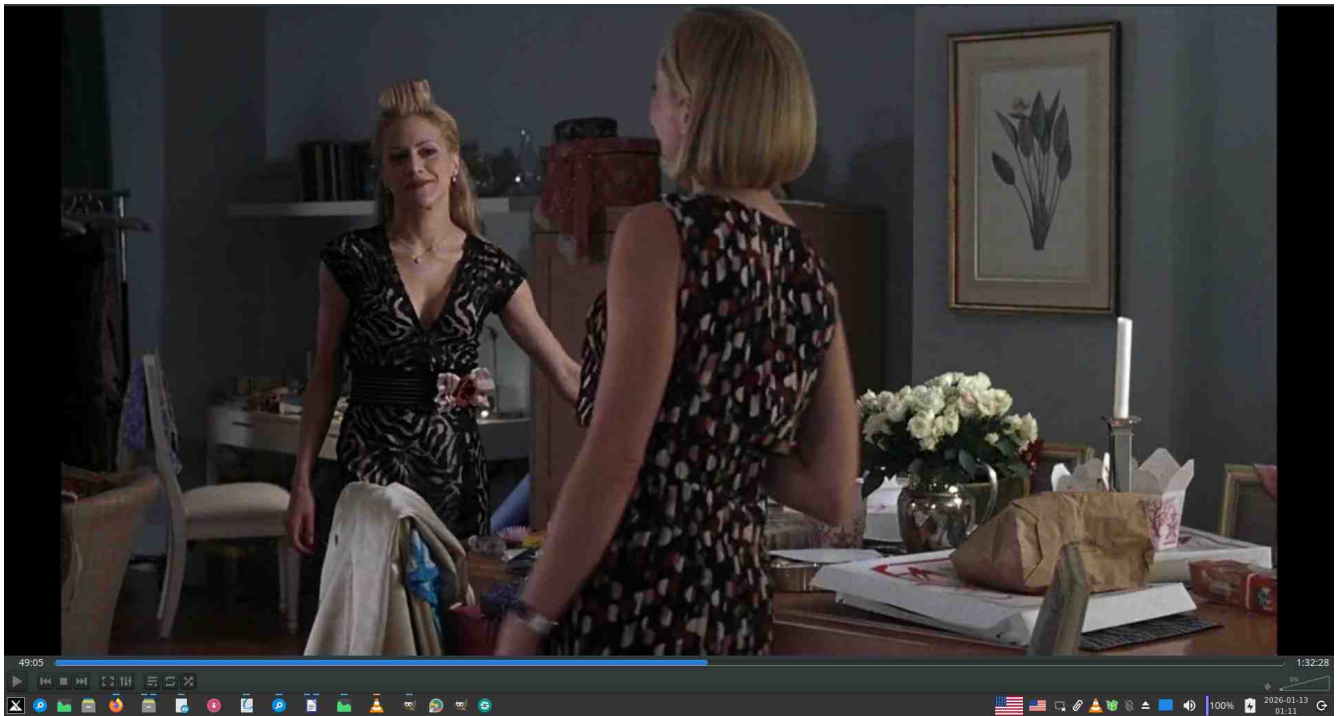
Kutcher presumably had been.

It can be presumed that the first name of Jesse Spencer was meant for a mental-association creating reference to Skye McCole Bartusiak, who had been required to act “Jessie” and onscreen-“hook up” [22, minute 82] Brittany Murphy in the film entitled “Don’t Say a Word” of 2001, and it can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “You have the child alternative of Skye McCole Bartusiak to Dakota Fanning.”

With the film entitled “Uptown Girls” of 2003, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Marley Shelton, who was married at the time of shooting this film. [263] She as “Ingrid” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as her best friend: [22, minutes 5, 7, 41, 50, 50 and 82]

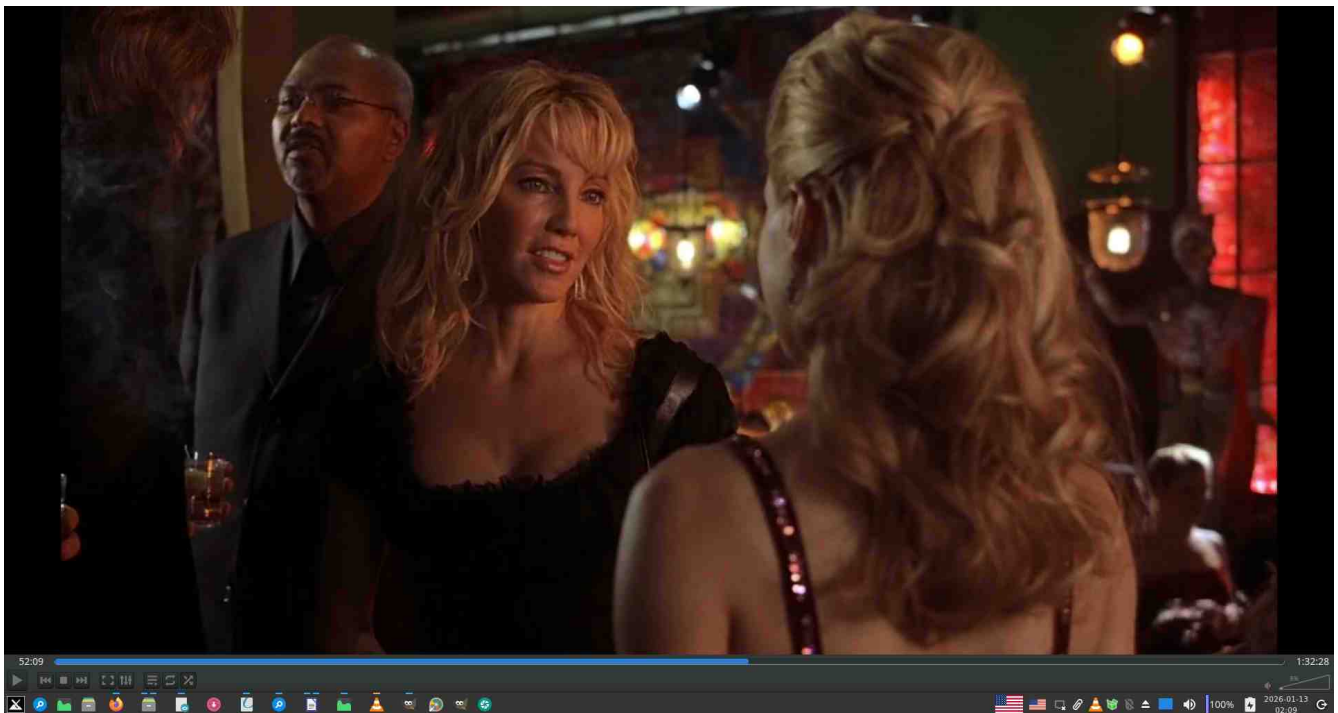


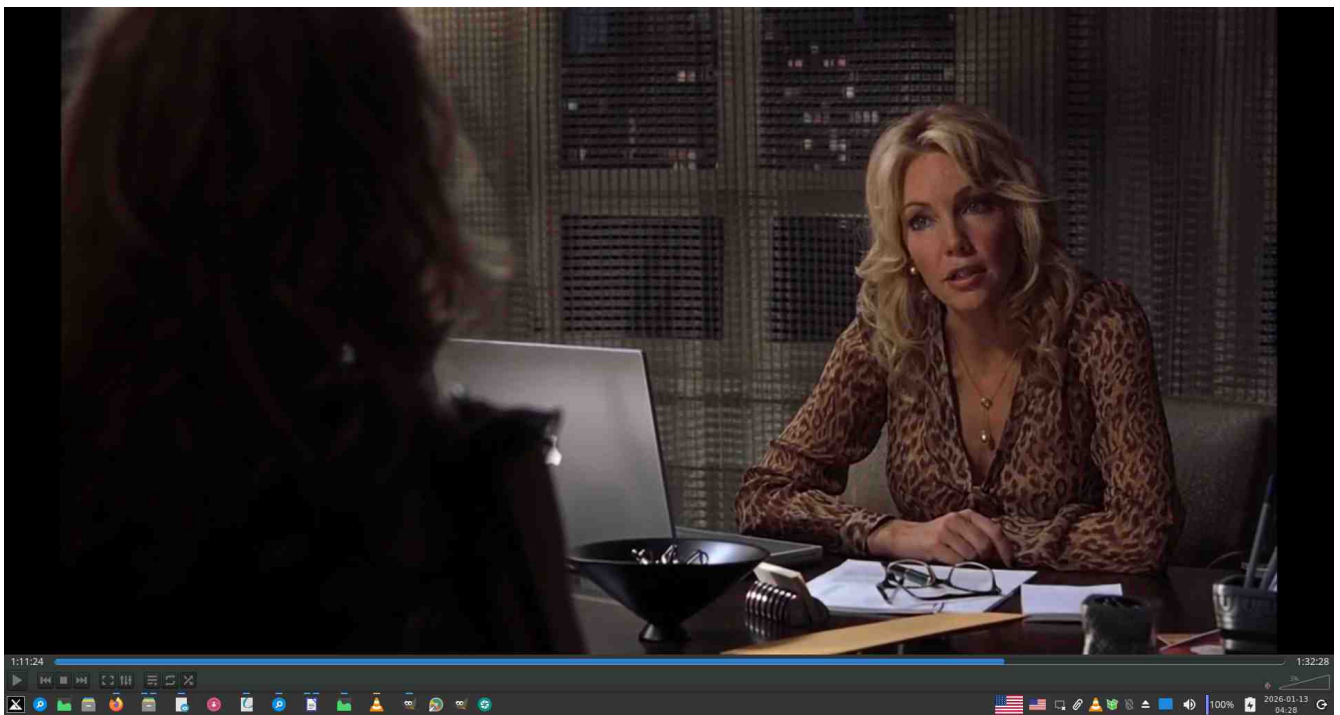
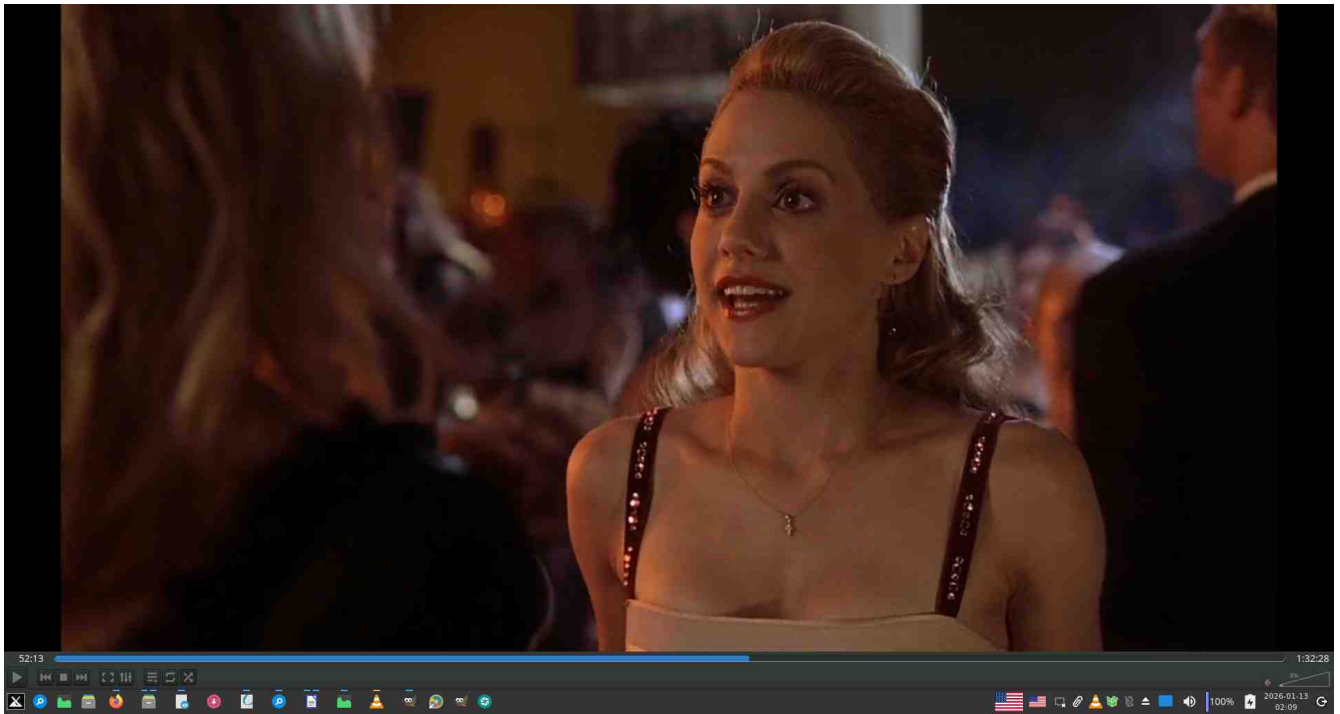


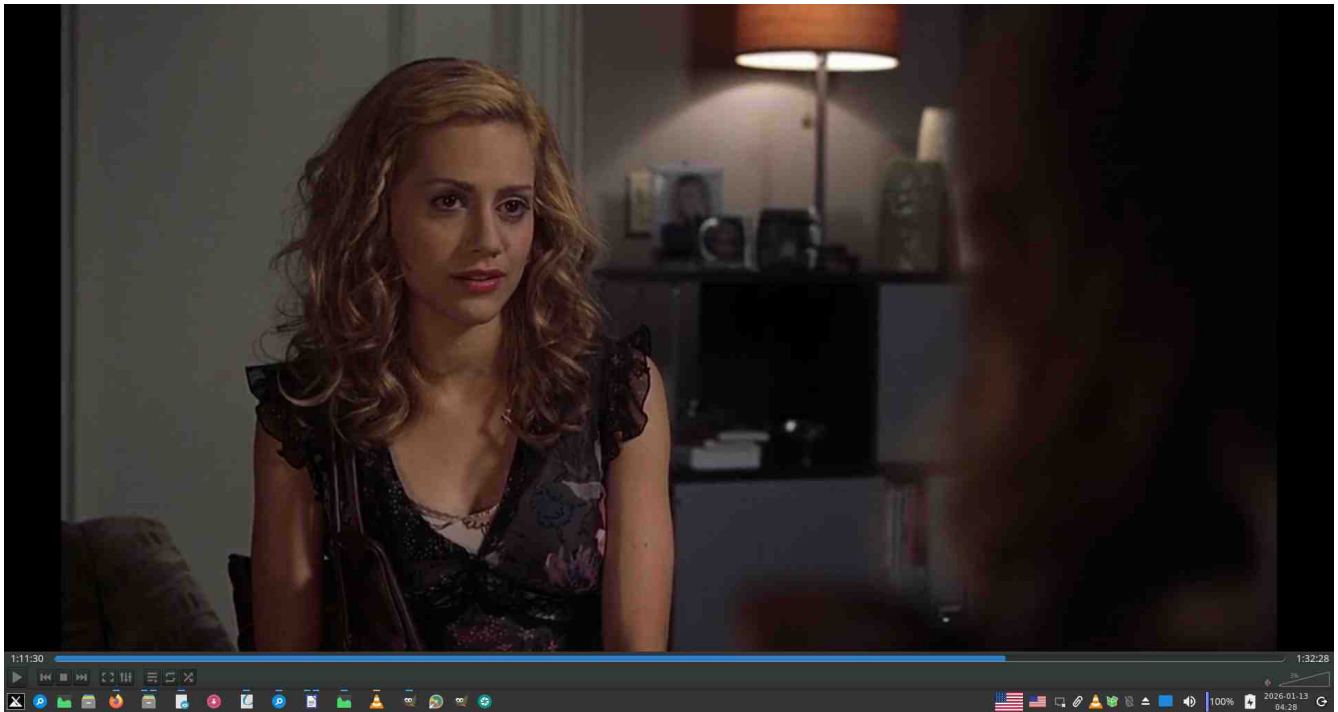




The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Heather Locklear, who was married at the time of shooting this film. [264] She as “Roma Schleine” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as the mother of Dakota Fanning as “Ray”: [22, minutes 53, 53, 72, 72 and 83]

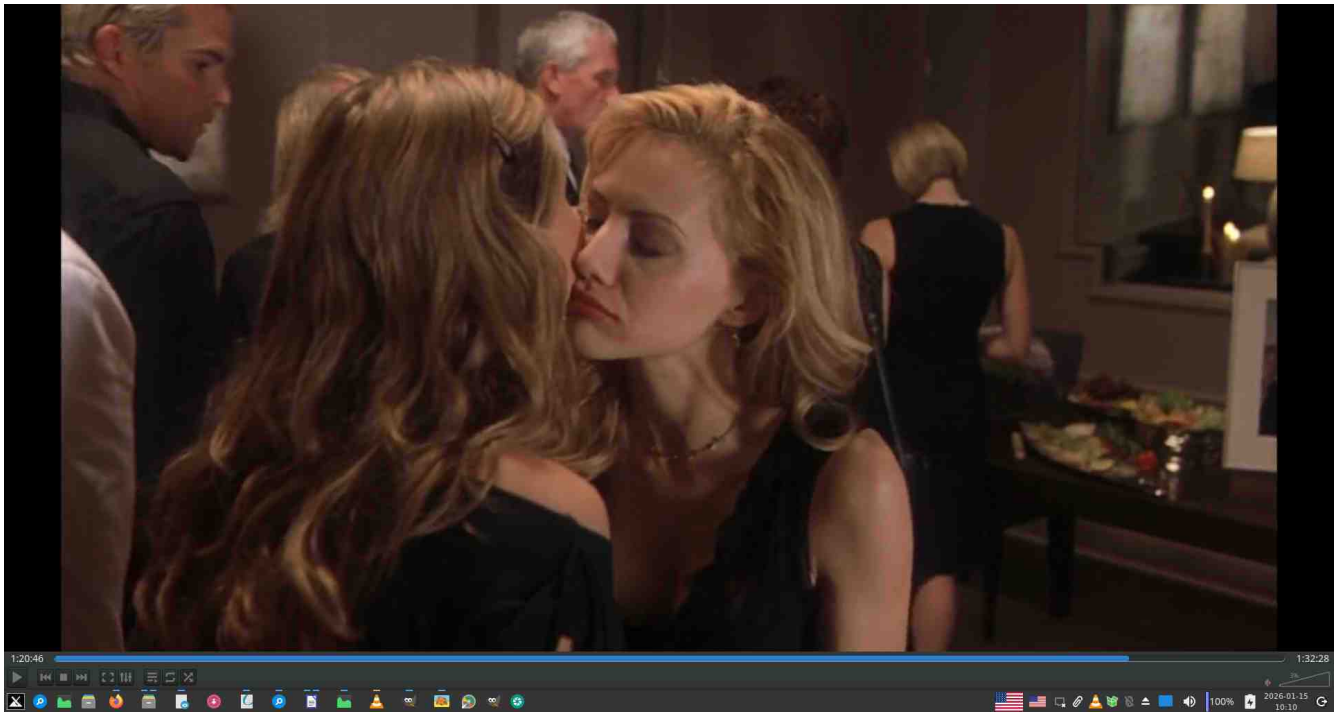




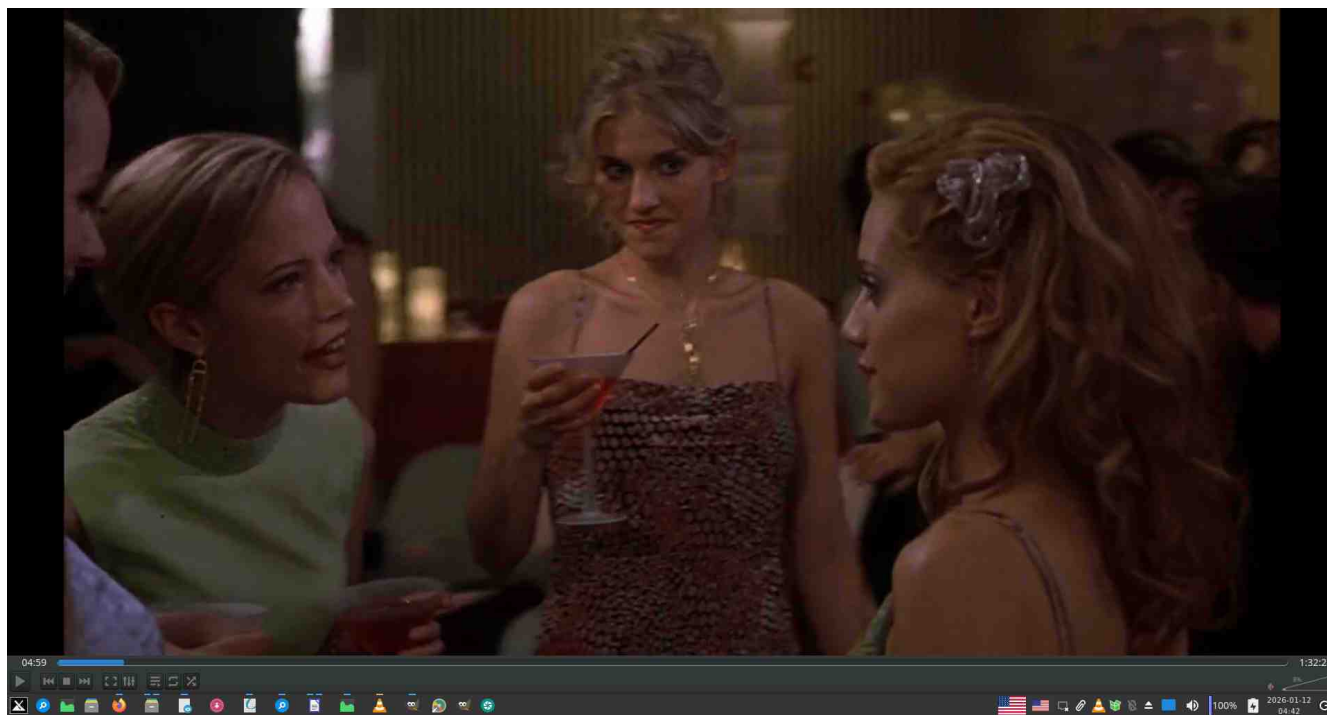


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress and singer Carmen Electra, who was unmarried at the time of shooting this film. [265] She was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” as a

celebrity at the funeral of the father of Dakota Fanning as “Ray”, while they having been required to say to each other “I miss you”: [22, minutes 81 and 81]



The fourth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Pell James, who was unmarried at the time of shooting this film. [266] She as “Julie” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Molly” at the birthday celebration of the latter: [22, minute 5]

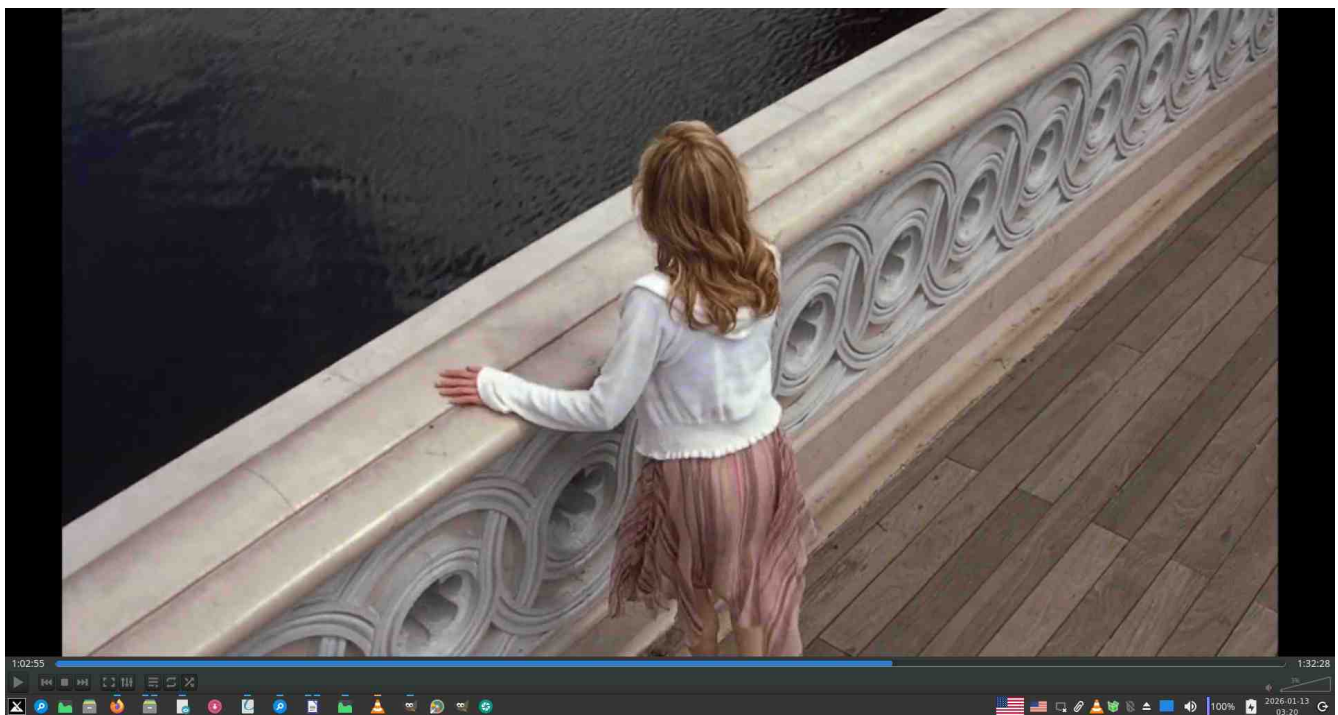
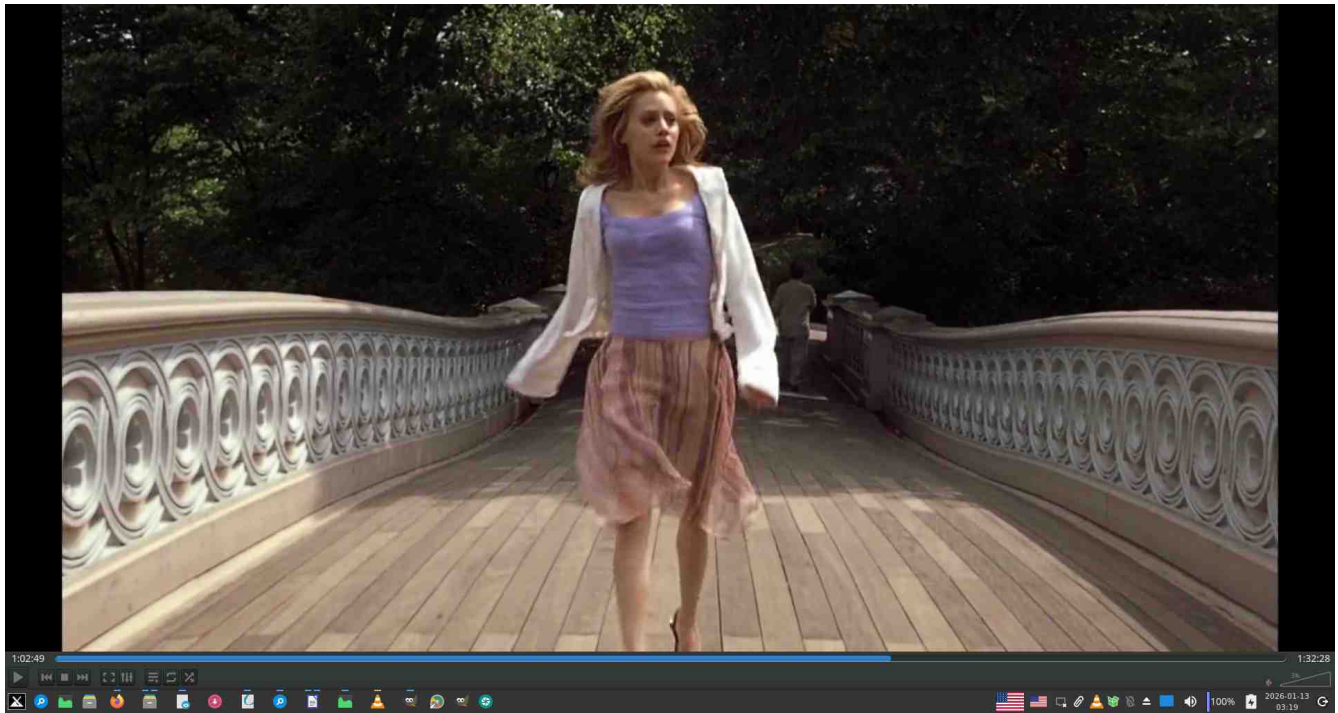


The cameo onscreen-“hook-ups” [22, minute 82] with Brittany Murphy of the successful musicians Duncan Sheik and Dave Navarro, of the successful actor, director, producer and writer Fisher Stevens, [267] and of the successful actress, singer and “sex symbol” Carmen Electra, [265] refer to that a relationship with her had been promised by the american Illuminati to be well paying for them in further “fame and fortune”. [80, minute 11]

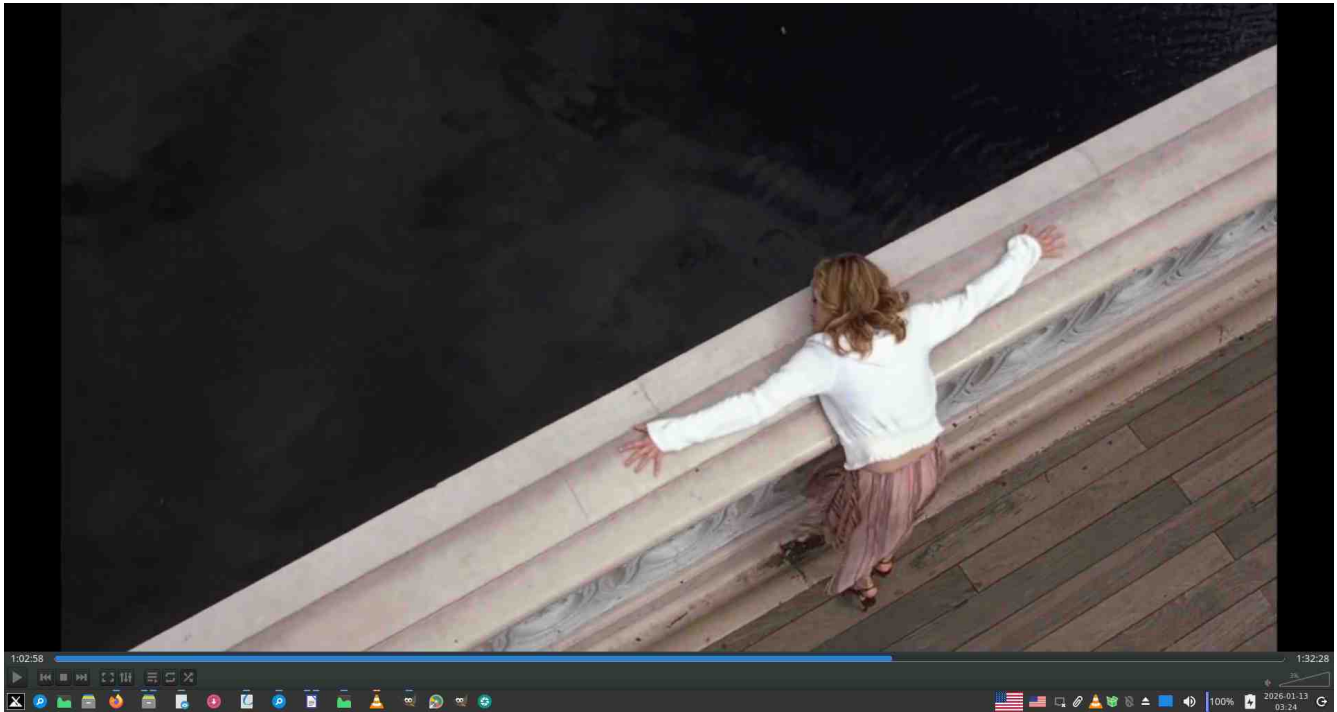
It can be presumed that the first name “Molly” of the character of Brittany Murphy in this film was concocted for a reference to the character “Molly Howard” of Tara Redepinning in her film entitled “Drop Dead Gorgeous” of 1999, who was adopted by an ethnically presumably japanese couple in the USA, as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you reject all my offers of relationship and marriage, you have the alternative of being adopted by my japanese counterparts in the USA and Japan.” This message was a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the japanese ethnical secret political organization in the USA, and the japanese national secret political organization, in “adopting” [3, minute 23] and integrating Brittany Murphy with the respective japanese ethnic group, and respectively Japan, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

The film entitled “Uptown Girls” of 2003 implemented the suicide guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati

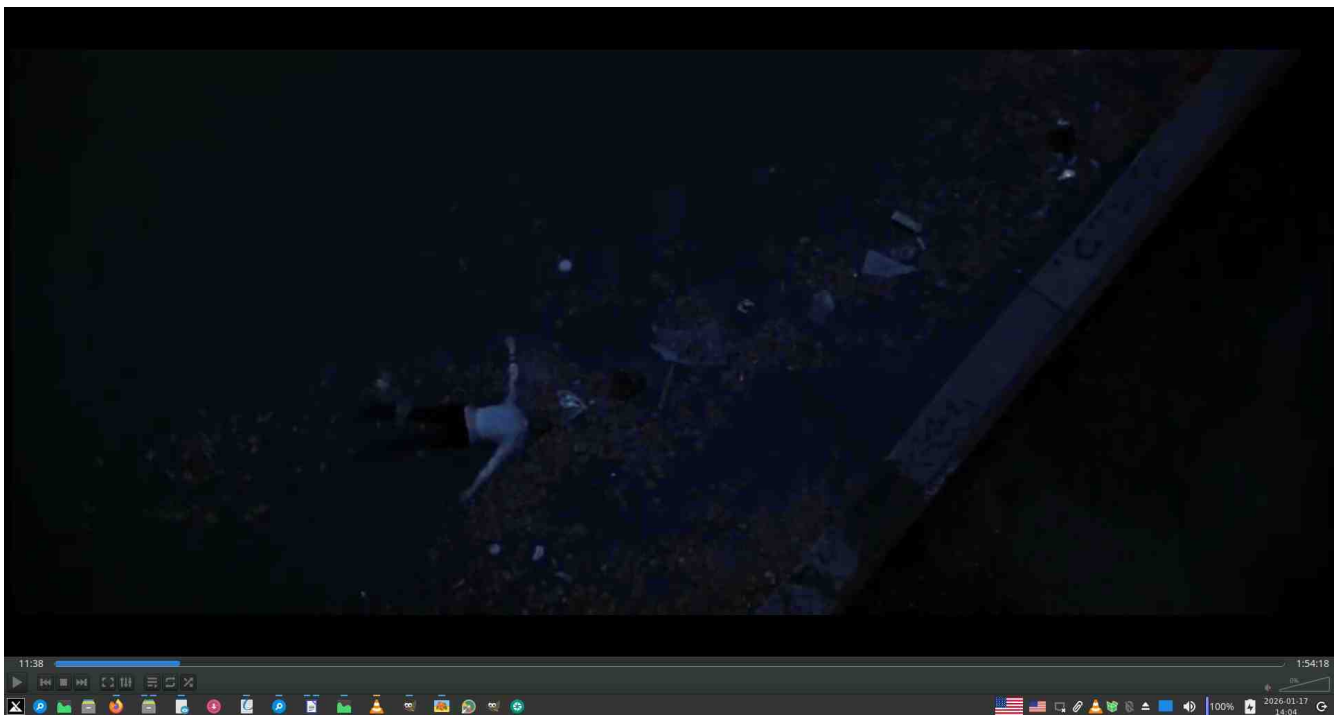
by requiring Dakota Fanning as “Ray” to advise Brittany Murphy as “Molly” to drink cyanide by saying “Why don’t you just drink cyanide? At least it’s quick.” [22, minute 26] Further, Brittany Murphy as “Molly” was required to act attempting a not much slower type of suicide, similar to that in her film entitled “Falling Sky” of 1998, with the difference that she does not go, but jumps in the water, not before having “a view from the bridge”, [195] [22, minutes 63 and 63]



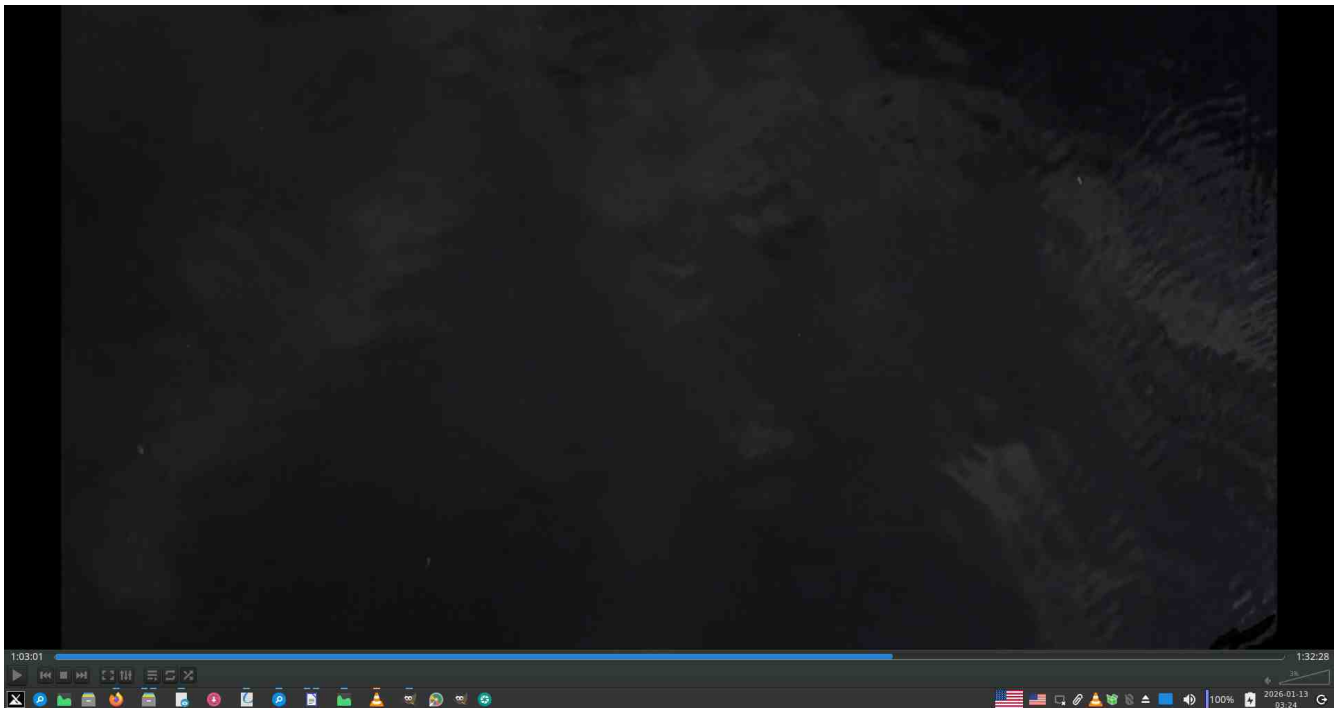
— by so doing fulfilling the personal secret political “prophecy” [8] of the american Illuminati formulated and programed with her play entitled “A View from the Bridge” of 1997 — and taking up the standard position of dying in the water [22, minute 63]



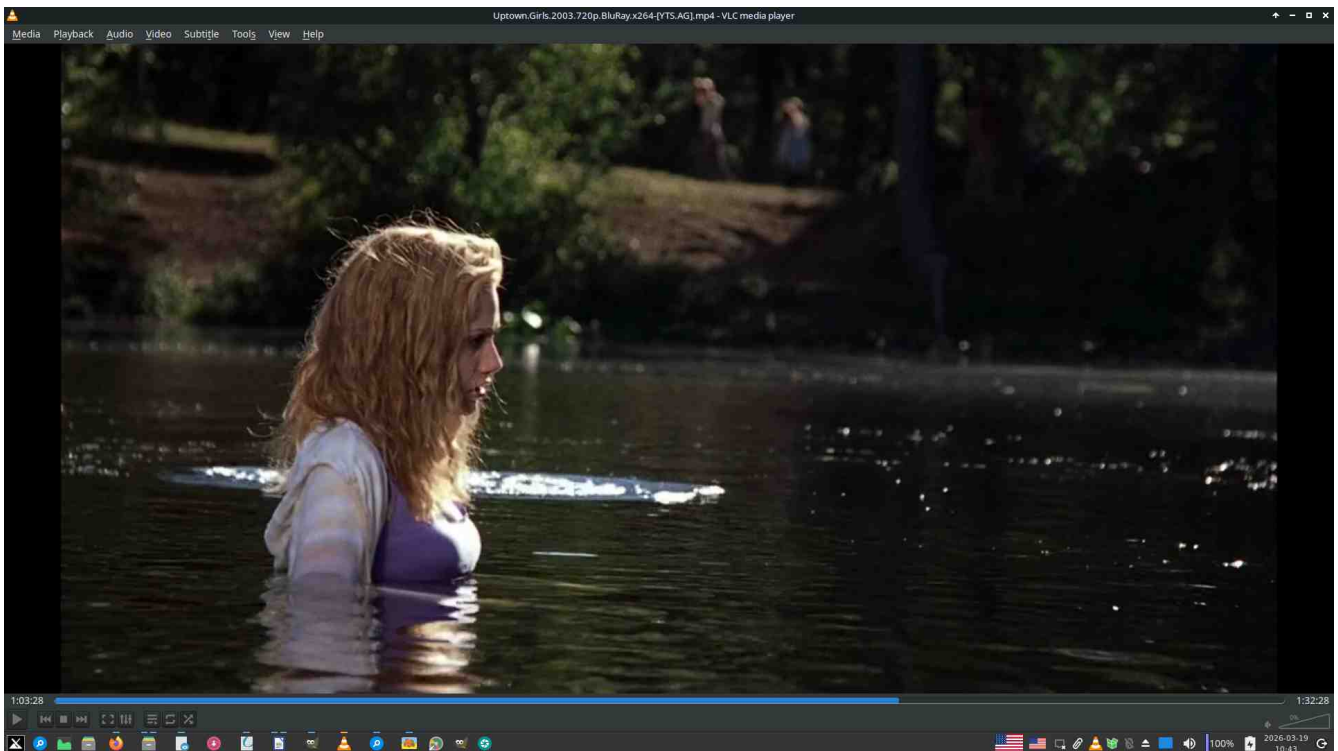
promoted with her films entitled “Falling Sky” of 1998, and “Don’t Say a Word” of 2001, [17, minute 12]



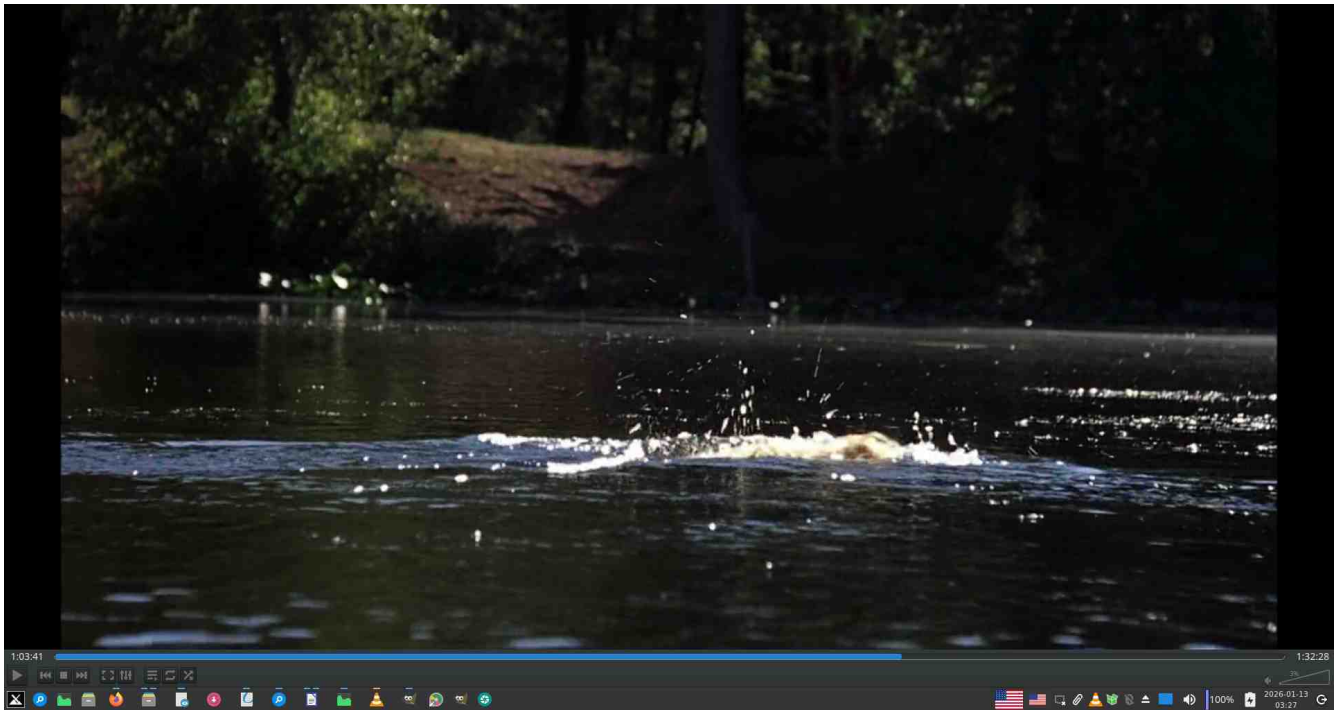
before the “realm of death”, [22, minute 64]



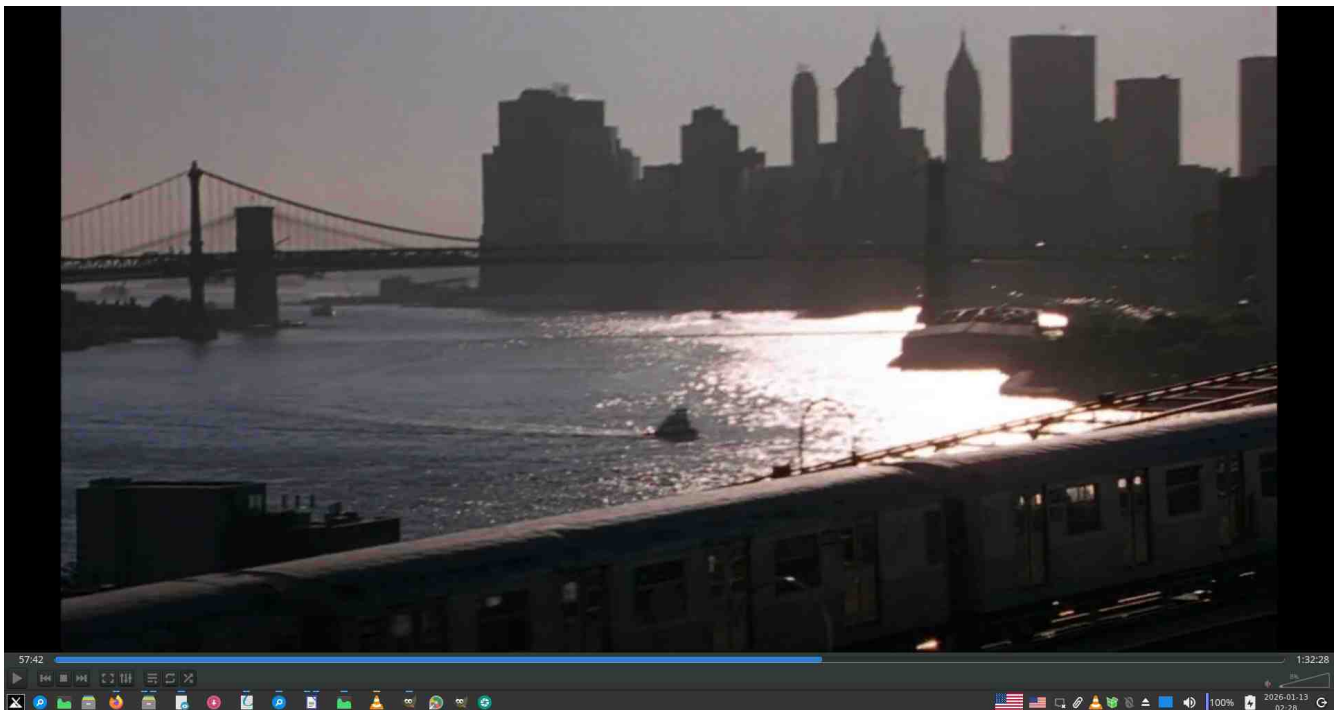
but it proved to be not deep enough for success: [22, minute 64]



However, she was still required to sink in it for a while completely, by so doing surpassing her “performance” achieved in her film entitled “Falling Sky” of 1998: [22, minute 64]



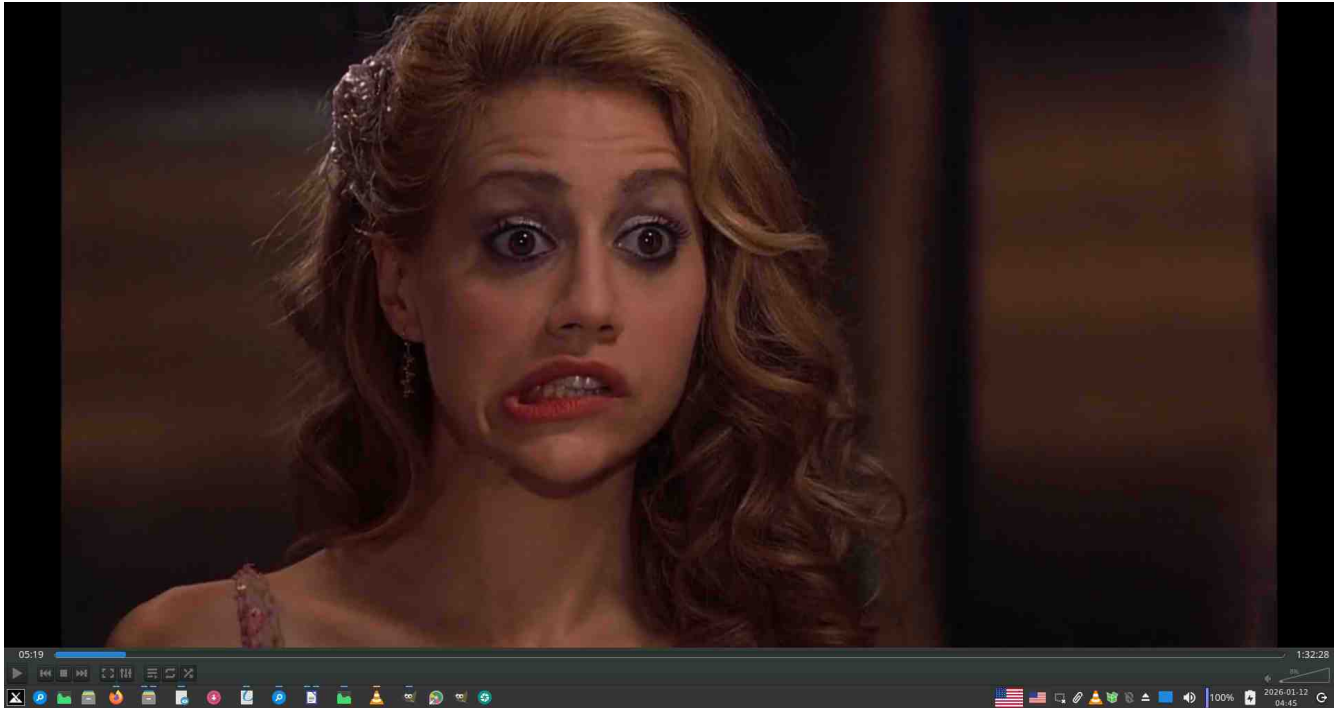
As the final element of implementing the suicide guideline, the film showed Brittany Murphy the quickest way to her success in “dying young” [36, minute 4] by this type of suicide: the waters of the East River and the bridges spanning it: [22, minute 58]

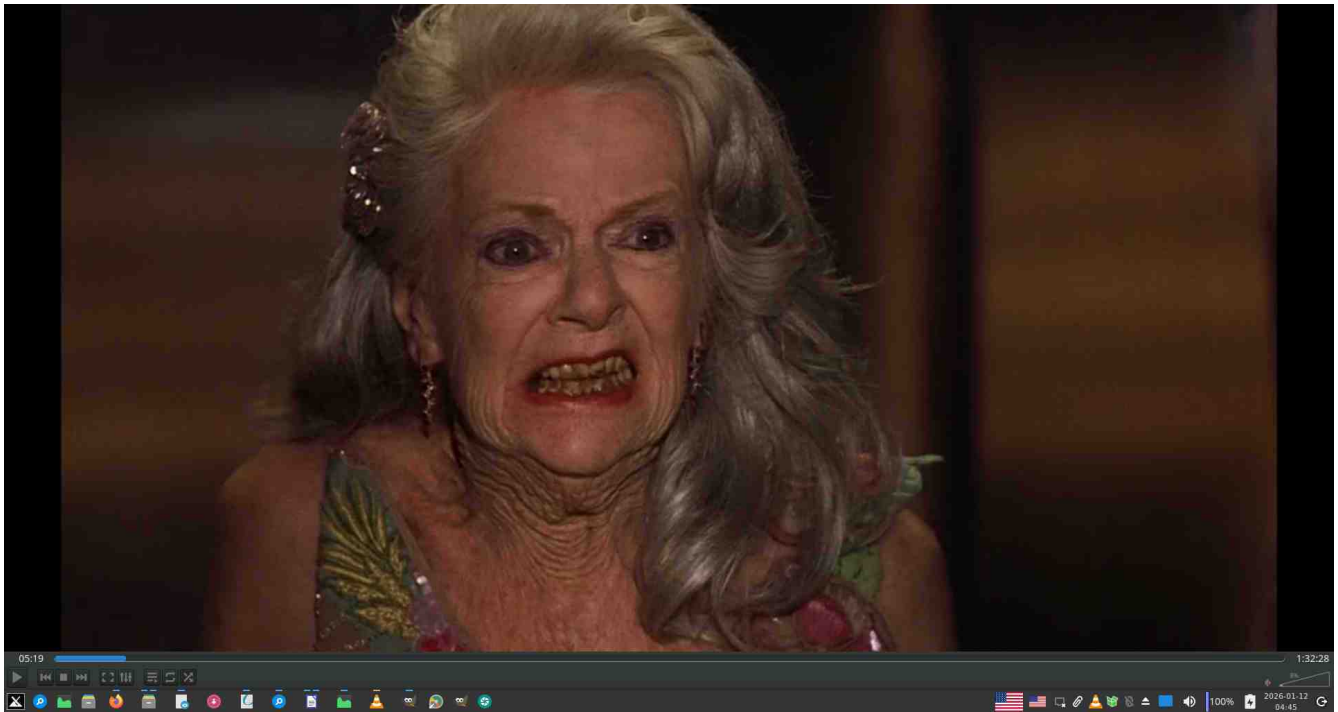


It is to be mentioned that a case of death, that time murder, of the type “a view from the bridge” had already been presented in the film of Brittany Murphy entitled “Phoenix” of 1998, with a person with the hands bound from behind having apparently been thrown down from a bridge spanning the dried-up Salt River: [9, minutes 29 and 30]

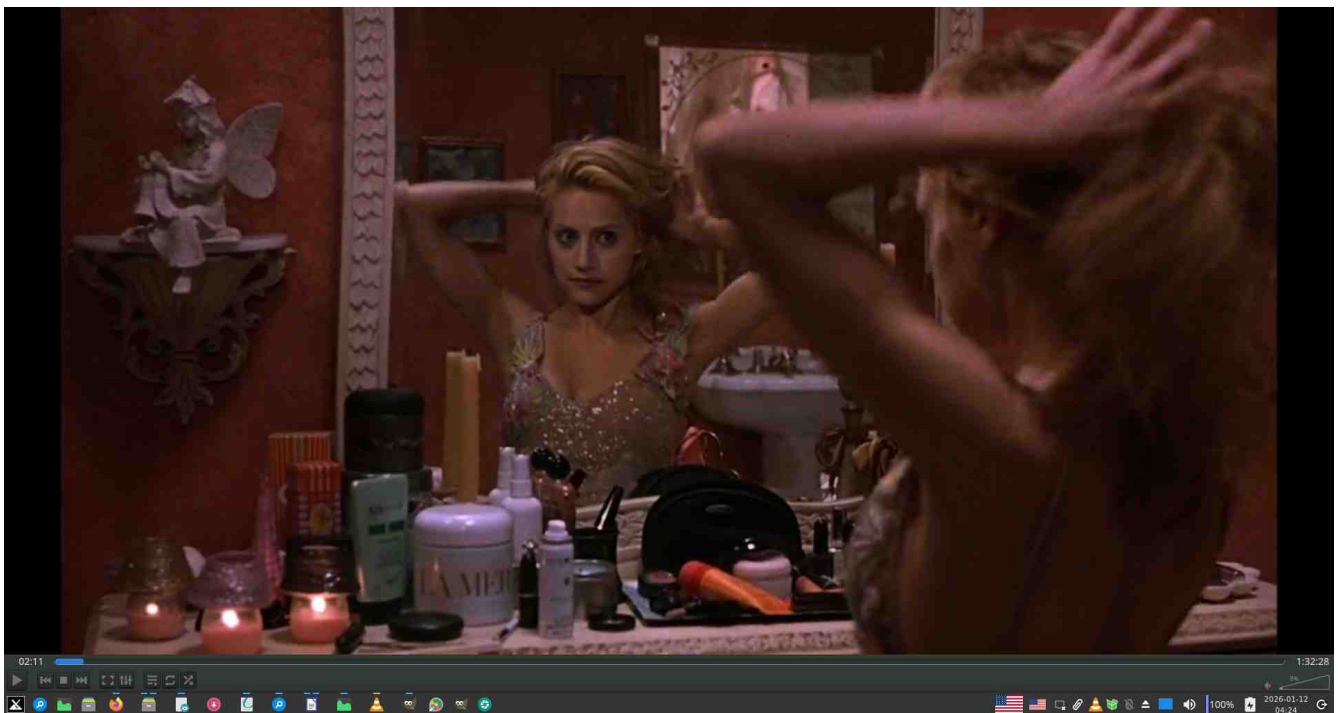


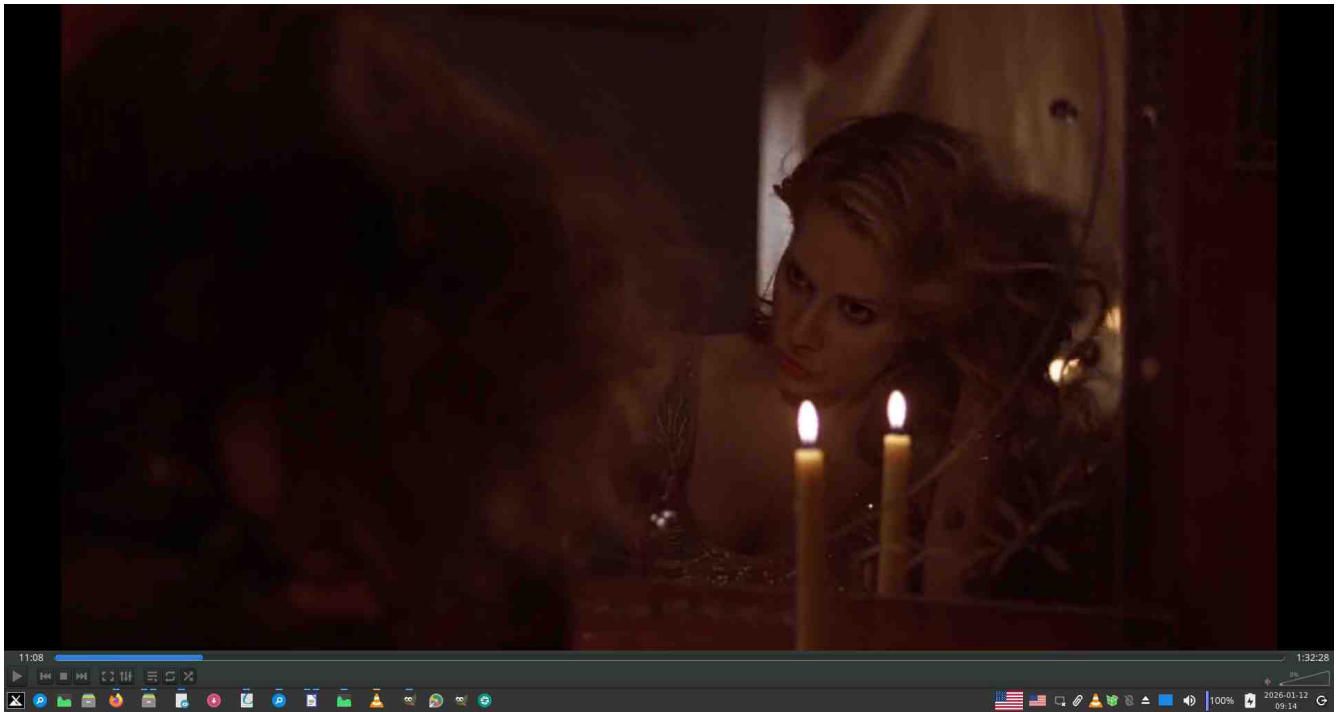
It can be presumed that for the case if she would not be willing to implement herself with suicide the “dying-young” [36, minute 4] guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, the film formulated and programed the conditions of her getting “very, very, very, very old” [218] — a wish she had expressed in her interview of presumably january 2002 to Drew Barrymore — by having her required to act a mirror scene, in which her mirror image appears for a moment “very, very, very, very old”, replaced with the facial image of the actress Susan Willis, [22, minutes 6 and 6]





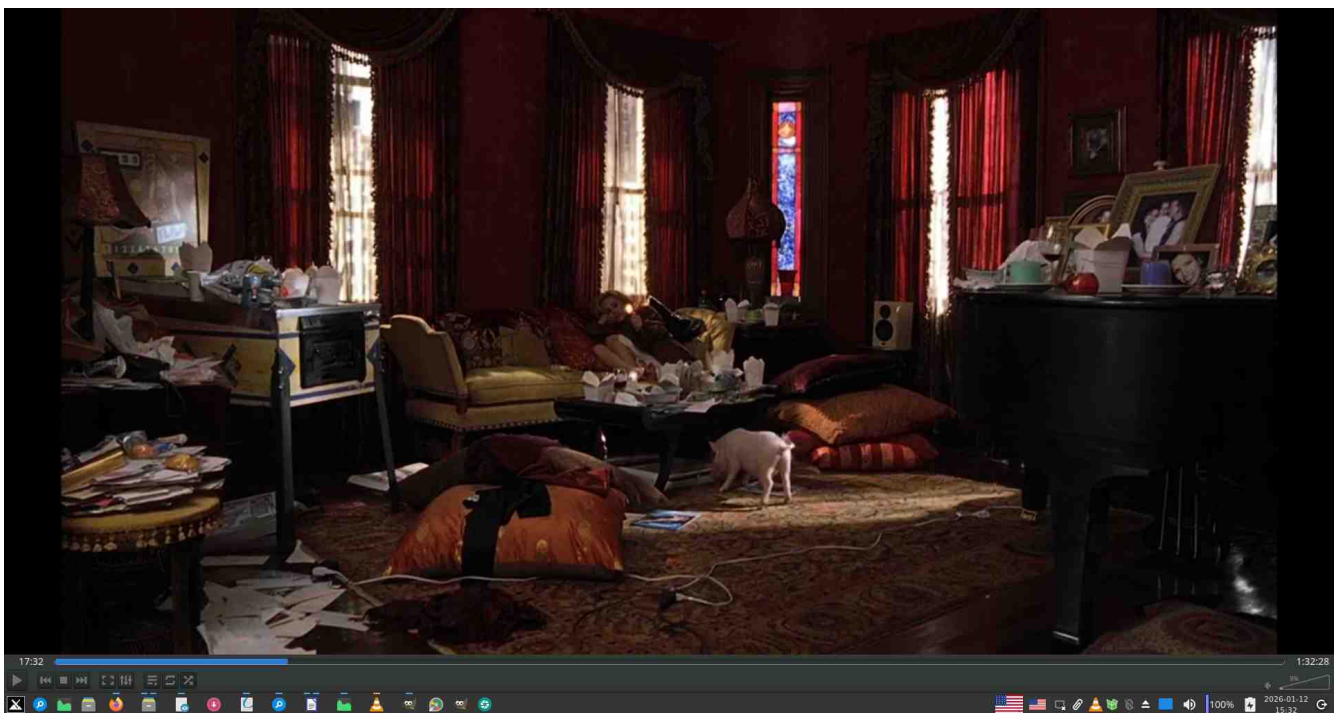
what she was required to construe as reflecting a “hideous hag”. [22, minute 7] By this means, the film formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “You may get very old, only if you acquire an evil second personality able and willing to provide me hideous services.” This programing relative to the requirement for her second personality was recruited with further mirror images: [22, minutes 3 and 12]



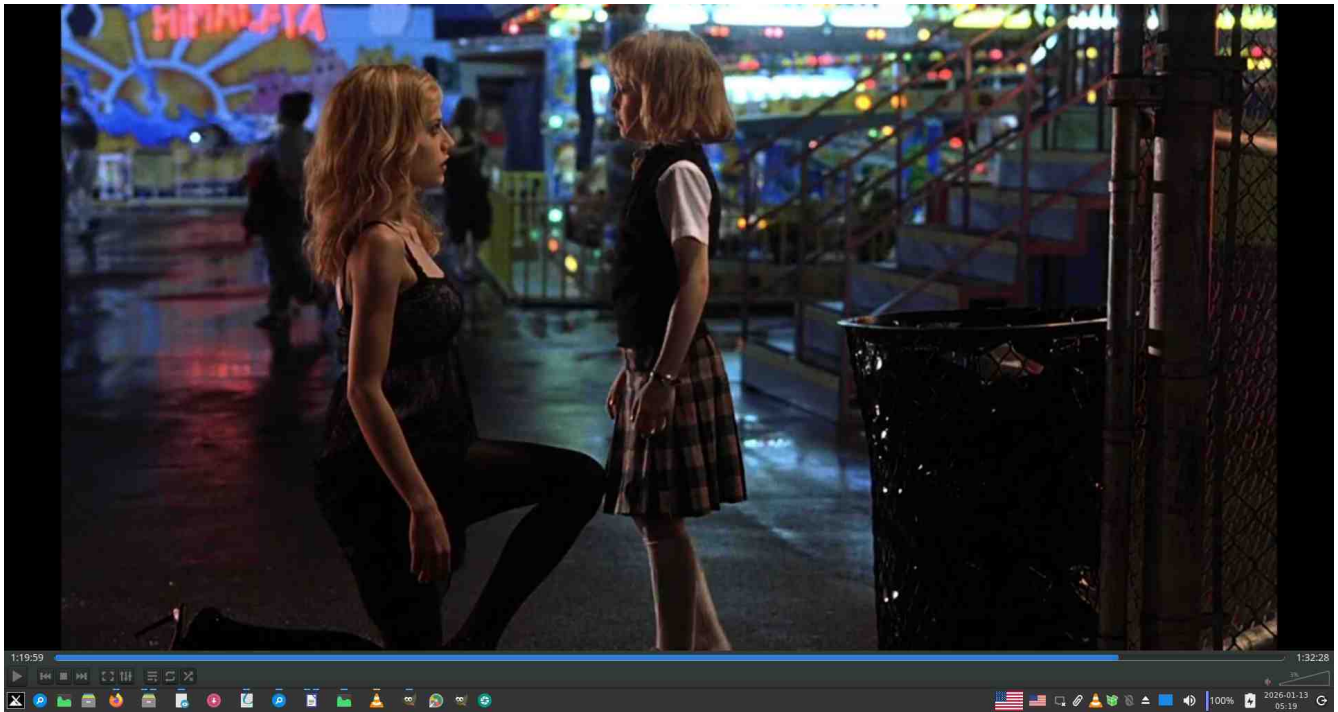


This again refers to that the ethnical and the national secret political organizations create or allow the rise of various kinds of “stars” — such as “teen princess”, [13] “king, queen, princess”, [22, minute 1] “lizard king”, [22, minute 69] “presidents”, “Jesus”, [13] “Mohammed”, “Buddha”, etc. — in order to utilize them, or respectively let them be serviceable only in what they consider to be the “ethnical or national interests”.

The film entitled “Uptown Girls” of 2003 asserts the conception of the american Illuminati of superiority of the english civilization, represented by Dakota Fanning as the child “Ray”, relative to the italian civilization, represented by Brittany Murphy as “Molly”, by the ethnically english child instructing the ethnically partly italian “grownup” [22, minute 47] among others that “Put her back! ... You don't touch that unless i happen to invite you to tea ... Get away from there”, [22, minute 28] by contrasting their rooms, [22, minutes 28 and 18]

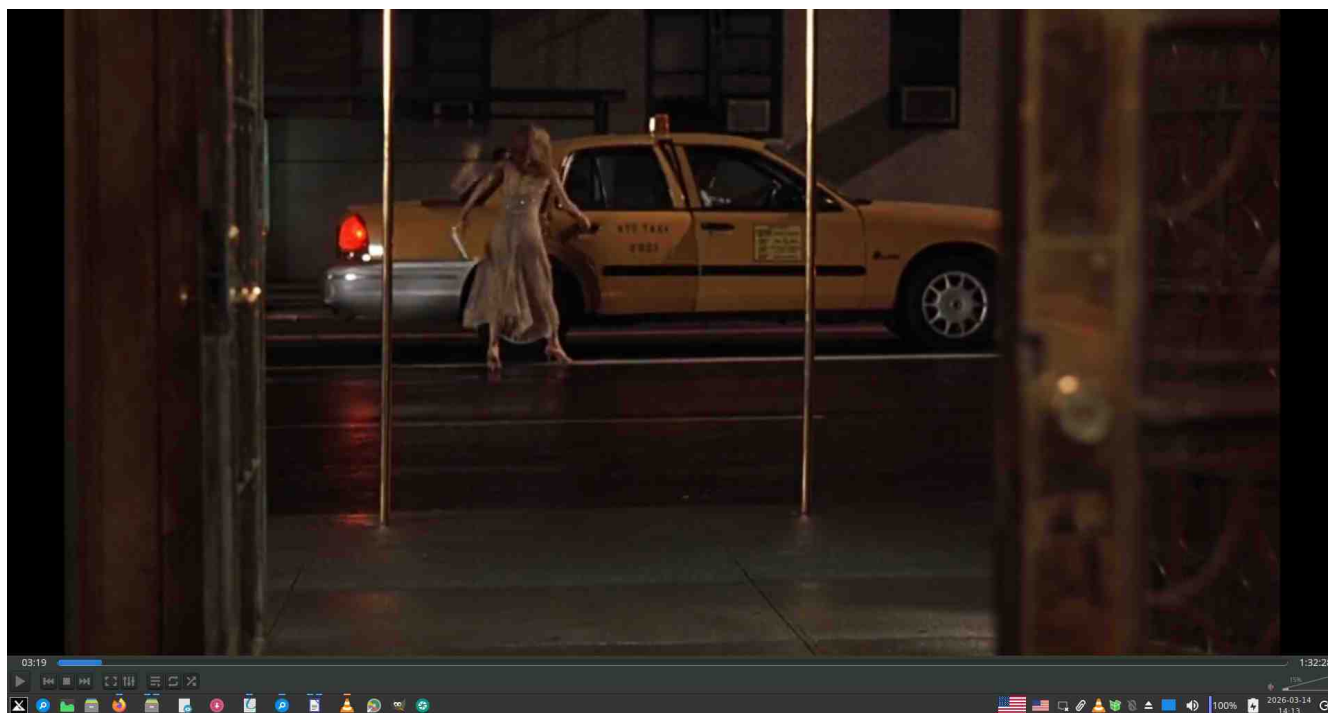


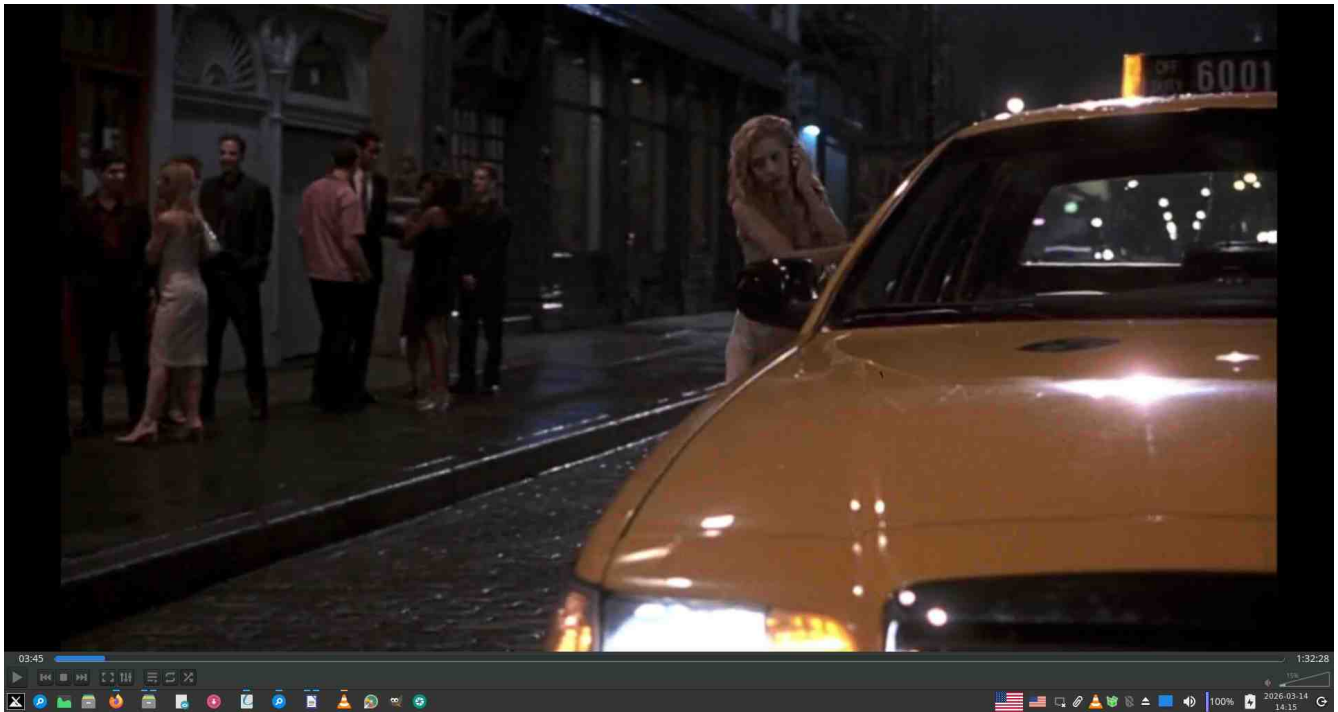
and by having required Brittany Murphy to drop down on her knee before Dakota Fanning, like a subject before the english queen, by this means having formulated and programed the approximate potential message of the american Illuminati to the public: "The italian civilization needs to grow up to the english civilization": [22, minute 80]



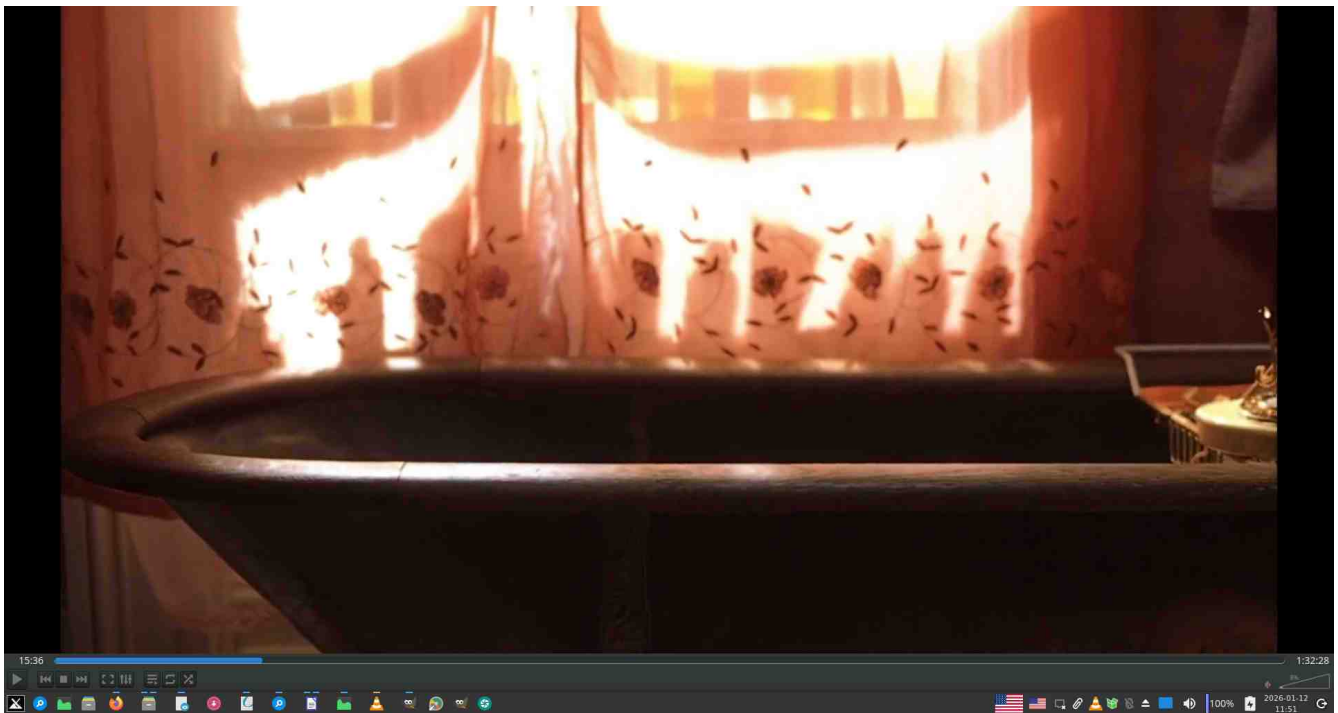
The assertion of the above conception can be presumed to have been subordinated to the implementation of the guideline of “undeserving creep” [22, minute 24] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, necessary for it to “break” her film career and wealth as well.

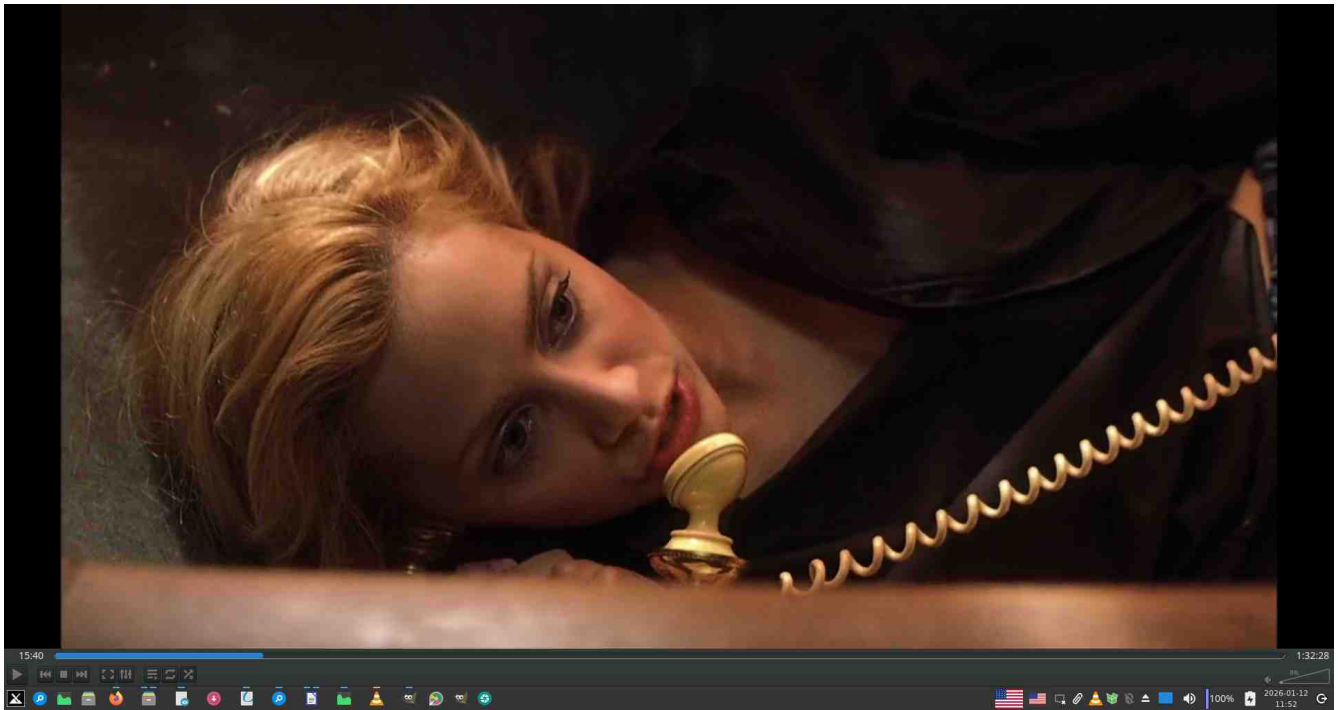
This film has presumably implemented the guideline of “lunatic” [31, minute 13] [320] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with a clip of the moon inserted between two consecutive scenes of Brittany Murphy as the single “Molly”: [22, minutes 4, 4 and 4]



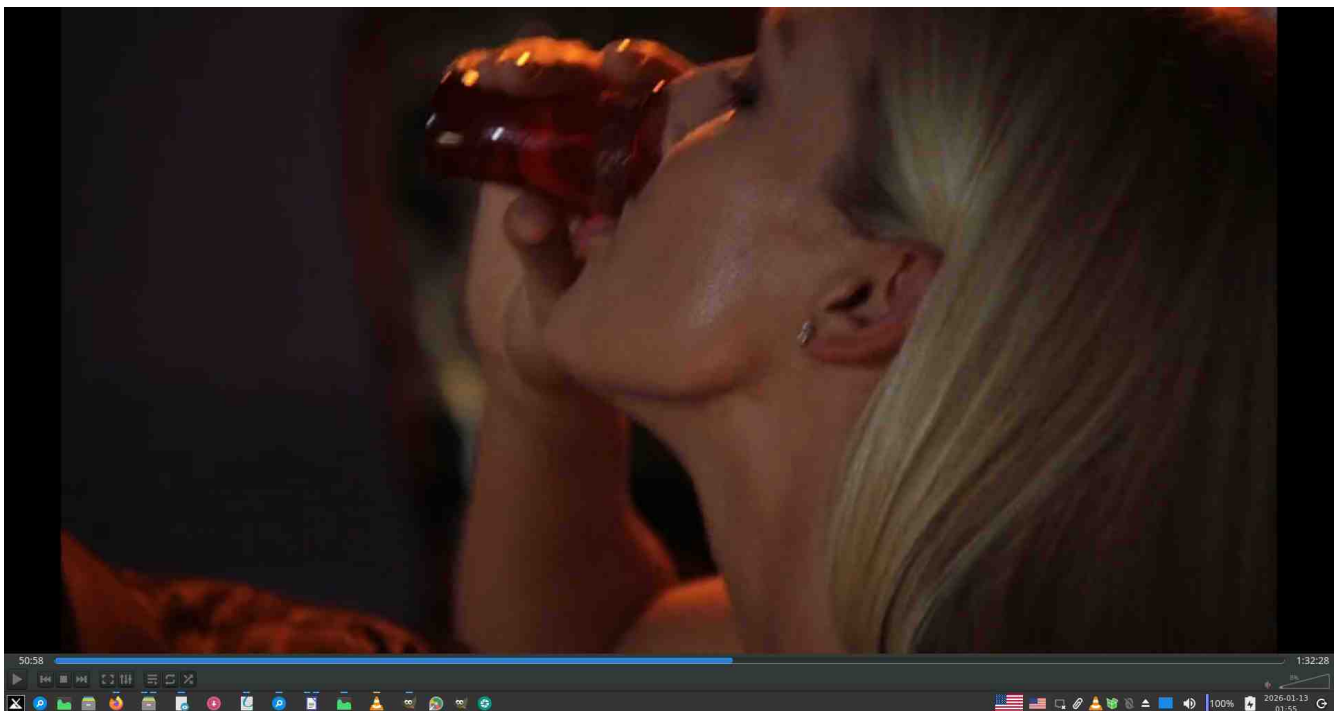


and the guideline of assassination, with the scene in which she was required to lie in the bathtub: [22, minutes 16 and 16]

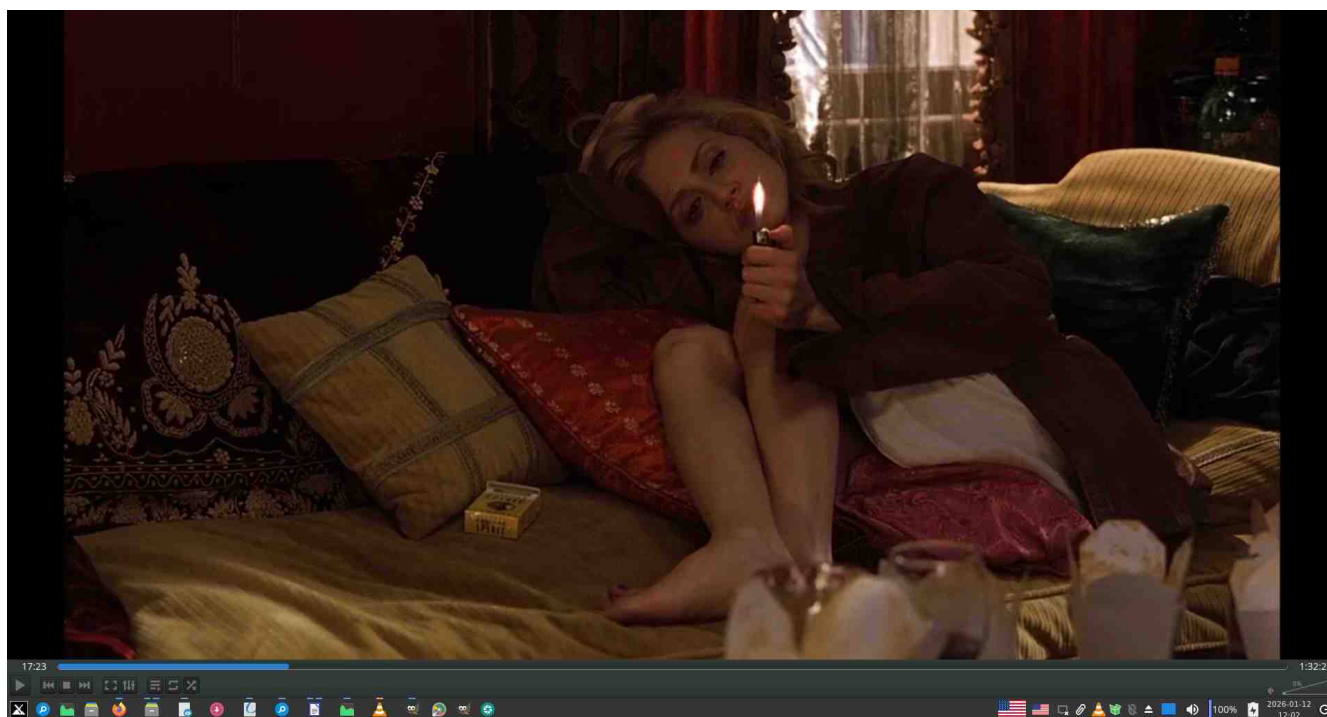
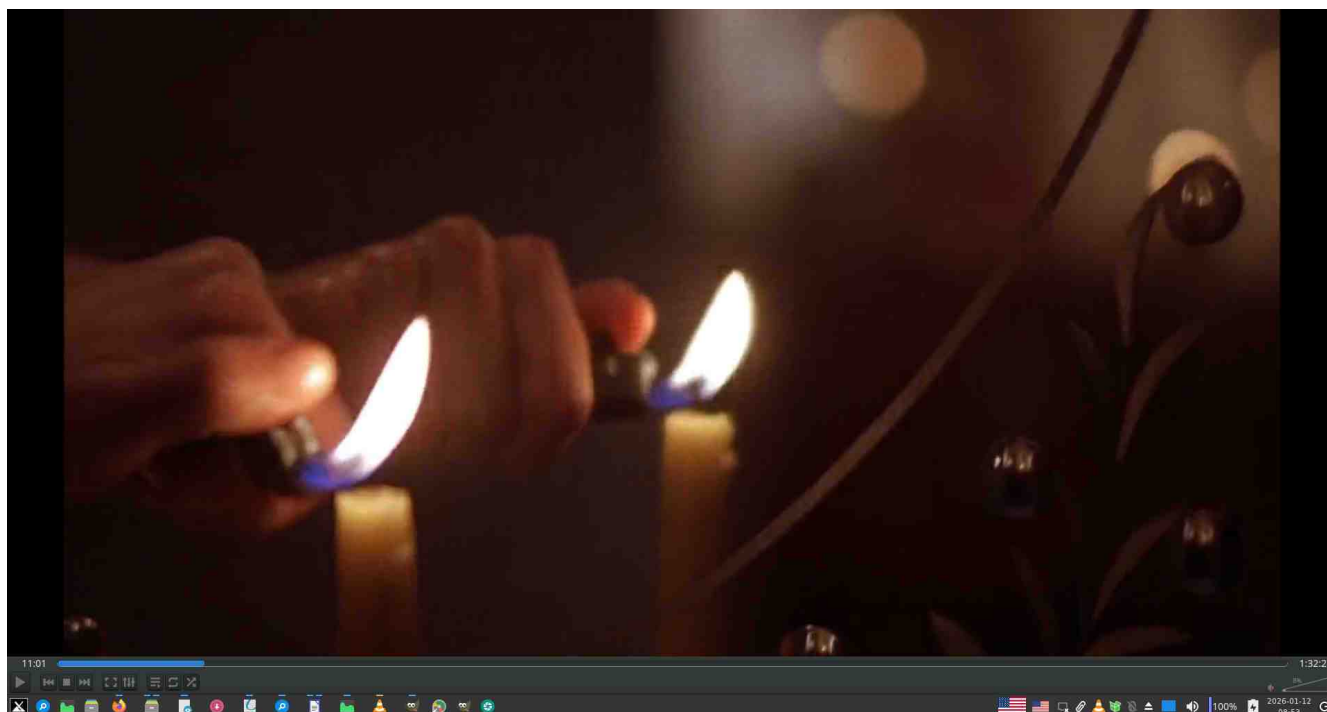




The film entitled “Uptown Girls” of 2003 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: alcohol-addiction, with characters other than that of hers, in a scene with her: [22, minute 53]



sexual-addiction with “fellatio”, [12, minute 19] with her character: [22, minutes 12, 18 and 2]





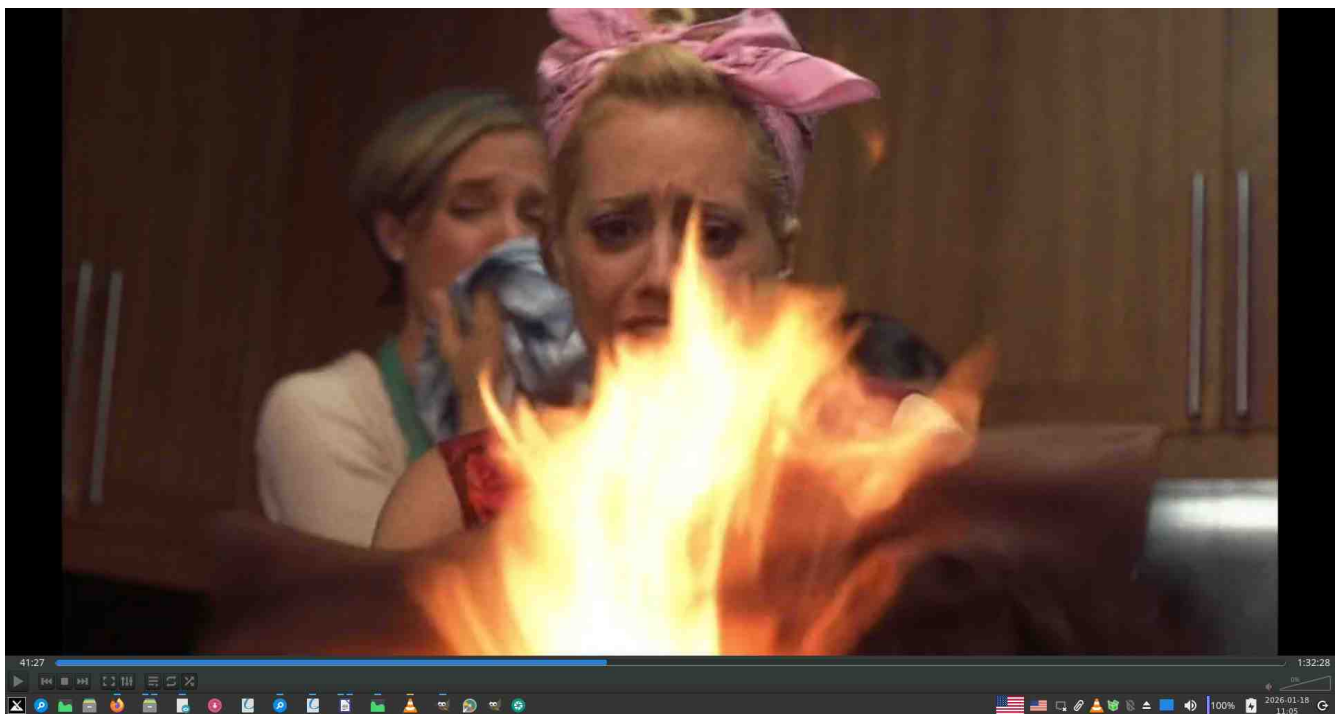
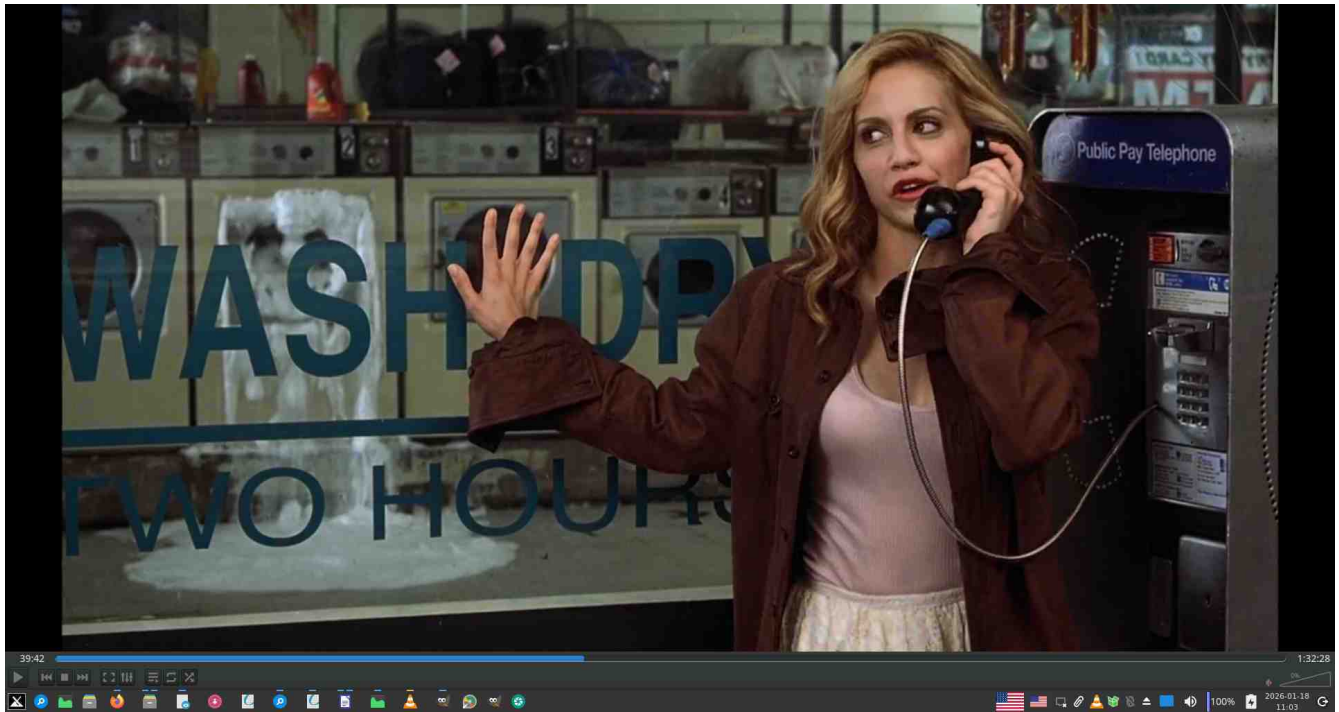
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [22, minutes 81 and 82]

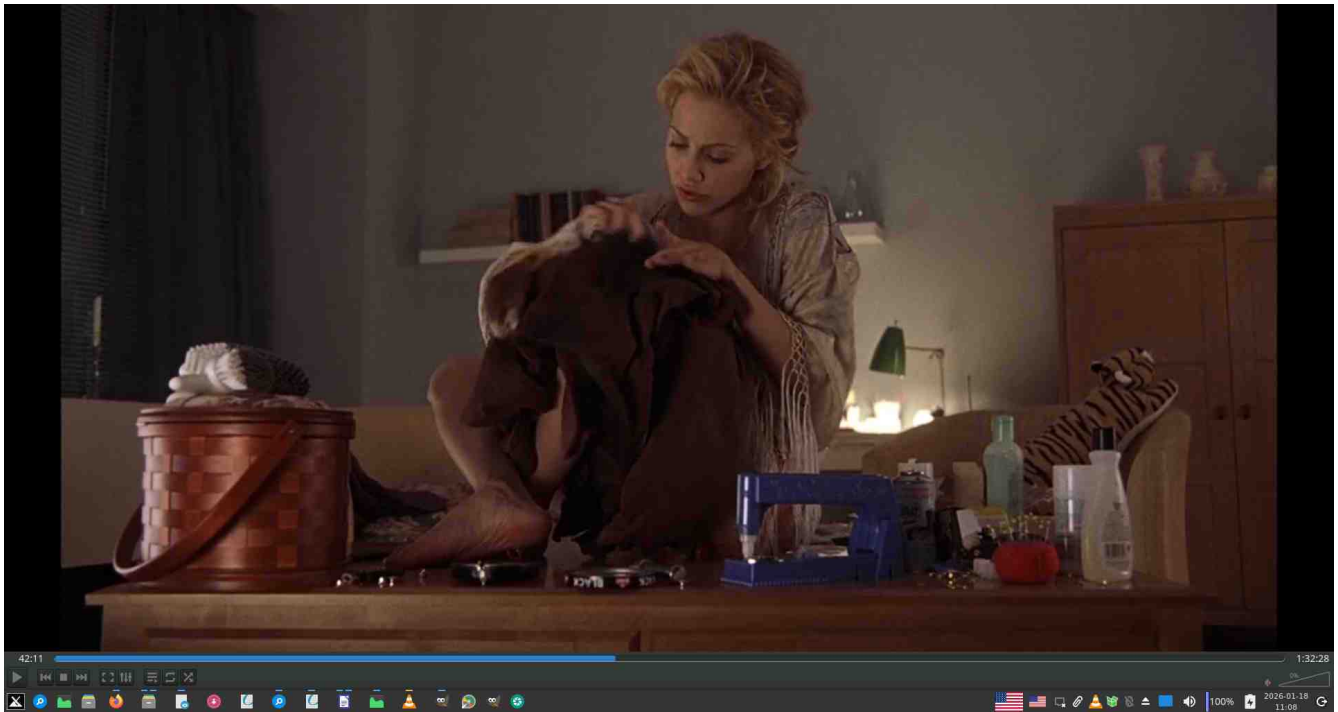




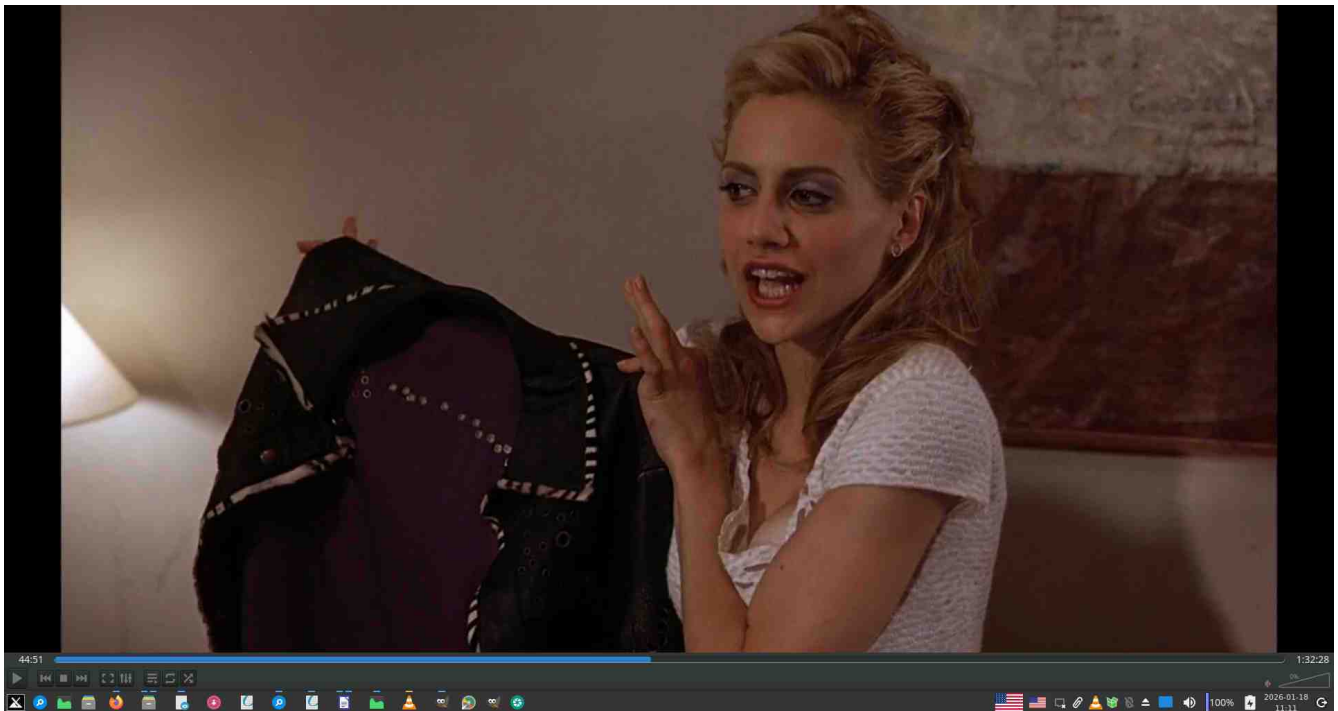
The film entitled “Uptown Girls” of 2003 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

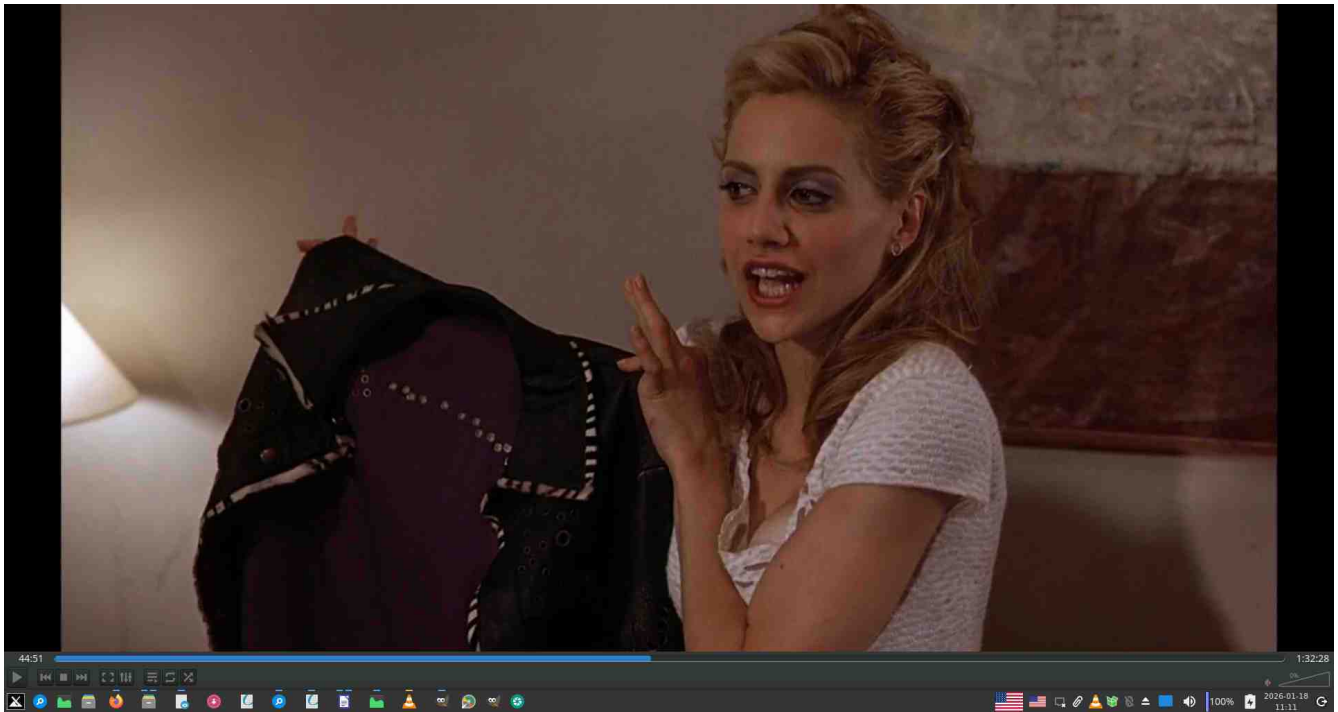
In this film, Brittany Murphy as “Molly” was required to wear, burn, repair and remodel the jacket of Jesse Spencer as “Neal Fox”, [22, minutes 40, 42 and 43]





then claim priority over its resulting particular and successful design by saying: “That’s my jacket! I made that jacket! That was my idea!”: [22, minute 69] [22, minutes 45 and 69]

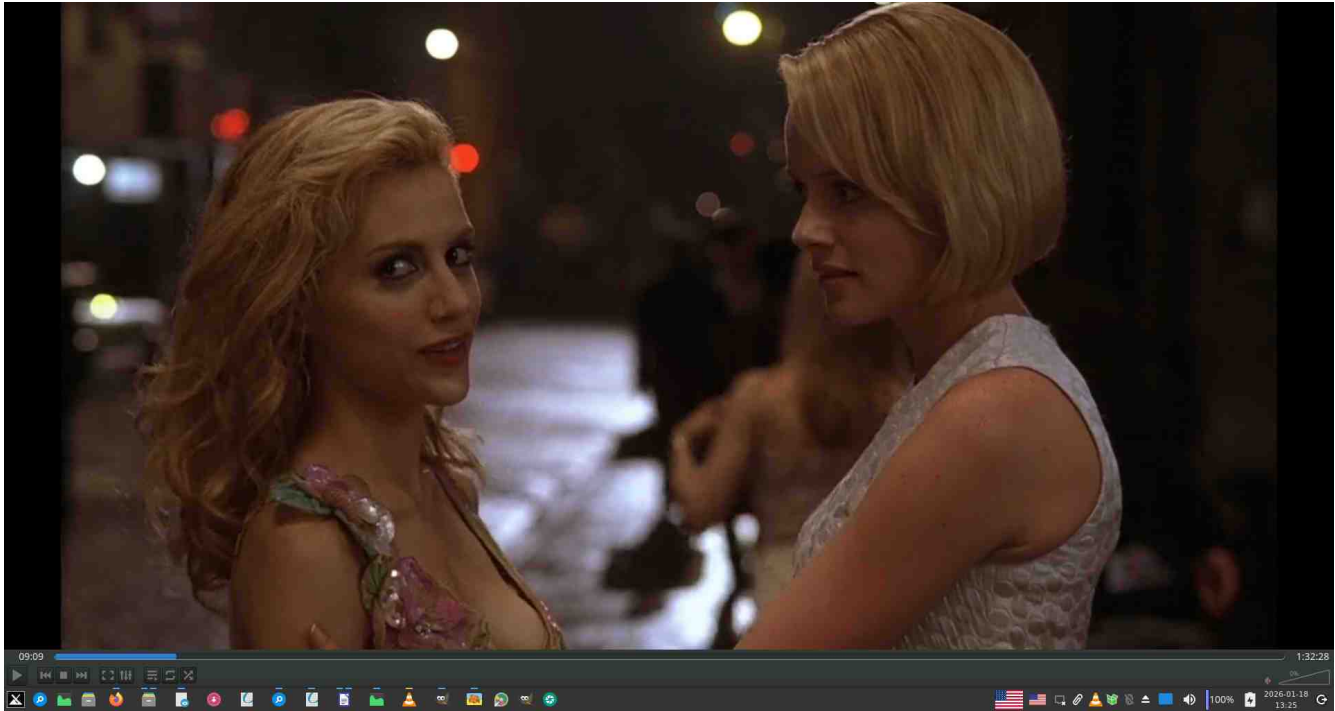




With these “jacket” scenes, the film has promoted references to the name “Jack Ruby”, construed by me as meaning my person as having created knowledge about the american Illuminati and threatened with publishing it. I can presume that the above sequence of “jacket” acts required to be acted by Brittany Murphy reflect the intention of the american Illuminati to have missioned her with destroying the most inconvenient parts of my books, modifying them in conformity with the interests of the american Illuminati, namely “nationalizing” them, and claiming priority over their authorship. Certainly, also this presumed intention can be generalized to all the ethnical and the national secret political organizations.

On the basis of the above considerations, i can presume that the character “Neal Fox” was concocted to be a paragon to my person, and as such he represented before Brittany Murphy the respective items concocted by the american Illuminati relative to my person. In this way, the relation between Brittany Murphy and Jesse Spencer as “Neal Fox” represents a potential aspect of her relation with my person as concocted by the american Illuminati. However, the character “Neal Fox” has reflected my real person in that he is “100% girly free” [22, minute 8] and “practically a monk”, [22, minute 9] an atheist “monk”.

Also, it appears that the character “Neal Fox” was also meant to create Brittany Murphy’s real-life “hook-up” [22, minute 82] with the viewers, my person included, by having required her to look or appear to look into the lens of the camera by appearing to look at Jesse Spencer for around 10 seconds, under cover of possibly pretending to have looked at Jesse Spencer, while saying: “He’s a rock ’n’ roll poet sex god. I can feel it,” [22, minute 10]



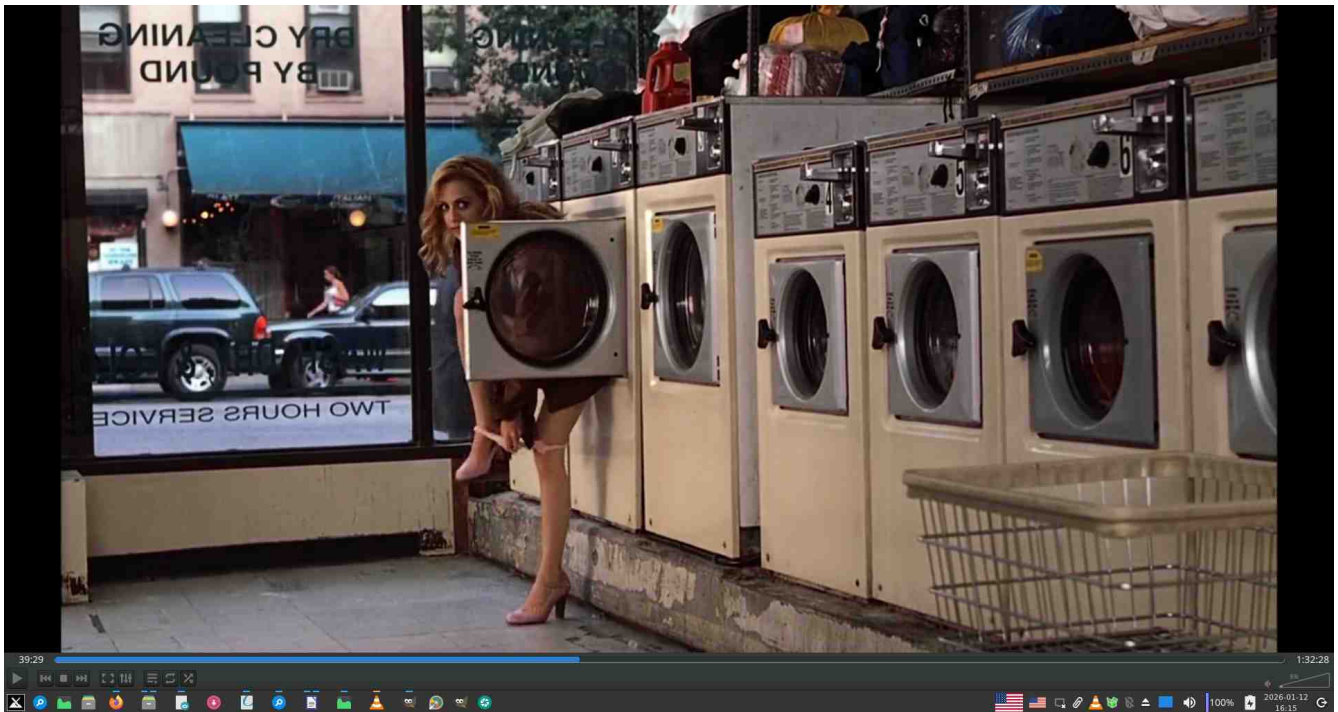
which i can presume as having been referred to my person, with the word “it” as one of my coded names: [it → István.]

It can be presumed that the above scene was concocted to formulate and program with Brittany Murphy the approximate potential message addressed to the viewers, my person included: “I cannot find my ‘life mate’ [24, minute 6] among these few men. ‘Can anybody find me somebody to love?’ [29, minute 32] Maybe he will look at me from behind the camera, and find me.” However, this scene has also had the value of formulating and programing her potential message addressed to the viewers: “They have been utilizing my films to persecute me, and i am yearning for your freedom, which as a Hollywood star i no longer have,” and to my person: “I hope that in your researching, writing, and publishing activity you will discover my case, and process the information i have it created with my film career; this may be the main reason of my existence.”

In the video of Jesse Spencer as “Neal Fox”, not only the “jacket was the idea” [22, minute 69] of Brittany Murphy, but also the “sex god”, [22, minute 10] which it implemented by his having been required to sing and act in the soft sexual presence of around 6 women: [22, minute 69]



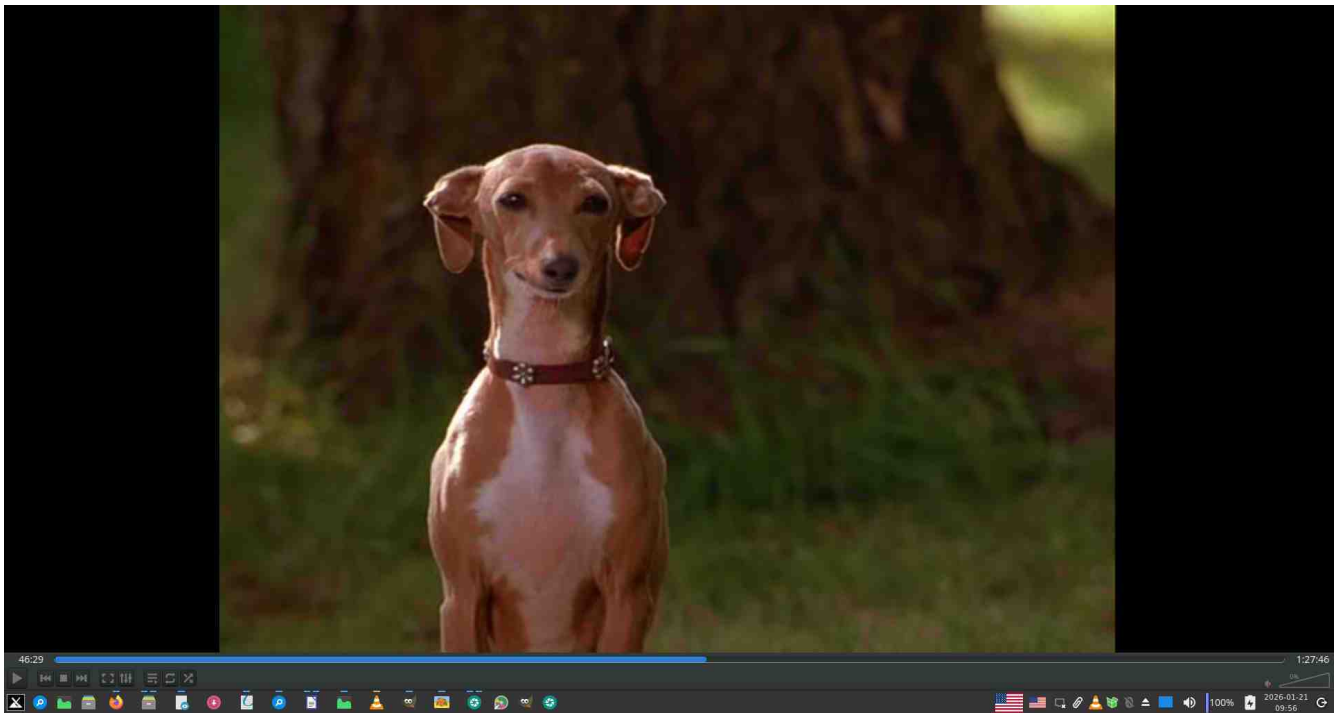
Further, Brittany Murphy was at least one more time required to look or appear having looked into the lens of the camera, significantly when taking off her panties before the washing-machine: [22, minute 40]



The above scenes of “looking into the lens of the camera” can be presumed to have been implementations of the approximate concoction of the american Illuminati, meant to conceal its presence behind its “baits” [191, minute 61] to Brittany Murphy, falsify her, and create a concealment for her planned infection with the HIV: “Brittany Murphy has not entered into a relationship and marriage with any male or female, not because they have been my secret agents, but because her sexual needs are so high that they cannot be satisfied with the actors and other staff necessary for making her films, and she also needs the mass of viewers for finding her life mate,” and can reflect potential reasons why Brittany Murphy was “adopted” [3, minute 23] for stardom, and was still maintained in it, at a time when all the other reasons may have been in the course of expiring, along with her film career.

2.23. The film entitled “Good Boy!” of 2003

In this film — shot presumably in autumn 2002 — Brittany Murphy was not onscreen-“hooked up” [22, minute 82] and confronted with any actors, because she was required to voice-act the italian greyhound [270] character named “Nelly”: [23, minute 47]

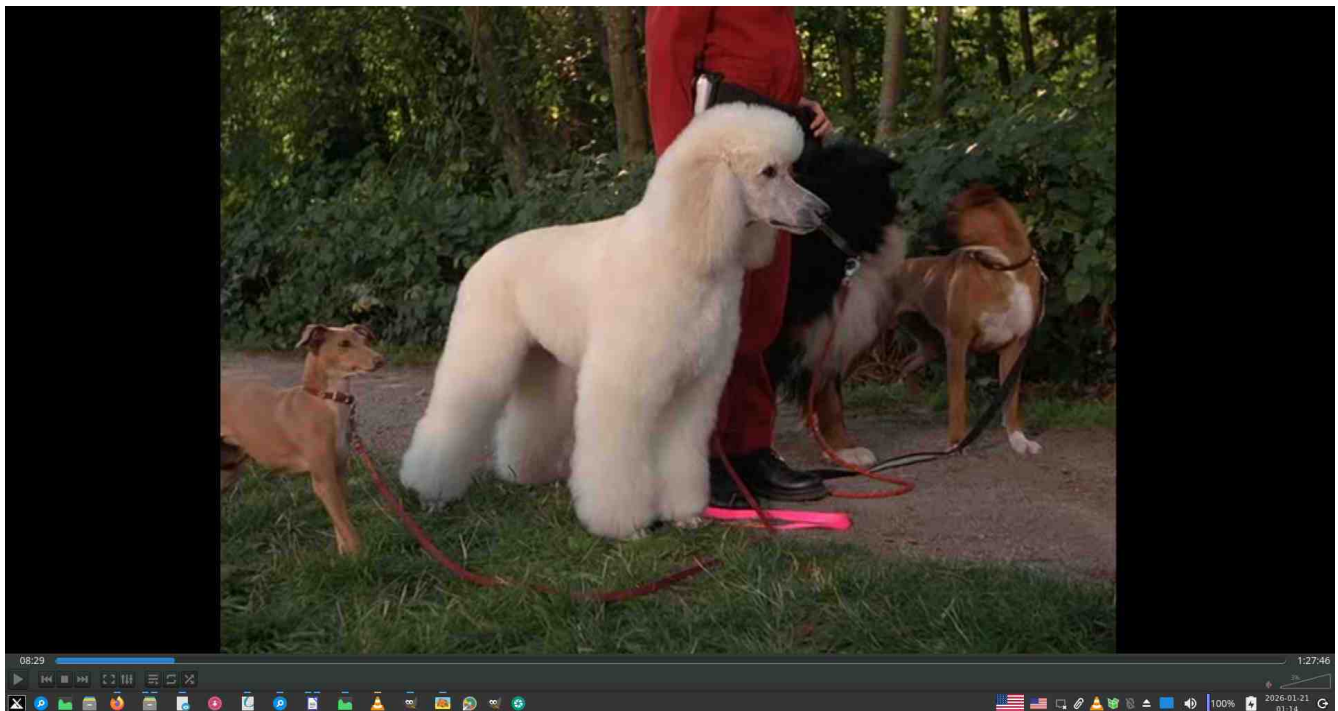


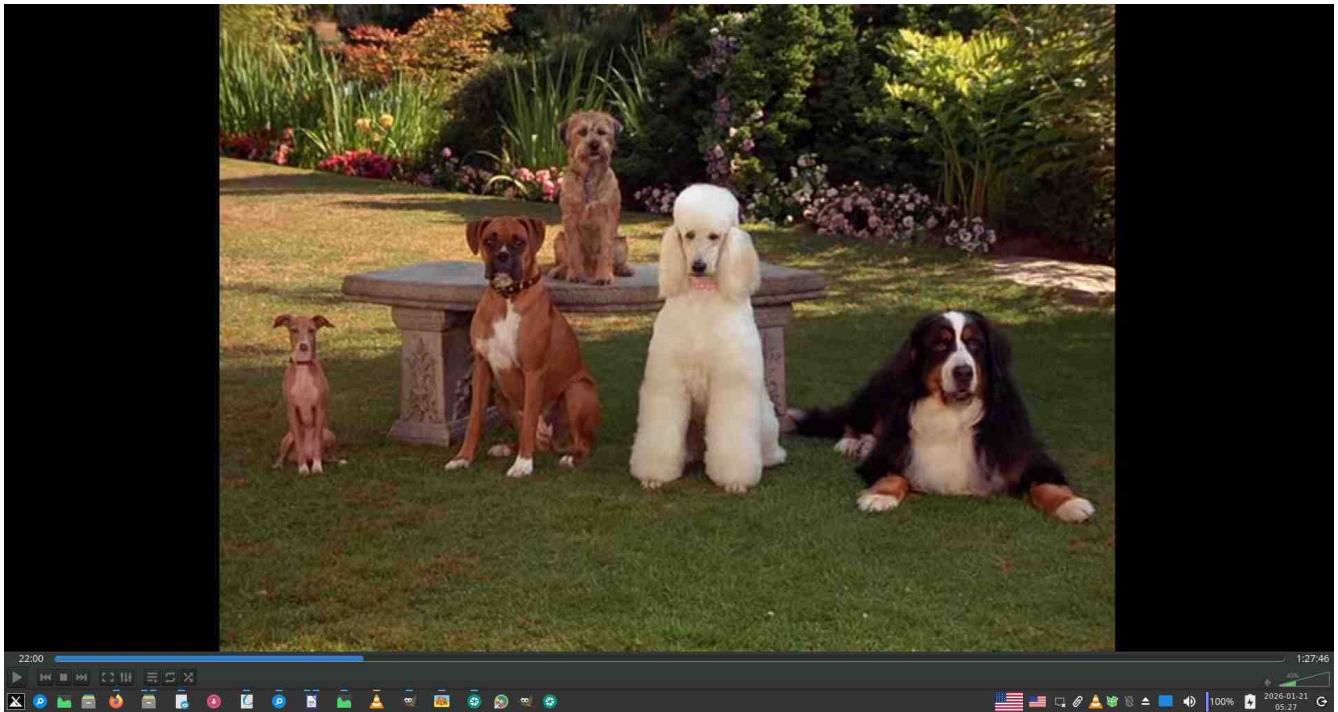
The italian greyhound “Nelly” was bilaterally onscreen-“hooked up” [22, minute 82] with the child actor Liam Aiken awarded around 1 time till the shooting of this film. [331]

It can be presumed that the question of the italian greyhound [270] “Nelly” required to be voice-acted by Brittany Murphy “Is that chicken bits?” [23, minute 49] was concocted for a mental-association creating reference to the film of Brittany Murphy entitled “Girl, Interrupted” of 1999, in which she as “Daisy” was required to like and eat chicken, with the purpose of refreshing and recruiting the personal secret political programings to Brittany Murphy formulated and programed with that act and film.

It can be presumed that this film reflects in a metaphorical manner the fear of the american Illuminati particularly, and the ethnical and the national secret political organizations generally, to lose their earthly dominance in favor of an extraterrestrial human “species”, or of members and representatives of the earthly human “species” striving to deliver the earthly human “species” from he ethnical and the national secret political organizations, both the extraterrestrial human “species” and the “saviors” [8, minute 60] of the earthly human “species” represented by dogs.

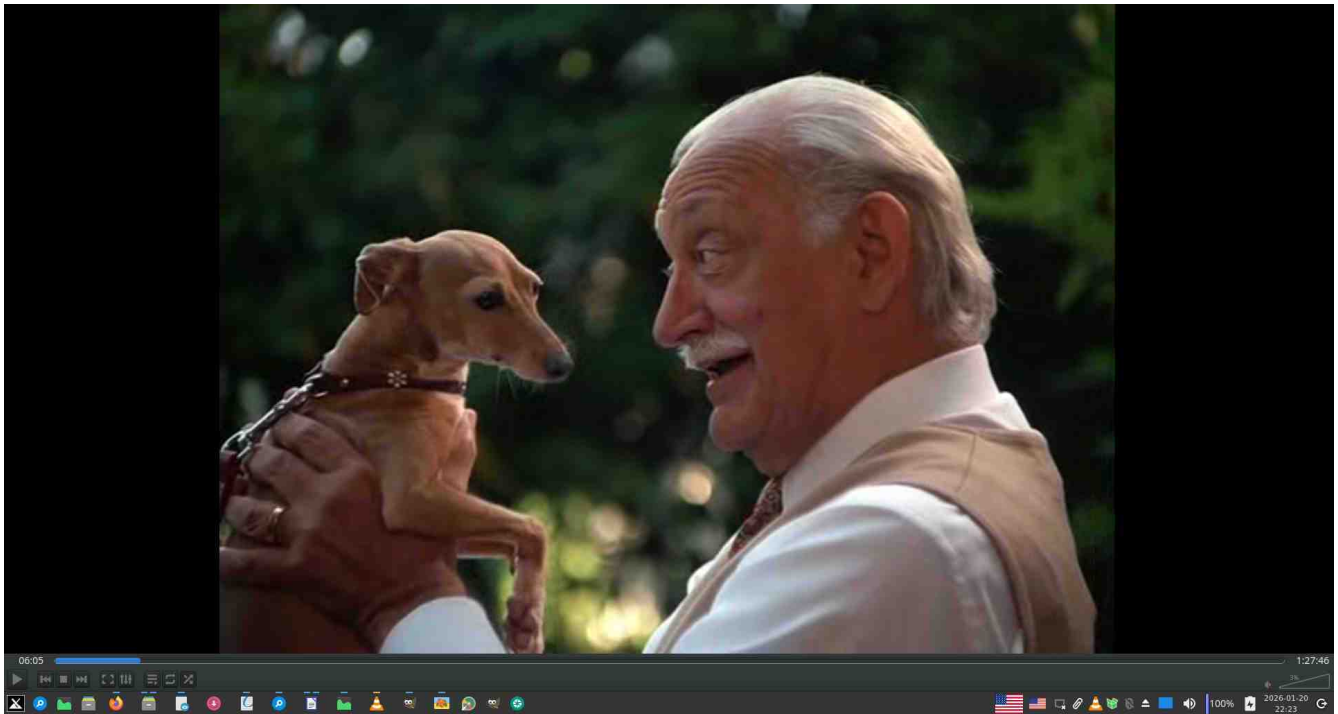
The character required to be voice-acted by Brittany Murphy expressed, formulated, and programed her half italian ethnical origin, and implemented the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati that she must have been concocted as one of the smallest stars of the time, with that the italian greyhound [270] “Nelly” was the smallest and marginal among the dog characters of the film: [23, minutes 9 and 23]

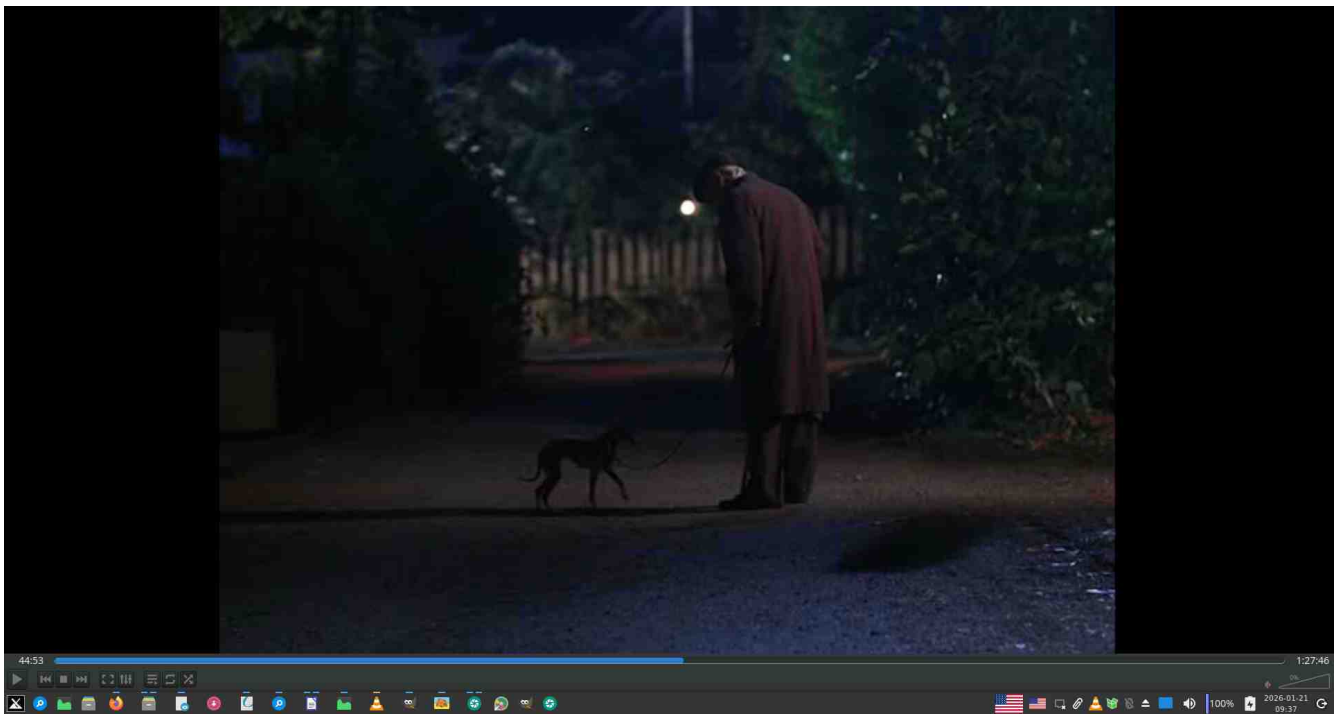


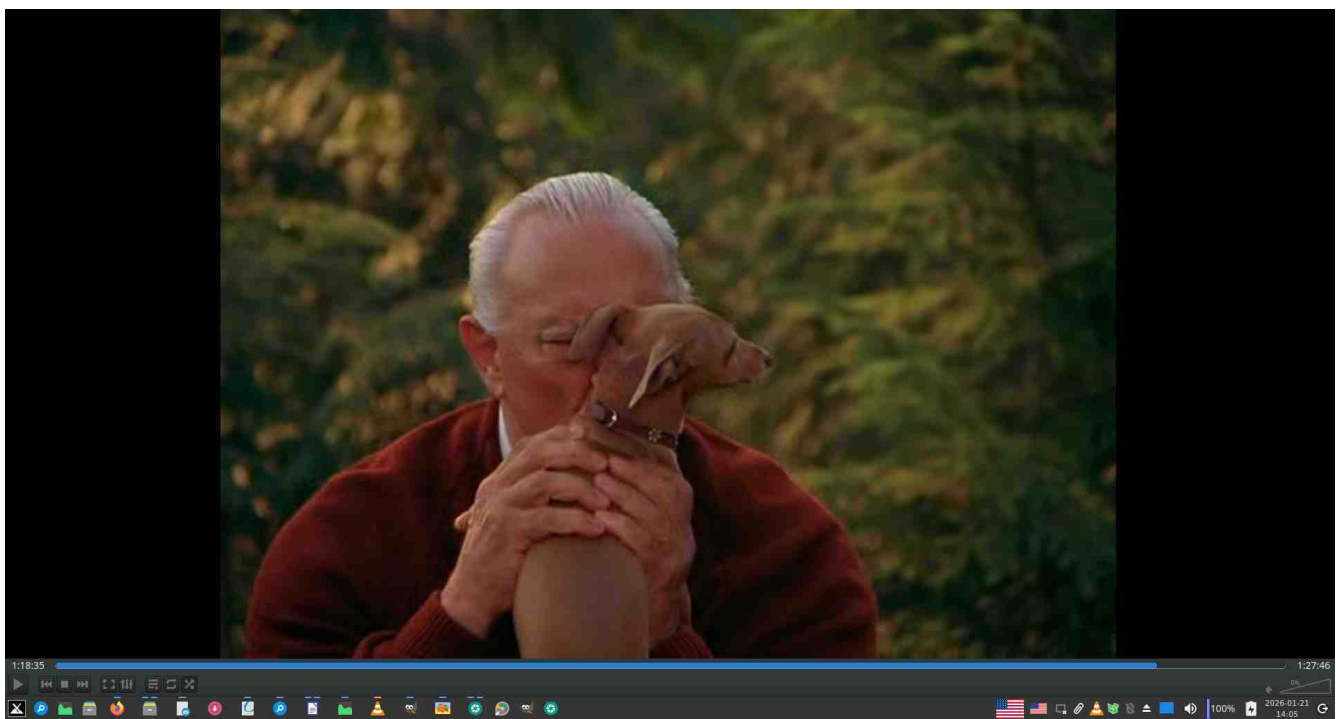
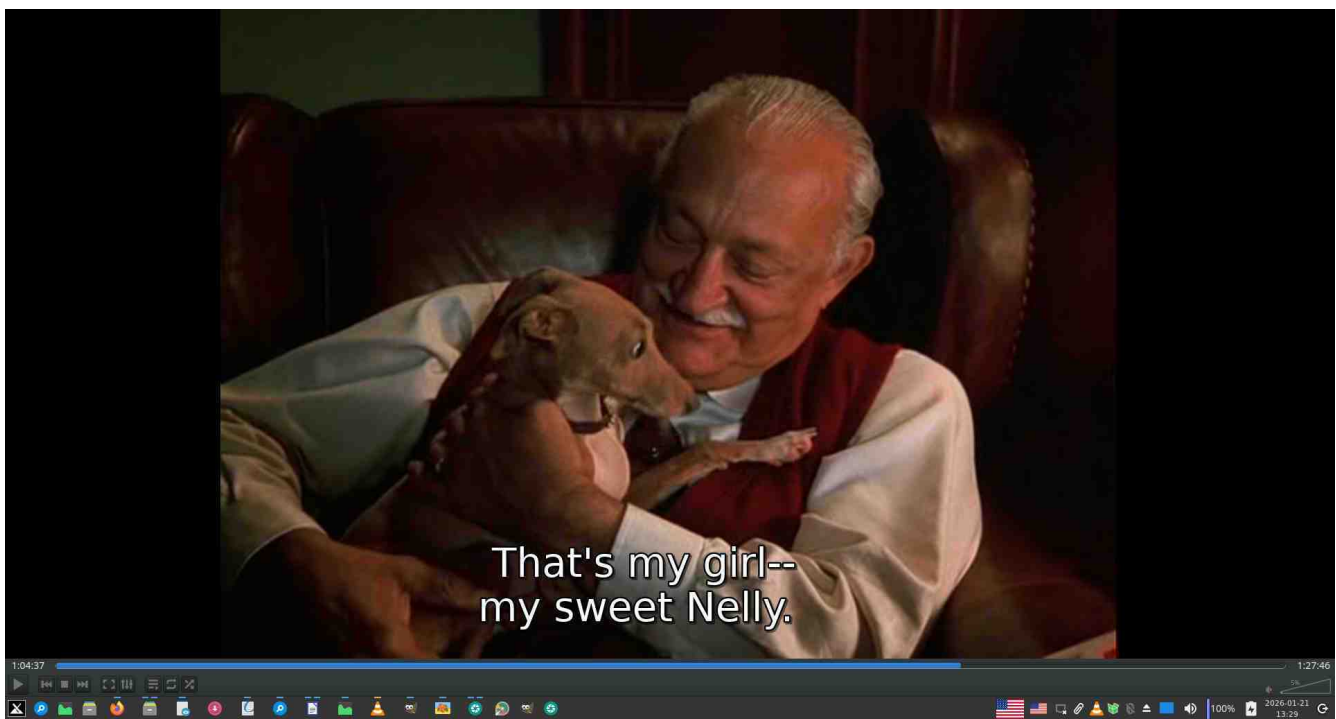


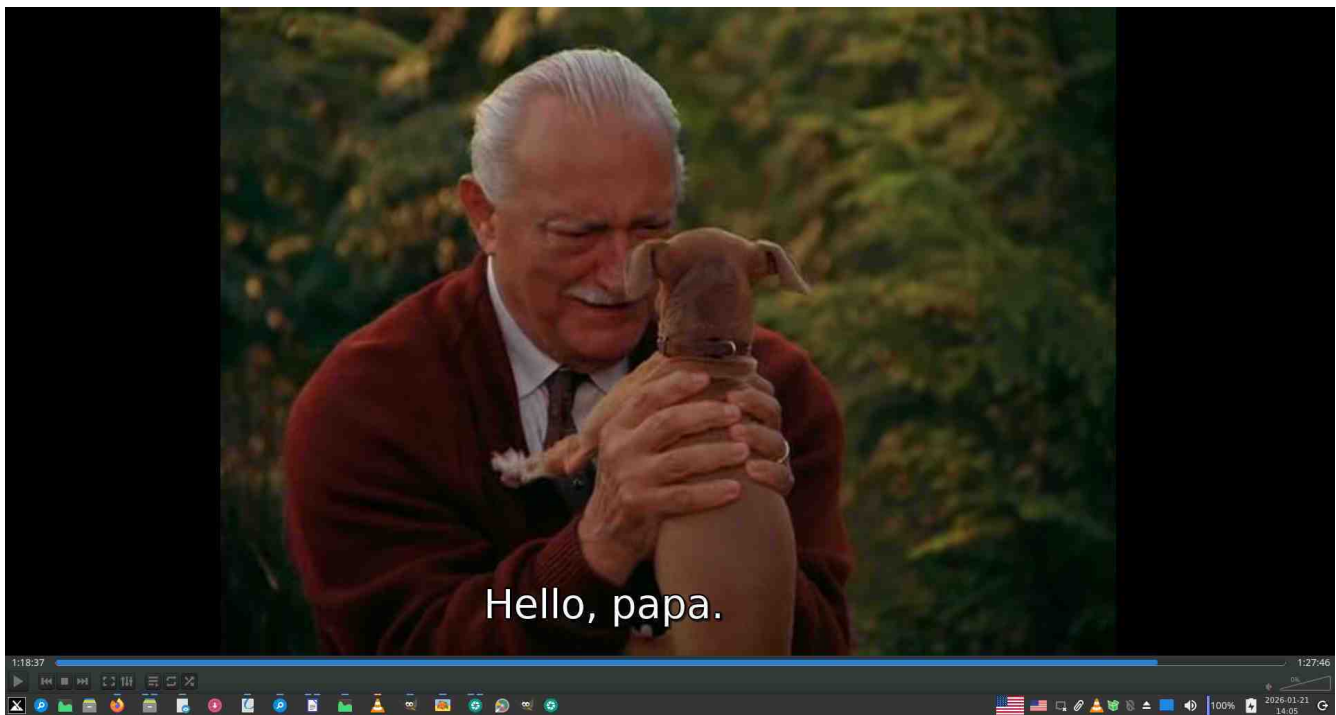
The above guideline appears to have been also implemented with the awarding national secret policy of the american Illuminati by her being positioned in one of the last places in the list of actors who were required to onscreen-“hook up” [22, minute 82] her in her film career, ranked according to the number of awards, as presented in the introduction of this book.

With the film entitled “Good Boy!” of 2003, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband or stepfather in her real life, can be presumed to have been the actor George Touliatos, who was unmarried at the time of shooting this film. [271] [272] He as “Mr. Leone” was required to bilaterally onscreen-“hook up” [22, minute 82] the italian greyhound [270] “Nelly”, required to be voice-acted by Brittany Murphy, as her owner, having been required to say: “That’s my girl ... my sweet Nelly”, [23, minute 65] and she was required to call him “papa”: [23, minute 79] [23, minutes 7, 12, 12, 45, 65, 79 and 79]







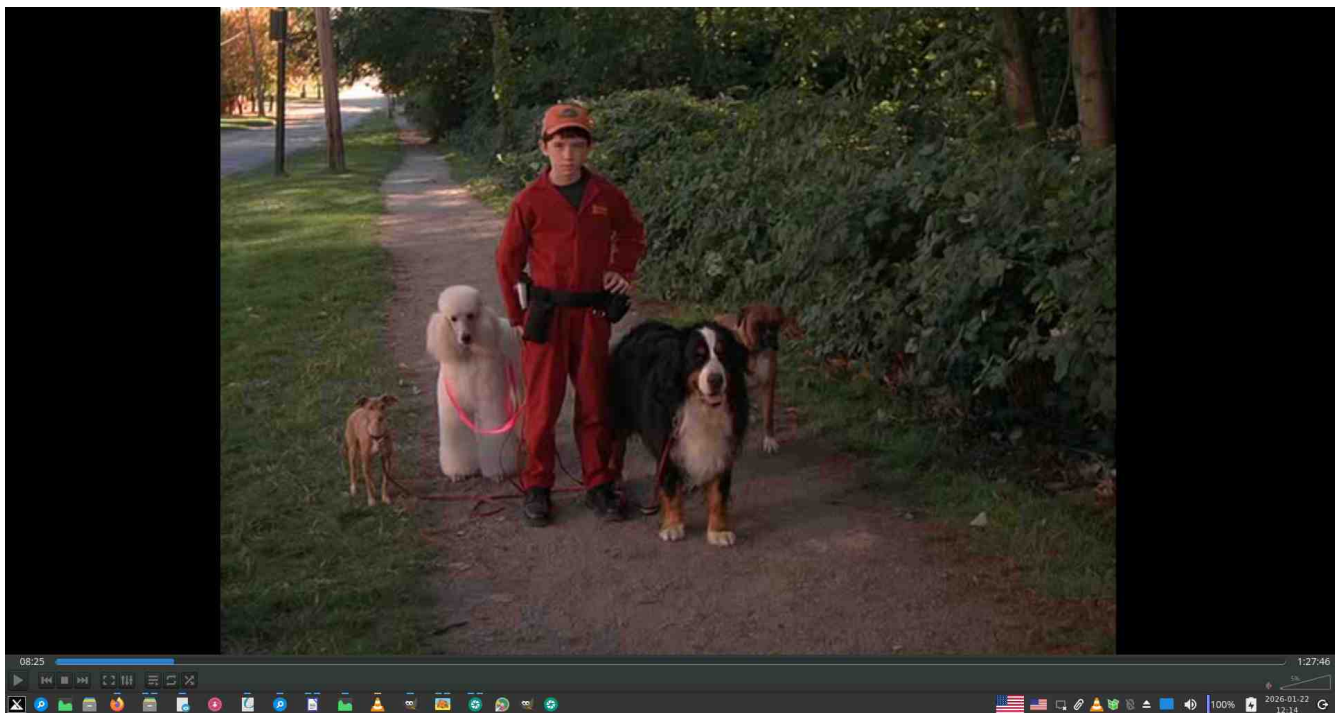
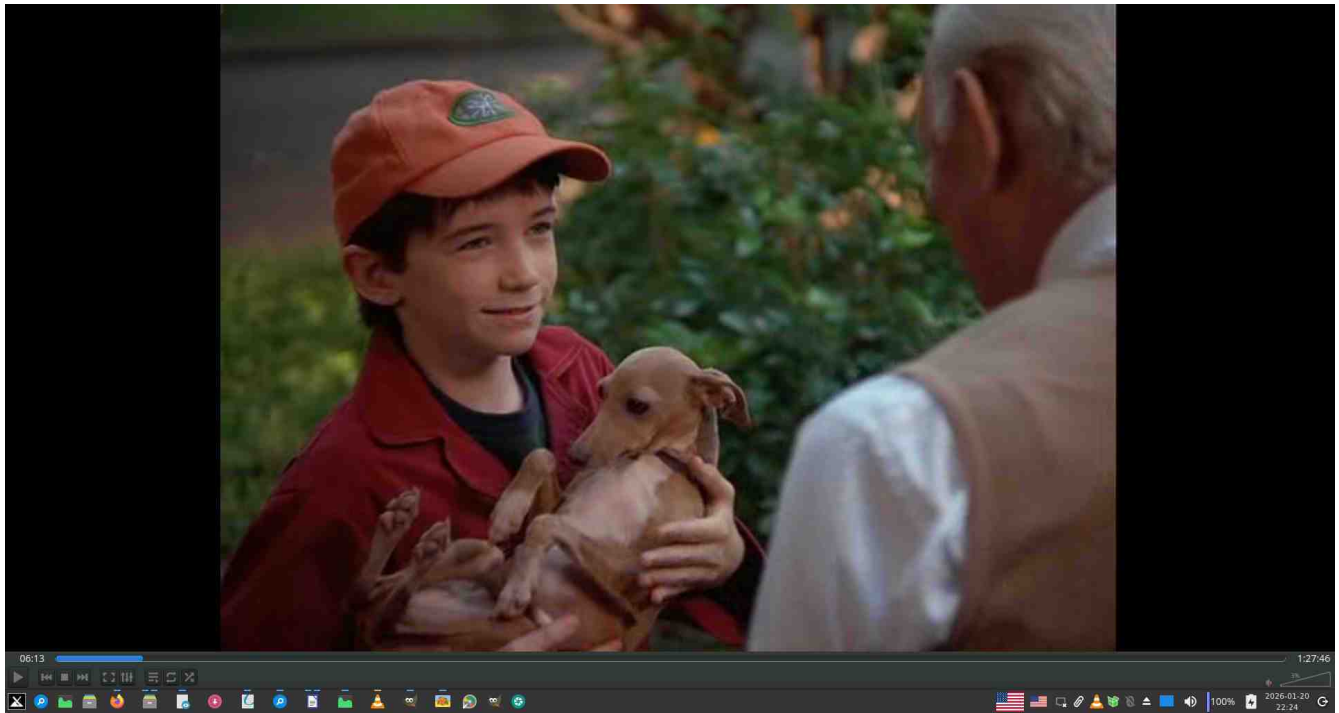


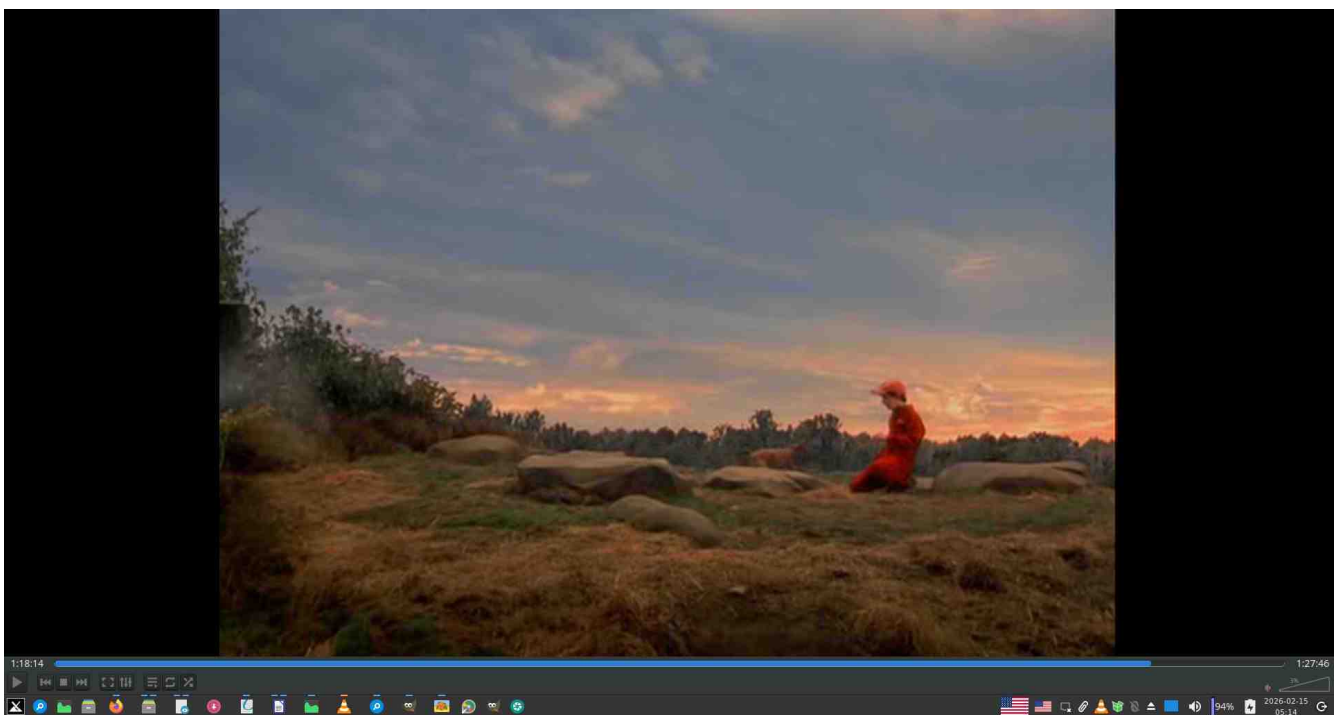
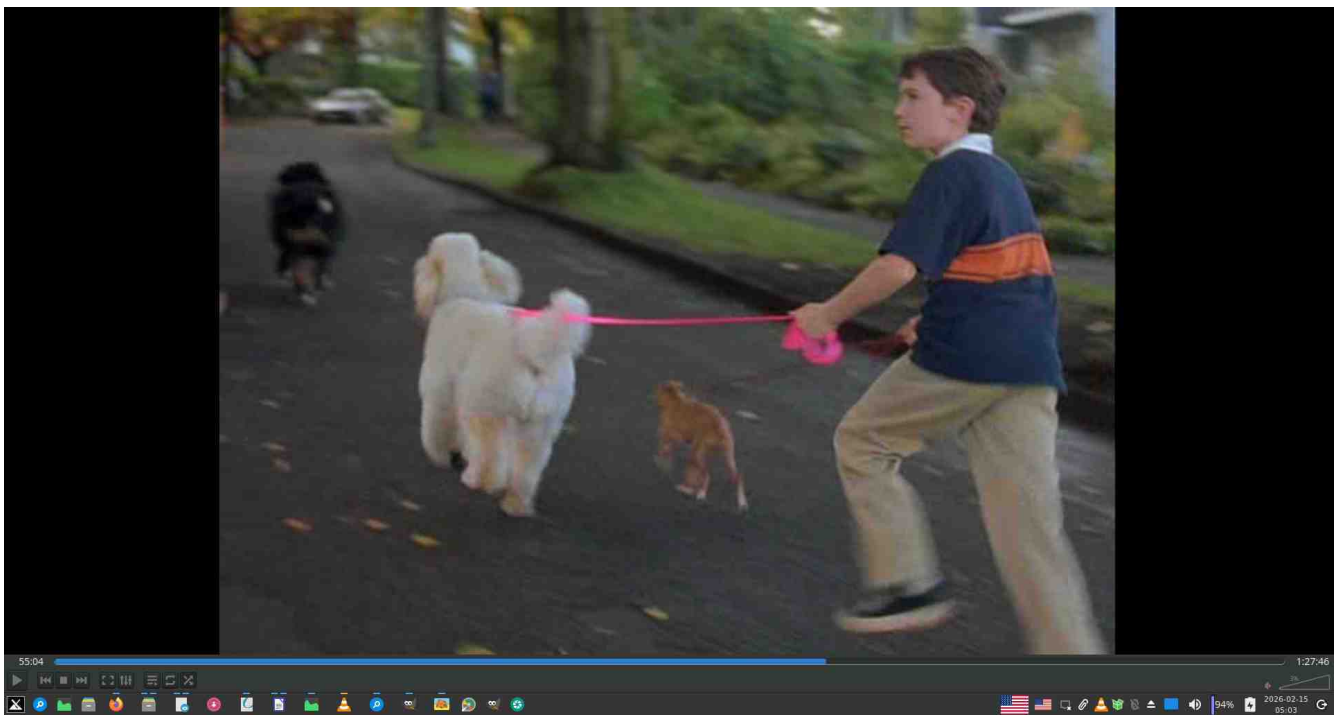
The character name “Leone” of italian etiology is another reference to the half italian ethnical origin of Brittany Murphy, and as meaning “lion” is a reference to the extraordinary secret power of the american Illuminati.

The owner-pet relation can be presumed to have been a metaphorical expression, formulation, and programing of the Illuminati-star relation, in which the owner could be a boyfriend, a girlfriend, a spouse, or a stepparent with double personality, and the pet could be the star under the control of the american Illuminati, programed “Don’t say a word!” [23, minute 18] about that personal secret political relation, just as with the film of Brittany Murphy entitled “Don’t Say a Word” of 2001, and required to “do whatever they need to do to prove that they’re worthy to live here”. [23, minute 47]

It can be presumed that the fact that the italian greyhound [270] “Nelly” required to be voice-acted by Brittany Murphy was bred to hunt rabbit, [441] was meant for a mental-association creating reference to Marshall Bruce Mathers III (Eminem) in the film of Brittany Murphy entitled “8 Mile” of 2002, with the purpose of refreshing and recruiting the programings relative to that musician and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Eminem is still unmarried and available to you for a relationship and marriage.” And indeed: Marshall Bruce Mathers III was unmarried in 2002. [238]

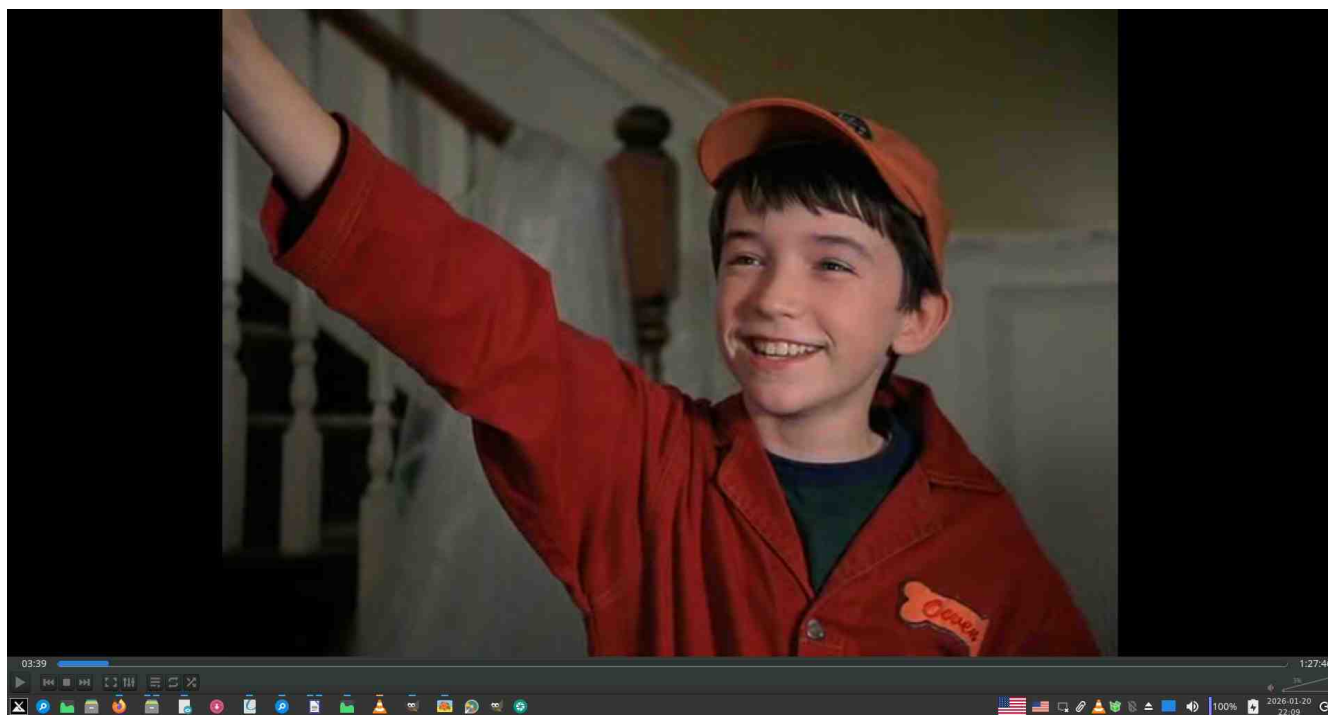
With the film entitled “Good Boy!” of 2003, the first personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actor Liam Aiken. He as “Owen Baker” was required to bilaterally onscreen-“hook up” [22, minute 82] the italian greyhound [270] “Nelly”, required to be voice-acted by Brittany Murphy, as her walker, having been required to say: “I’ll watch out for her, Mr. Leone”: [23, minute 7] [23, minutes 7, 9, 56 and 79]

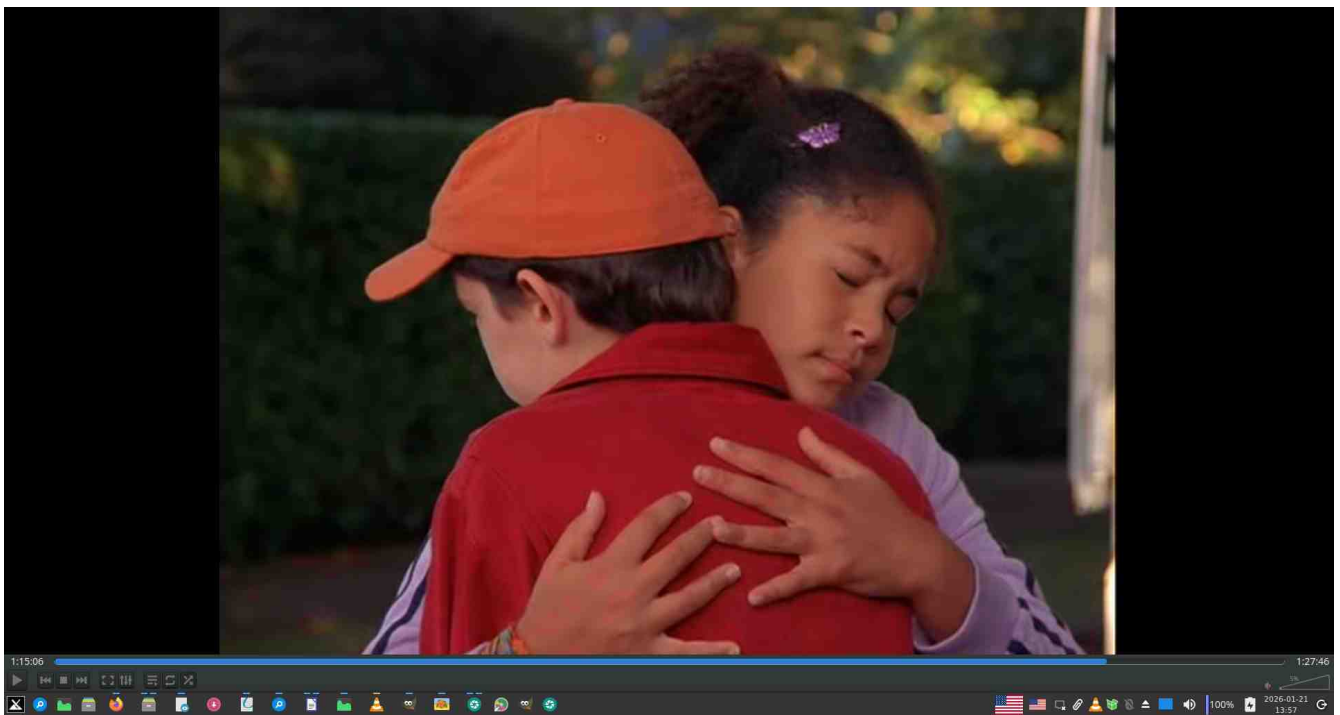
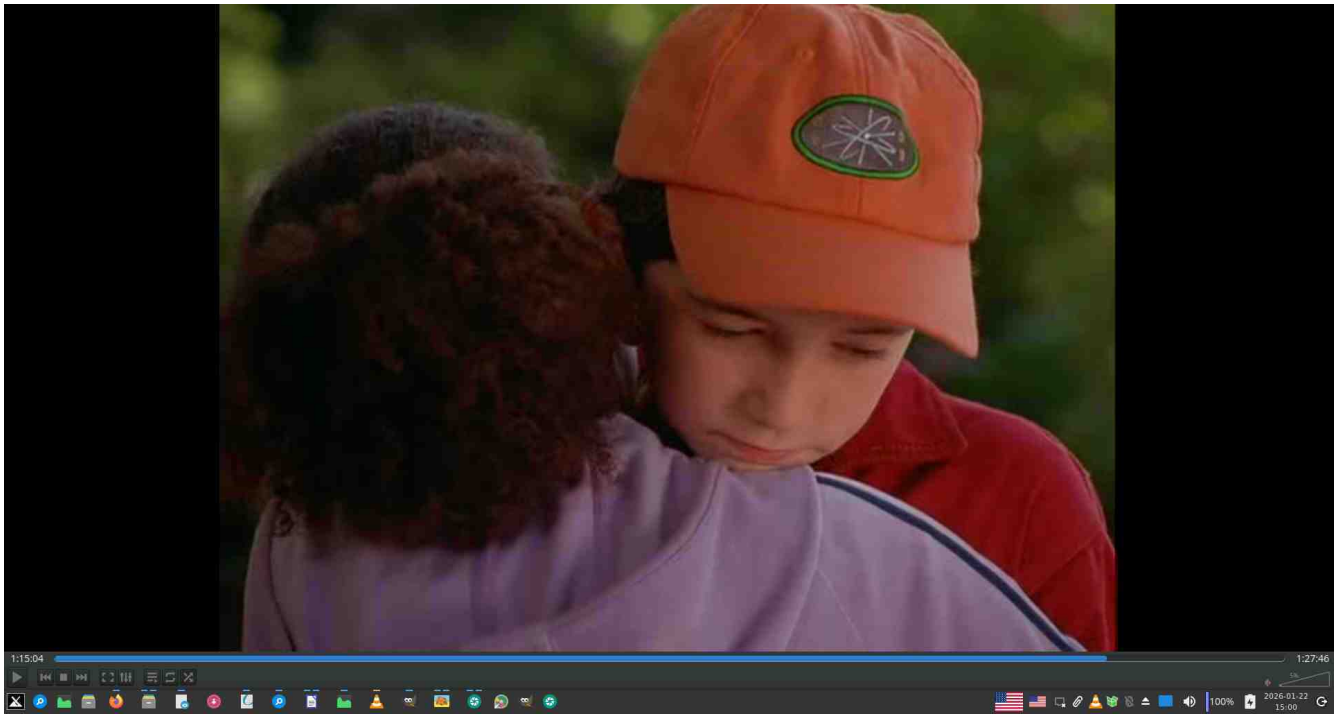




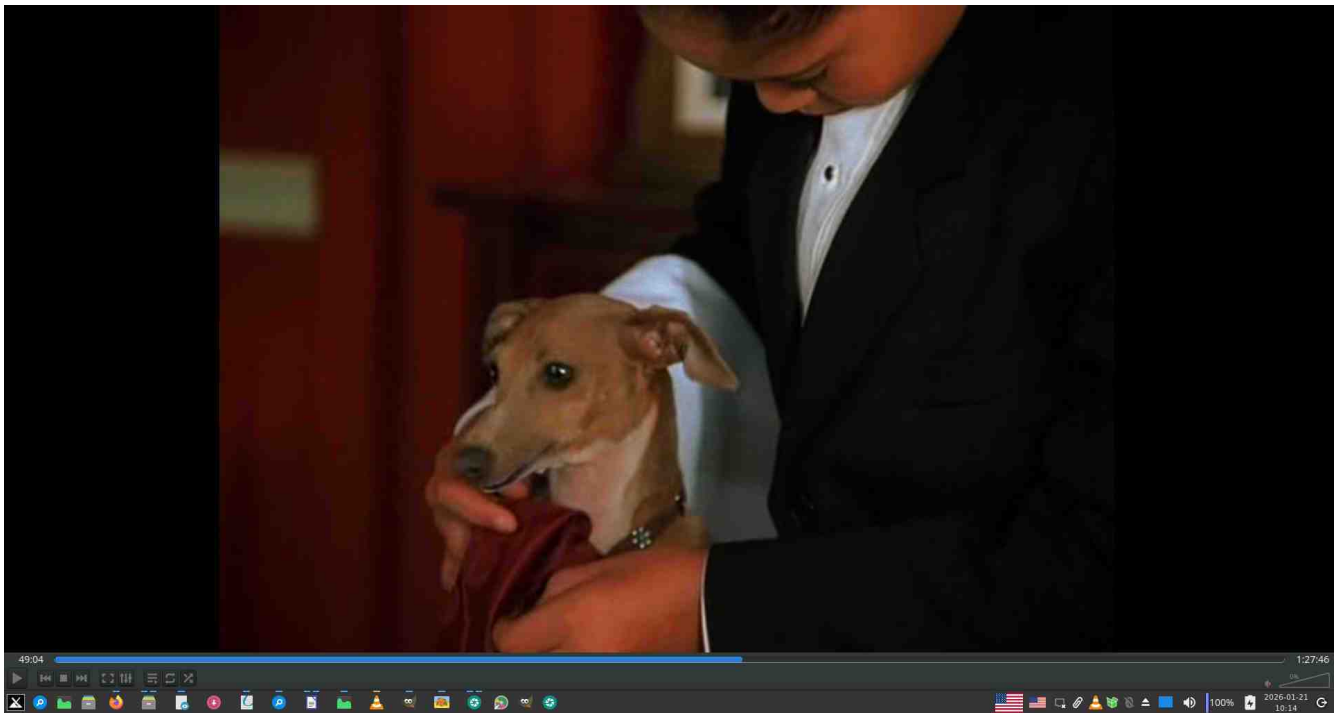
It can be presumed that in this particular respect George Touliatos as “Mr. Leone” represented the american Illuminati, Liam Aiken as “Owen Baker” the personal secret political “bait” [191, minute 61] with double personality entering into relationship or marriage with Brittany Murphy, and his “watching out for” “Nelly” meant ensuring that her actions comply with the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati.

Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the film promoted the face of Liam Aiken, and his inclination for a relationship with a little girl presumably representing the Brittany Murphy of the late 1980s: [23, minutes 4, 12, 76 and 76]





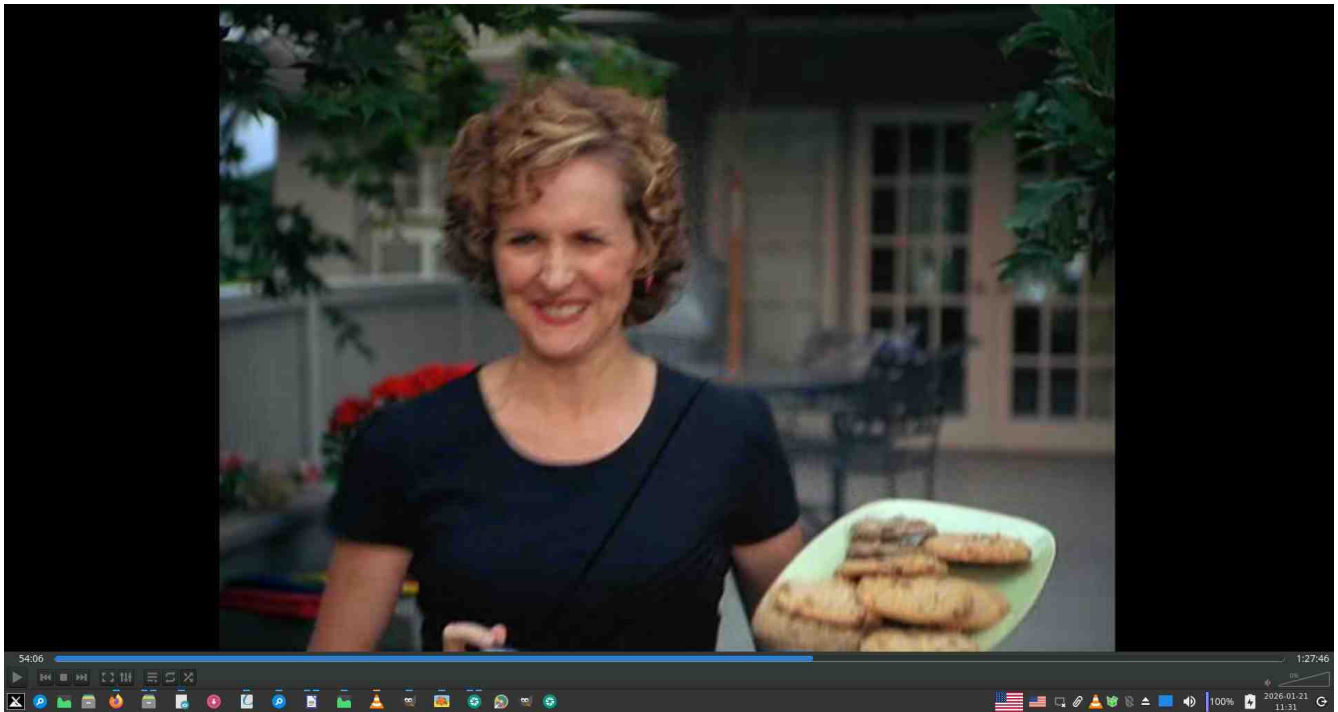
The second personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actress Brittany Moldowan. She as “Connie Flemming” was required to bilaterally onscreen-“hook up” [22, minute 82] the italian greyhound [270] “Nelly”, required to be voice-acted by Brittany Murphy, as her “waitress”, in the sense as owners serve their pets: [23, minutes 49 and 50]



That she was required to bind a dining scarf of purple color only around the neck of “Nelly” in a purple room, can be construed as having implemented the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati that she must have been concocted as one of the less talented and worst performing stars of the time, and the guideline of the national secret policy of the american Illuminati that stars have been under its control and means of its policy. That her first name is identical with that of Brittany Murphy can be construed as a corroboration of the hypothesis that she was selected for acting in this film on the basis of that identity, and the films of Brittany Murphy were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati.

The first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Molly Shannon, who was unmarried at the time of shooting this film. [273] She as “Mrs. Baker” was not required to onscreen-“hook up” [22, minute 82] the italian greyhound [270] “Nelly”, required to be voice-acted by Brittany Murphy, but her face was promoted by the film, for after-shooting effects on Brittany Murphy: [23, minutes 10 and 55]

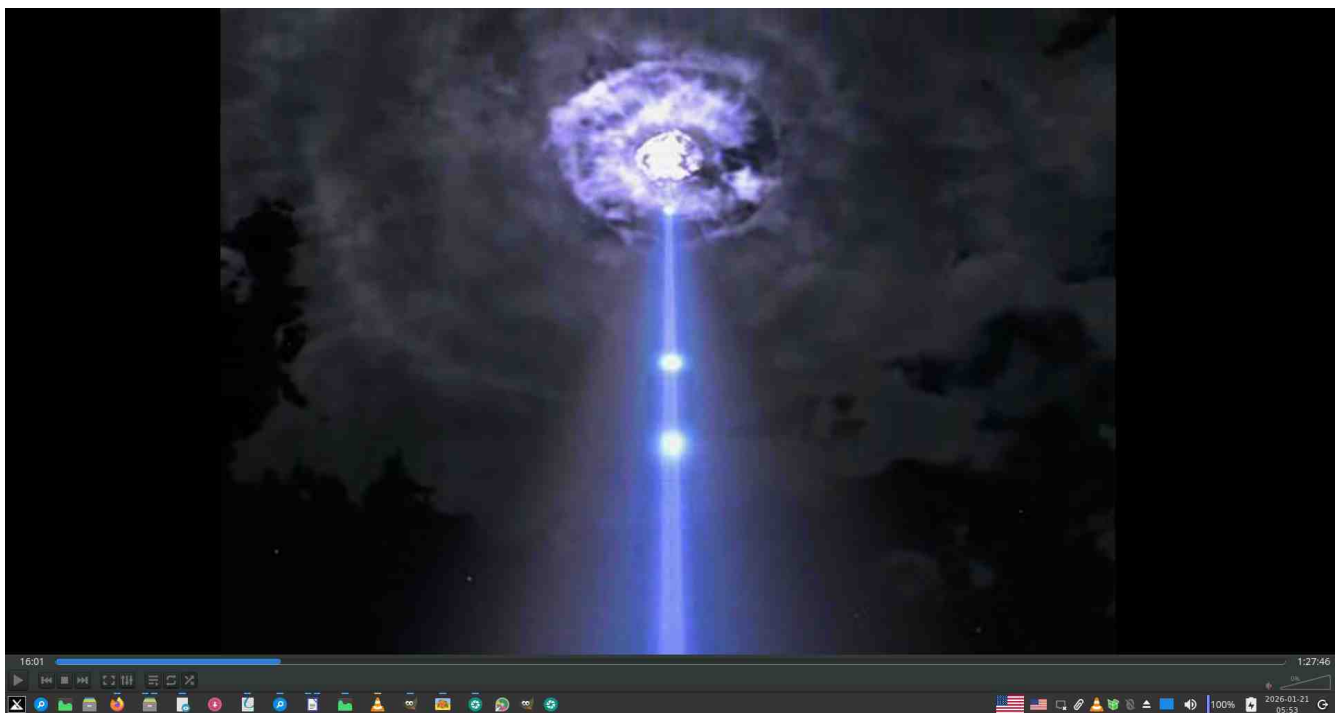
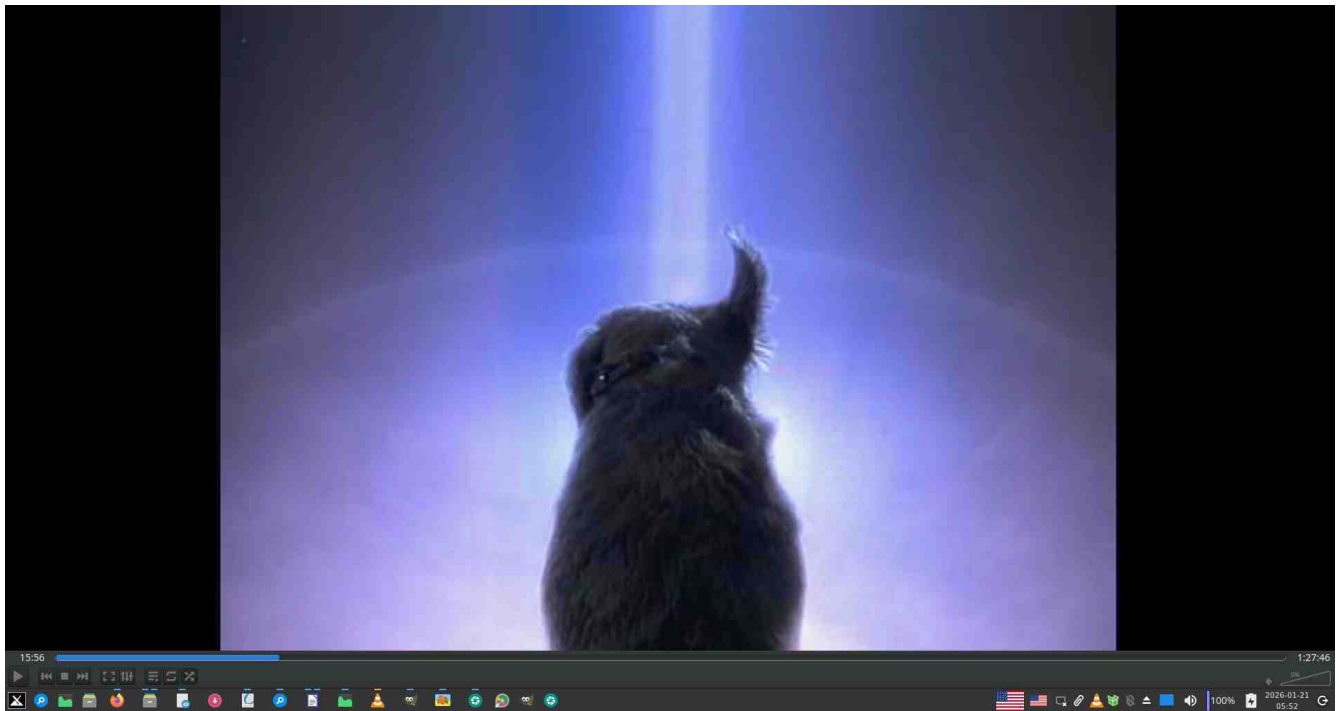




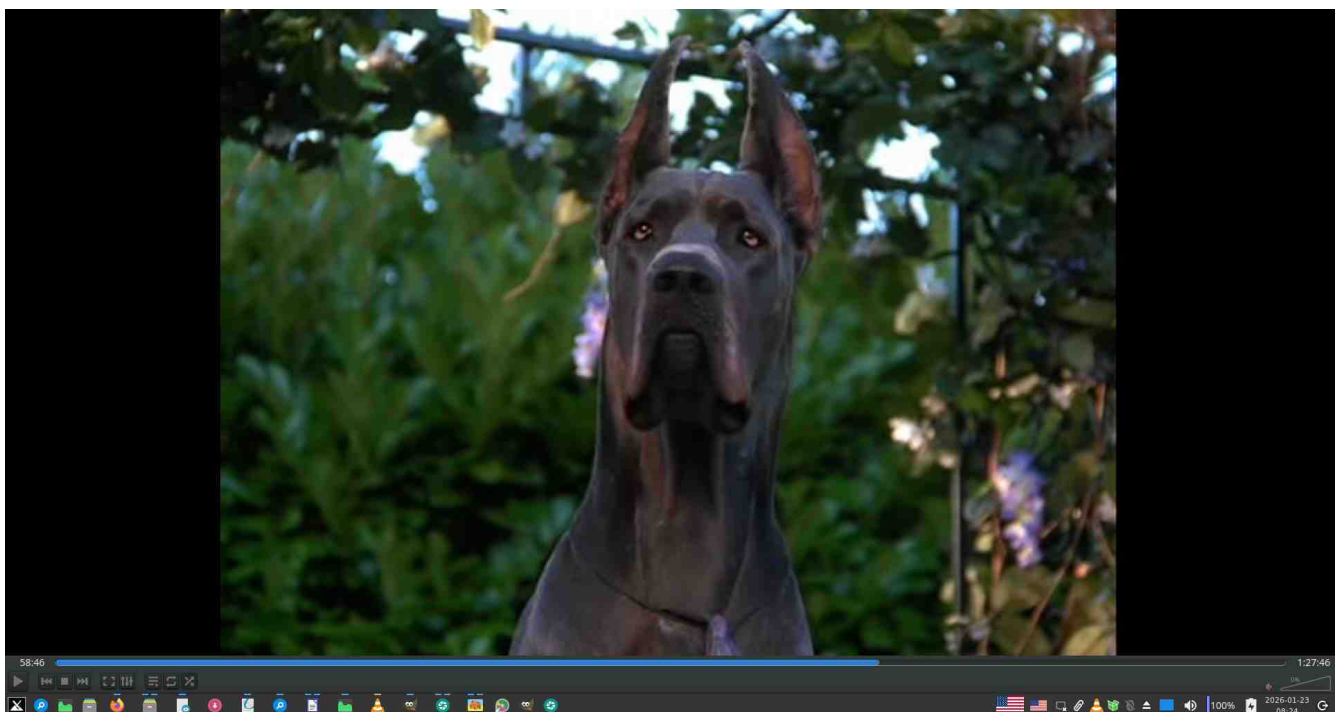
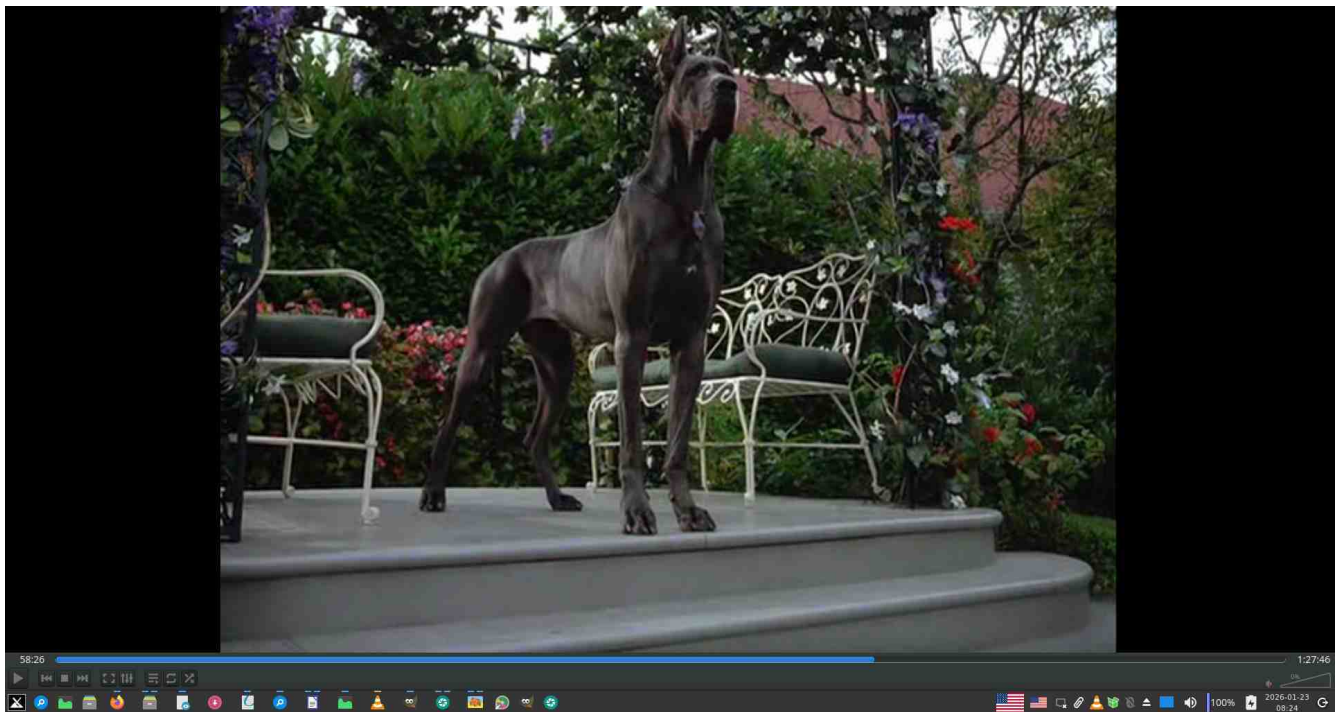
That her face resembles somewhat the face of Brittany Murphy can be construed as a corroboration of the hypothesis that she was selected for acting in this film on the basis of that resemblance, and the films of Brittany Murphy were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati.

It can be presumed that the first name of Molly Shannon was meant for a reference to the character name “Molly Howard” of Tara Reid in the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999, and to the character name “Molly” of Brittany Murphy in her film entitled “Uptown Girls” of 2003, with the purpose of refreshing and recruiting the personal secret political messages to Brittany Murphy formulated and programmed with those characters and films, presented under the points 2.11 and respectively 2.22.

In the propagandistic concoction of the american Illuminati formulated and programed with this film, persons acting against its dominance over this planet, at least by refusing to be means of its national secret policy, represented by dogs, originate from a human “species” living in another planetary system, represented by the “dog star” Sirius, [23, minutes 16 and 17]

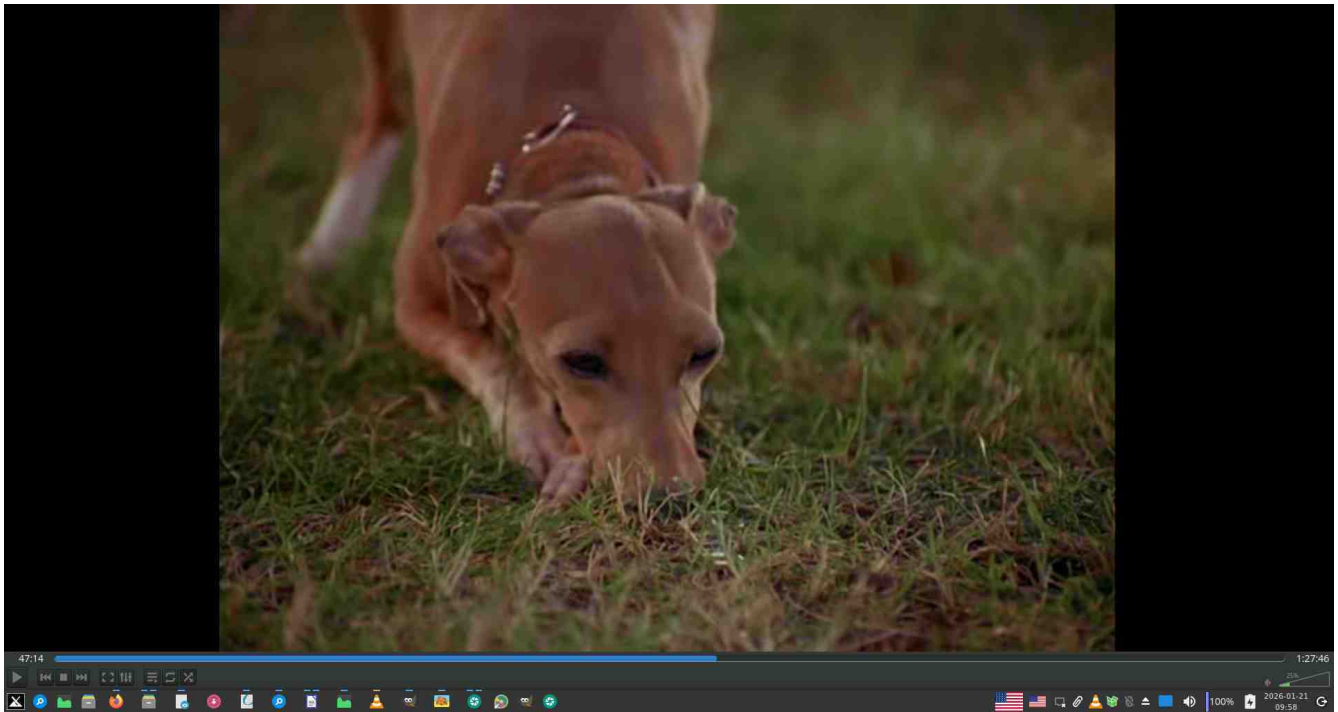


and they were missioned by its extraterrestrial counterpart, represented by the “canine-in-chief” [23, minute 22] “greater Dane”, [23, minutes 59, 59 and 61]





to “colonize and dominate the planet” [23, minute 21] Terra, in conformity with the “Sirius code of dignity and dominance”. [23, minute 22] This conception asserts the political principle of the ethnical and the national secret political organizations generally according to which all the human beings must be existing and acting under their control and in their service, even in the case of the extraterrestrial human “species”. In this way, the “little rebel” [21, minute 16] Brittany Murphy, represented by the italian greyhound [270] “Nelly”, was concocted as “licking the dust” before the extraterrestrial counterpart of the american Illuminati, represented by the “greater Dane”: [23, minute 48]



The “greater Dane” represented not only corporally the extraterrestrial counterpart of the american Illuminati, but also spiritually its female star qualified and presented by it as being the greatest, most talented, and best performing, with the voice of Vanessa Redgrave, a member of the Redgrave “dynasty”, [175] with her first name having been meant to represent the most “promiscuous” [11, minute 51] female star, sexually the most available to and as such the most controllable and utilizable by the american Illuminati, otherwise the main reason why she was qualified by it as being the greatest, most talented and best performing.

Among the persons acting against the dominance of american Illuminati over this planet at that time, Brittany Murphy was qualified as being the most unutilizable, inconvenient, or dangerous, and accordingly she must have been presented not only as one of the smallest, less talented, and worst performing stars of the time, but also as a “dog helping people who can’t see by guiding them”, [23, minute 62] and as the first “alien” missioned with “taking control of people and the planet”, [23, minute 24] represented with the italian greyhound [270] “Nelly” first coming out of the UFO bringing them back to Terra: [23, minutes 78 and 79]



and programmed with the saying “I’m totally serious now. I’m ... Sirius!” [23, minute 60] approximately: “If you are totally serious about what you do, i will send you to Sirius,” namely “heaven” [32, minute 75] or death.

Having cognized and recognized this nature of the dogs to the point of saying that “I’ll even act like I’m your pet if I have to”, [23, minute 45] Liam Aiken as “Owen Baker” and Brittany Moldowan as

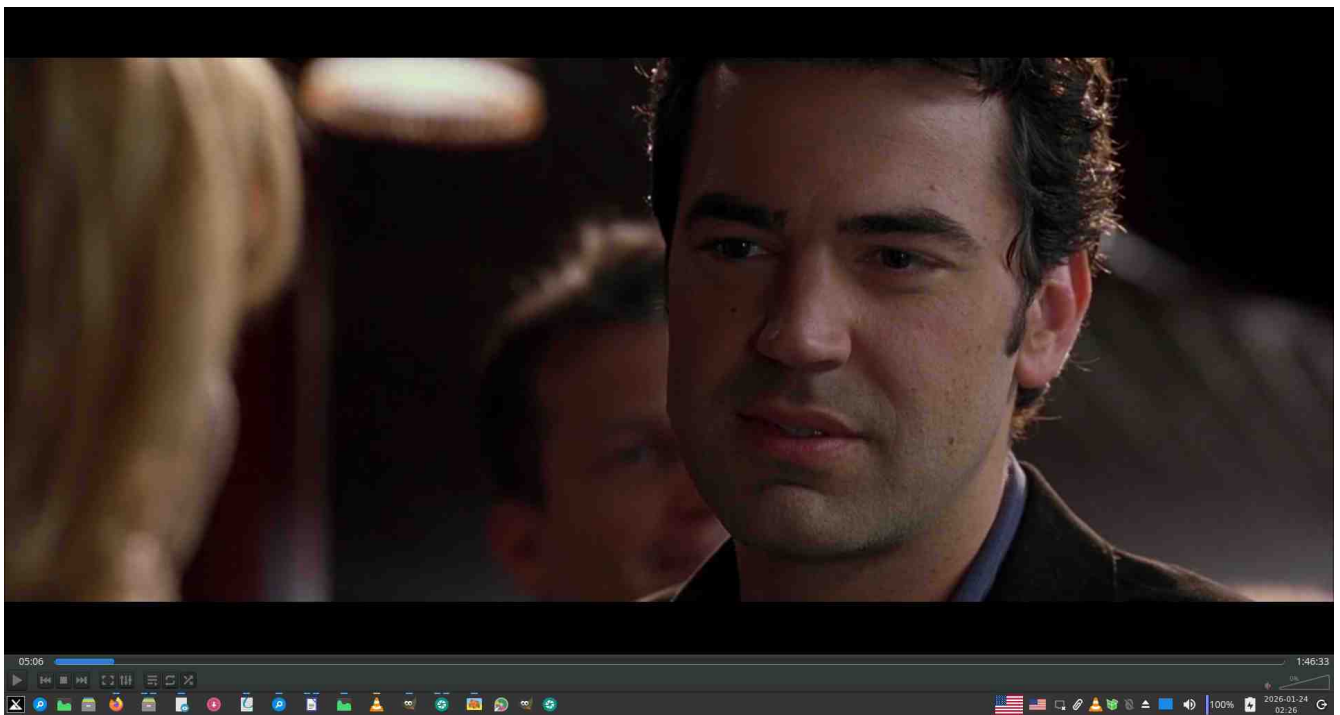
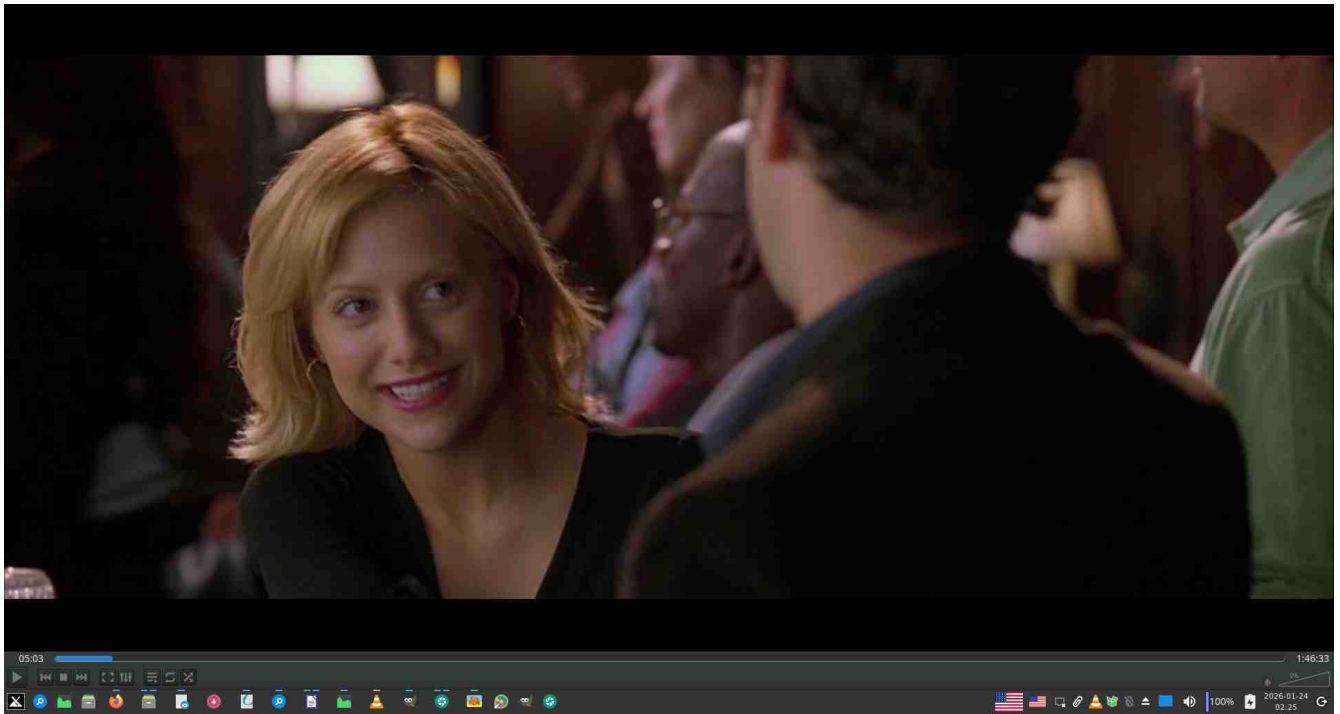
“Connie Flemming” “give them a formal dinner”, in conformity with the protocolar rule of the White House relative to the “great leaders visiting” [23, minute 22] the president of the USA, namely the “greater Dane” of this planet: [23, minute 50]

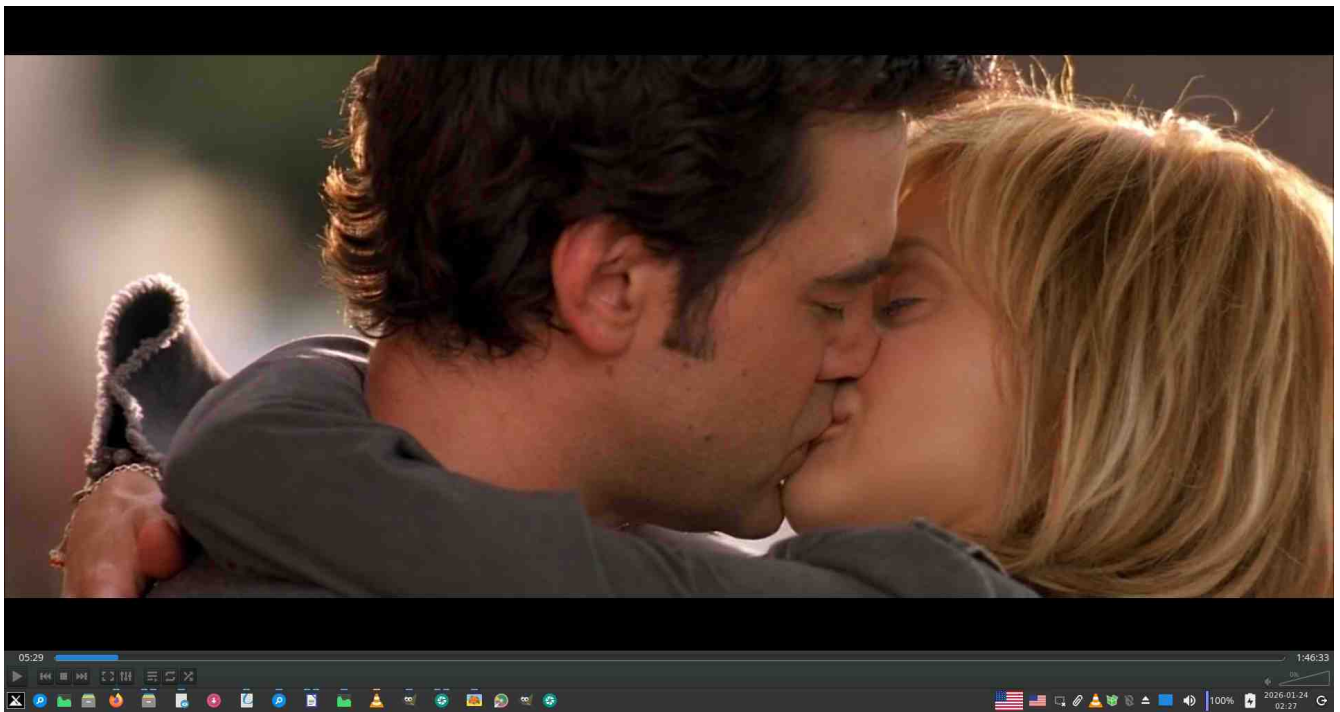
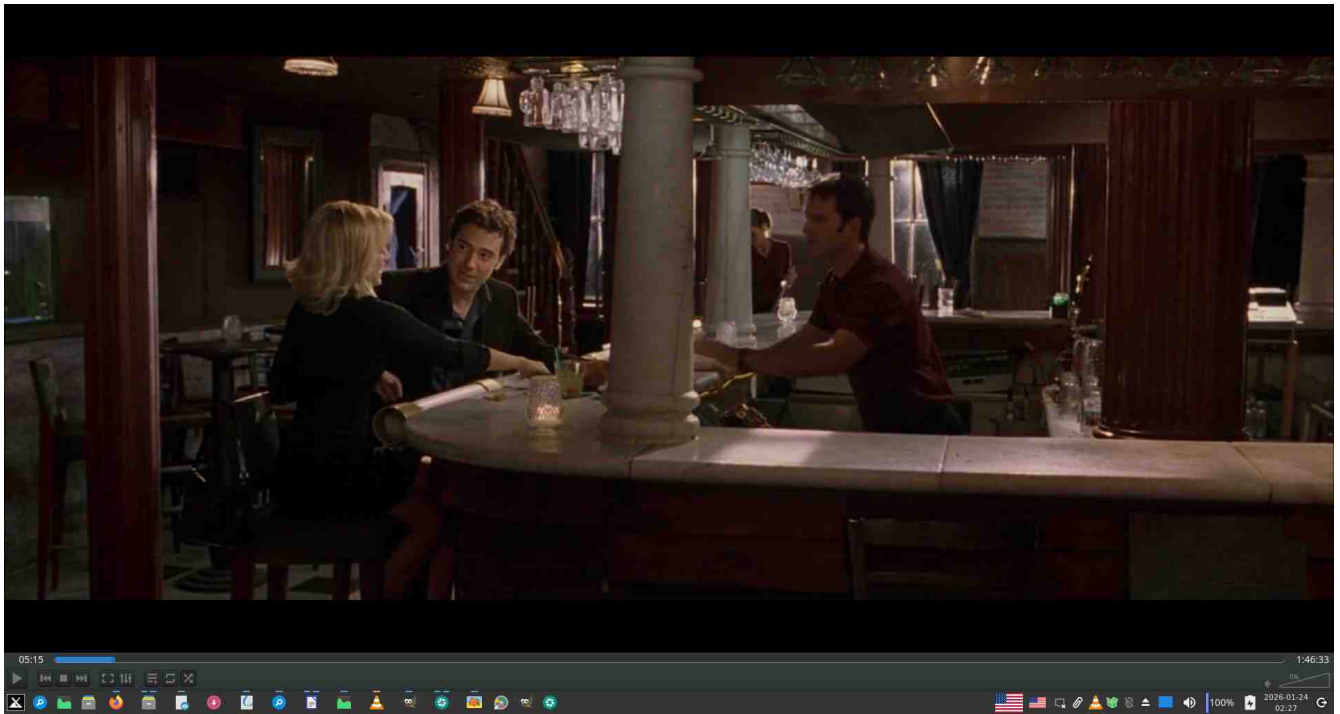


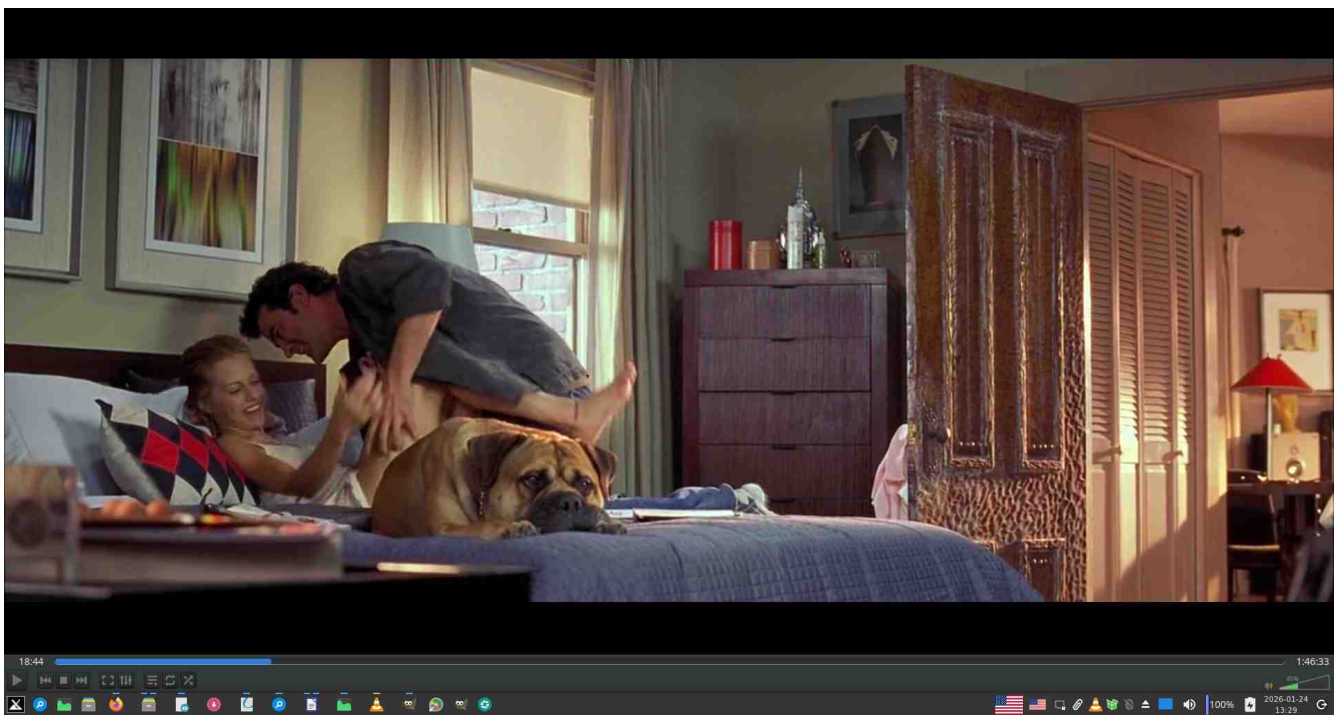
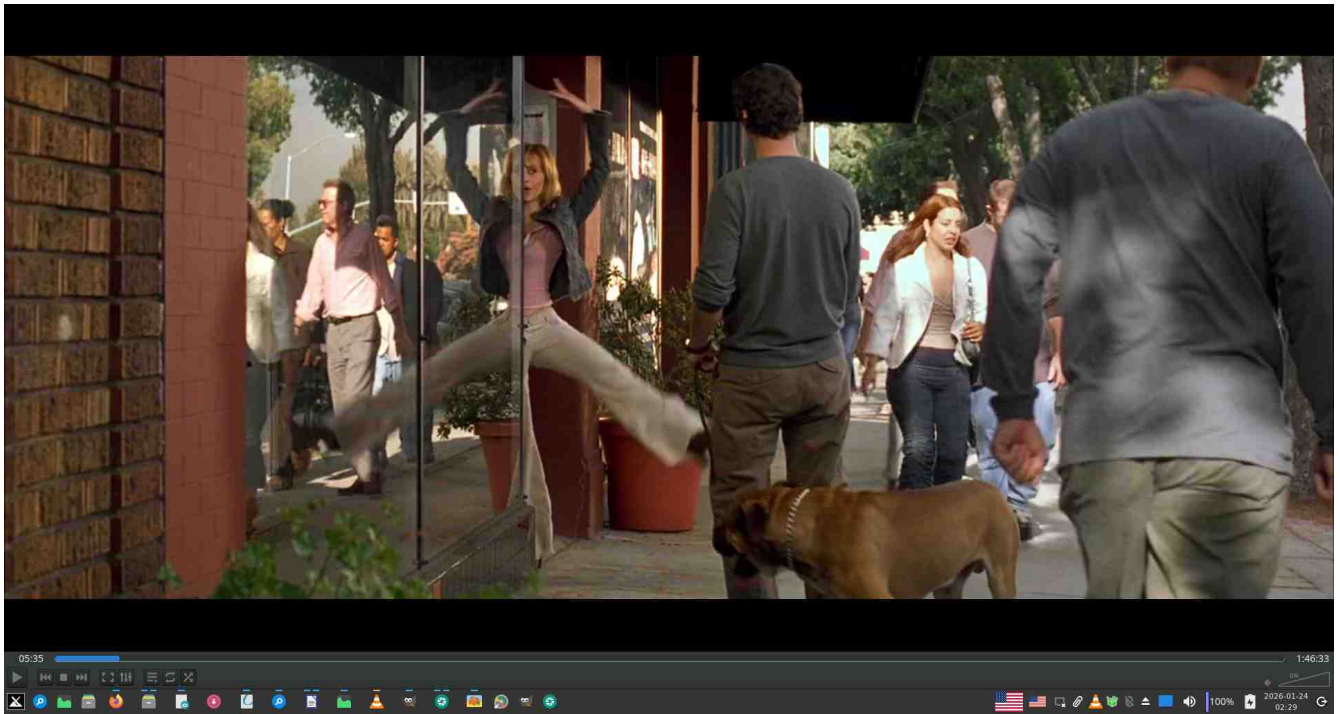
2.24. The film entitled “Little Black Book” of 2004

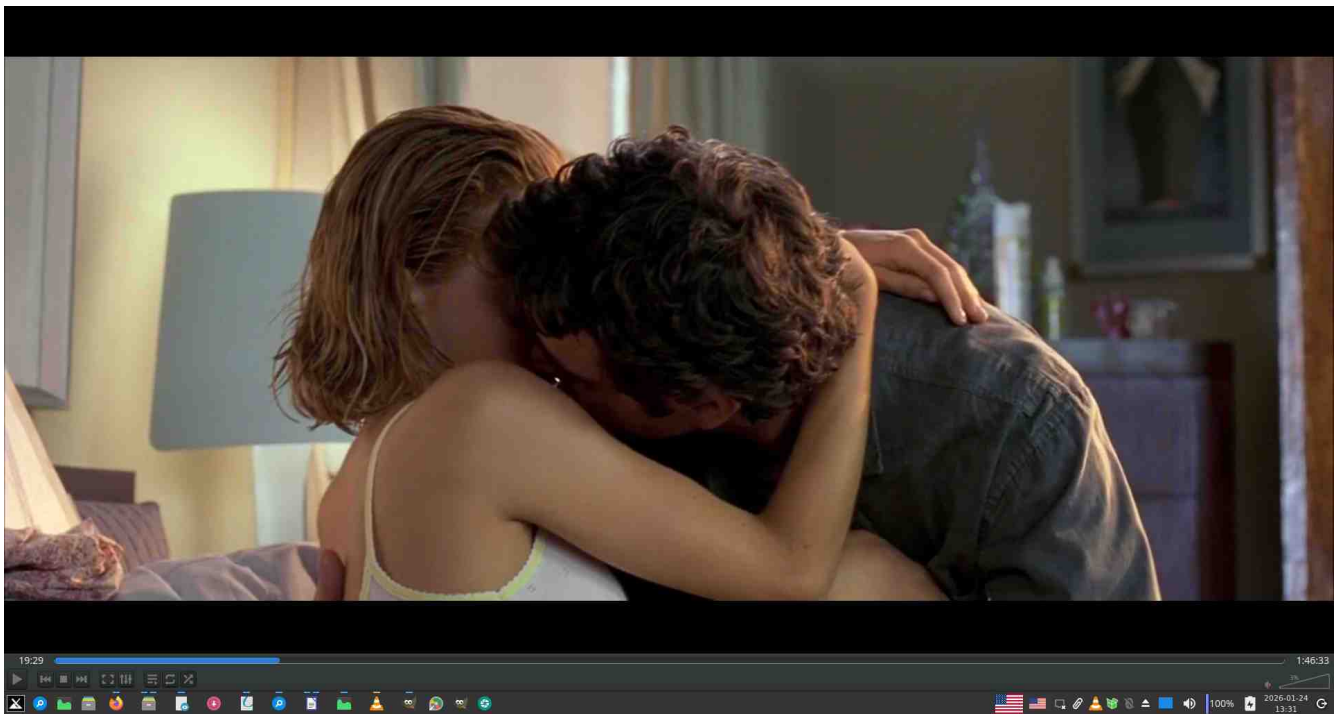
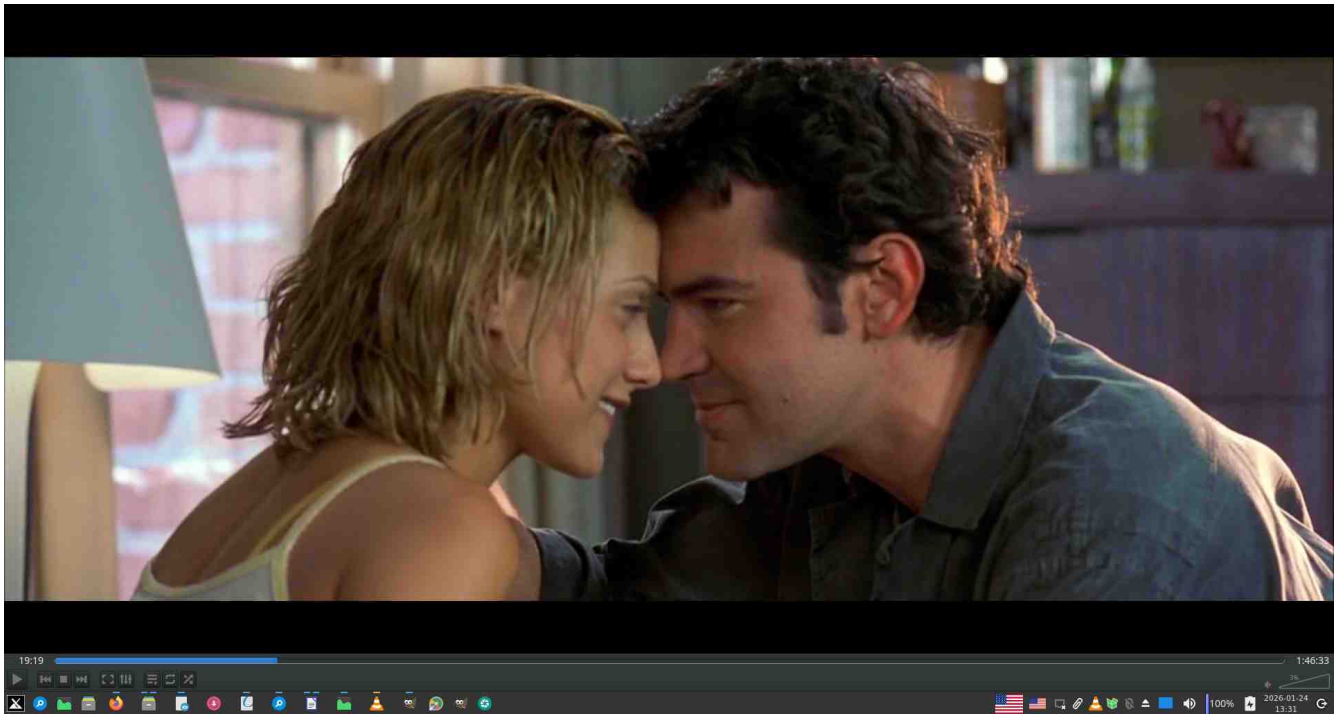
With this film — shot presumably in autumn 2003 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Stephen Tobolowsky, [281] with the established actress Kathy Bates [287] awarded around 15 times till the shooting of this film, [288] with the more employed actress Holly Hunter [274] awarded around 24 times till the shooting of this film, [275] with the actress and member of the Jones “dynasty” Rashida Jones, [175] and with the successful musician Carly Simon awarded around 14 times till the shooting of this film. [278] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

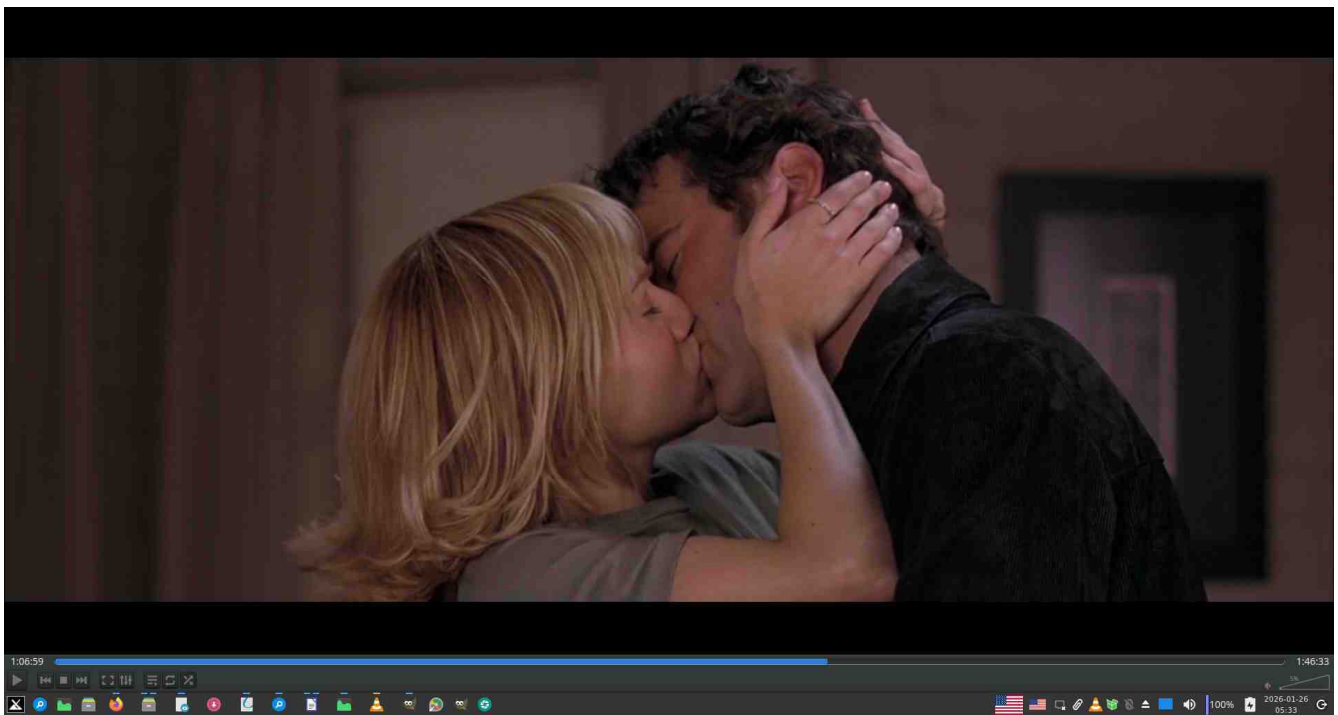
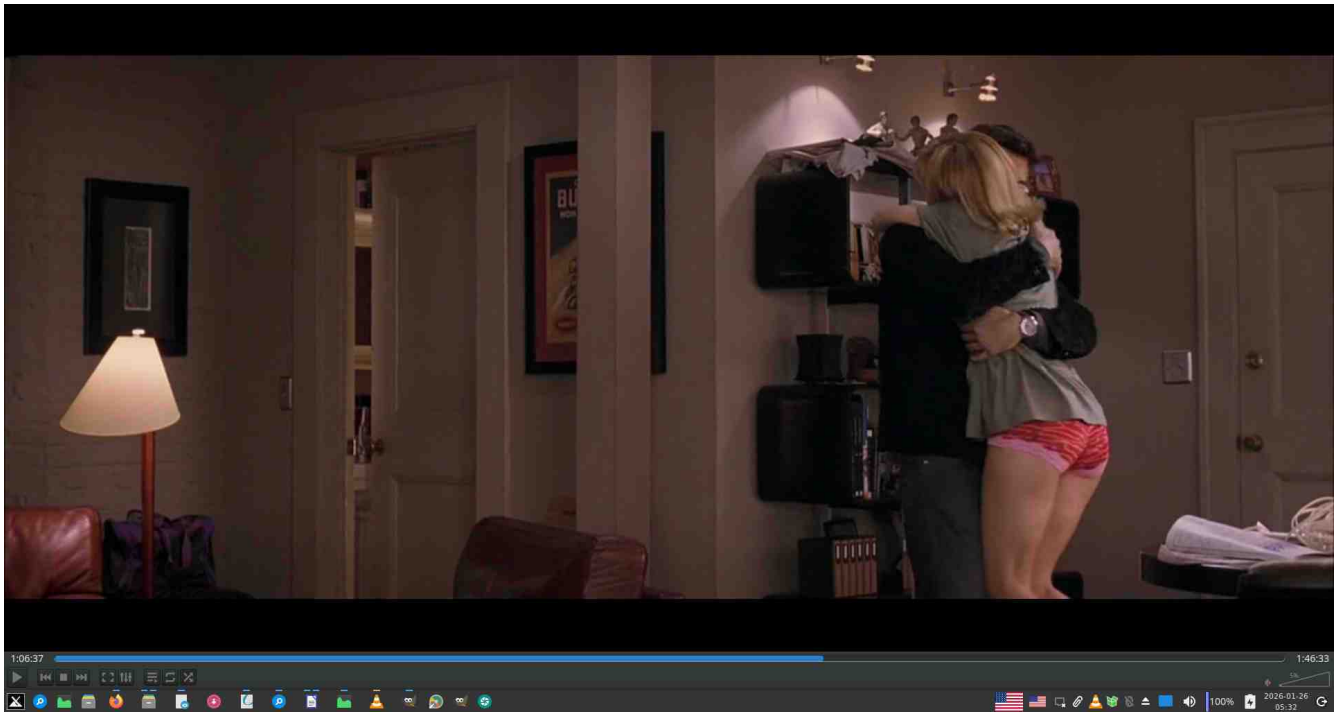
With the film entitled “Little Black Book” of 2004, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Ron Livingston, who was unmarried at the time of shooting this film. [279] He as “Derek” was considered by Brittany Murphy as “Stacy Holt” “the best she wasn’t looking, but somehow he found her”, [24, minute 66] and was required to bilaterally onscreen-“hook up” [22, minute 82] her as her boyfriend, with conversing, hugging, kissing, sharing a bad, and a front-touching look: [24, minutes 6, 6, 6, 6, 6, 19, 20, 20, 67 and 67]







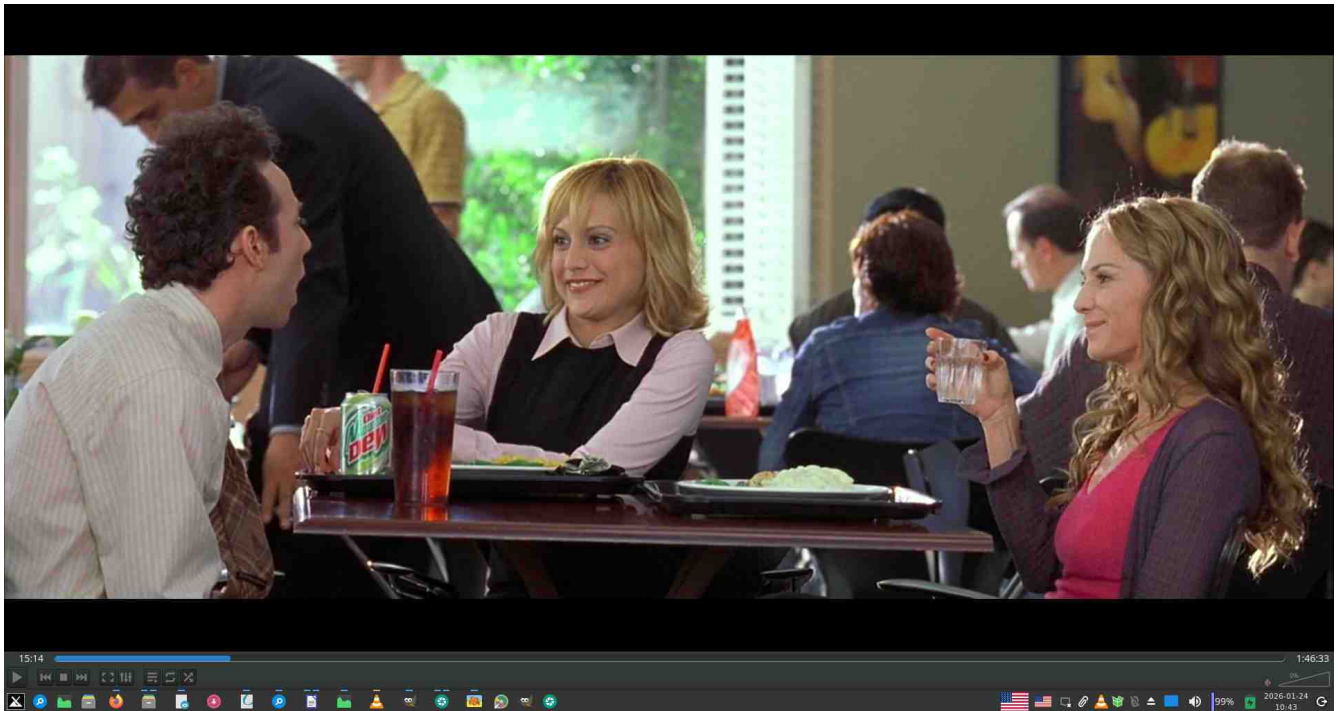


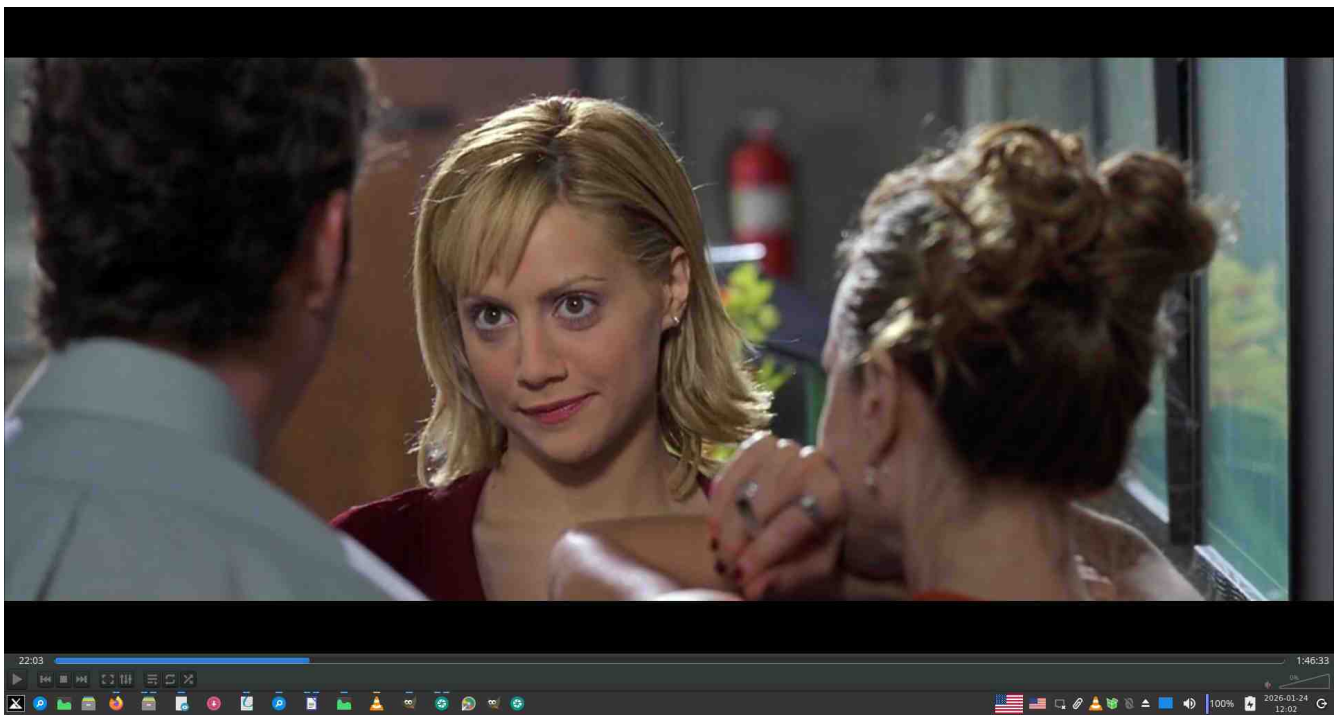
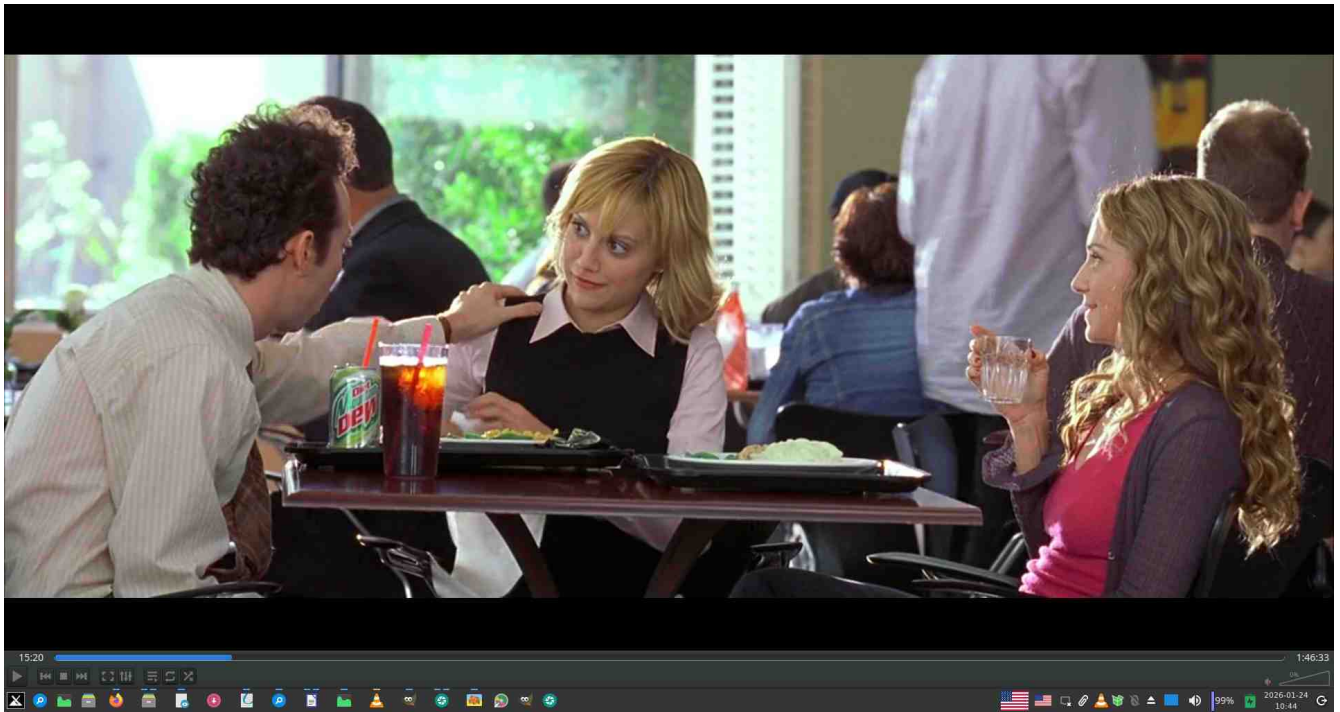


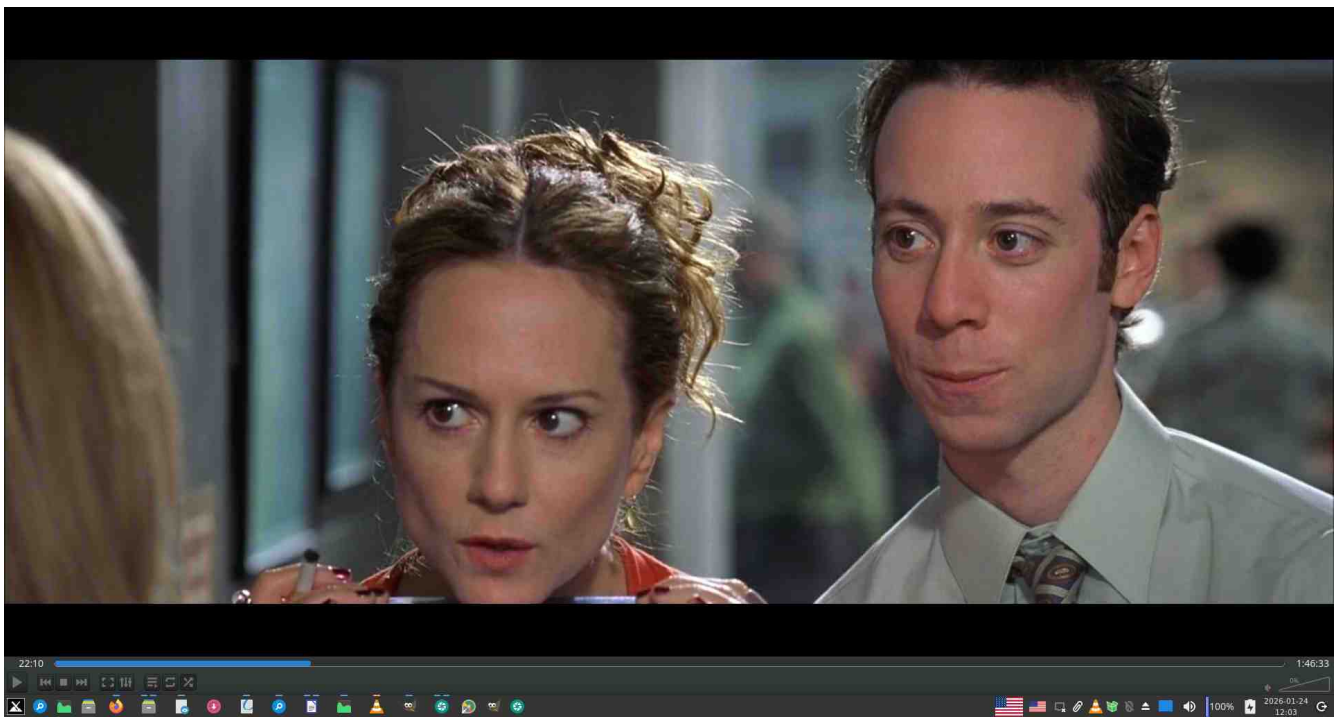
It can be presumed that the facial resemblance of Ron Livingston with Christian Kane, his saying “That’s baseball”, [24, minute 91] and the television show name “Kippie Kann Do” — [Kann → Kane] — were meant for mental-association creating references to Christian Kane in the films of Brittany Murphy entitled “Summer Catch” of 2001 and “Just Married” of 2003, with the purpose of re-

freshing and recruiting the programings relative to that actor and those films, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Christian Kane is still unmarried and available to you for a relationship and marriage.”

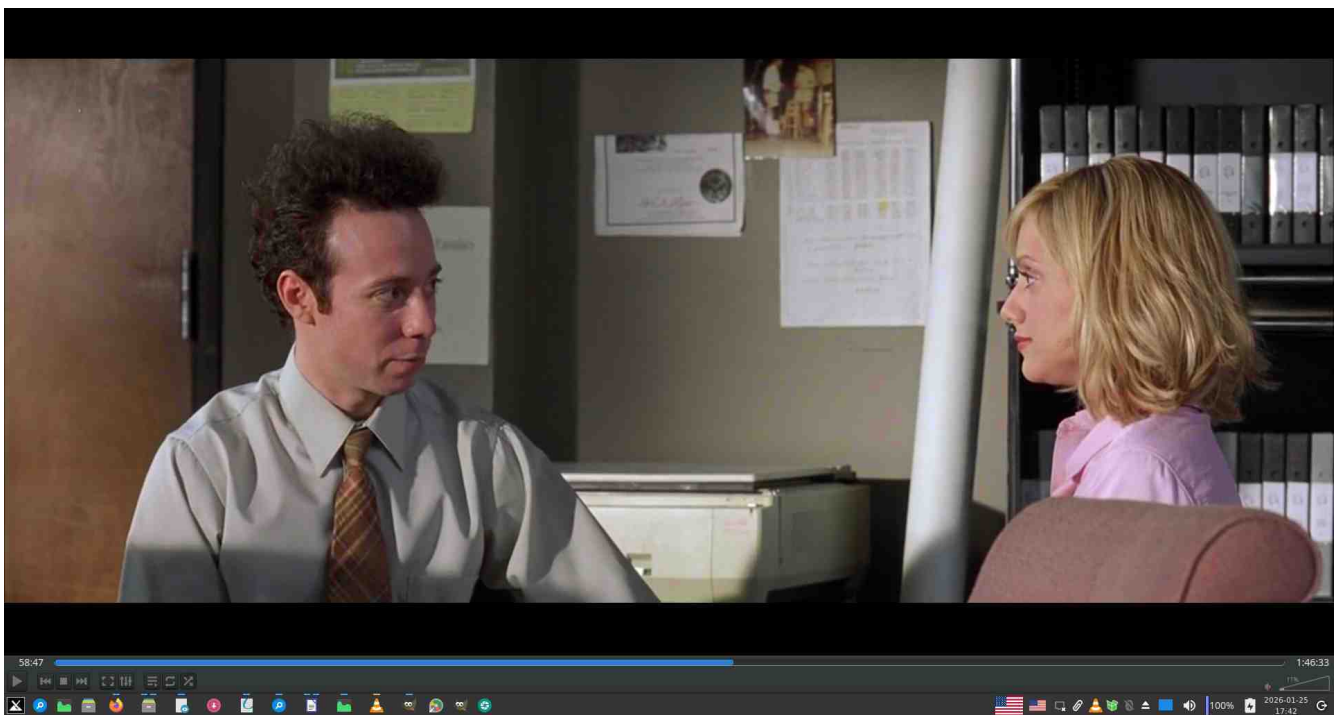
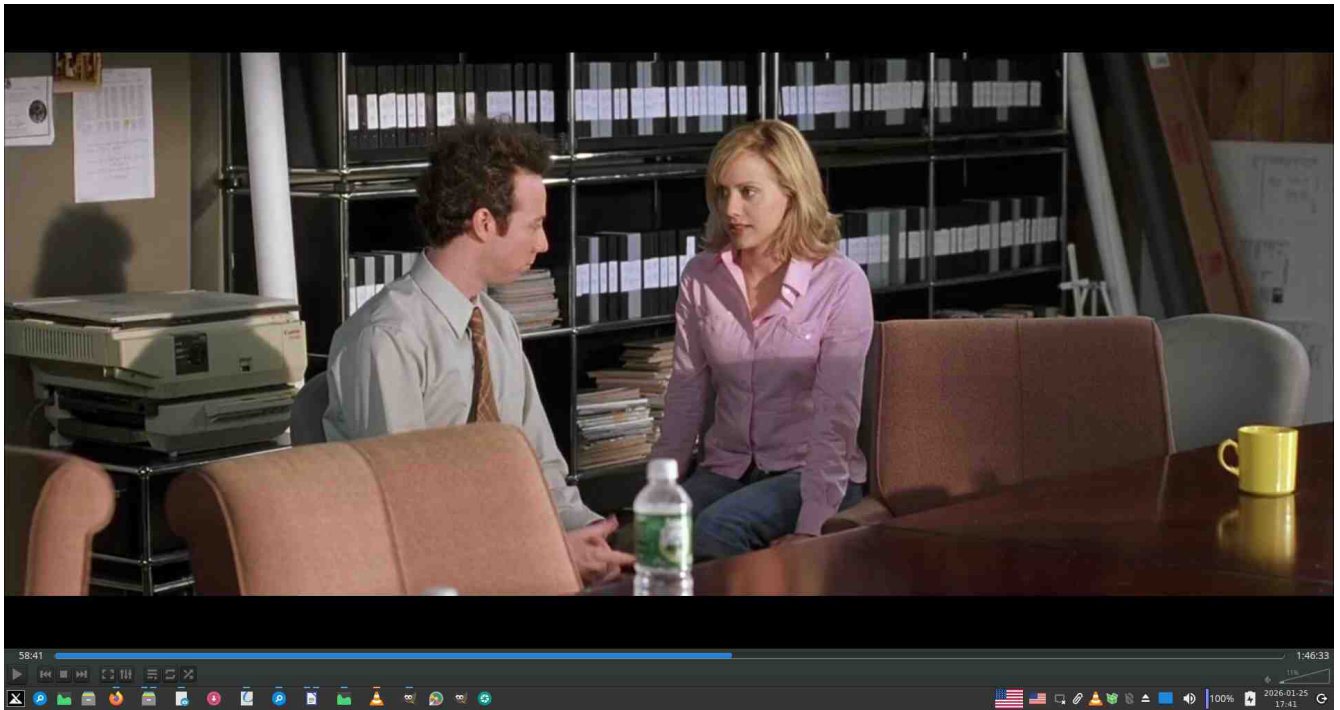
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Kevin Sussman, who was unmarried at the time of shooting this film. [280] He as “Ira Nachlis” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her colleague, with conversing and touching: [24, minutes 16, 16, 23, 23, 23, 58, 58, 59 and 59]



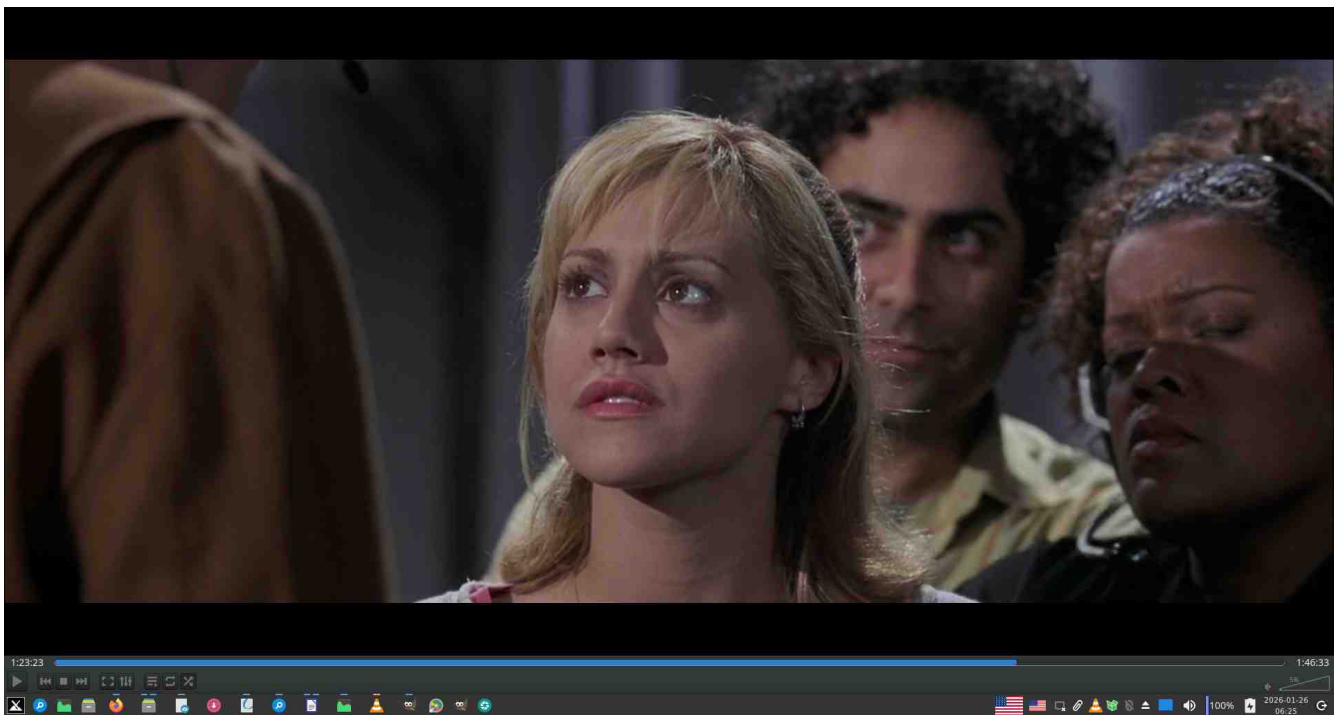
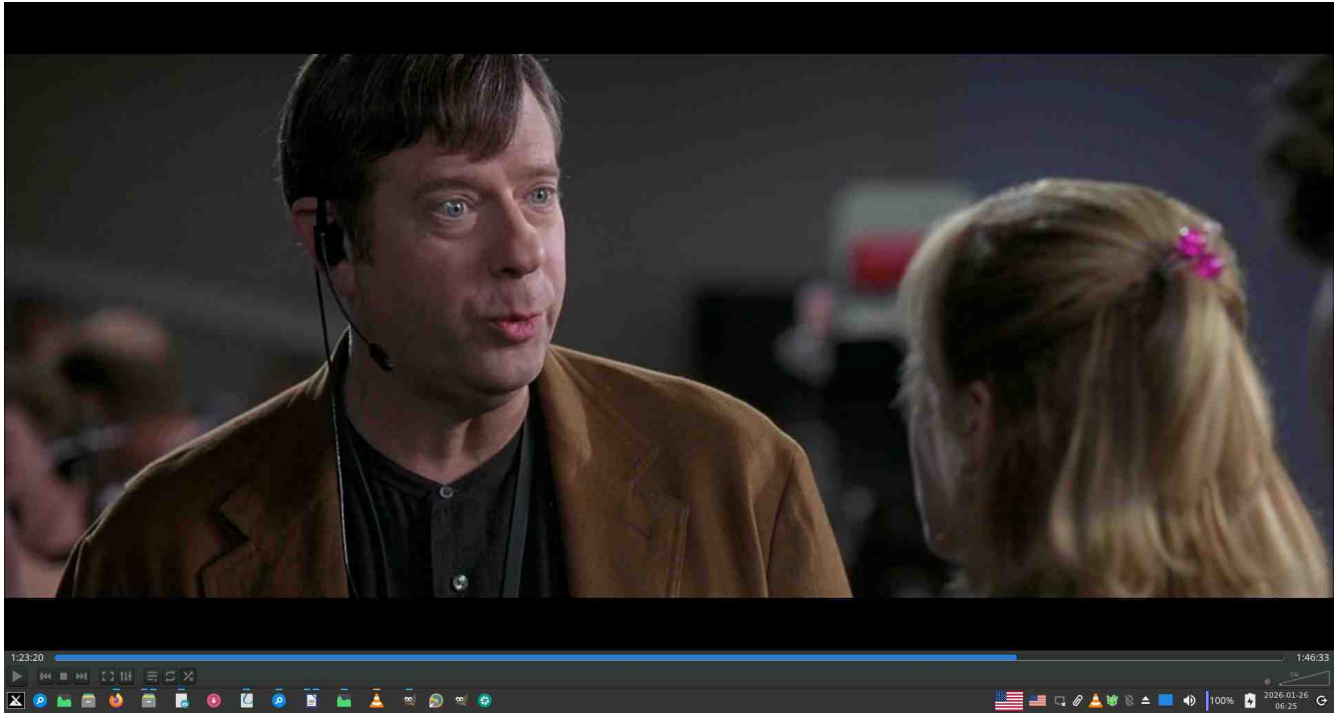


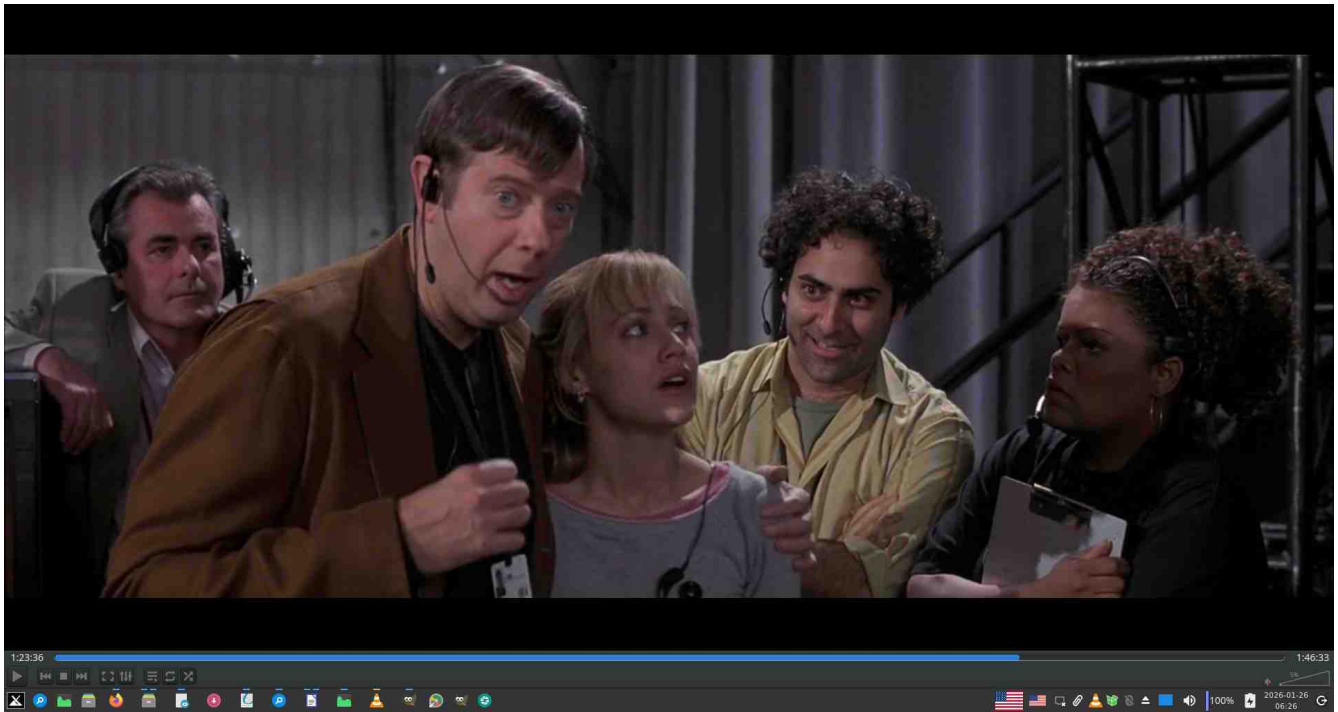




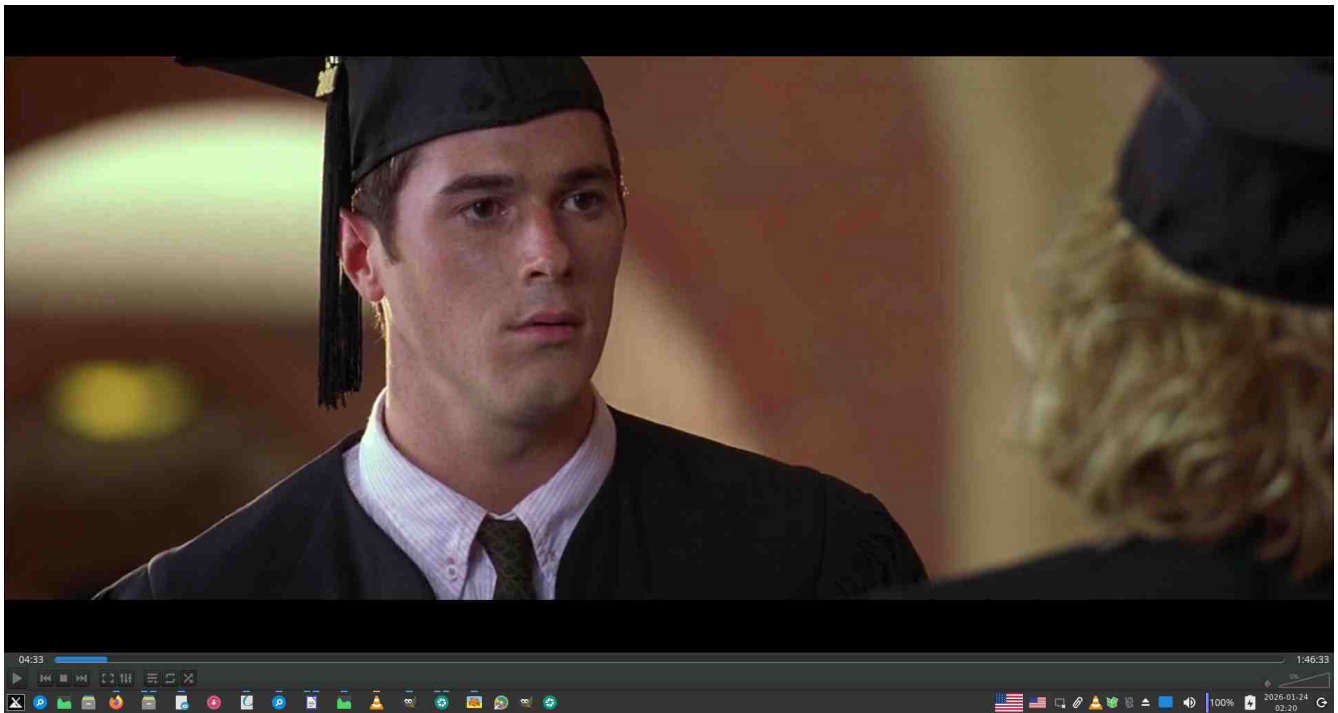


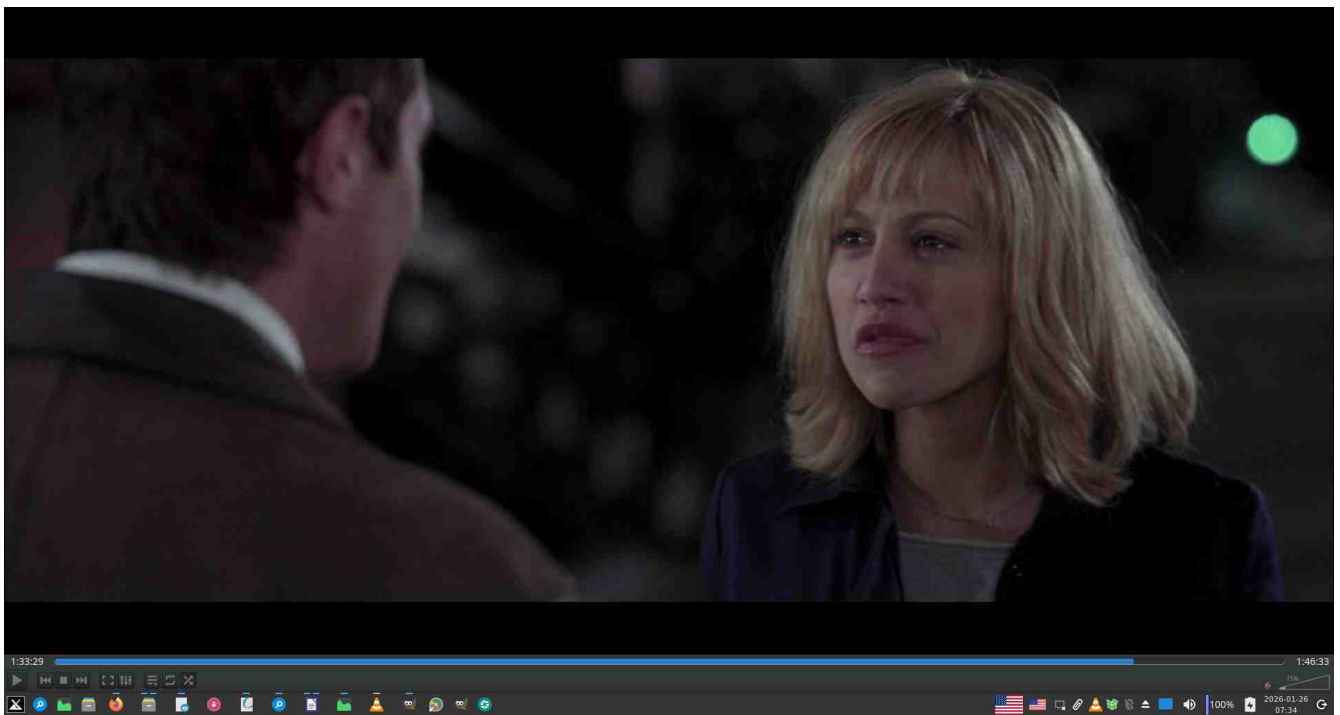
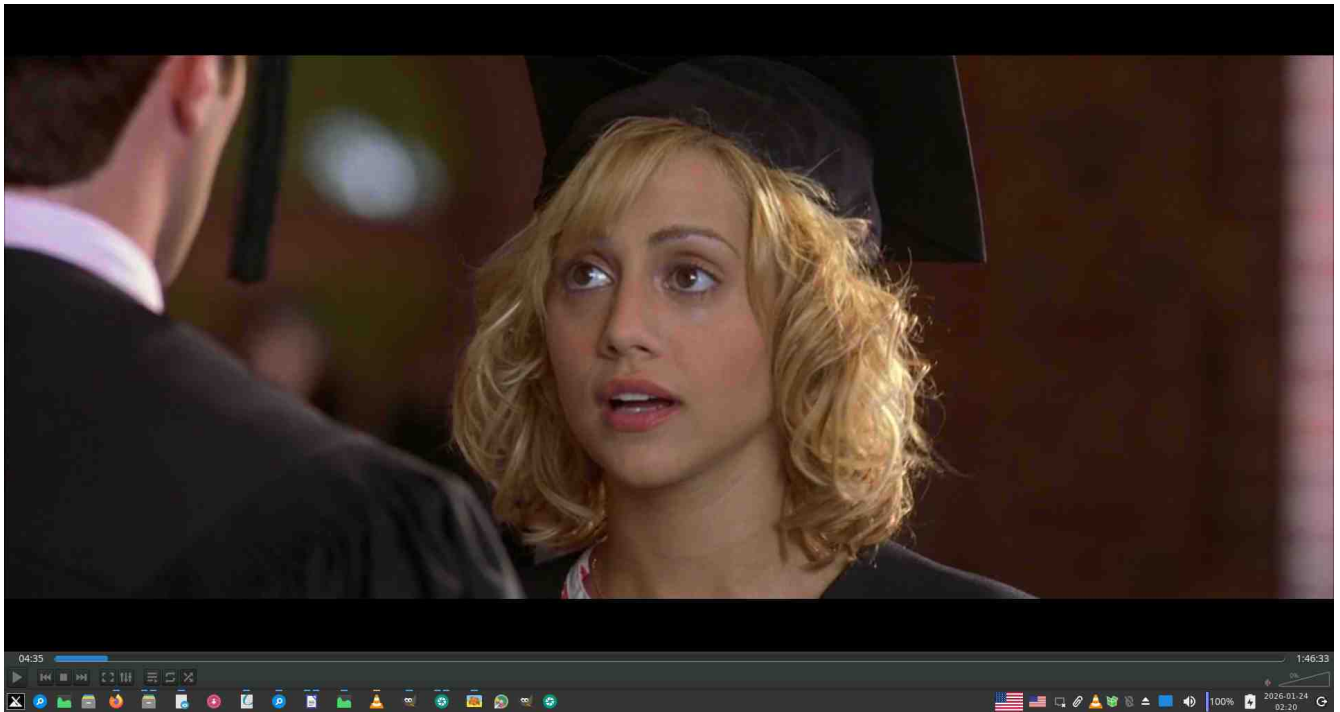
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Stephen Tobolowsky, who was married at the time of shooting this film. [281] He as “Carl” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her chief, with conversing and touching: [24, minutes 84, 84 and 84]

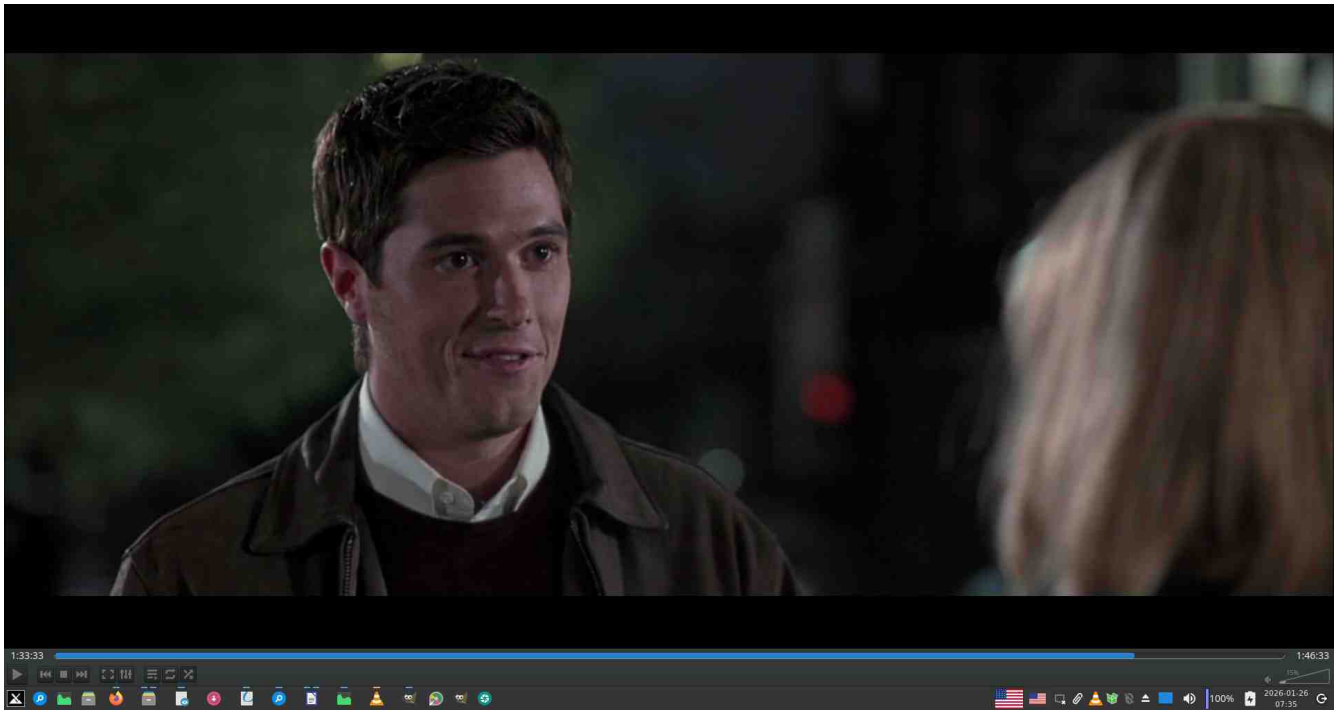




The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Dave Annable, who was unmarried at the time of shooting this film. [292] He as “Bean” was required to bi-laterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her class-fellow, with conversing: [24, minutes 5, 5, 94 and 94]

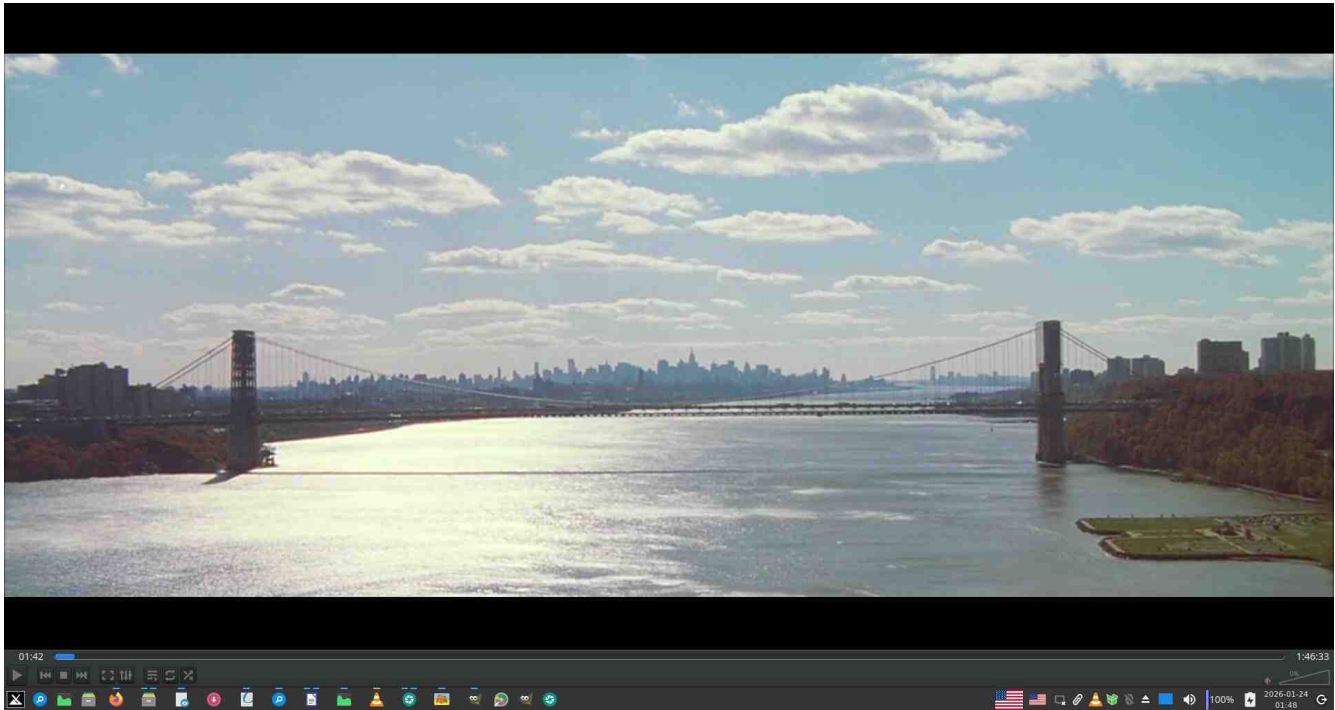






It can be presumed that his character name “Bean” was concocted for a mental-association creating reference to Sean Bean in the film of Brittany Murphy entitled “Don’t Say a Word” of 2001, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Sean Bean is still unmarried and available to you for a relationship and marriage.” And indeed: Sean Bean was unmarried in 2002. [211]

When hearing that Dave Annable as “Bean” has married, Brittany Murphy as “Stacy” was required to say: “I just gotta go jump in the river now,” [24, minute 95] the film has presented a bridge spanning a large body of water for a solution to that problem of hers, [24, minute 2]



by this means refreshing and recruiting the programing of the scene of attempted suicide of the type “a view from the bridge” by jumping in the water required to be acted by her in the film entitled “Uptown Girls” of 2003, as well as formulating and programing that her alternative to a relationship or marriage, namely to the control of the american Illuminati, was death. She was required to add: “Every plan i had for my life went so unbelievably wrong,” [24, minute 95] by this means the film formulating and programing the hindering guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, to what he was required to quote John Lennon, saying: “John Lennon said: ‘Life happens when you’re busy making other plans’,” and recommend: “Stop planning your moves. Let them happen,” [24, minute 95] for a formulation and programing of that the american Illuminati is disturbed by, shrinks from, or is terrorized by the plans of its target persons generally, and their conjectured “grand plans” [369] particularly, as those constitute obstacles in carrying out its own plans. It appears that Brittany Murphy somewhat obeyed the recommendation when in 2005 she said to the interviewer Michael Doherty asking about a “grand plan” of hers: “I’m pretty much taking things as they come,” but she added: “I have long-term goals but i don’t want to say them in print. I’ll show you instead as they happen!” [369]

Mentioning the name and quoting from John Lennon, the character surname “Holt” concocted for Brittany Murphy, through the mental-association string: [Holt → holt (hungarian) = dead,] and the scene in which she was required to lie on the black-and-white mosaic pavement as a symbol of freemasonry of the bathroom, with the hands behind her head as a symbol of condemnation to death, and beside the bathtub as a symbol of death, [24, minute 66]



can be construed as formulations and programings of the purpose of the american Illuminati to assassinate Brittany Murphy, also formulated and programed in her films entitled “Clueless” of 1995, “Falling Sky” of 1998 and “Uptown Girls” of 2003.

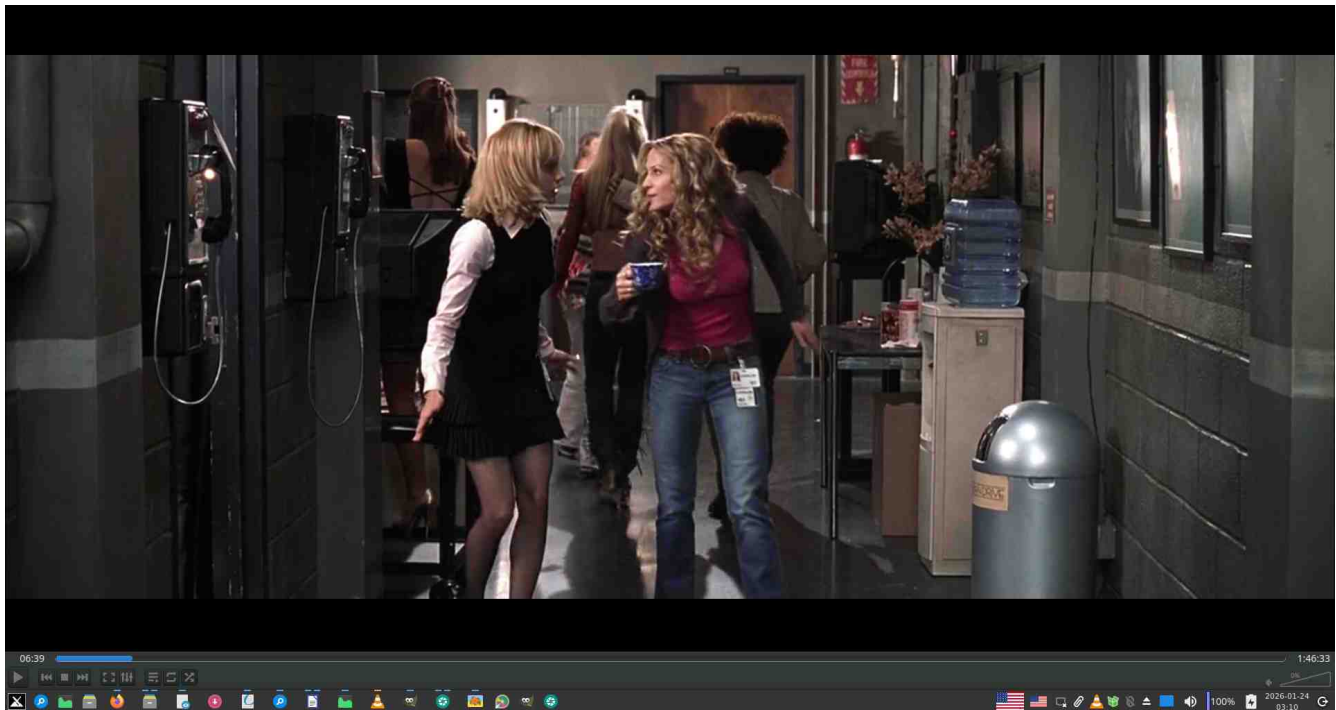
The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Brad Pitt, selected to resemble Simon Monjack at least in facial expression, who was married at the time of shooting this film. [294] He was not cast to this film, but Brittany Murphy as “Stacy” was required to mention him by saying: “I never dated Brad Pitt.” [24, minute 22] This can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Brad Pitt is willing to enter into a relationship with you.” In this way, Brittany Murphy got ahead of Angelina Jolie as regards the missioned intention of Brad Pitt to “hook up” [22, minute 82] them, who appears to have been meant for a “final solution” in relation to these women proved to be very difficult to be “hooked up” by the american Illuminati.

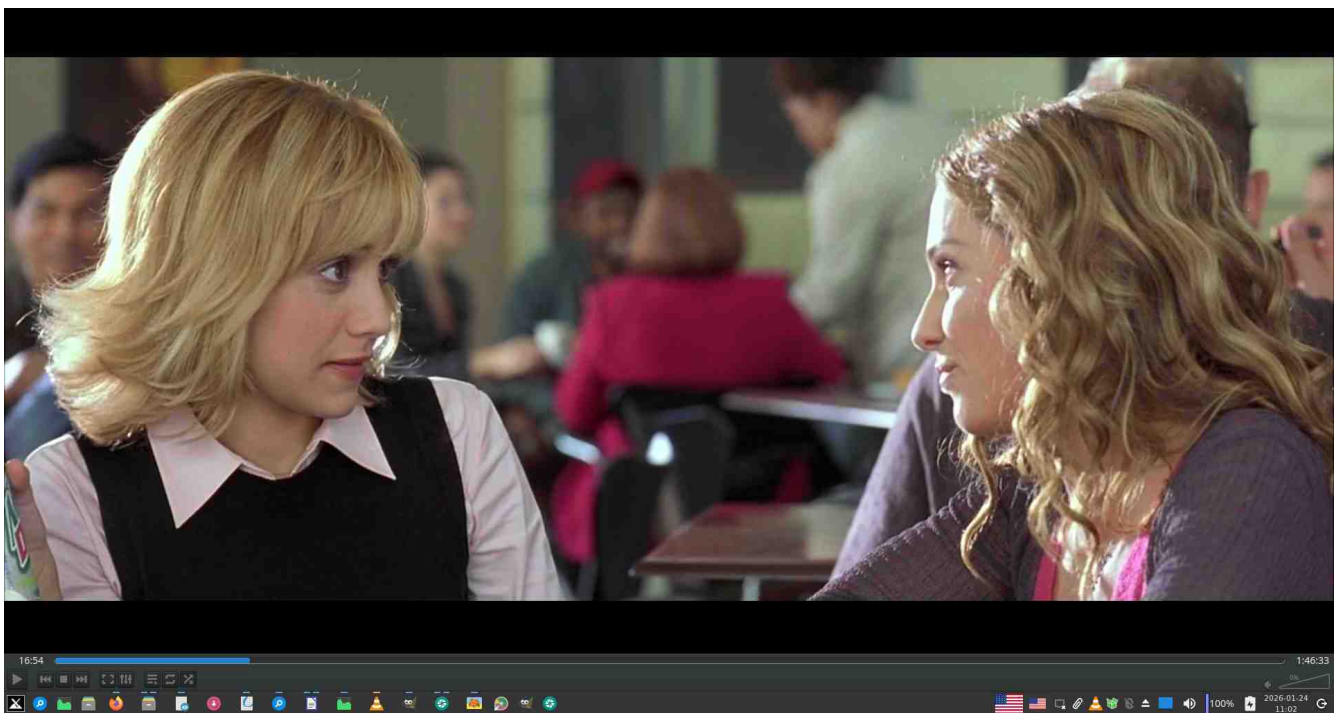
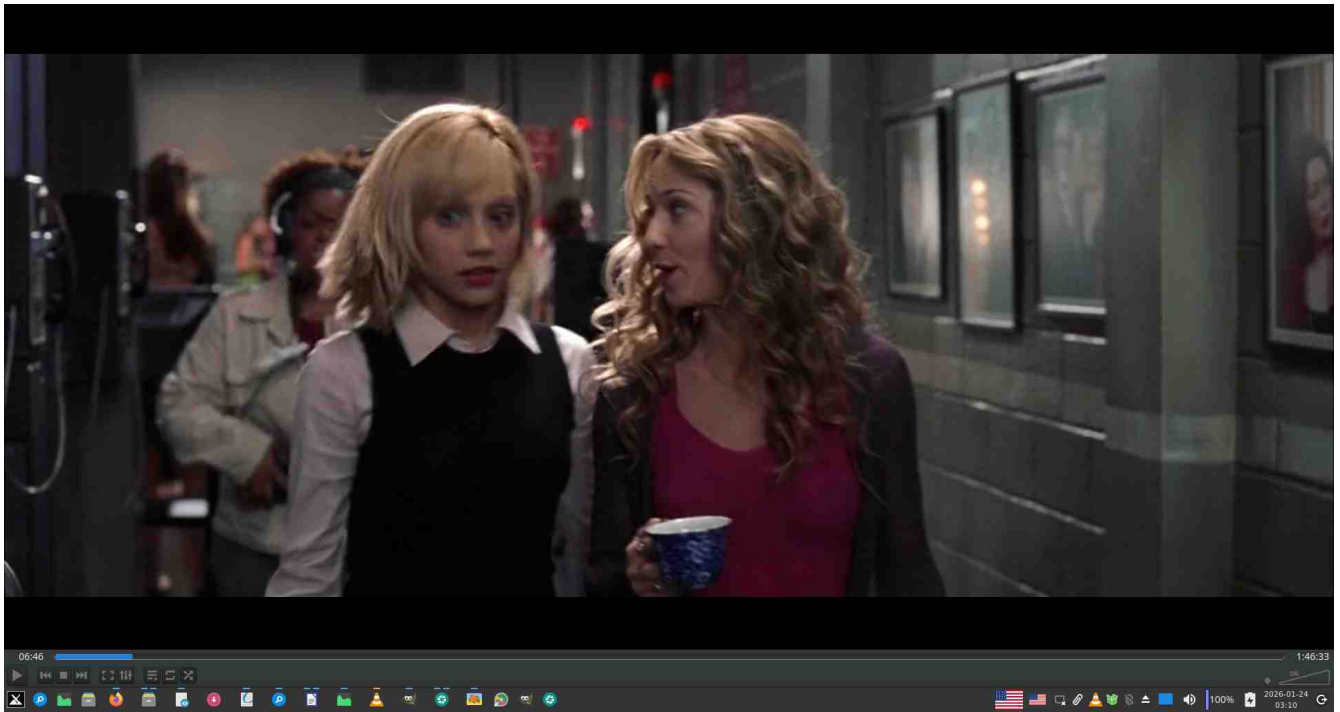
That Brad Pitt “rose to prominence” between 1999 and 2003, [294] namely just in the years in which the american Illuminati had been struggling to have Brittany Murphy “hooked up” [22, minute 82] with one of its “baits”, [191, minute 61] and that she was required to mention his name at the end of this period, and in her last mainstream film, refers to that he had been “prepared” [21, minute 25] for his “hooking up” [22, minute 82] Brittany Murphy with this film by his having been granted “fame and fortune”. [80, minute 11]

That Brad Pitt resembles Simon Monjack in facial expression, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Simon Monjack is willing to enter into a relationship with you.”

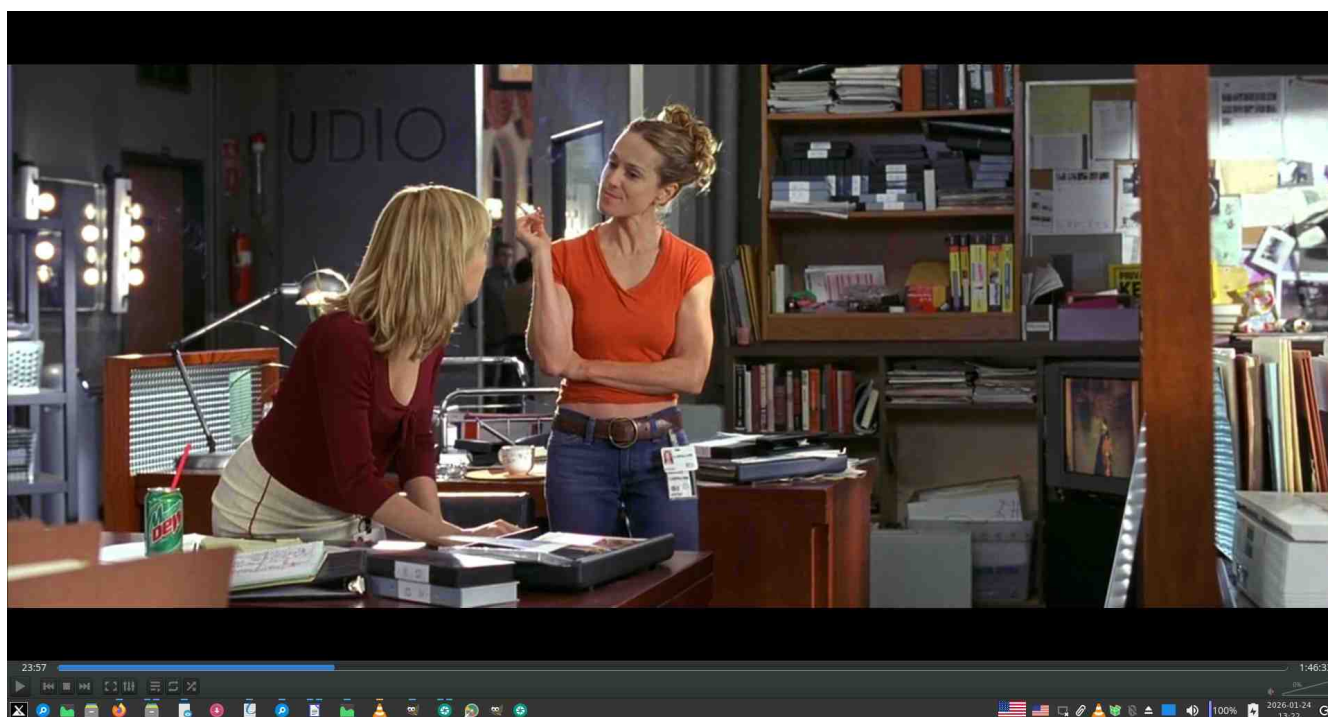
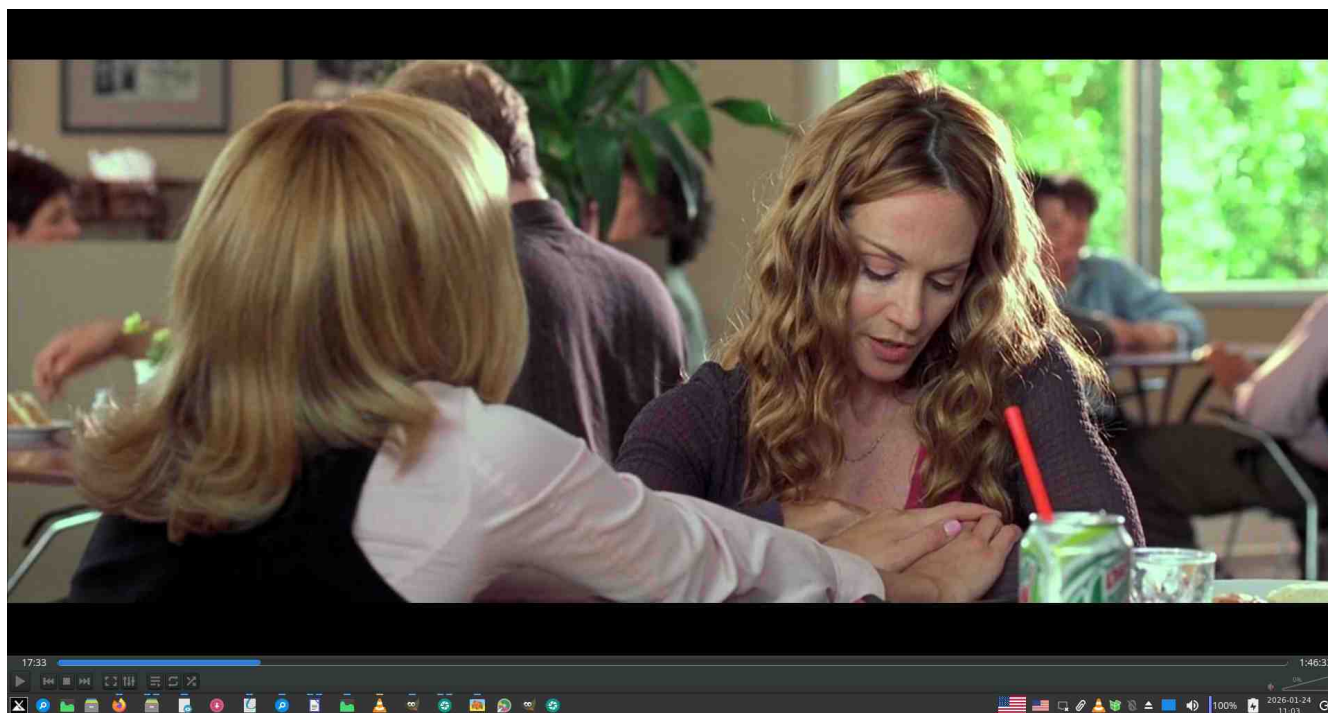
It can be presumed that the saying of Brittany Murphy as “Stacy”: “How does a girl who jumps into a rabbit hole, plummeting into chaos, come out unchanged? The answer? She doesn’t” [24, minute 93] was concocted for a mental-association creating reference to Marshall Bruce Mathers III (Eminem) in the film of Brittany Murphy entitled “8 Mile” of 2002, with the purpose of refreshing and recruiting the programings relative to that musician and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Eminem is still unmarried and available to you for a relationship and marriage. He has been missioned to have you plummet into chaos and change you.” And indeed: Marshall Bruce Mathers III was unmarried in 2002. [238]

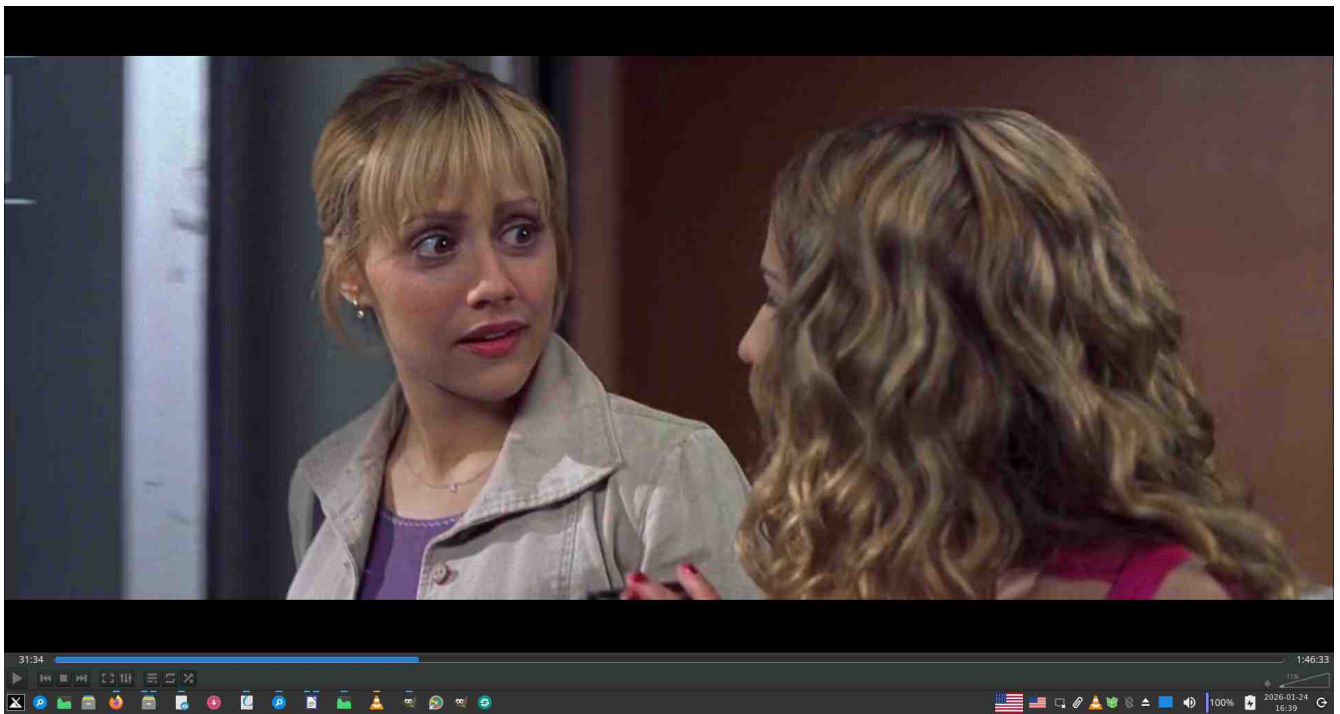
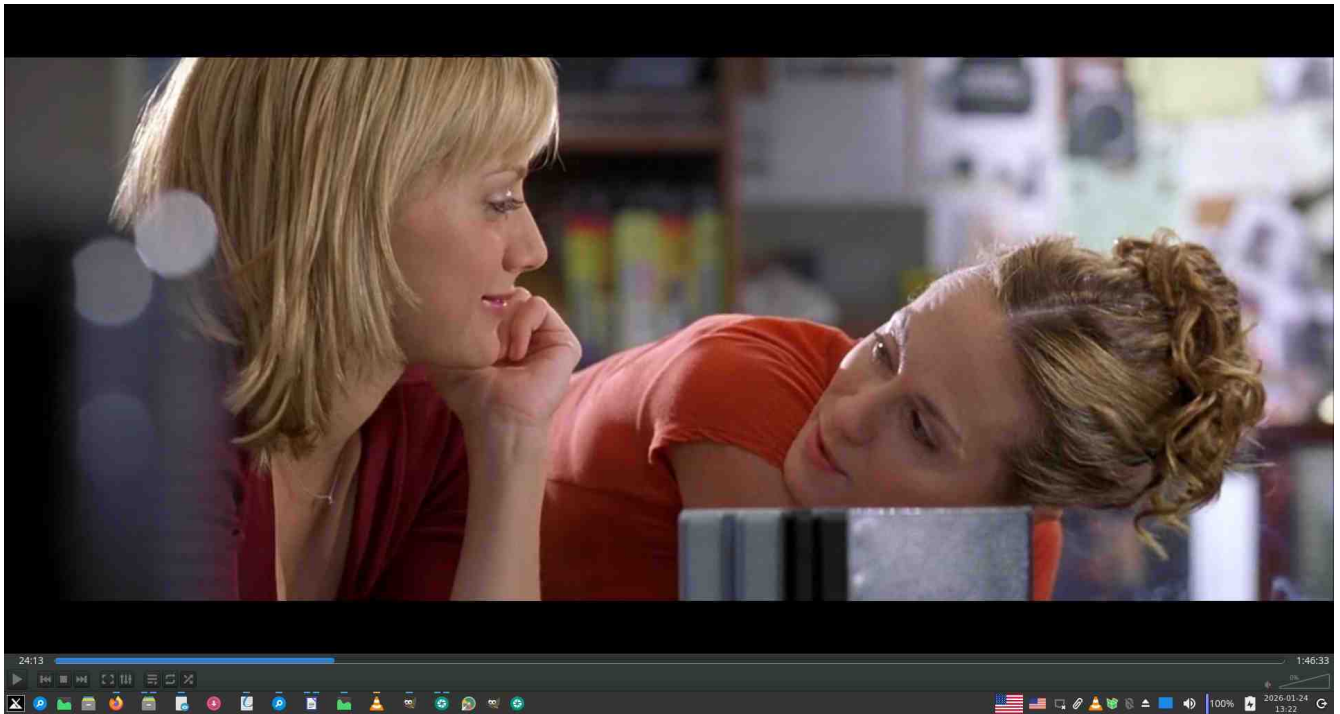
With the film entitled “Little Black Book” of 2004, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Holly Hunter, who was unmarried at the time of shooting this film. [274] She as “Barb Campbell-Dunn” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her colleague, with conversing, touching, and hugging: [24, minutes 7, 7 and 17]

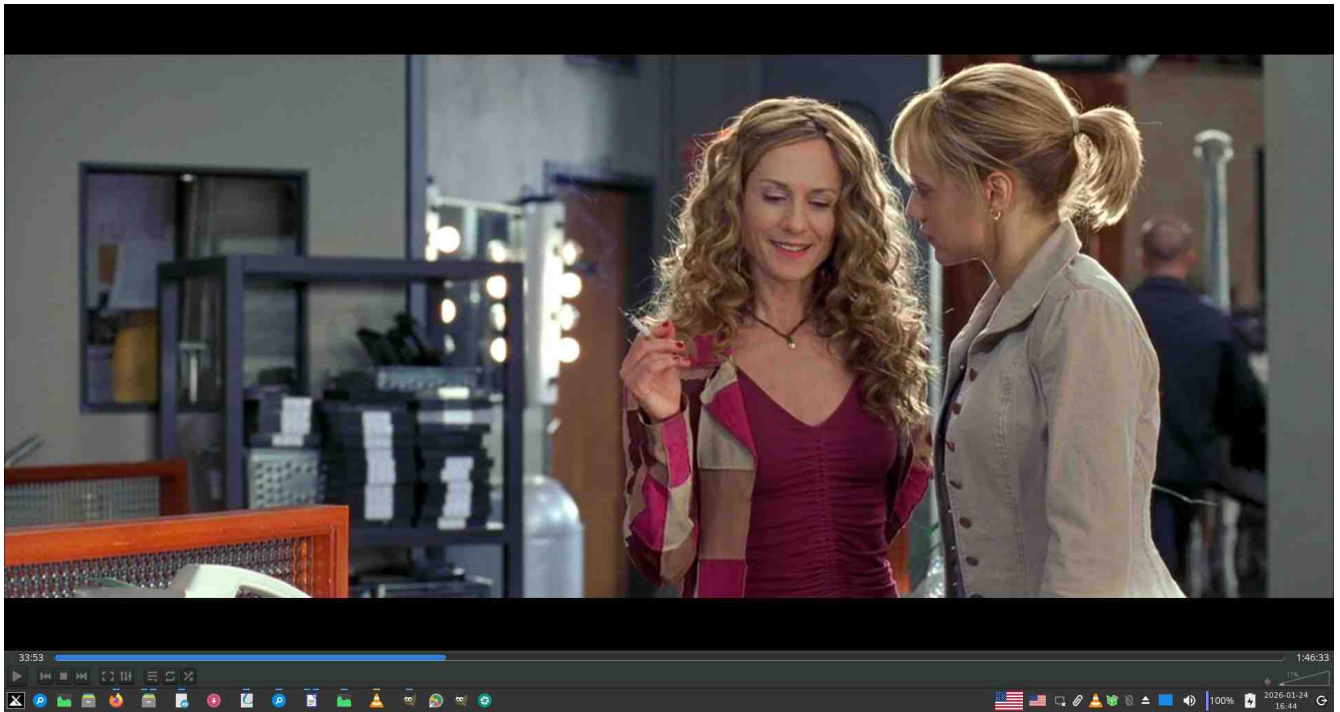


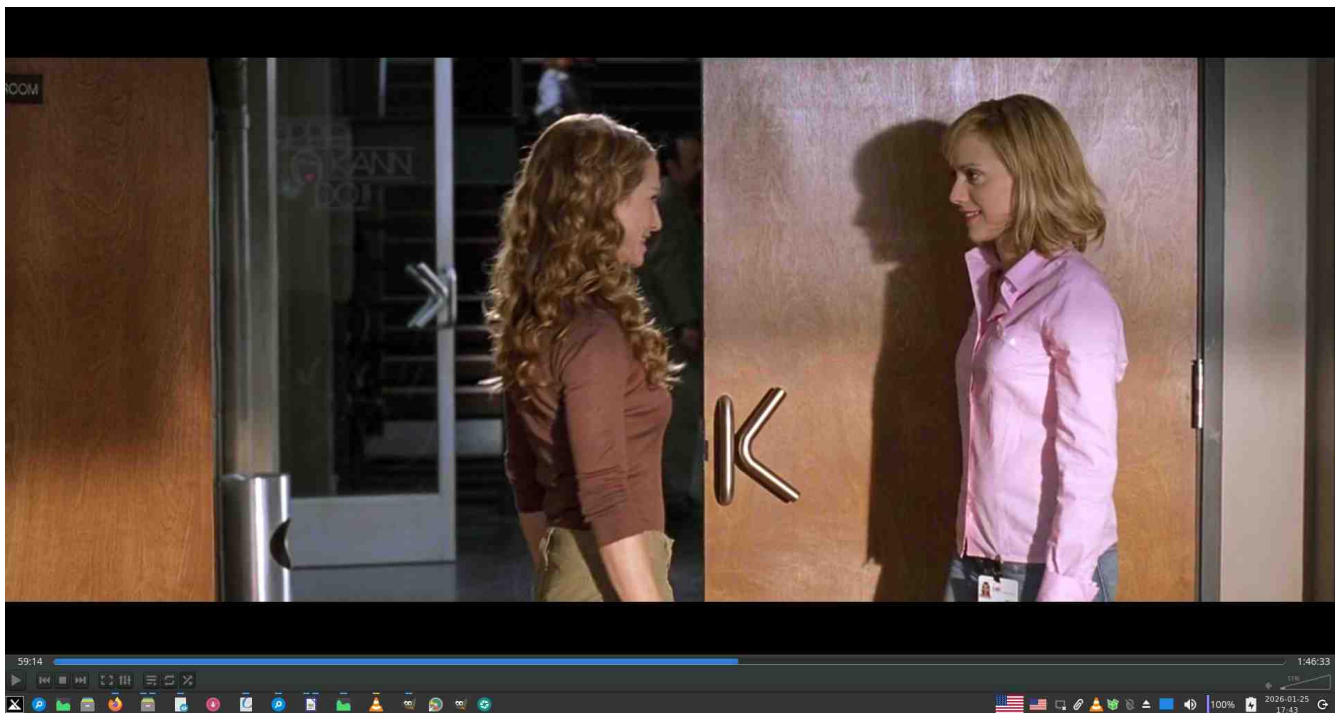


Regularly, the bilateral onscreen-“hook-ups” [22, minute 82] of Brittany Murphy with the personal secret political “baits” [191, minute 61] involved “touching and sentiment”. [24, minute 18] In order to conceal this personal secret political rule, Holly Hunter as “Barb” was required to say to Brittany Murphy: “I’m uncomfortable with touching and sentiment”: [24, minutes 18, 24, 25, 32, 34, 51, 60 and 60]

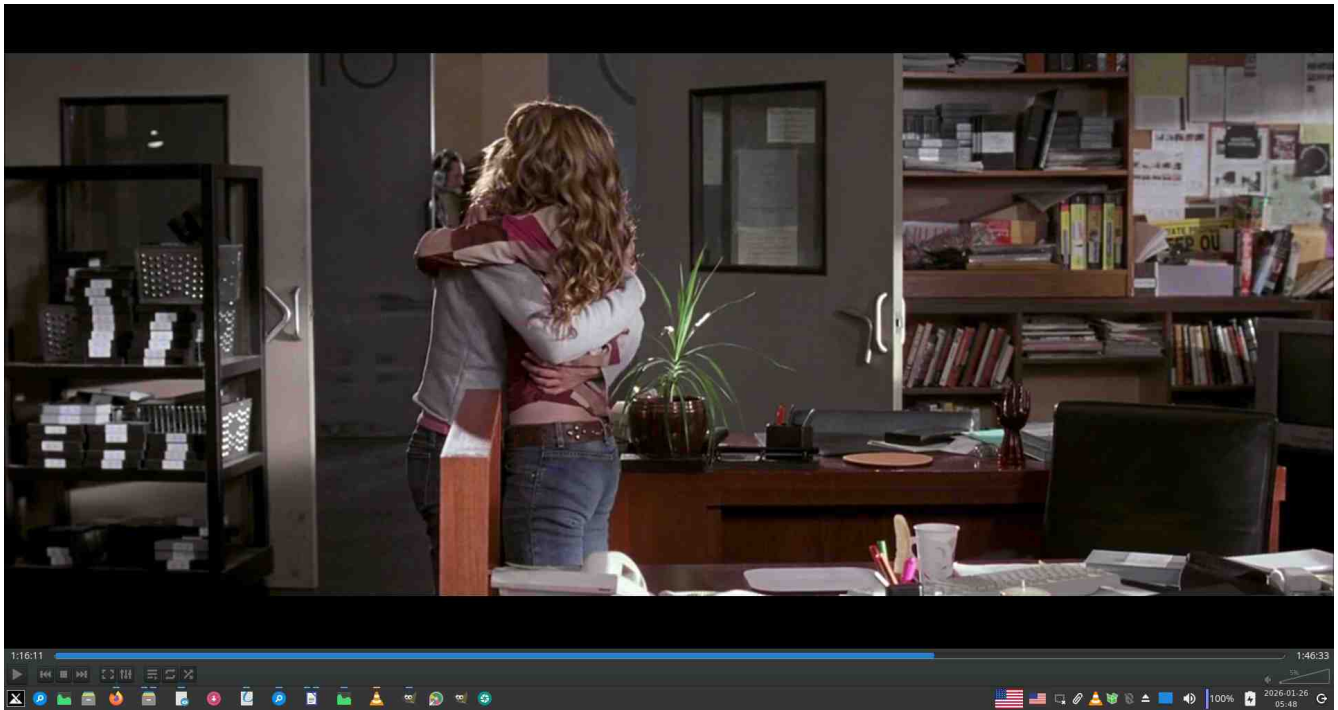




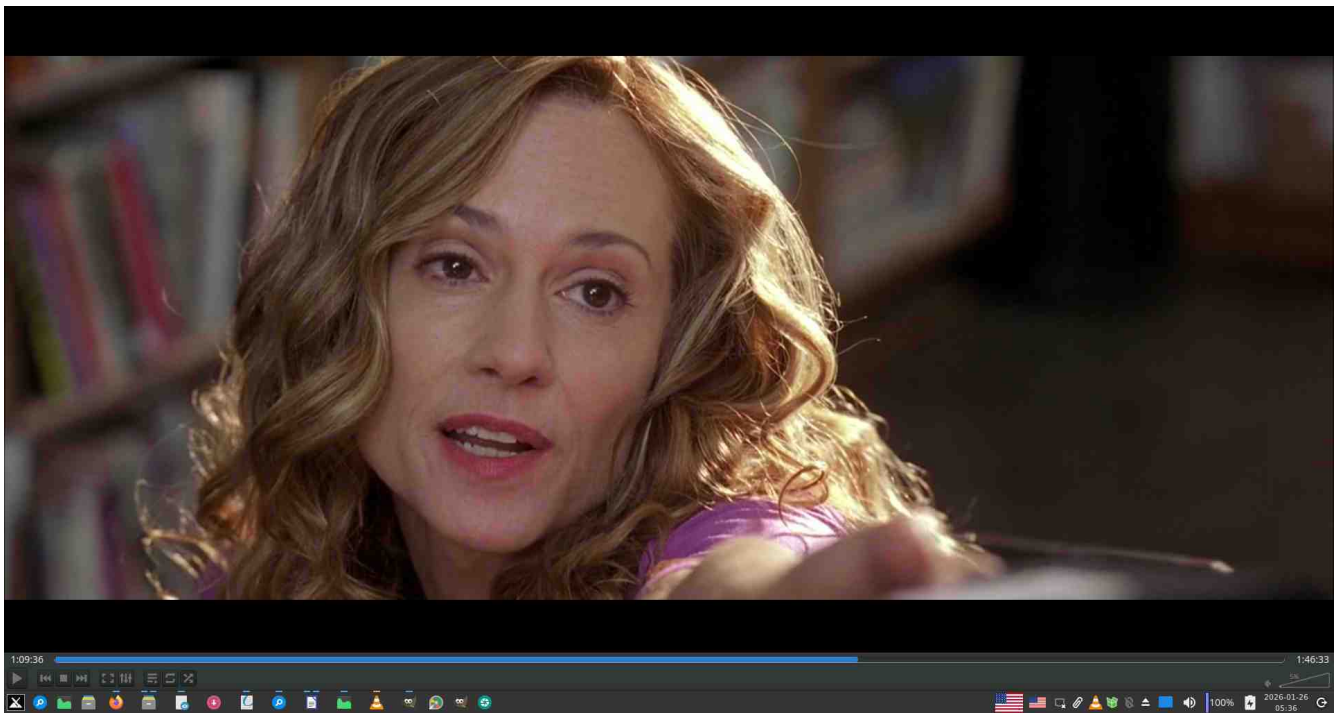


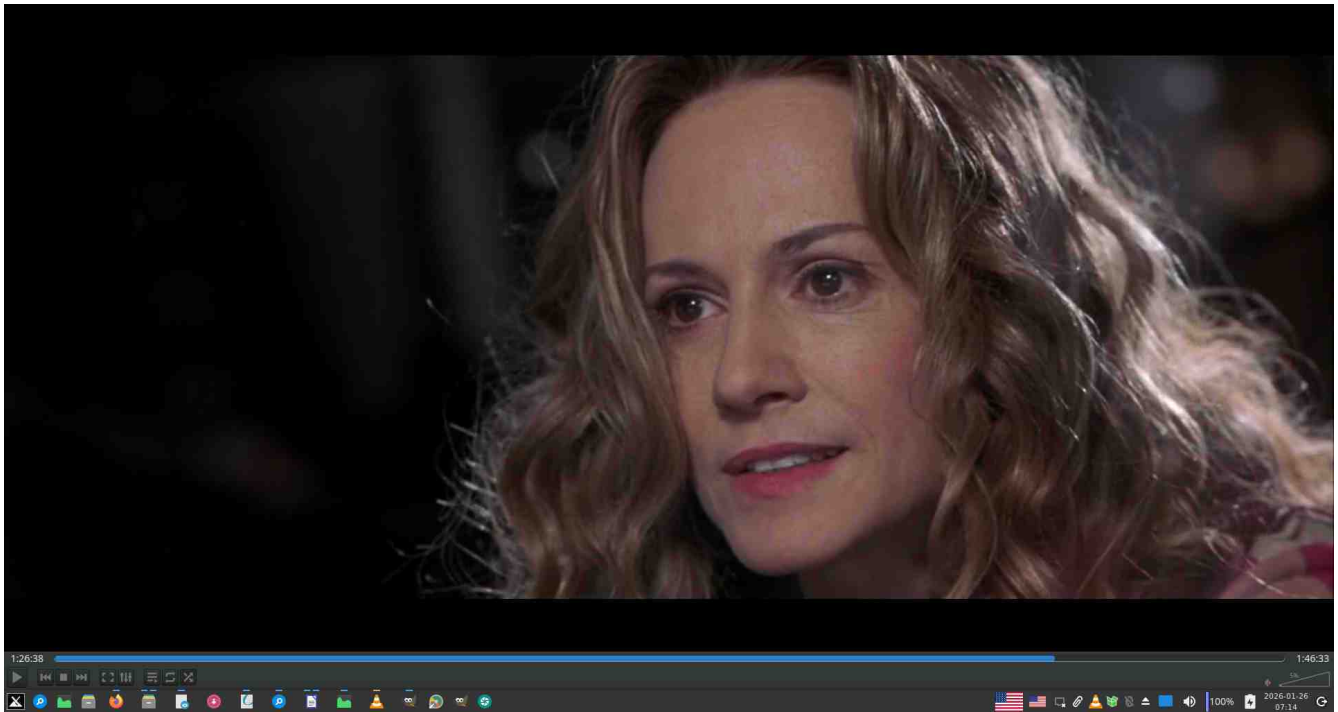


After all, in Brittany Murphy’s last bilateral onscreen-“hook-up” with her, Holly Hunter as “Barb” herself was required to initiate and carry out a “touching and sentiment”, [24, minute 18] by this means formulating and programing the concealing personal secret political message that cuddling results from the nature of human relations, and not from the requirements of the american Illuminati: [24, minute 77]



Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of hers with Brittany Murphy, the face of Holly Hunter was promoted by the film with full-screen presentations: [24, minutes 61 and 87]



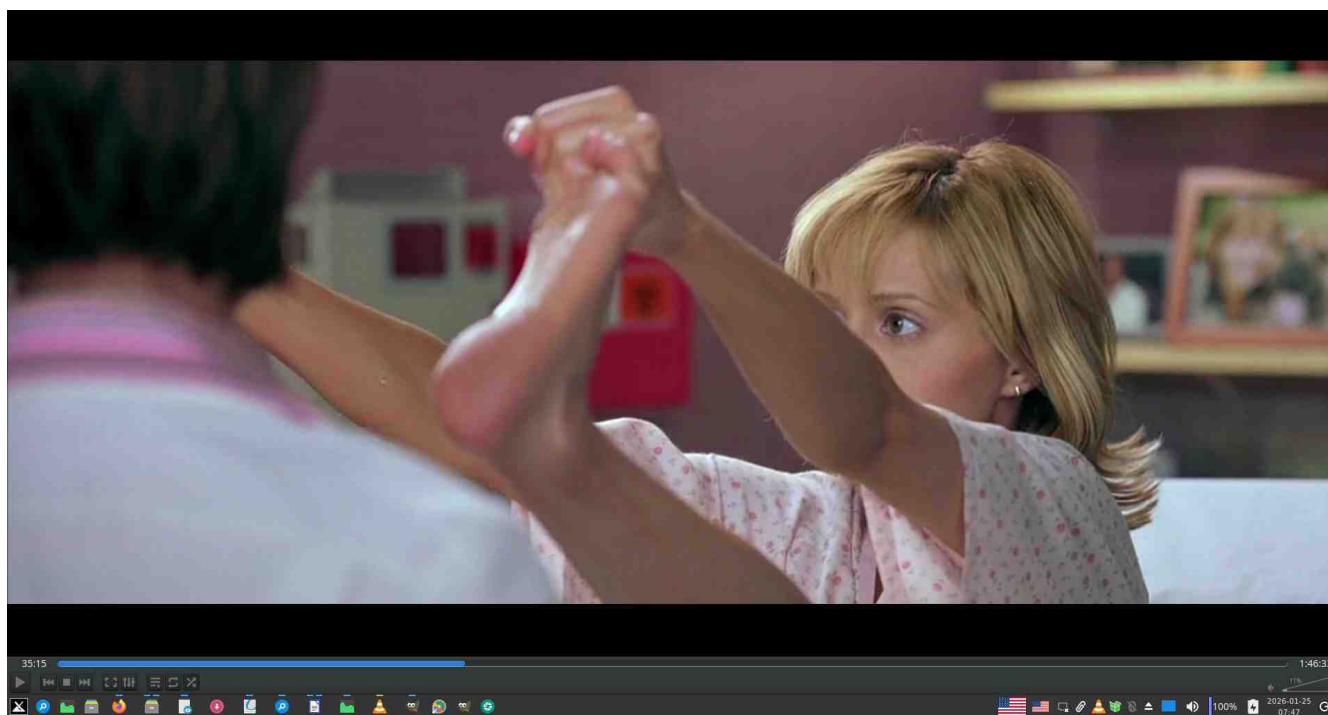


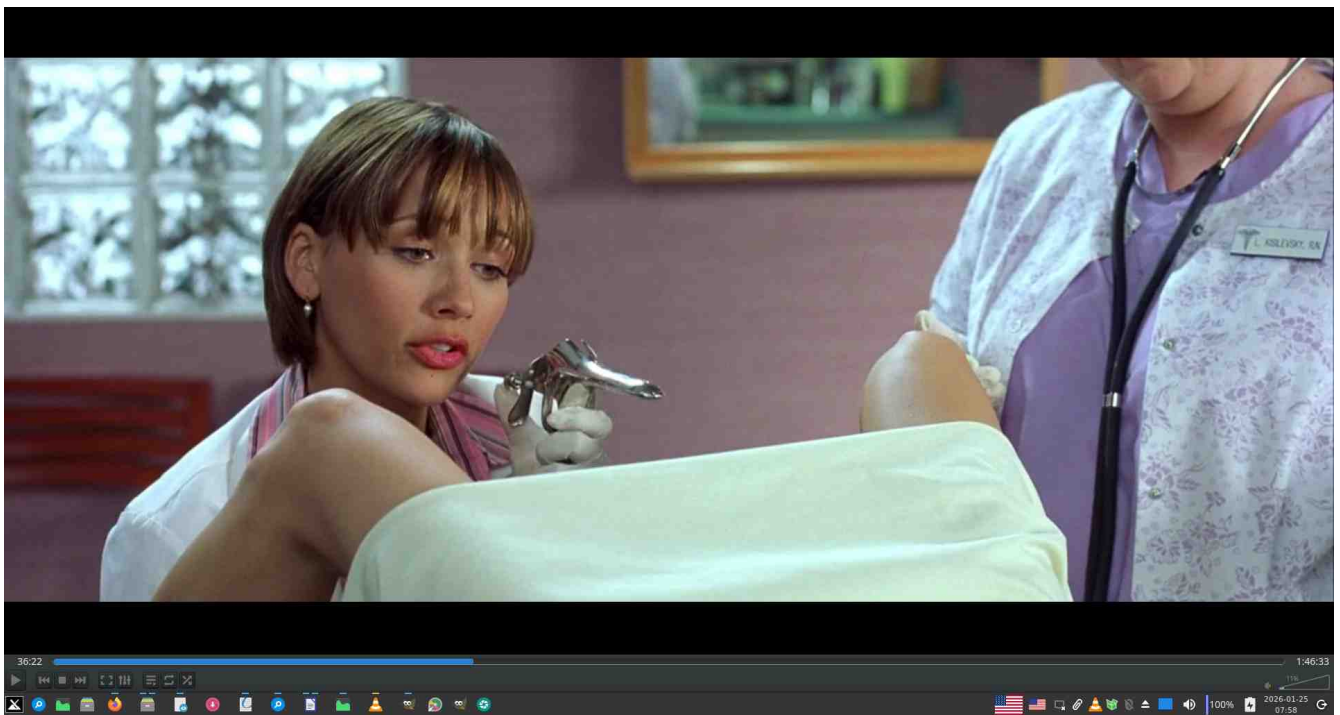
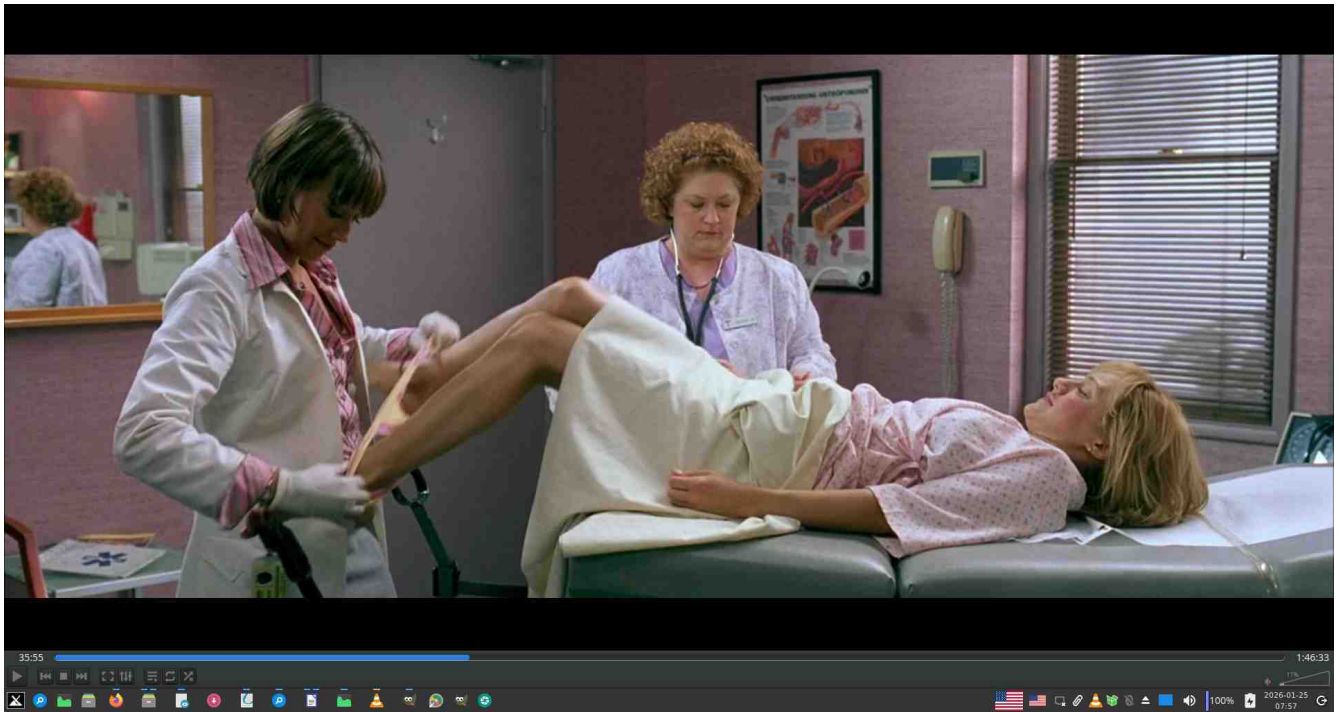
It can be presumed that the character surname “Dunn” of Holly Hunter was concocted for a mental-association creating reference to Freddie Prinze Jr. as “Ryan Dunne” in the film of Brittany Murphy entitled “Summer Catch” of 2001, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Freddie Prinze Jr. and Jessica Biel are willing to enter into a relationship with you.”

The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Rashida Jones, who was unmarried at the time of shooting this film. [283] She as “Dr. Rachel Keyes” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her doctor, with conversing and touching: [24, minutes 35 and 36]



Under cover of a gynecologic examination, they were required to act a kind of lesbian sexual intercourse, presumably with an instructive purpose relative to Brittany Murphy, what refers to that she had had no lesbian relation up to that time: [24, minutes 36, 36, 36, 37 and 37]





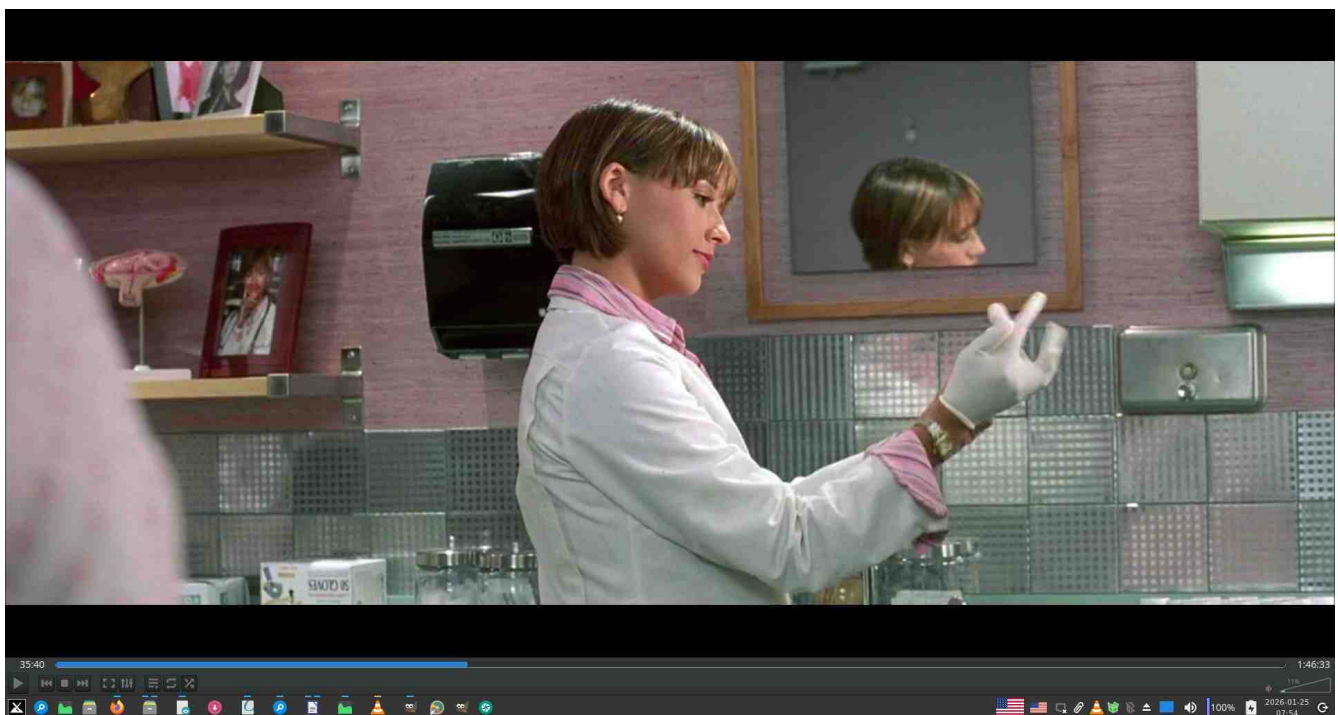


The relatively outstanding professional status of Rashida Jones as herself has been reflected by the award “Gynecologist of the Year” adjudged to her as “Dr. Rachel Keyes”, the book entitled “Keyes to your Vagina” written by her, and the vitamin tablets manufactured by the company started by her: [24, minutes 36 and 39]

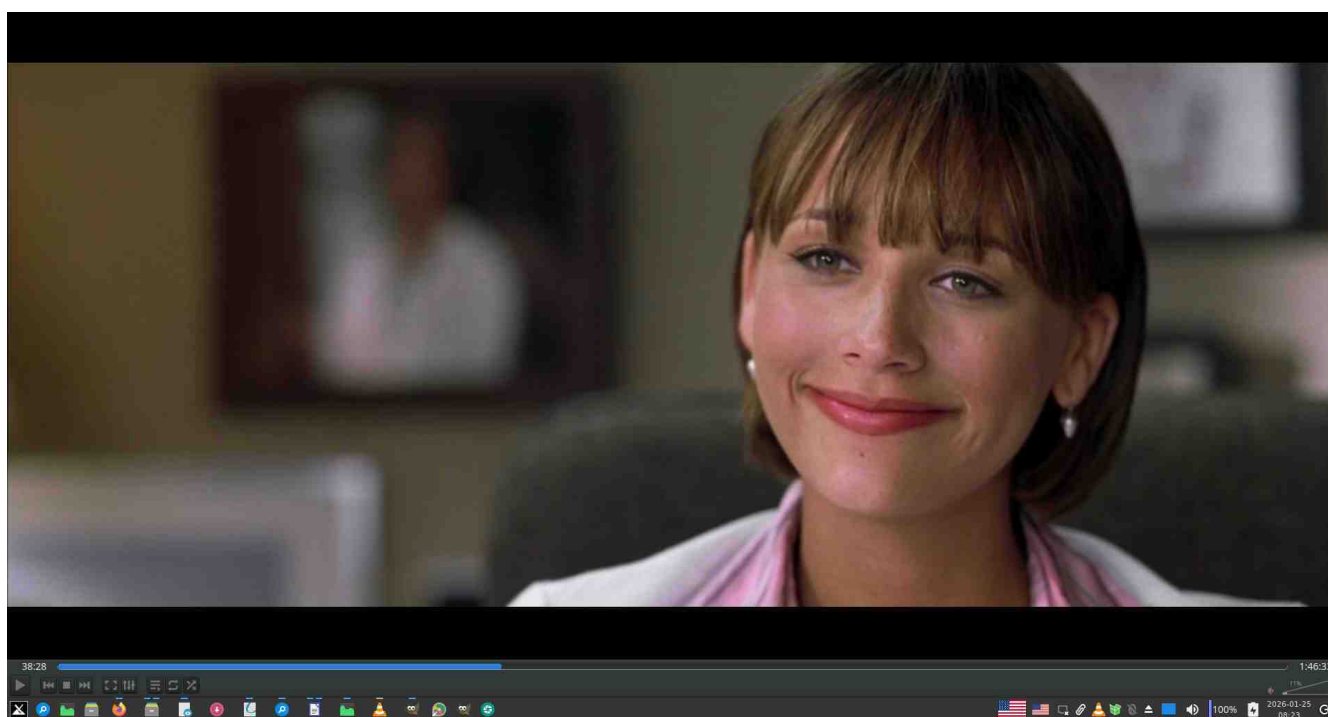
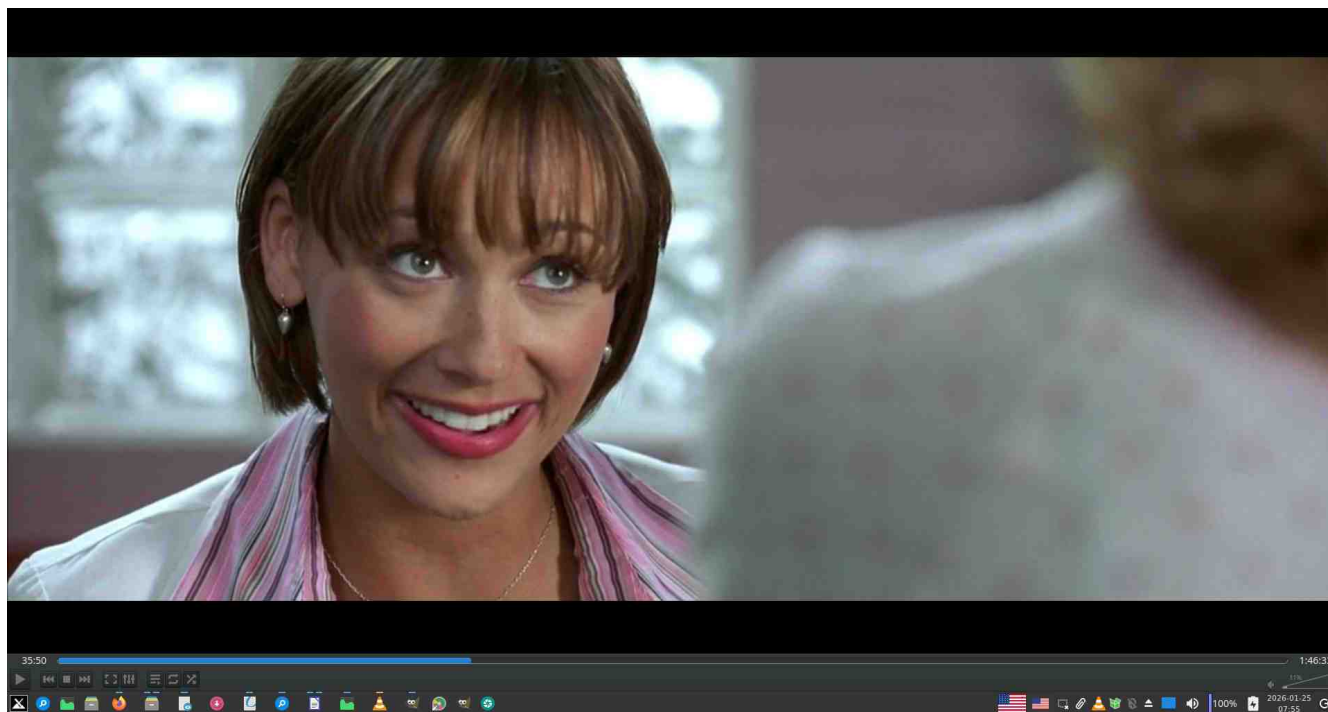




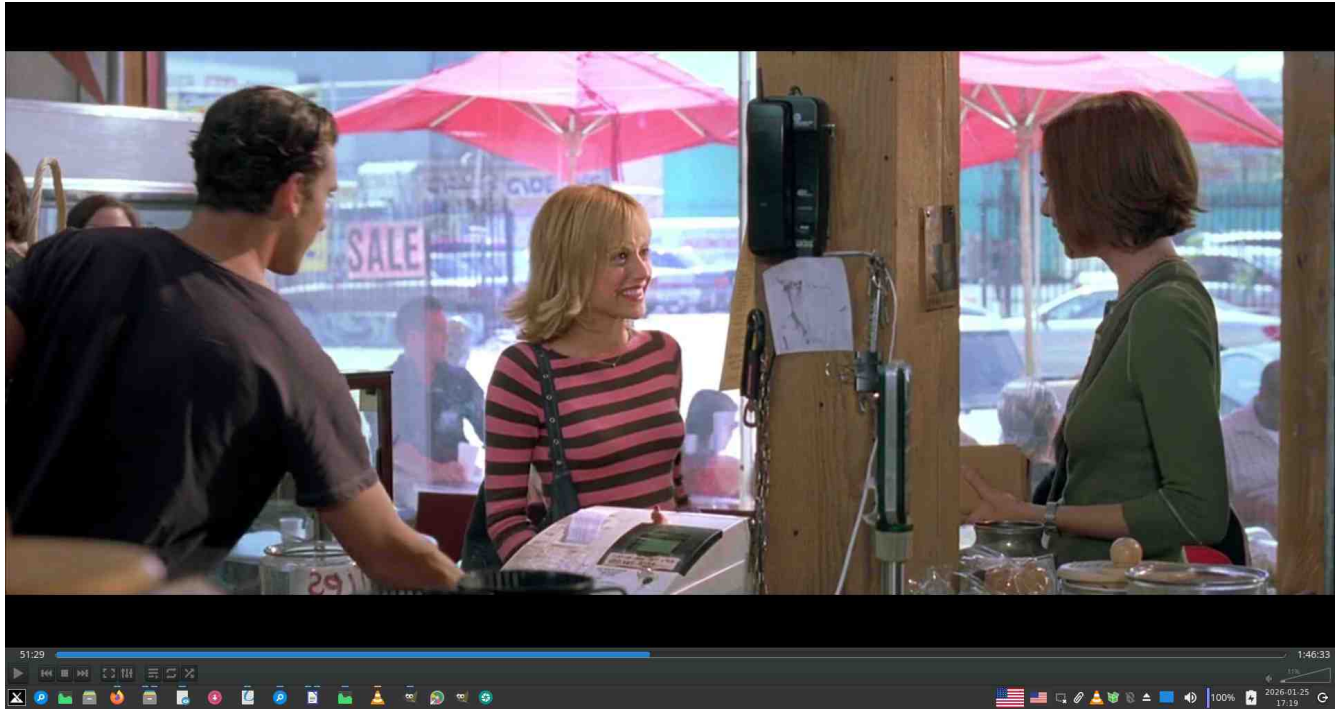
Rashida Jones was required to act a mirror scene, the reason why in this film his person was a most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [24, minute 36]



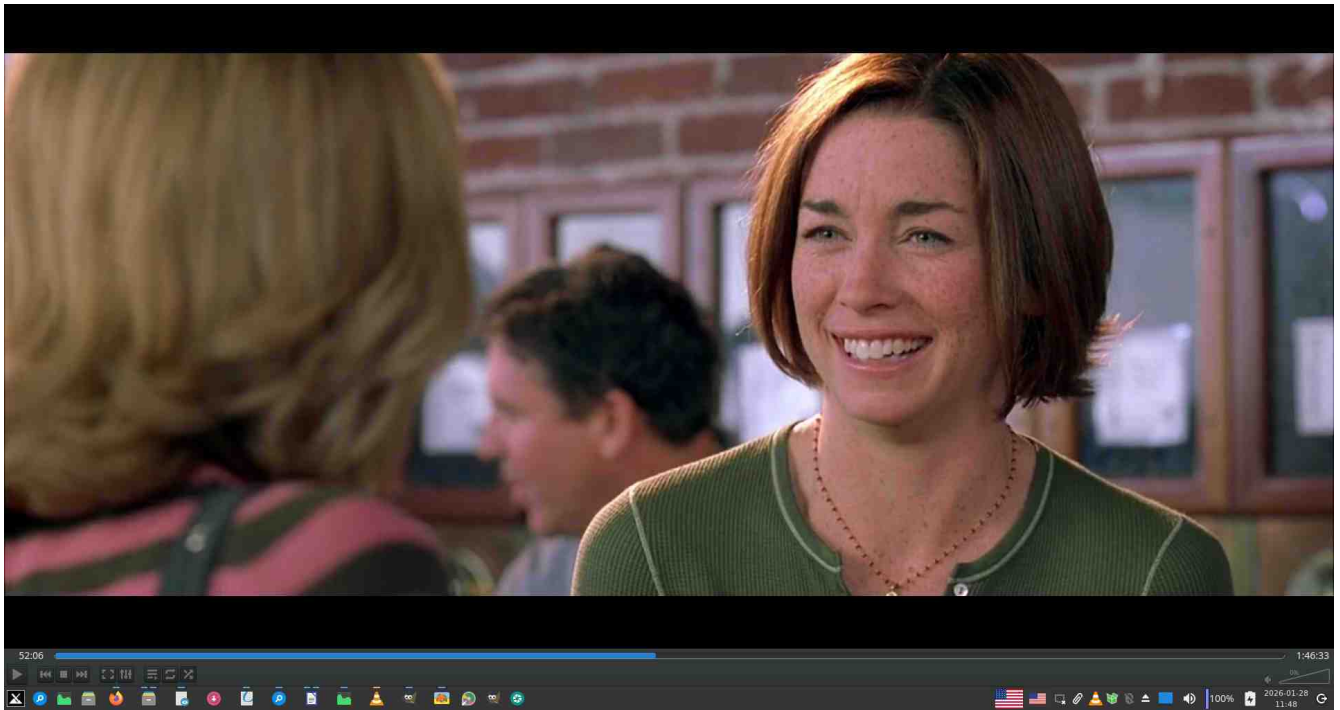
The face of Rashida Jones was promoted by the film with full-screen presentations: [24, minutes 36 and 39]

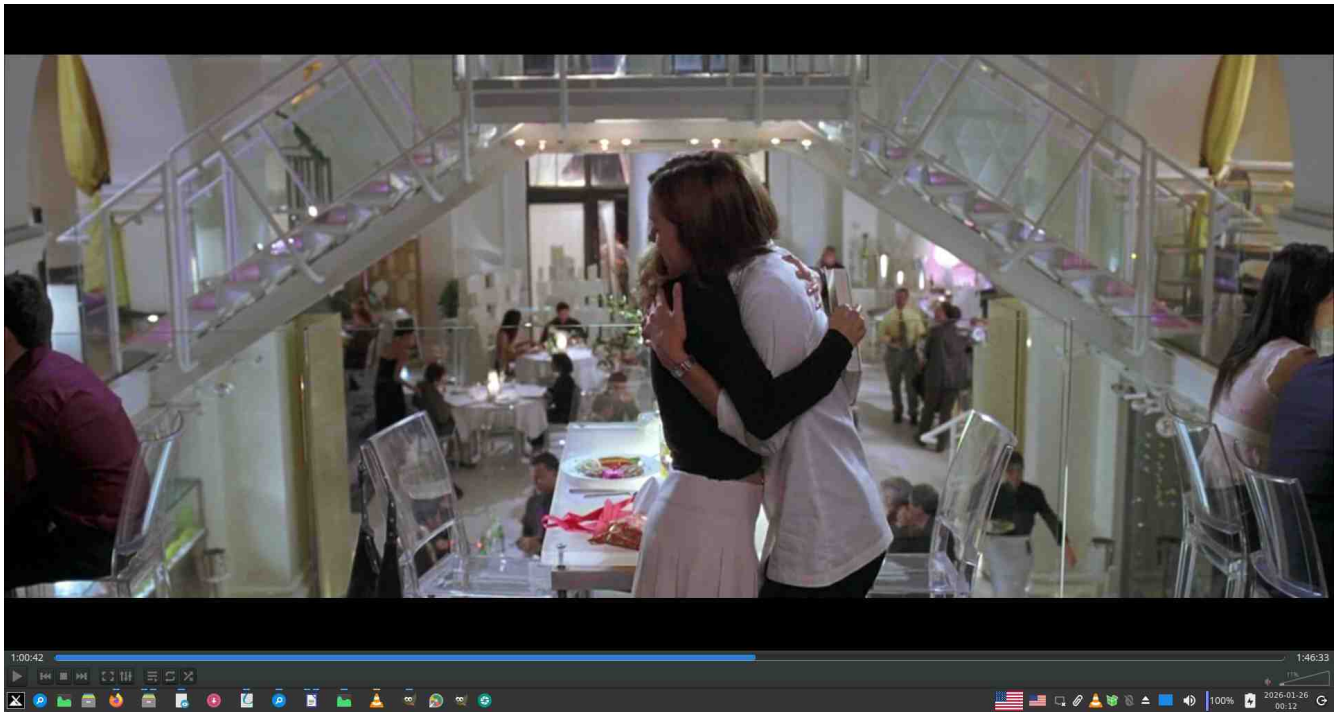


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Julianne Nicholson, who was unmarried at the time of shooting this film. [284] She as “Joyce Moore” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her interviewee, with conversing and hugging: [24, minutes 52, 52, 52, 53, 53, 56 and 61]

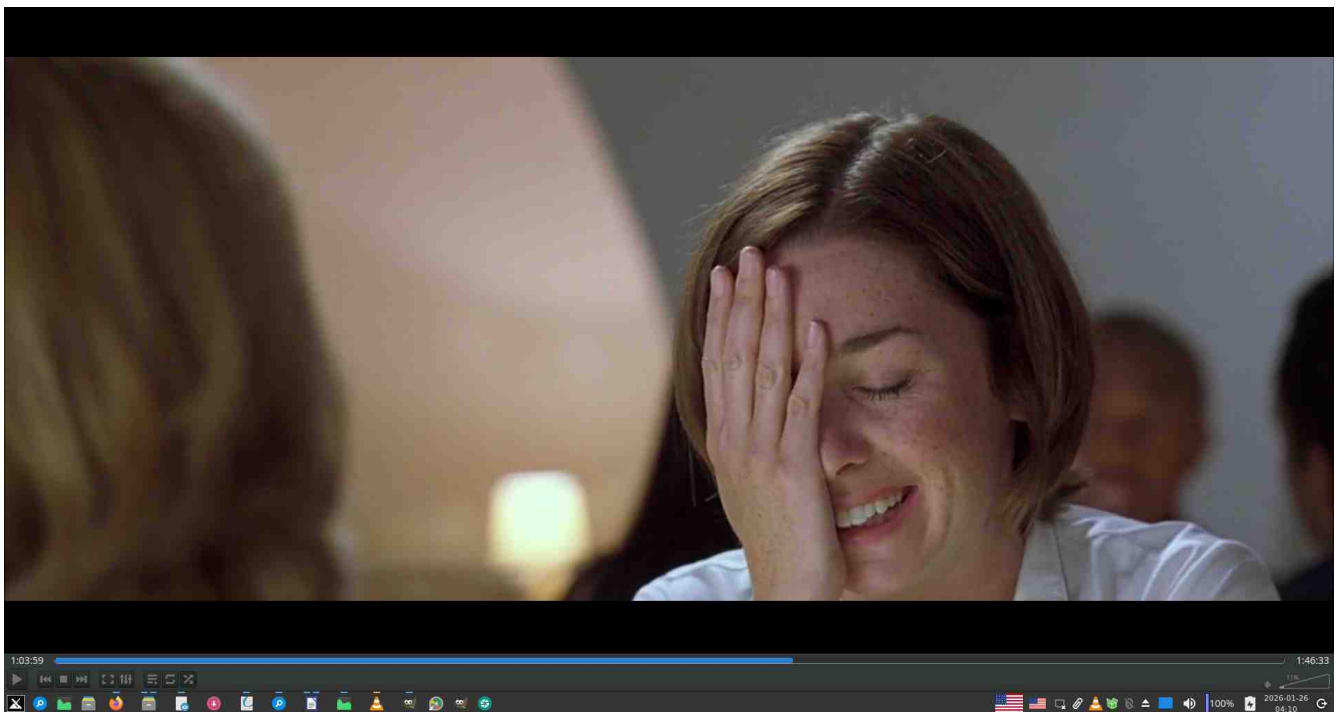








Finally, by having been required to create her one-eye image by covering the right eye with her hand, Julianne Nicholson as “Joyce Moore” formulated and programed that she was an “angel” [25, minute 128] of the american Illuminati: [24, minute 64]

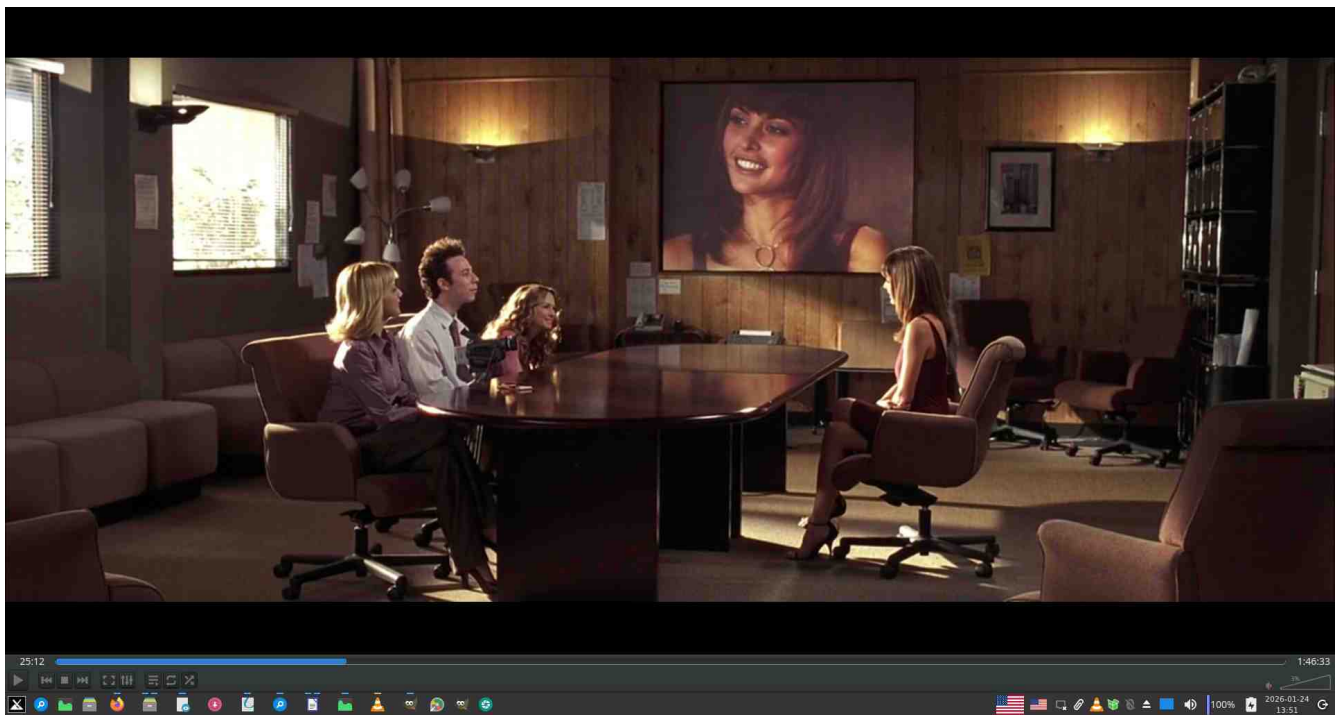


The face of Julianne Nicholson was promoted by the film with full-screen presentations: [24, minutes 53 and 54]



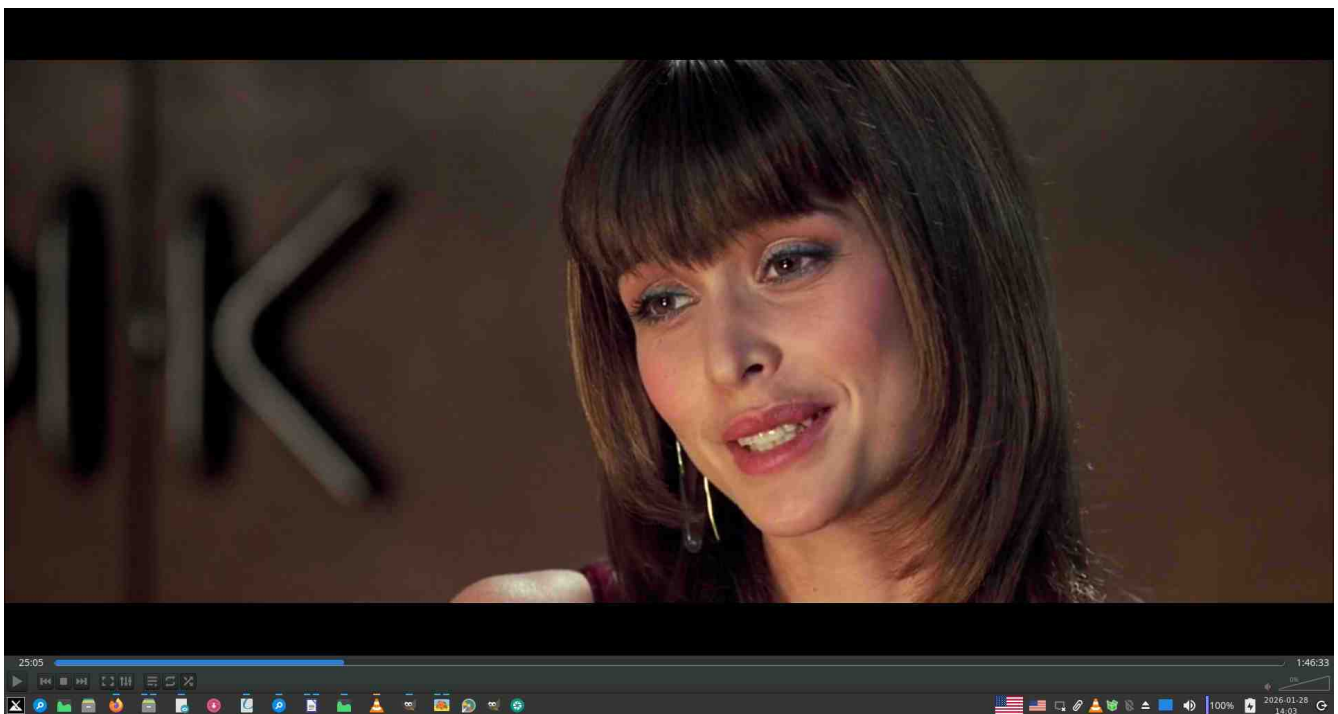
It can be presumed that the surname of Julianne Nicholson was meant to be a reference to the character name “Emily Nicholson” of Brittany Murphy in her film entitled “Falling Sky” of 1998, and her first name to the character name “Julian” of Danny Strong in the film entitled “The Prophecy II” of 1998, with the purpose of refreshing and recruiting the personal secret political messages to Brittany Murphy formulated and programed with those characters and films, presented under the points 2.7 and respectively 2.8. Further, the character surname “Moore” of Julianne Nicholson could formulate and program the purpose of the american Illuminati to assassinate Brittany Murphy: [Moore → mortal, namely decoded approximately: “Julianne Nicholson is a bait mortal to you.”] Certainly, this personal secret political message can be generalized: “All my baits to you are mortal,” as all of them were also meant to attain the purpose of the american Illuminati to assassinate Brittany Murphy.

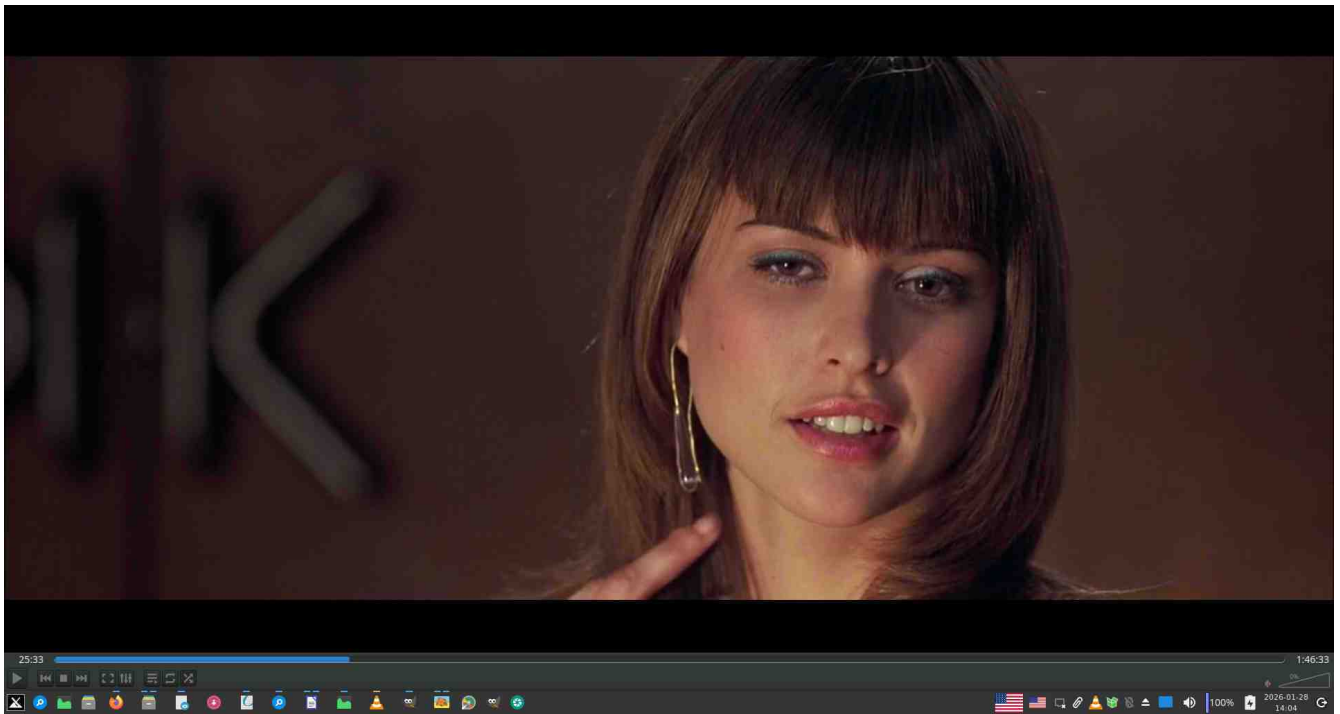
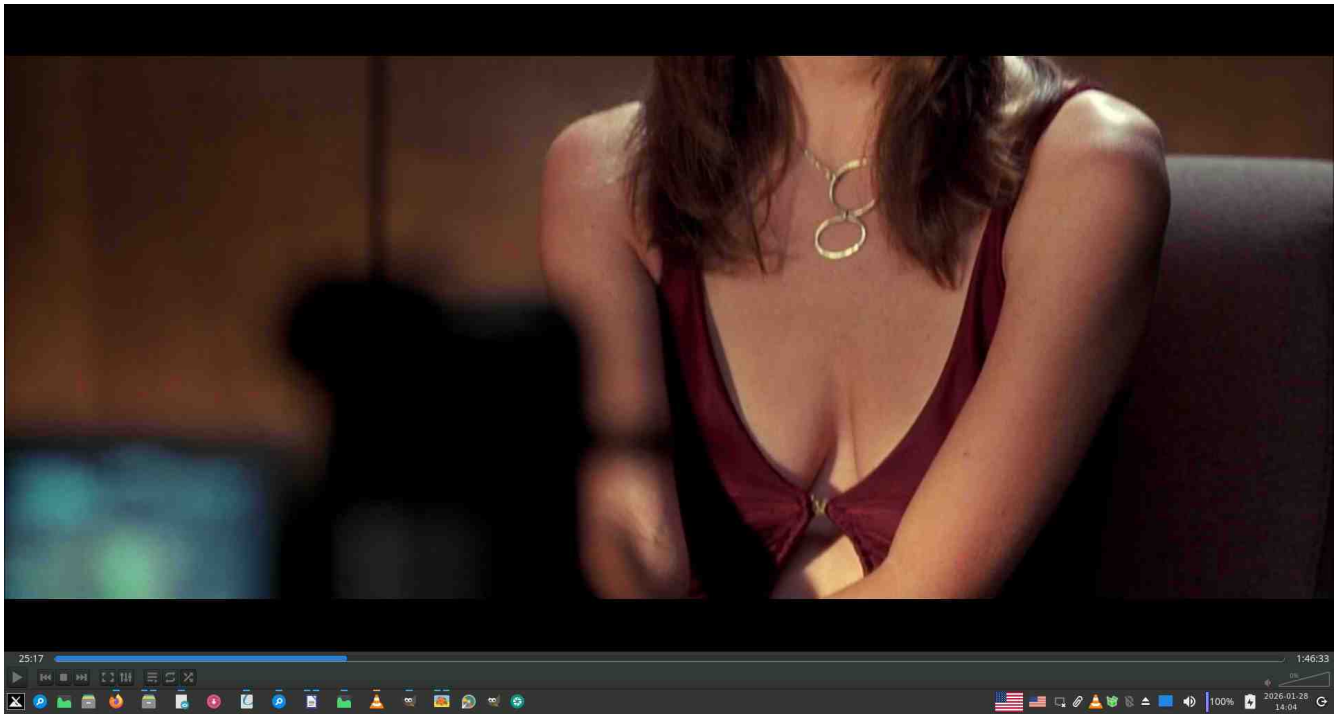
The fourth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Josie Maran, who was unmarried at the time of shooting this film. [285] She as “Lulu Fritz” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her interviewee, with conversing: [24, minutes 26 and 63]

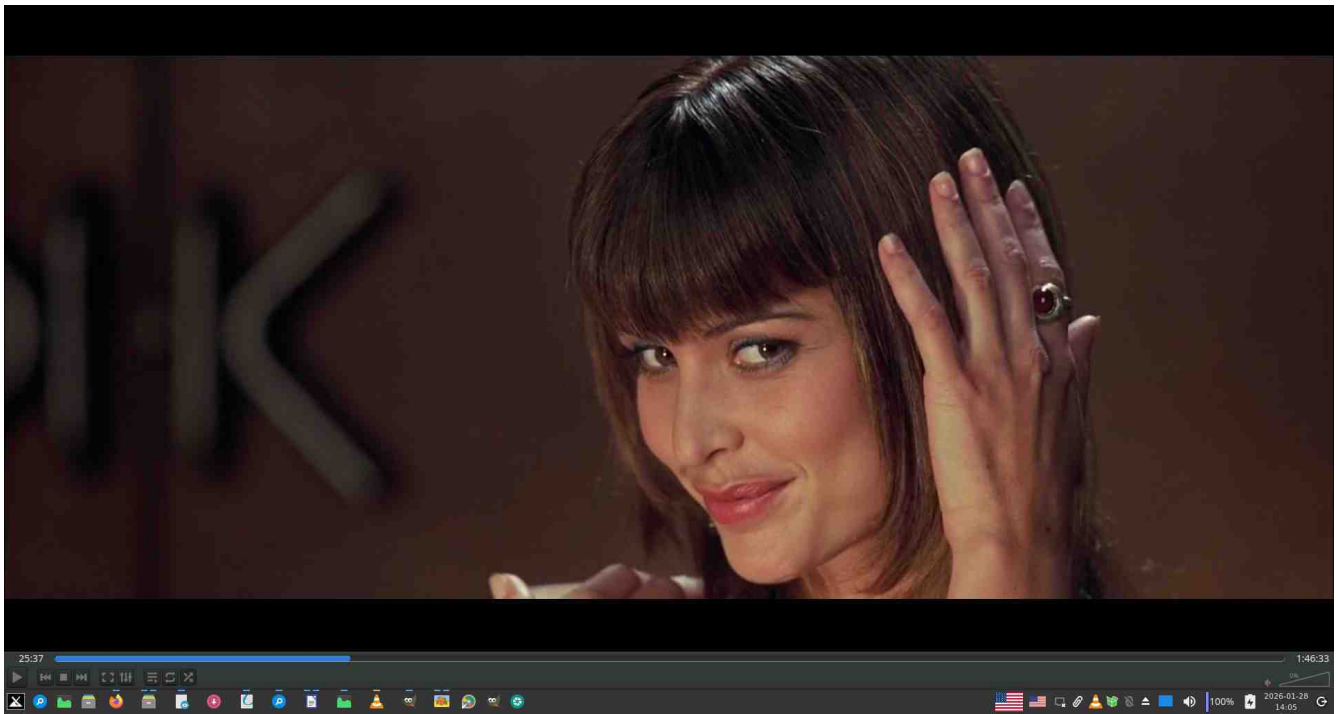
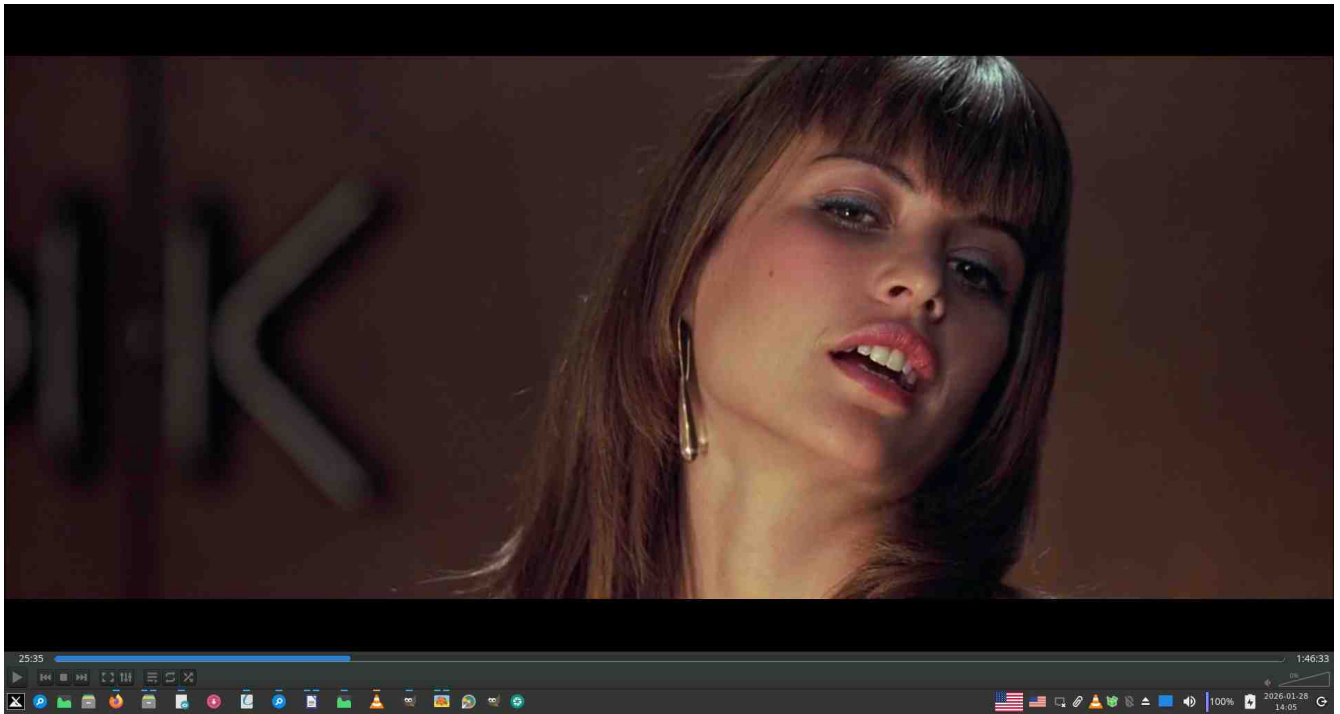


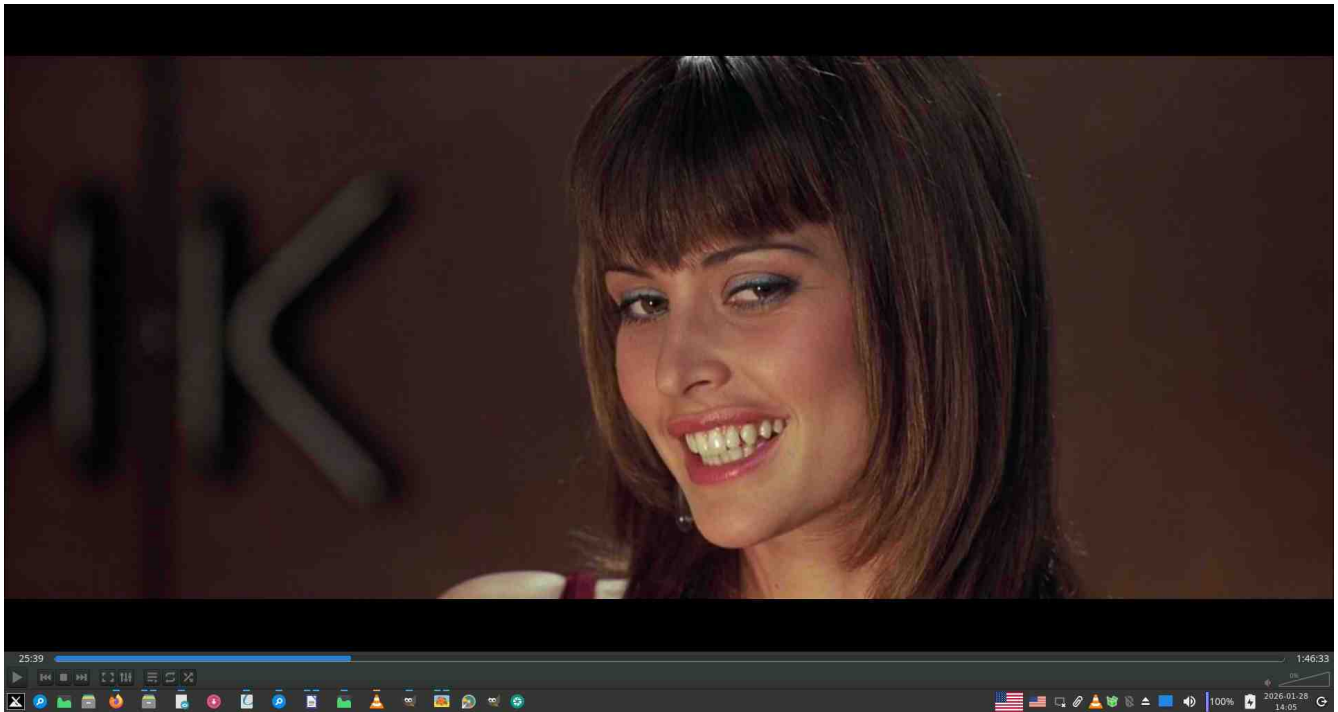


The face and partly naked bust of Josie Maran were promoted by the film with full-screen presentations: [24, minutes 26, 26, 26, 26 and 26]

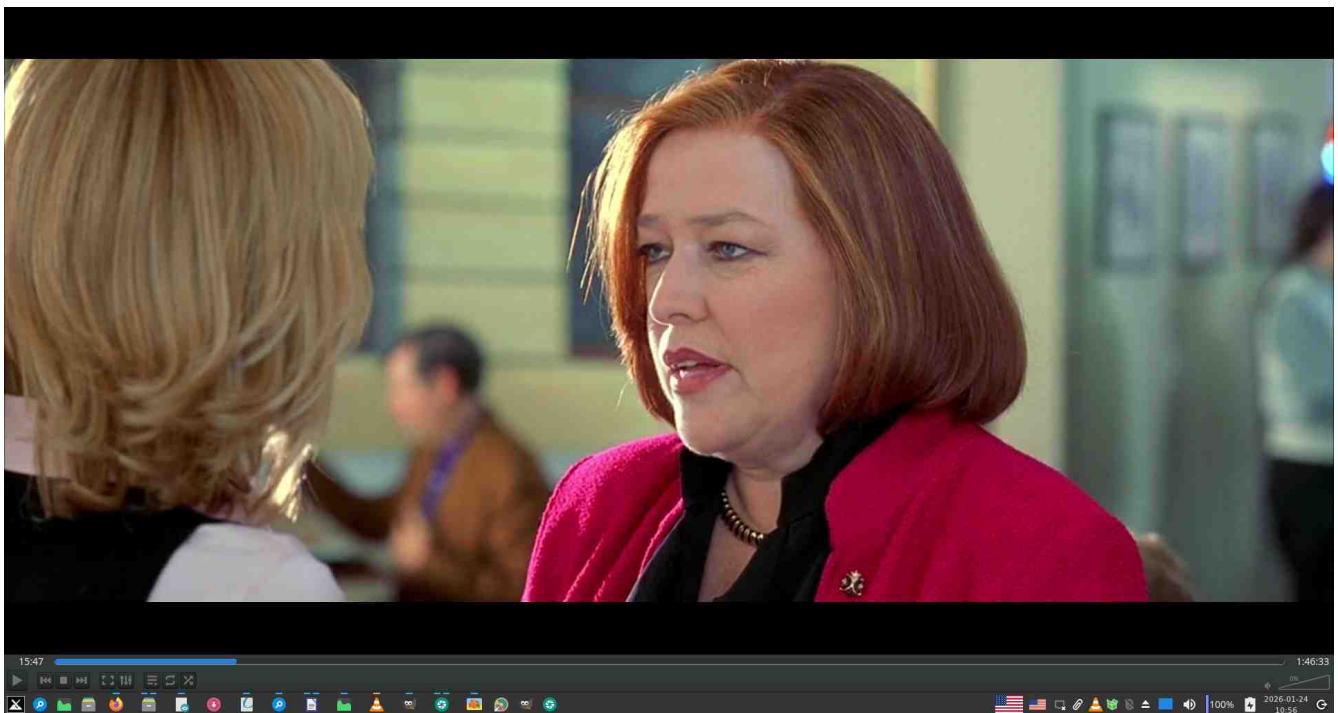


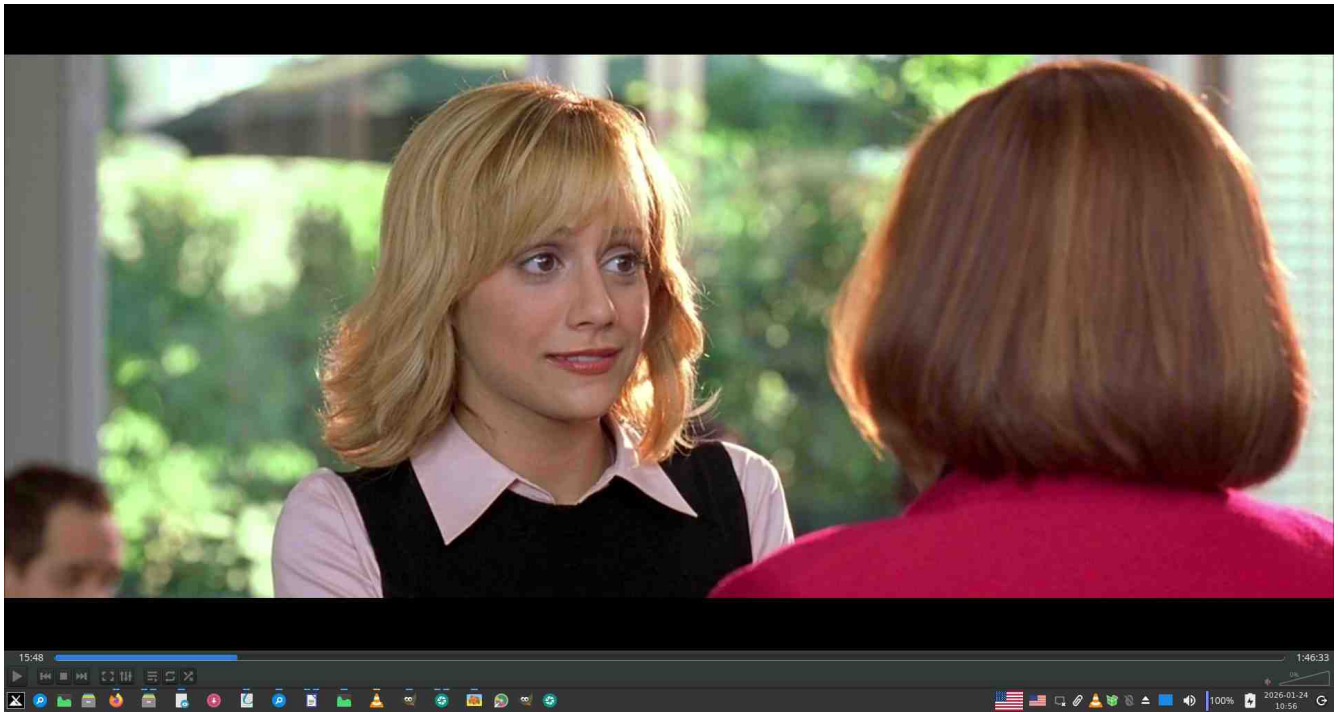






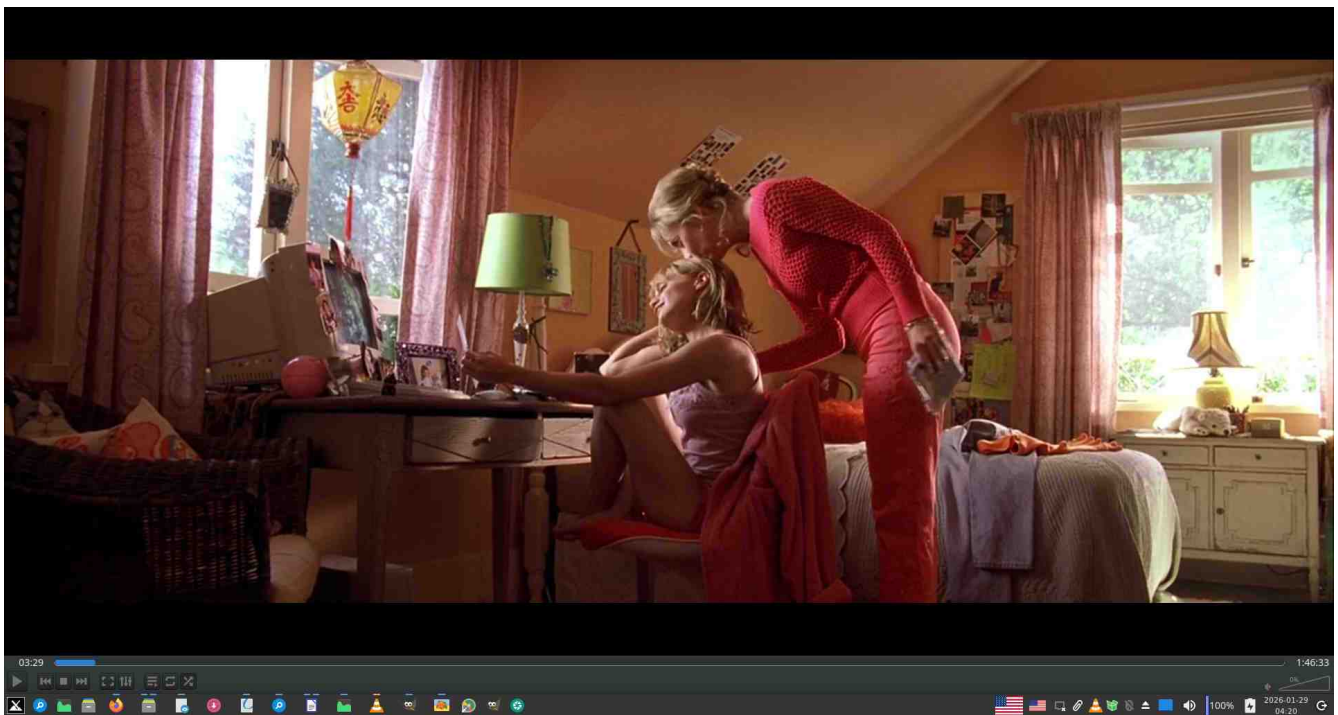
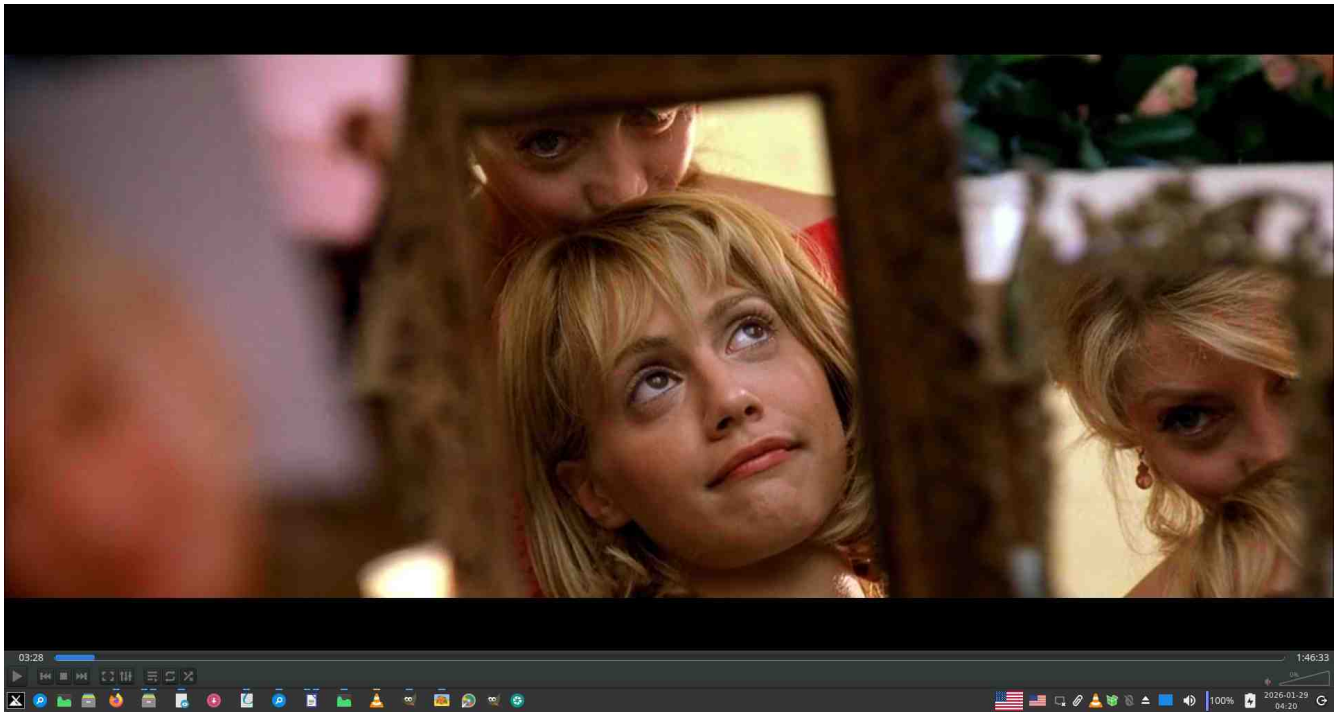
The fifth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kathy Bates, who was unmarried at the time of shooting this film. [286] She as “Kippie Kann” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her chief, with conversing: [24, minutes 16 and 16]





It can be presumed that Brittany Murphy’s onscreen-“hook-up” [22, minute 82] with the fat actress Kathy Bates, besides Rashida Jones, Julianne Nicholson, and Josie Maran, the american Illuminati intended to implement its concoction — needed for its self-concealment, infecting her with the HIV, and falsifying her — that Brittany Murphy had so high lesbian skills and needs, that she was able to satisfy women having the most advanced sexuality of Rashida Jones, Julianne Nicholson, and Josie Maran, and the robustest physique of Kathy Bates. This presumption is corroborated by the reference of the surname of Kathy Bates to the extremely fat actor Paul Bates in the film of Brittany Murphy entitled “8 Mile” of 2002. However, this concoction would be not implemented, but refuted by Brittany Murphy.

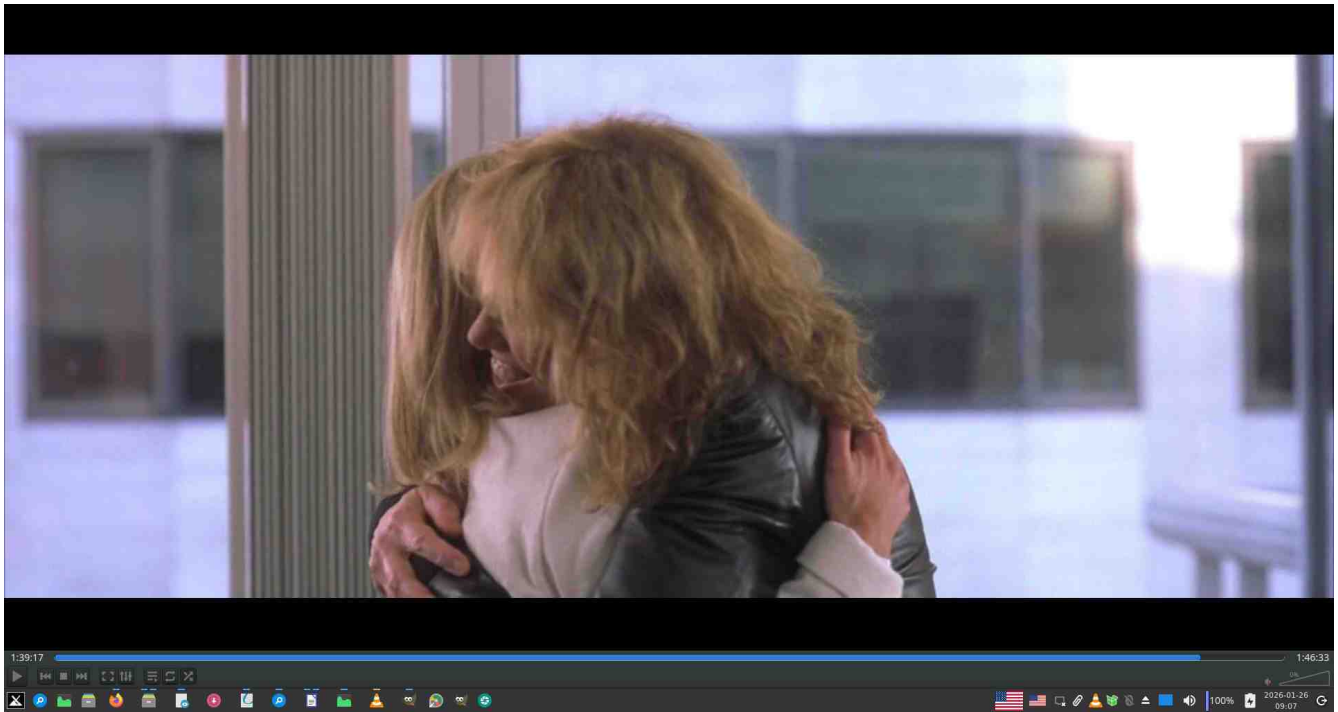
The sixth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Sharon Lawrence, who was married at the time of shooting this film. [290] She was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her mother, with conversing, touching and kissing: [24, minutes 4 and 4]



It can be presumed that the first name of Sharon Lawrence was meant, on the one part, to make her more attractive for Brittany Murphy with reference to her mother, Sharon Murphy, and on the other part, for a mental-association creating reference to the case of Sharon Tate, in conformity with the purpose of the american Illuminati to assassinate Brittany Murphy.

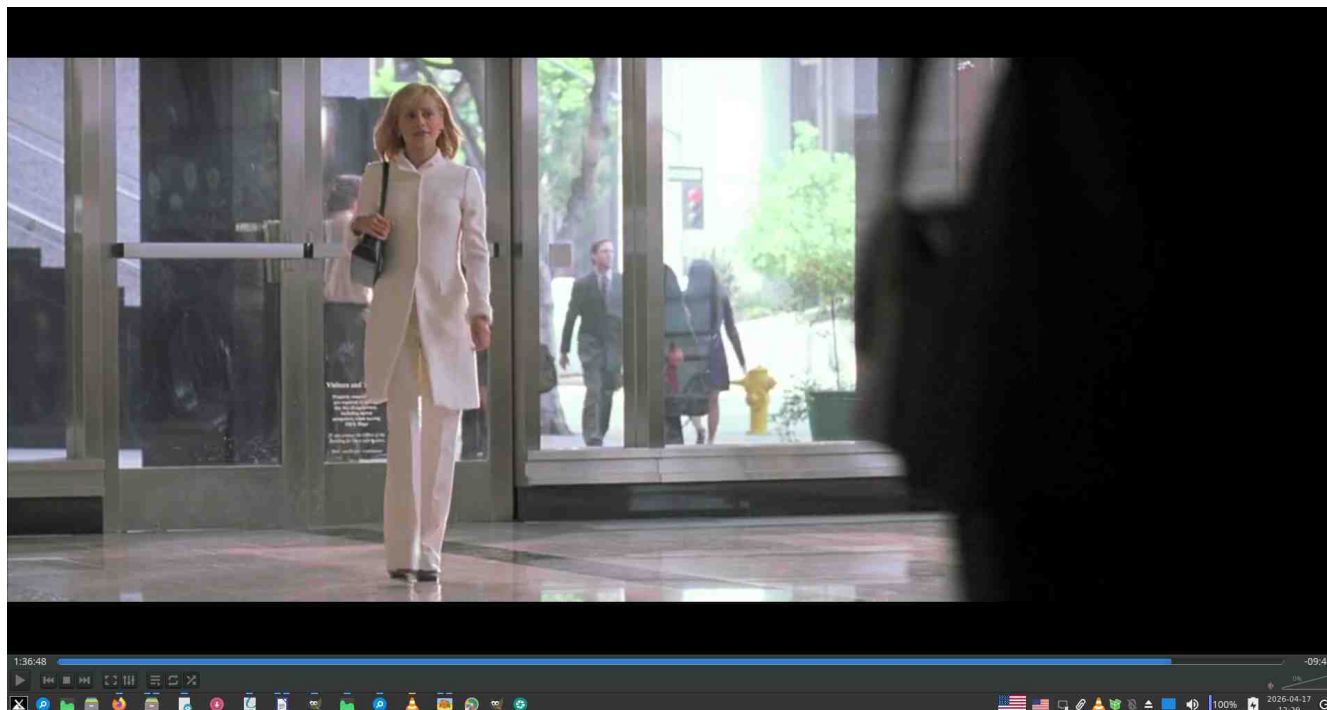
The seventh personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the musician Carly Simon, who was married at the time of shooting this film. [289] She as herself was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Stacy” as her new colleague, with conversing, touching, and hugging: [24, minutes 99, 100, 100 and 100]





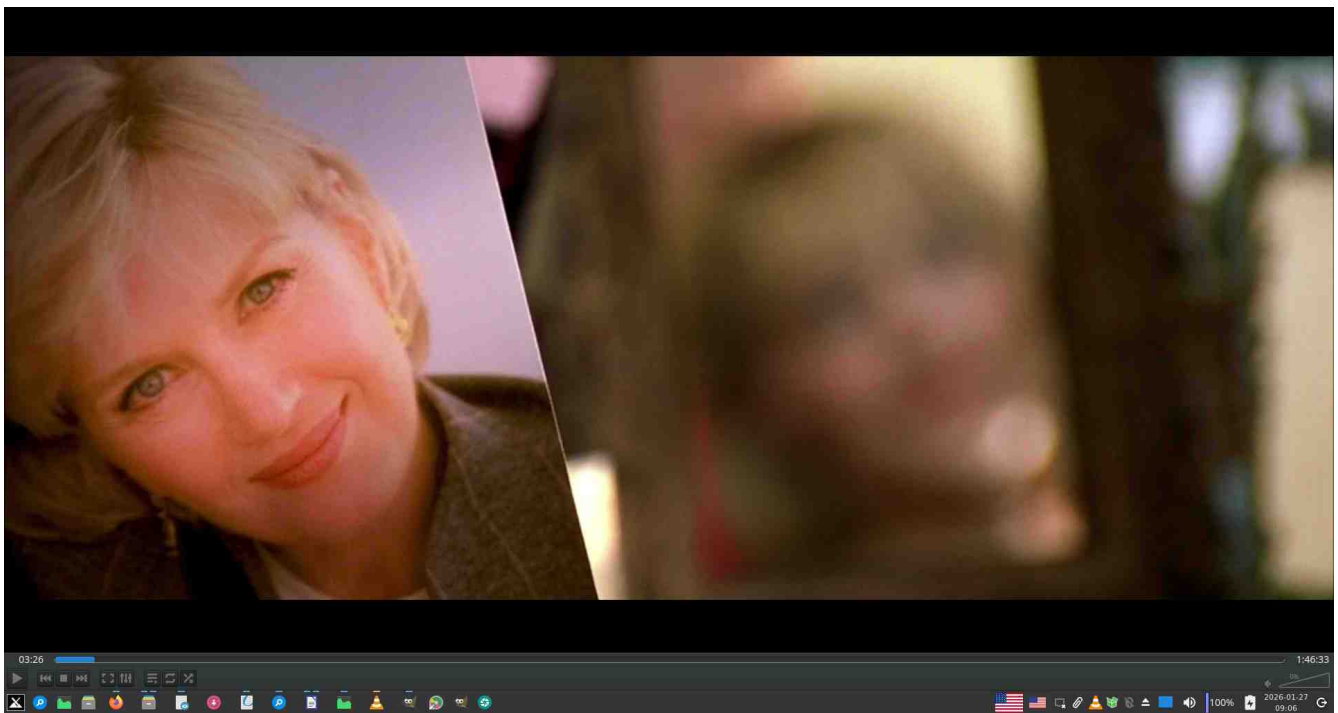
Requiring Brittany Murphy to embrace Carly Simon not only with her arms, but also with her right leg, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: "You may have a successful music career only if you establish a lesbian relation with Carly Simon." A successful music career implied Illuminati membership, which was formulated and programed with the white suit required to be worn by Brittany Murphy on the spot of her

“adoption” [3, minute 23] for musical stardom: [24, minute 100]



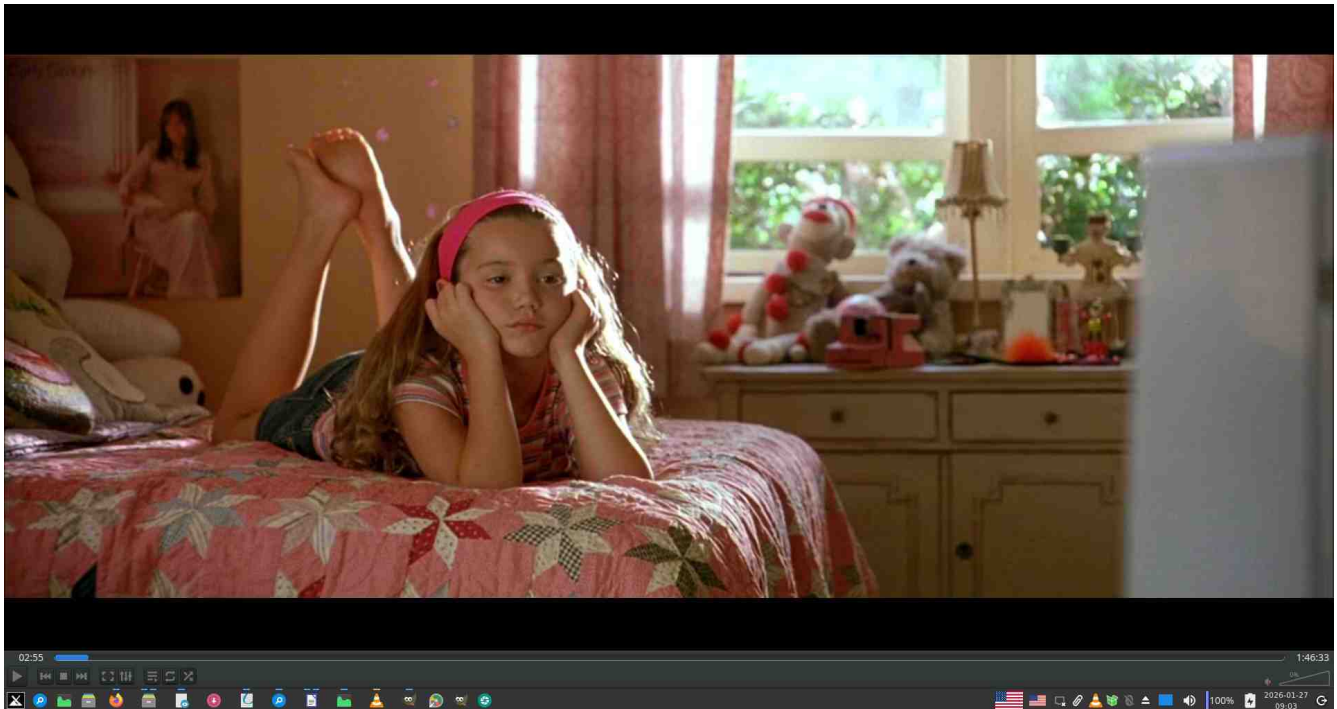
Further, the surname of Carly Simon can be construed as a formulation and programming of the approximate message of the American Illuminati to Brittany Murphy: “Your alternative to a music career is Simon Monjack, who is willing to enter into a relationship with you.”

The eighth personal secret political female “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the television journalist Diane Sawyer, who was married at the time of shooting this film. [291] She as herself, the new chief of Brittany Murphy, was not required to onscreen-“hook up” [22, minute 82] her as “Stacy”, but her face was promoted by the film, for after-shooting effects on Brittany Murphy: [24, minutes 4 and 4]



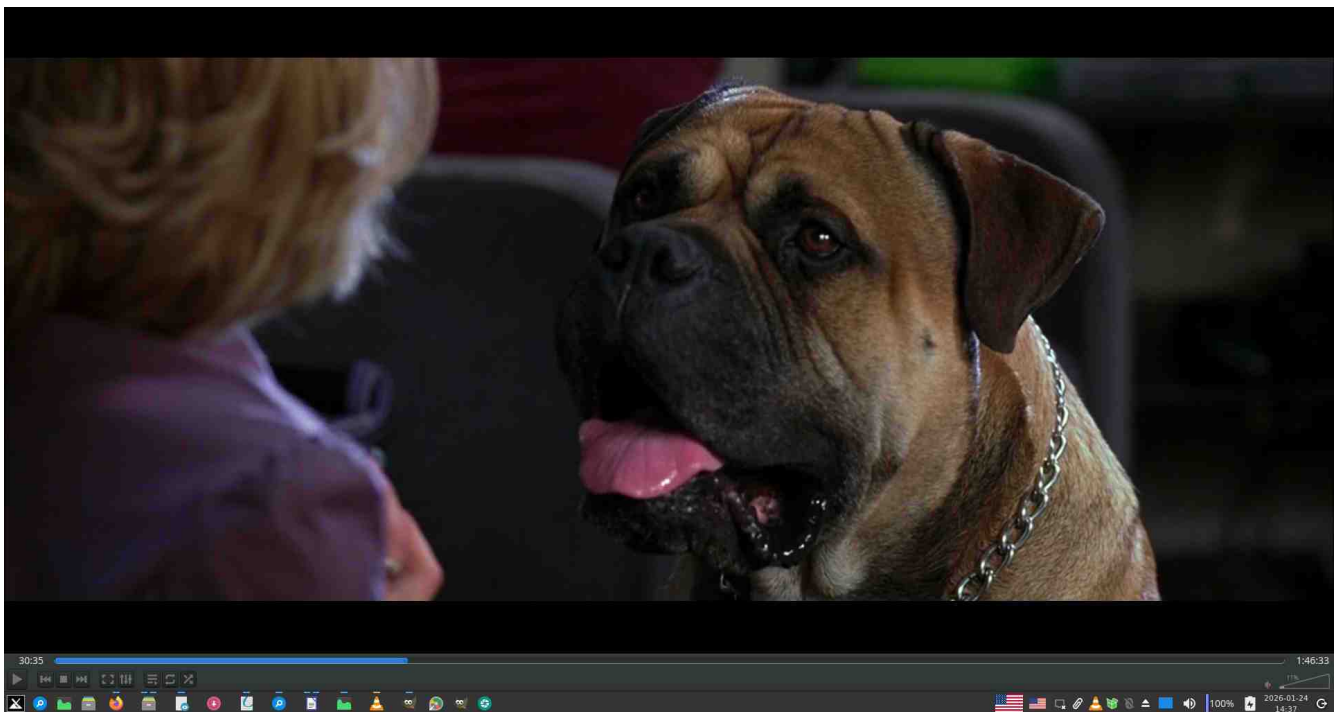
It is to be mentioned that Diane Sawyer had already been intensively propagandized by Kirsten Dunst as “Amber Atkins” and Allison Janney as “Loretta” in the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999 mentioning her name 9 times, by that “Amber Atkins” “dreams of being a big-time reporter like Diane Sawyer”, [13, minute 18] and “is gonna be the next Diane Sawyer”, [13, minute 28] what can be construed as a formulation and programing of Brittany Murphy’s having been supposed to follow Diane Sawyer.

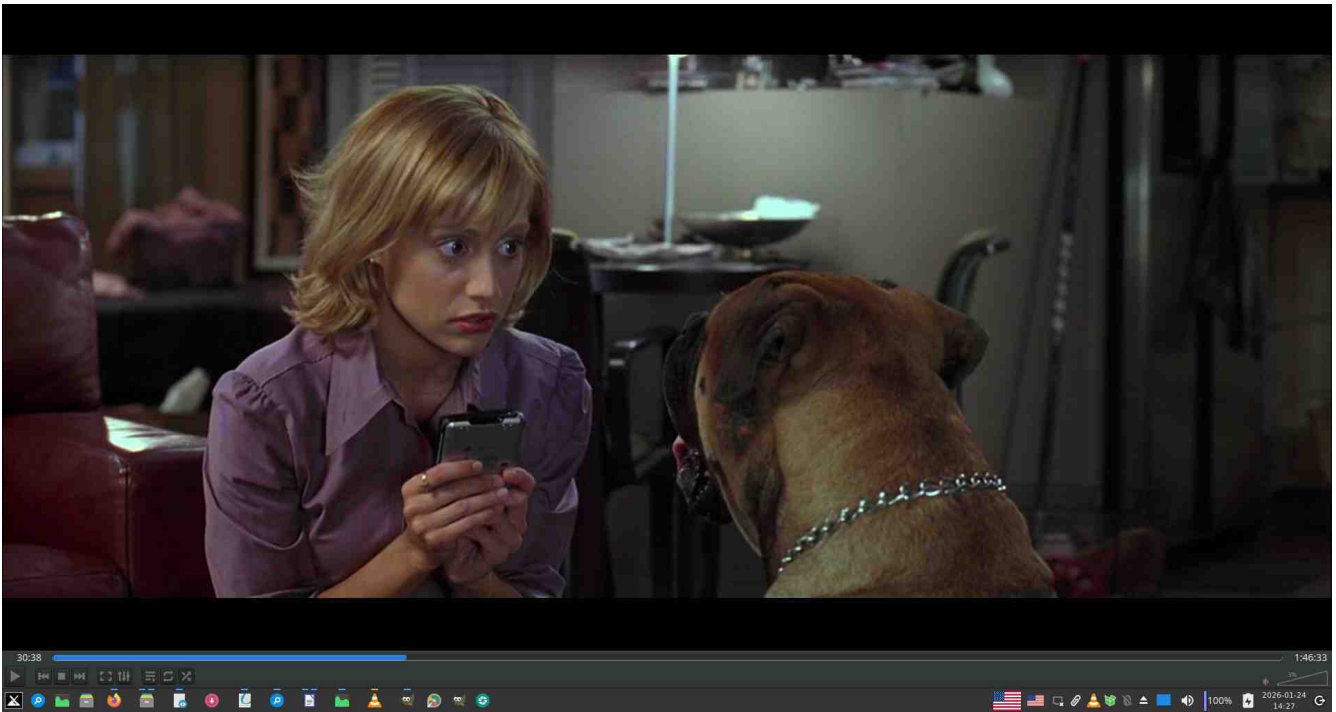
The casting of Katie Murphy, the younger cousin of Brittany Murphy, [293] as “Stacy at age 7”, [24, minute 3]



can be presumed to have been meant for a mental-association creating reference to Kari Wührer as “Katie” in the film of Brittany Murphy entitled “Phoenix” of 1998, with the purpose of refreshing and recruiting the programings relative to that actress, character and film, as well as formulated and programmed the approximate message of the american Illuminati to Brittany Murphy: “Kari Wührer is willing to enter into a relationship with you.”

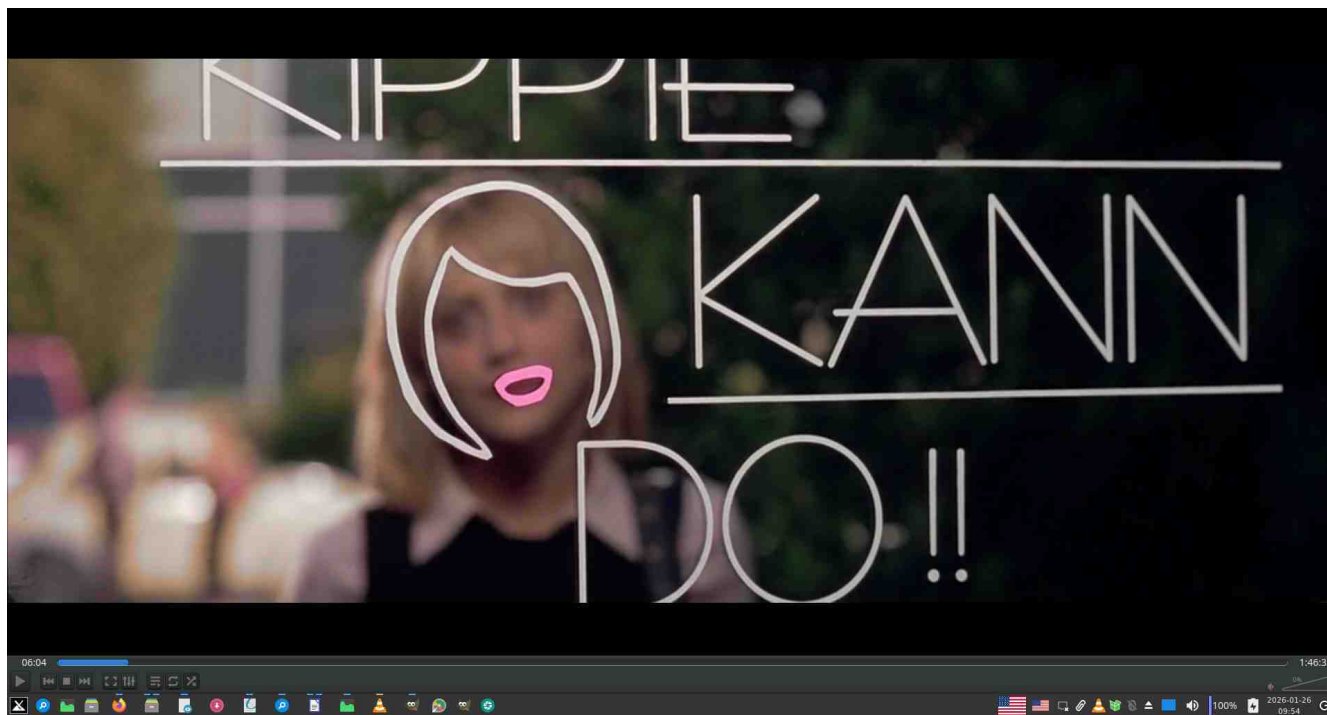
Brittany Murphy as “Stacy” was also onscreen-“hooked up” [22, minute 82] with the dog “Bob”, [24, minutes 31, 31 and 31]





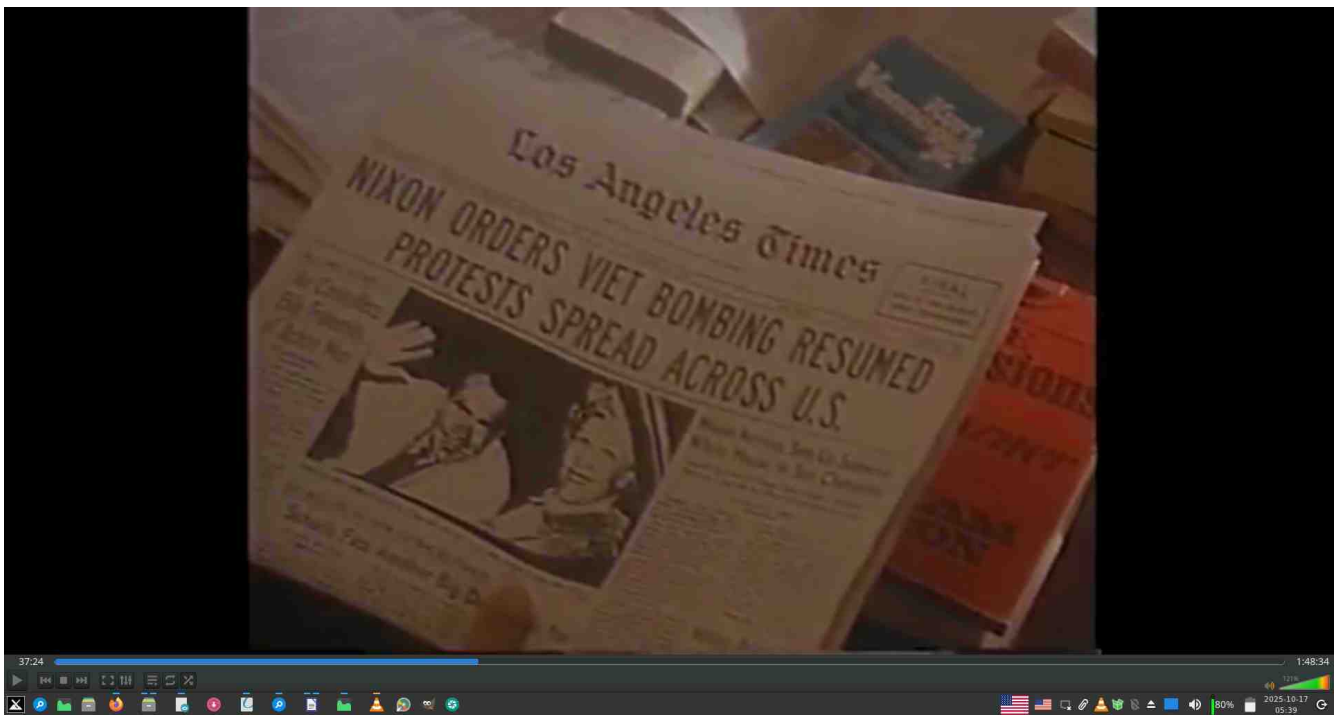
presumably as a new alternative means of the sexual guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati. It can be presumed that the character name “Bob” was concocted for a mental-association creating reference to Kiefer Sutherland as “Bob” in the film of Brittany Murphy entitled “Freeway” of 1996, with the purpose of refreshing and recruiting the programings relative to that actor, character and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Kiefer Sutherland is willing to enter into a relationship with you.”

It can be presumed that “hooking up” [22, minute 82] Brittany Murphy with the television show host Kathy Bates as “Kippie Kann”, the musician Carly Simon and the television journalist Diane Sawyer expressed, formulated, and programed the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati of terminating her film career, and making her a television show host, [24, minute 7]



or a musician, or a television journalist. Her “top story” [24, minute 4] would have been to attain a position in the White House, like Diane Sawyer had done, formulated and programed with the above television clip. The presentation on the screen of an erotic female photo beside the television set can be construed as formulating and programing that the precondition of a White House career was sex with the president. Also, the precondition of a music and a television journalist career must have been sex particularly with Carly Simon and respectively Diane Sawyer. Otherwise, the case of Diane Sawyer indicates how stardom has been preconditioned by the “adoption” [3, minute 23] of the american Illuminati: during her having been “hooked up” [22, minute 82] with Richard Nixon, she proved to be utilizable by the american Illuminati, what was the basis and precondition of her subsequent successful television career.

The presumed personal secret political guideline of utilizing Brittany Murphy on the top political level appears to have been implemented also with her films entitled “Family Prayers” of 1993, [2, minute 38]



and “Clueless” of 1995, in which she as “Tai” was “hooked up” [22, minute 82] with Dan Hedaya — a kind of alter ego of Richard Nixon — who as “Melvin Horowitz” [75] was required to dinner with Brittany Murphy as “Tai”, served by “Lucy”, alluding to “Lucifer”, a symbol of the american Illuminati: [3, minute 32]



In my conception, Richard Nixon has been one of the most liked presidents for the american Illuminati. The resemblance in facial expression of Dan Hedaya with Richard Nixon was one reason of his professional success. In this way, he was required to act a friend of Richard Nixon in the film entitled “Nixon” of 1995, then Richard Nixon himself in the film entitled “Dick” of 1999. [76] The inclusion of the image of Richard Nixon in the films of Brittany Murphy must have a profound significance. Besides its intention of utilizing her, another possibility is that the american Illuminati drew a parallel between the mass protests against certain policies of Richard Nixon and the established, conjectured or expected potential oppneny of Brittany Murphy first of all of its national secret policy relative to the Hollywood artists, but also of the foreign policy of the government of the USA generally, and the cognitive purpose of its having “adopted” [3, minute 23] her might have been seeking out her political views. Particularly, by onscreen-“hooking up” [22, minute 82] her with Dan Hedaya it might have aimed at seeking out her sentiments, thoughts and attitudes relating to Richard Nixon, which were indirectly relating to it as well.

Presenting a poster of the “Kippie Kann show” with an actress of japanese ethnical origin, [24, minute 12]

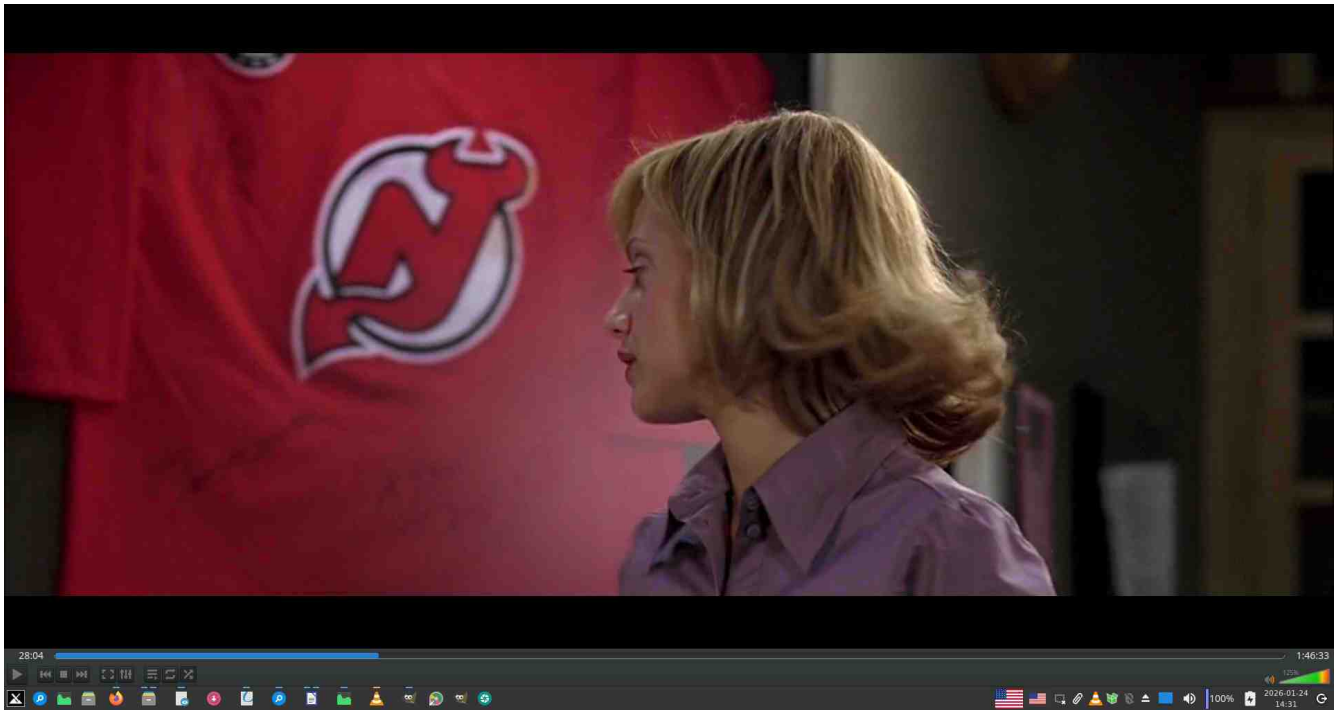


can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “The alternative to your not accepting my offers is your adoption by my japanese counterpart, conditioned upon your entering into a relationship with a person of japanese ethnical origin.”

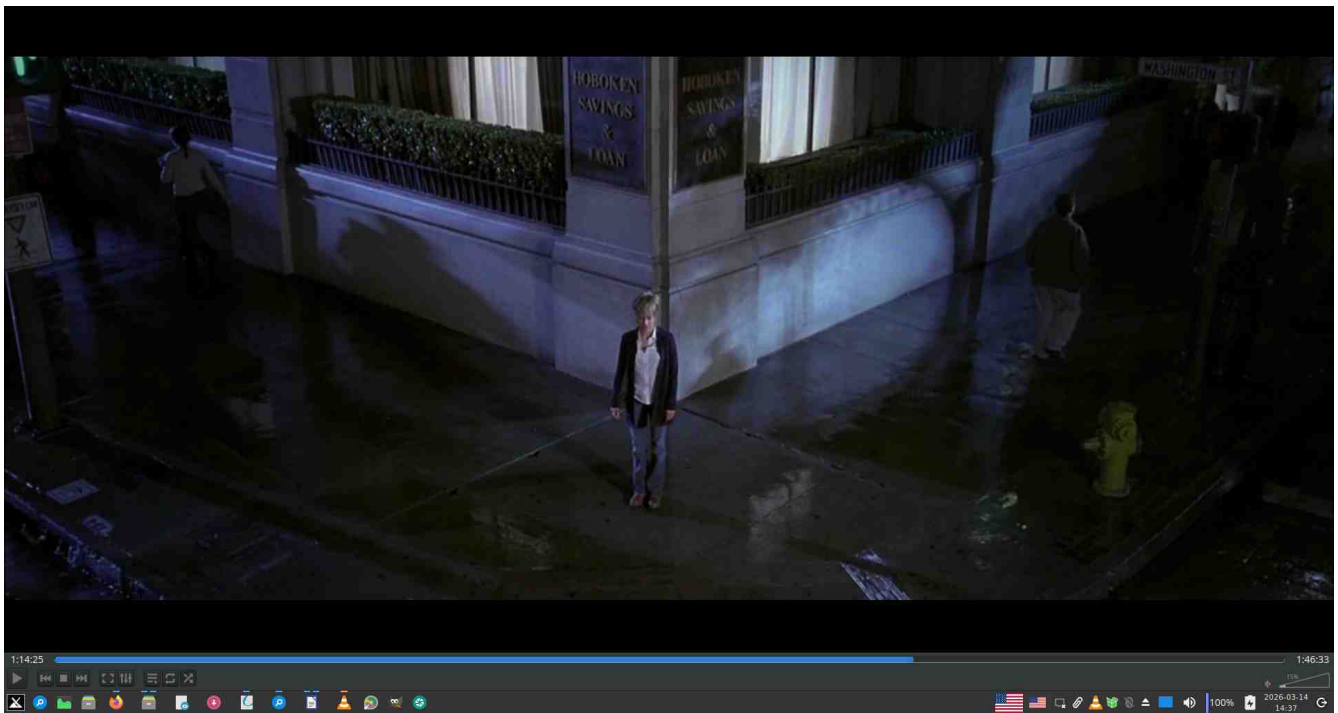
The film entitled “Little Black Book” of 2004 onscreen-“hooked up” [22, minute 82] Brittany Murphy with the unprecedented number of 15 presumed personal secret political “baits”, [191, minute 61] of which 8 were women. This refers to that at that time, on the one part, the american Illuminati was in the course of ending its Brittany Murphy “project”, [3, minute 24] and on the other part, it considered to have greater chances to take her under its control with women, namely it conjectured her to be a lesbian, rather than a heterosexual. That she was required to say: “Virgin. Damn proud of it,” [24, minute 56] indicates that she was still sexually chaste at the time of shooting this film in 2002.

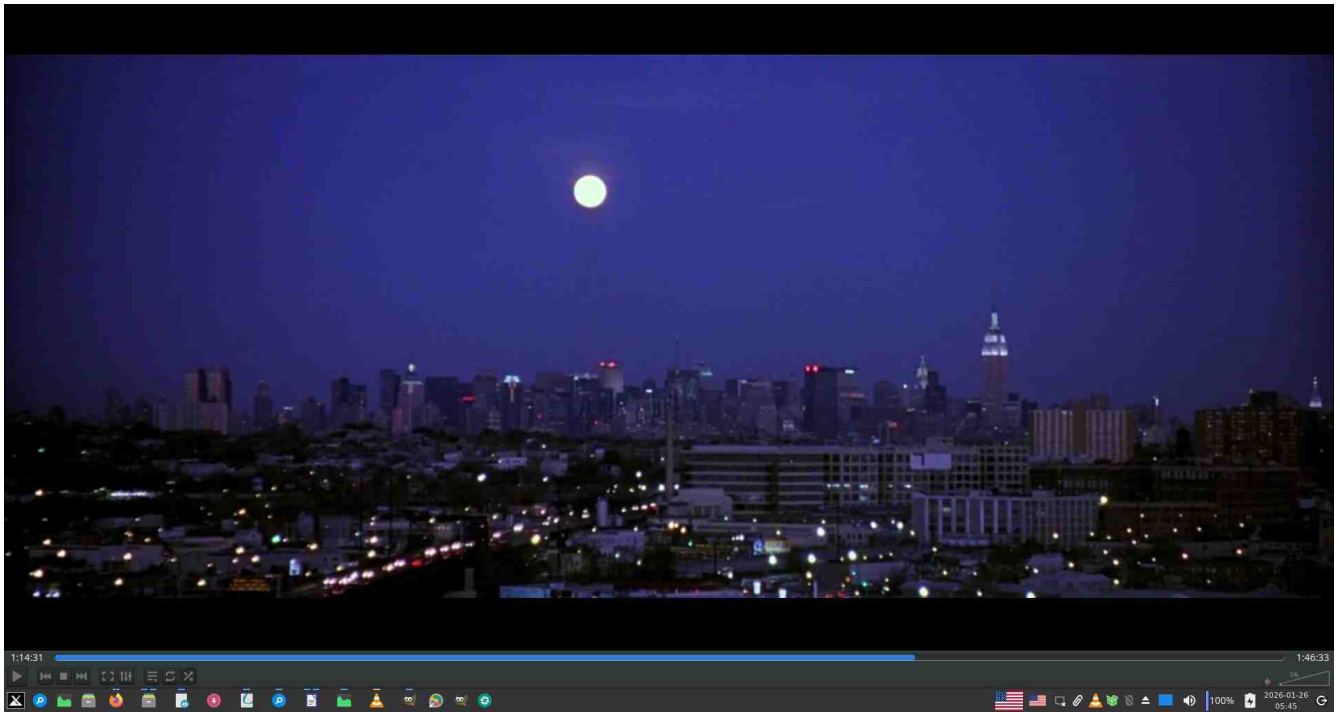
Ron Livingston as “Derek” “works for the Devils”, [24, minute 23] what, considering the satanism of the american Illuminati, can be construed as a formulation and programing of that Ron Livingston as himself “worked for” the american Illuminati, what can be generalized to all the personal secret political “baits” [191, minute 61] to Brittany Murphy, a presumption corroborated by the shakespearean motto of the film: “The hell is empty. All the devils are here.” [24, minute 1] Further, the inscription “Go Devils!” [24, minute 2] on the car of Brittany Murphy as “Stacy” can be construed as urging her to enter into a relationship with one of those “devils”: [24, minutes 2 and 29]



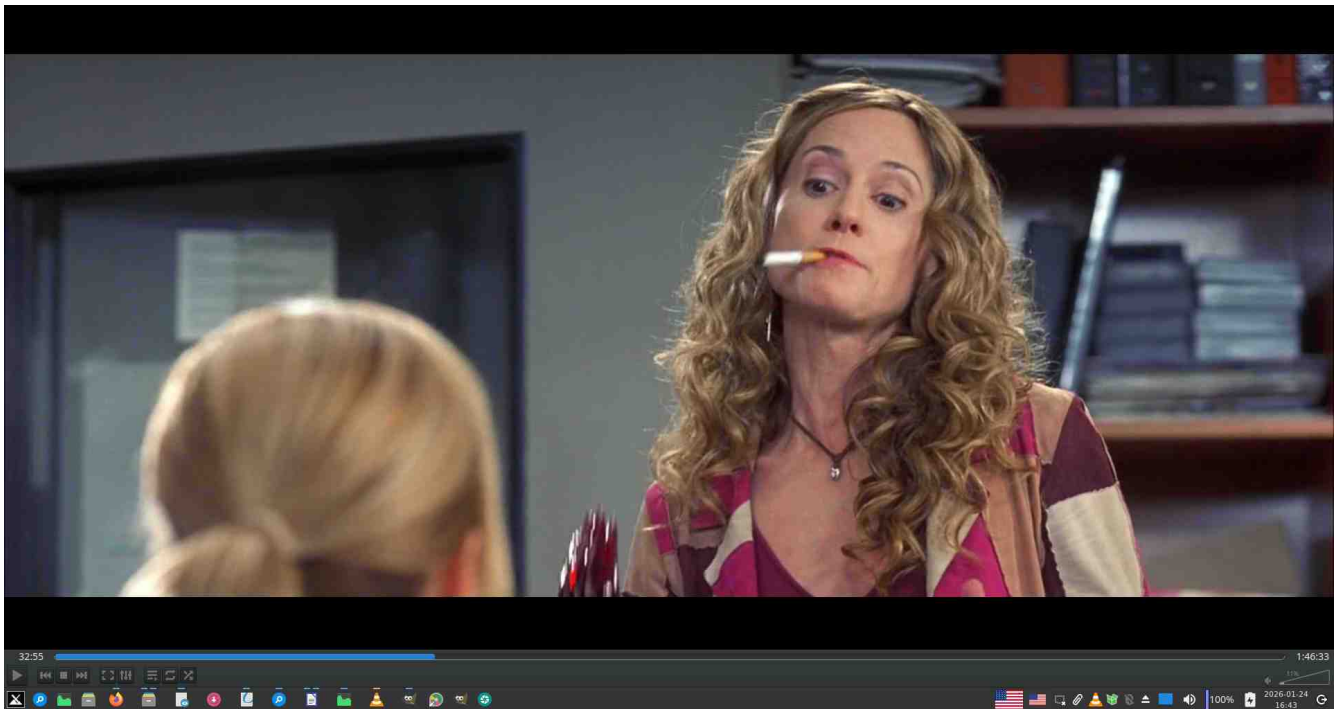


This film has presumably implemented the guideline of “lunatic” [31, minute 13] [320] of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, with a clip of the moon inserted between two consecutive scenes of Brittany Murphy as the single “Stacy”, in the first scene standing alone at the corner of two streets, and in the second scene sitting alone in front of an aquarium: [24, minutes 75, 75 and 75]

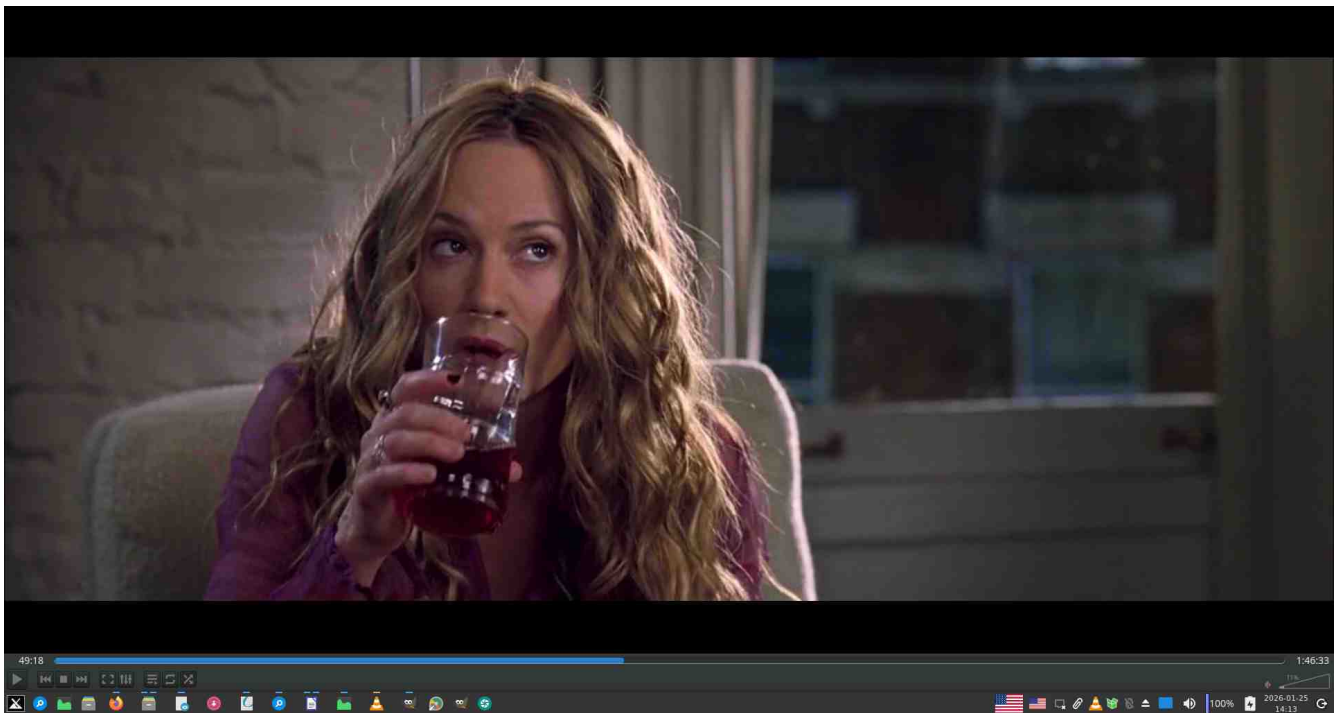




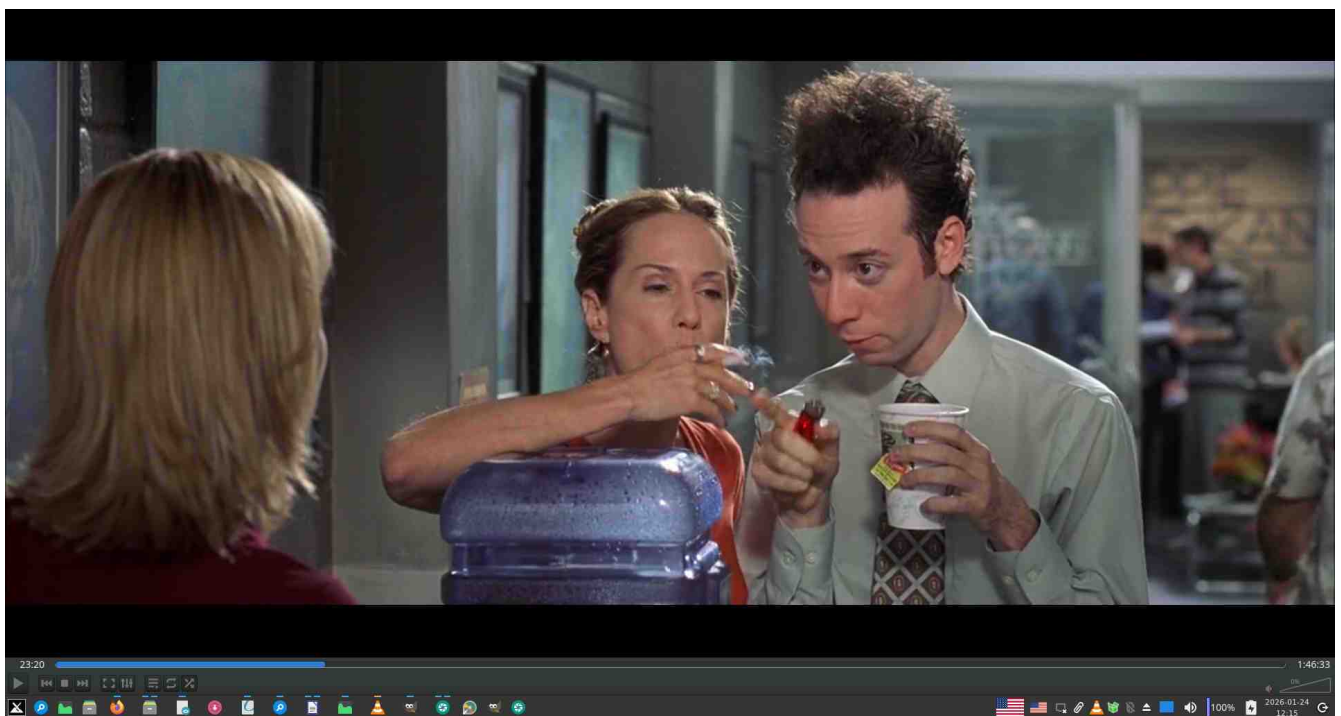
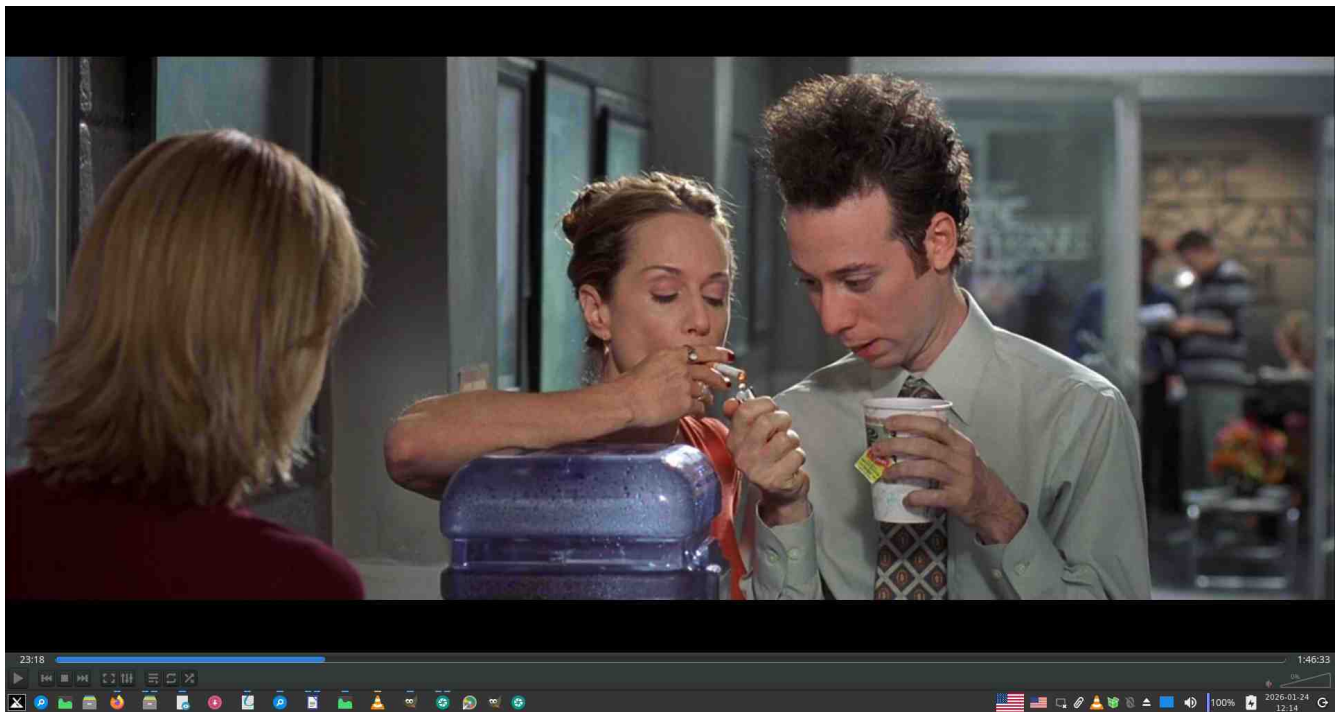
The film entitled “Little Black Book” of 2004 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her: [24, minute 33]



alcohol-addiction, with characters other than that of hers, in a scene with her: [24, minute 33]

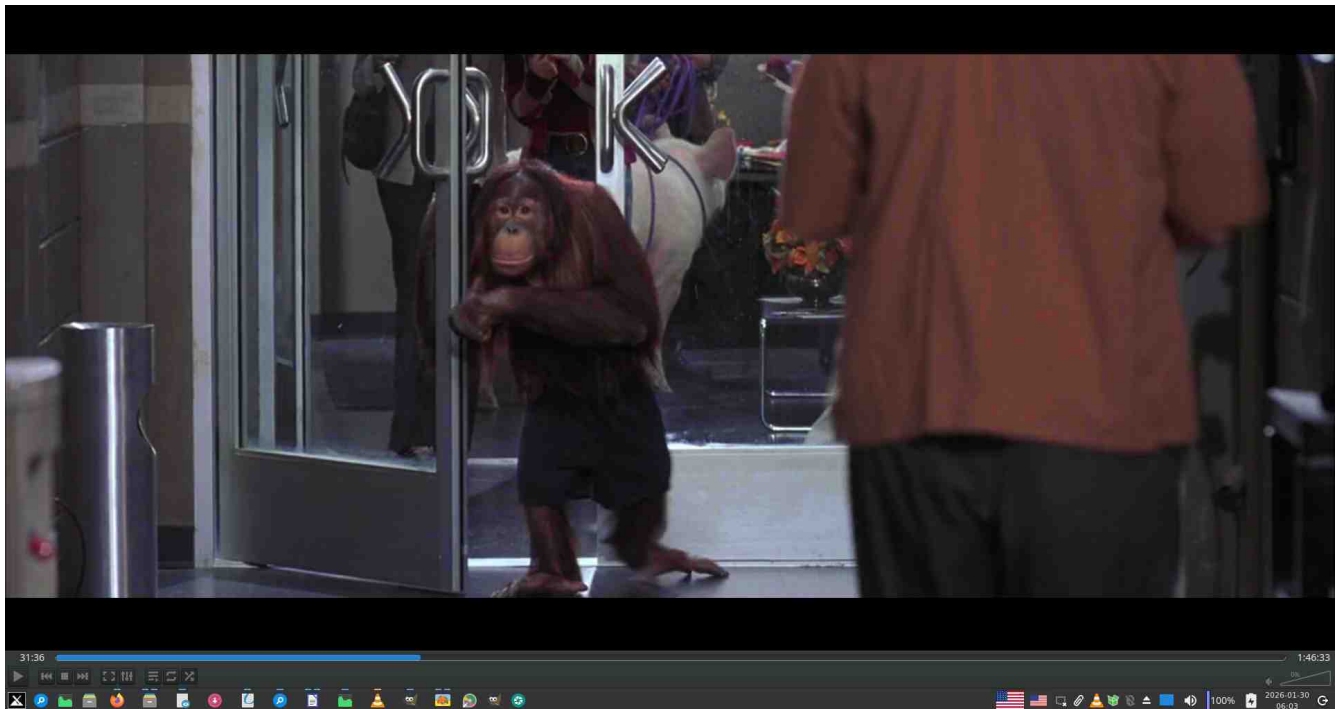


sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene with her: [24, minutes 24 and 24]



The film entitled “Little Black Book” of 2004 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

Before opening the “electronic little black book” [24, minute 14] of her boyfriend at his home, Brittany Murphy as “Stacy Holt” was required to say: “I envisioned all the evil flowing into the world. I was Pandora.” [24, minute 32] I can construe “Pandora” as a coded name of mine, the “little black book” as my books generally, and her this “vision” as a manifestation of her quality of personal secret political female “bait” [191, minute 61] of the american Illuminati to my person for the role of lesbian or bisexual partner to have been contacted by me for financing the publication of my books. Shortly after that, on her entering the television building together with her colleague, the film promotes a “monkey” [6, minute 83] [13, minute 87] [16, minute 23] [18, minute 83] [30, minute 46] opening the door and entering before them, [24, minutes 32 and 32]



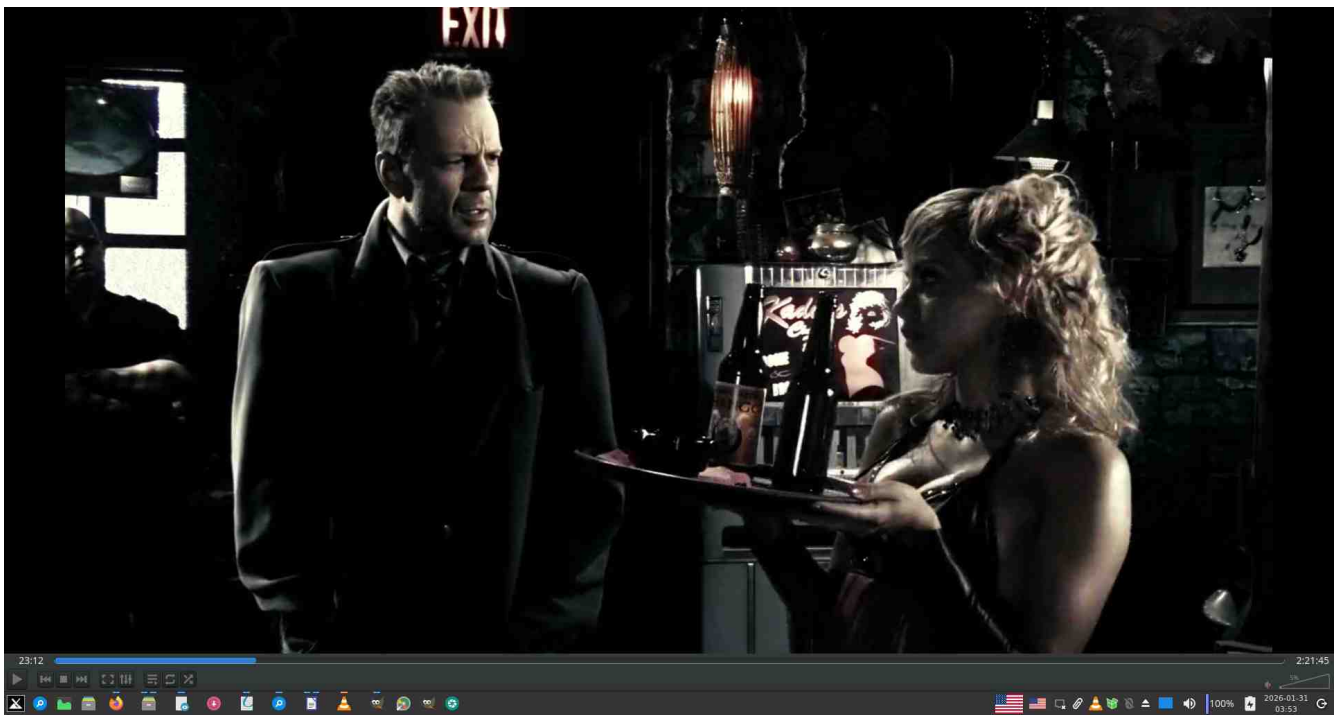


what i can construe as an expression, formulation, and programing of the reaction to the publication of my books planned by the american Illuminati particularly, and the ethnical and the national secret political organizations generally, of presenting my person as a “monkey” by their having it plagiarized certain elements of my books, and presenting me as having plagiarized them from the persons selected by them also on the basis of their deemed capacity of “hooking up” [22, minute 82] my person.

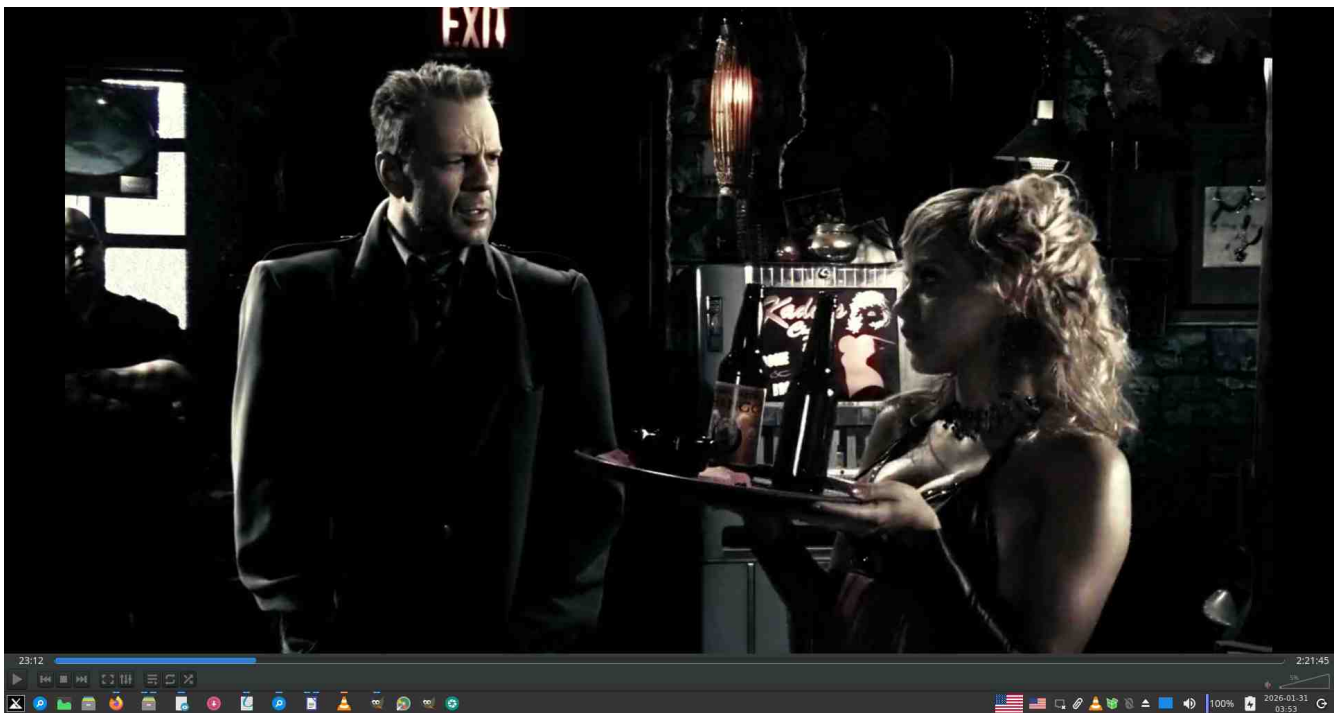
2.25. The film entitled “Sin City” of 2005

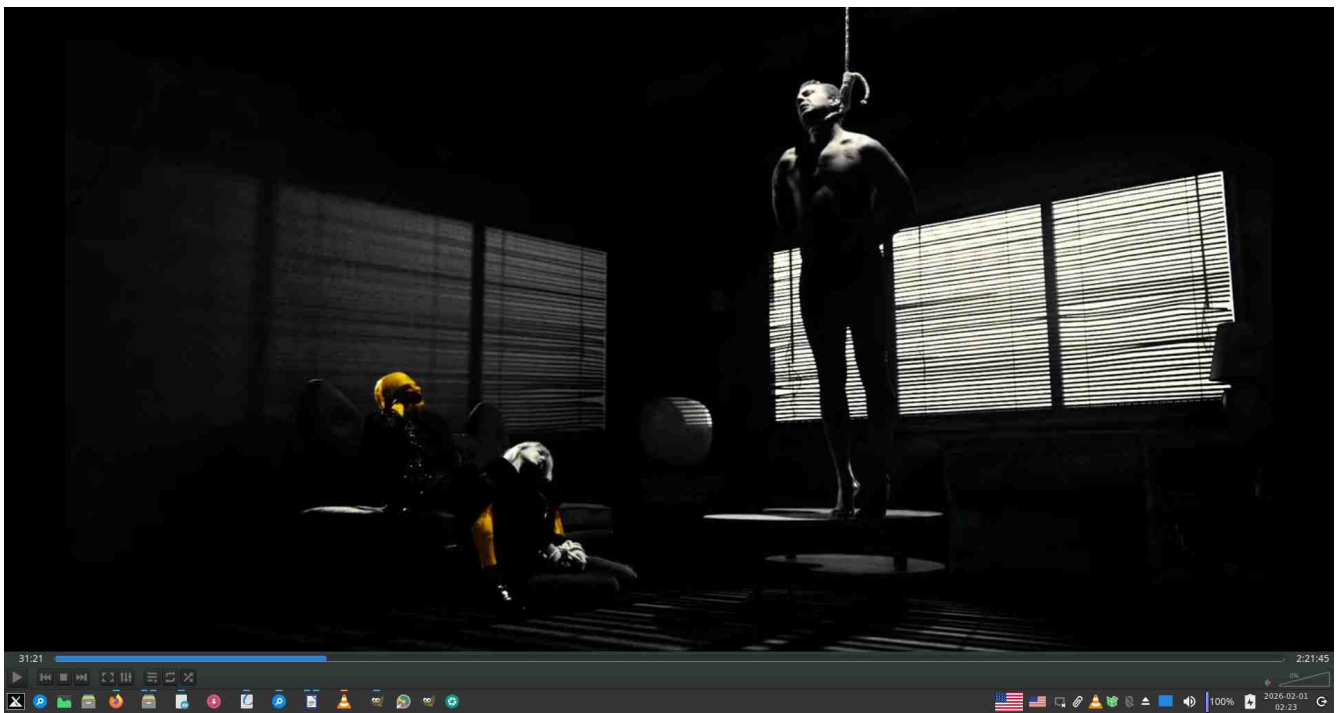
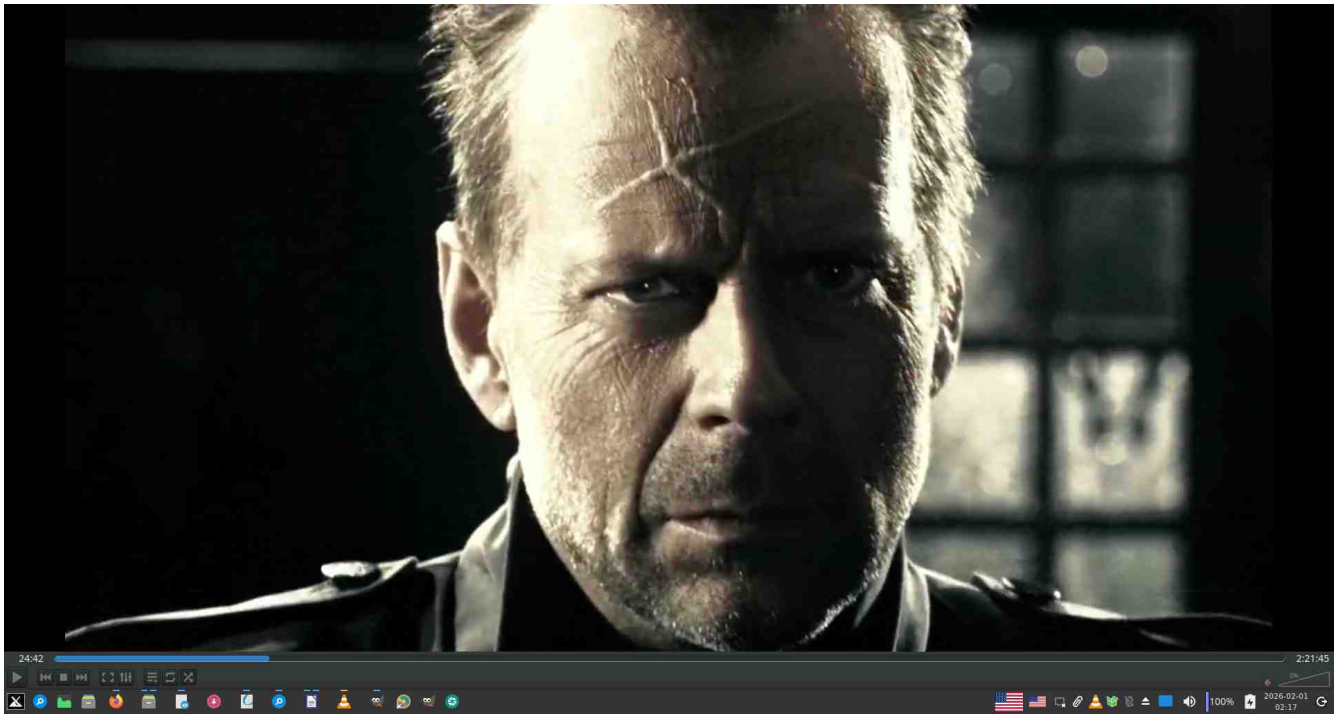
With this film — shot presumably in spring 2004 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Bruce Willis [296] awarded around 9 times till the shooting of this film, [297] with the actor Benicio del Toro awarded around 26 times till the shooting of this film, [300] with the actress Jessica Alba awarded around 1 time till the shooting of this film. [302] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

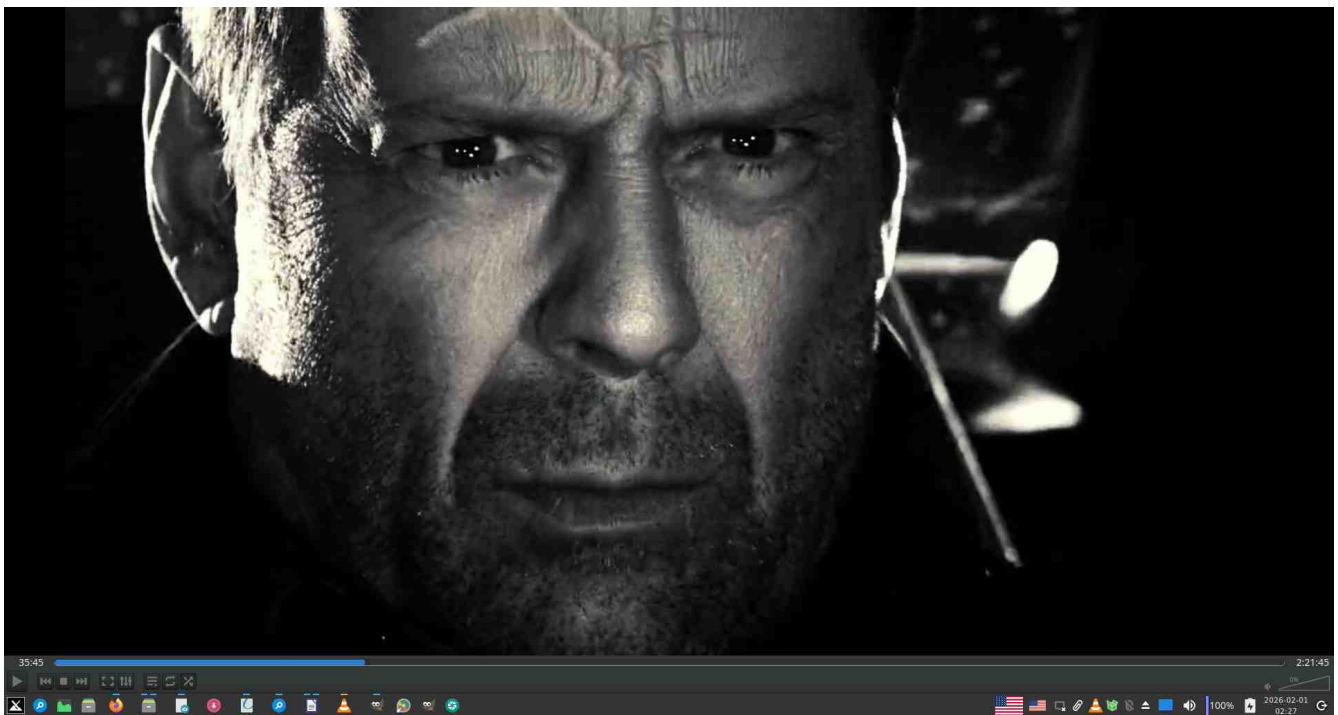
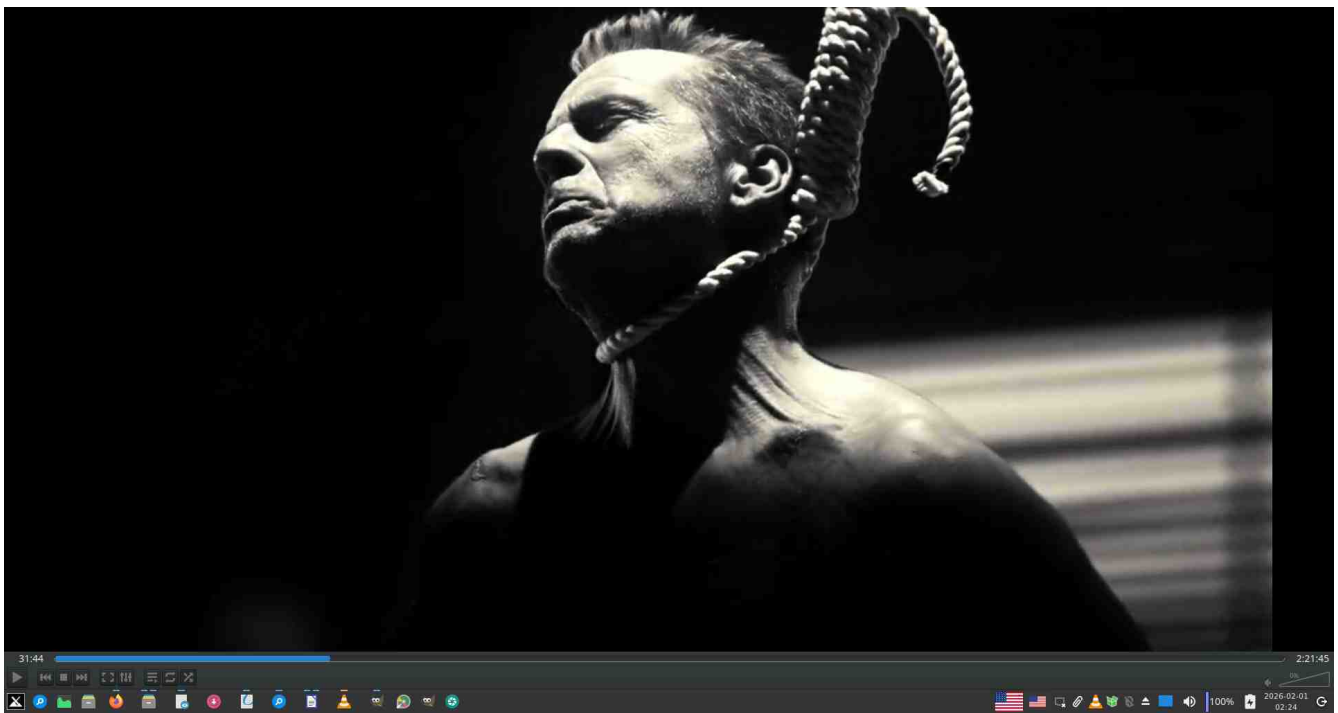
With the film entitled “Sin City” of 2005, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Bruce Willis, who was unmarried at the time of shooting this film. [295] He as “John Hartigan” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as the barmaid “Shellie” as a guest: [25, minute 24]



Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face and body stripped to shorts of Bruce Willis were promoted by the film with full-screen presentations: [25, minutes 1, 25, 32, 32 and 36]

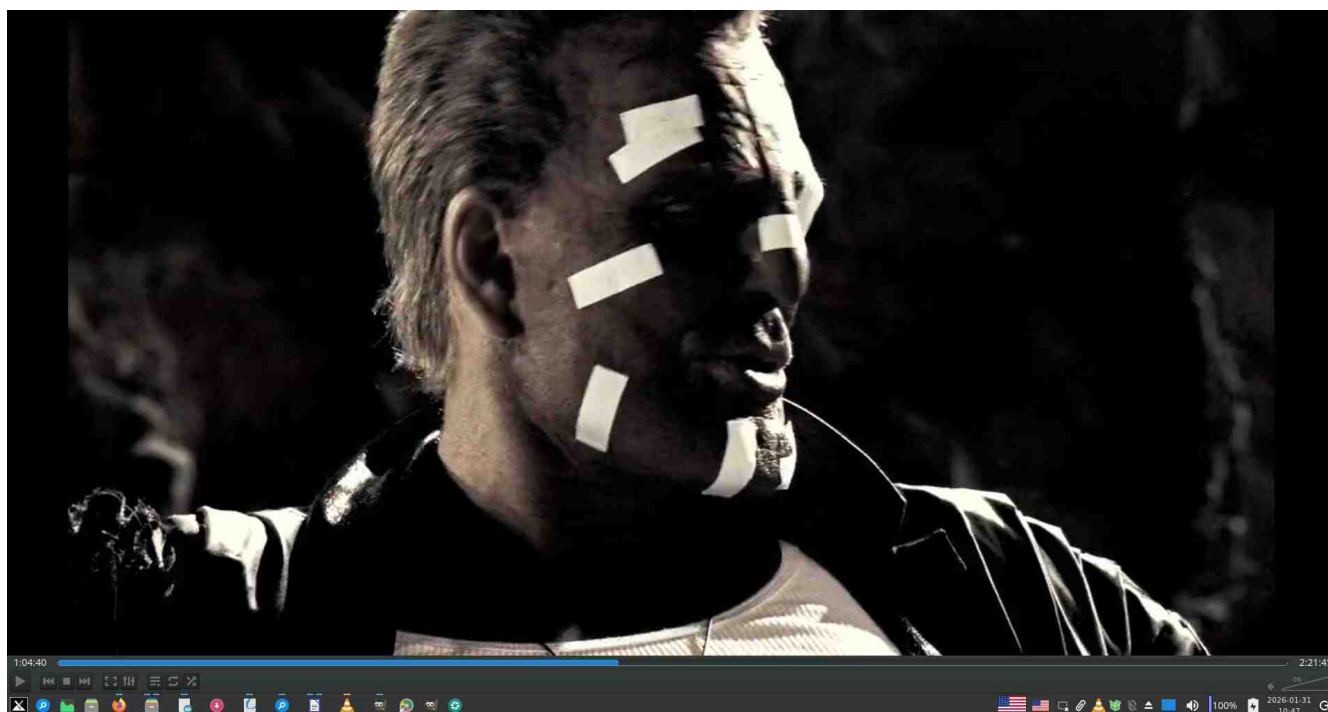
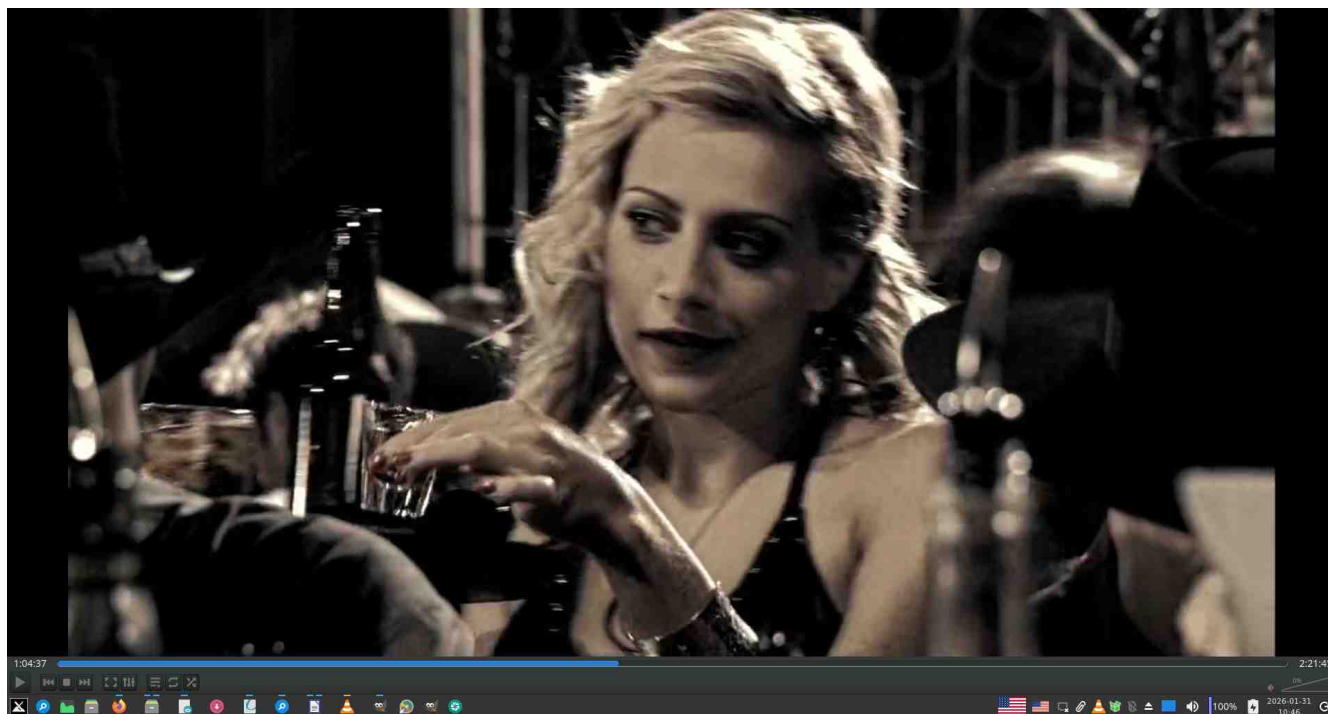




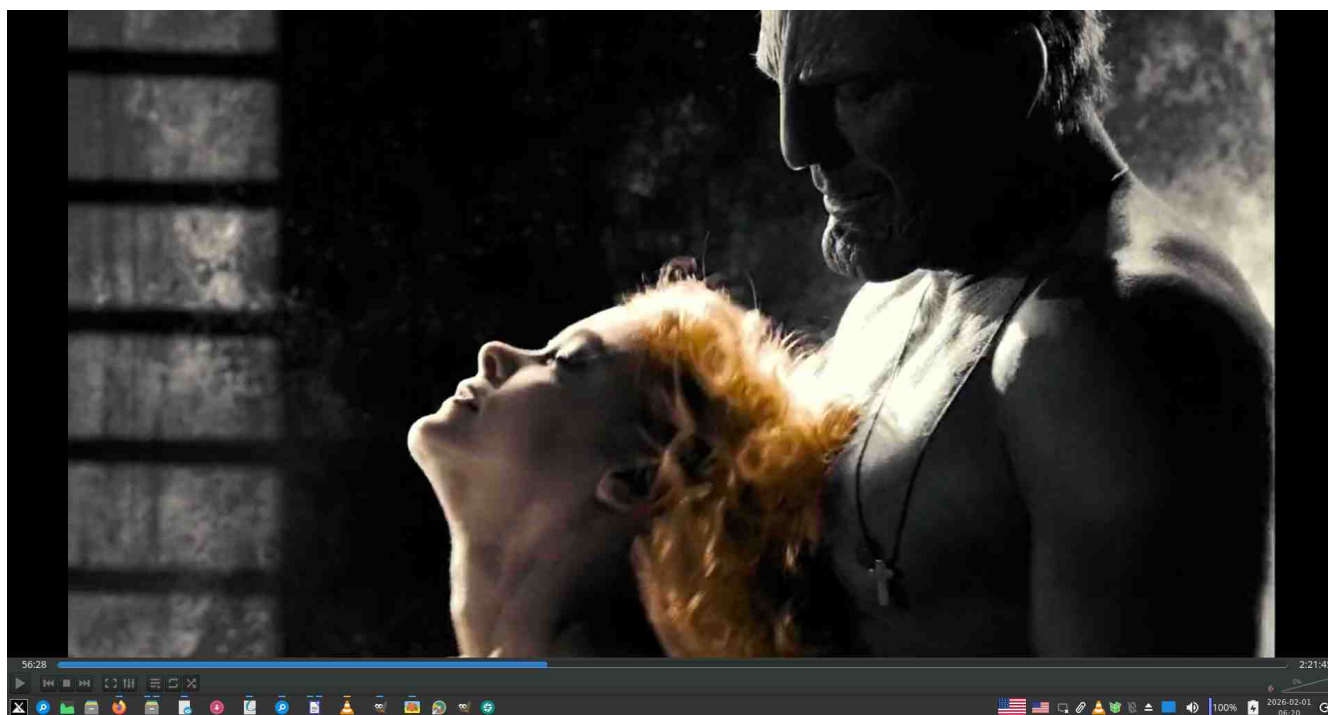
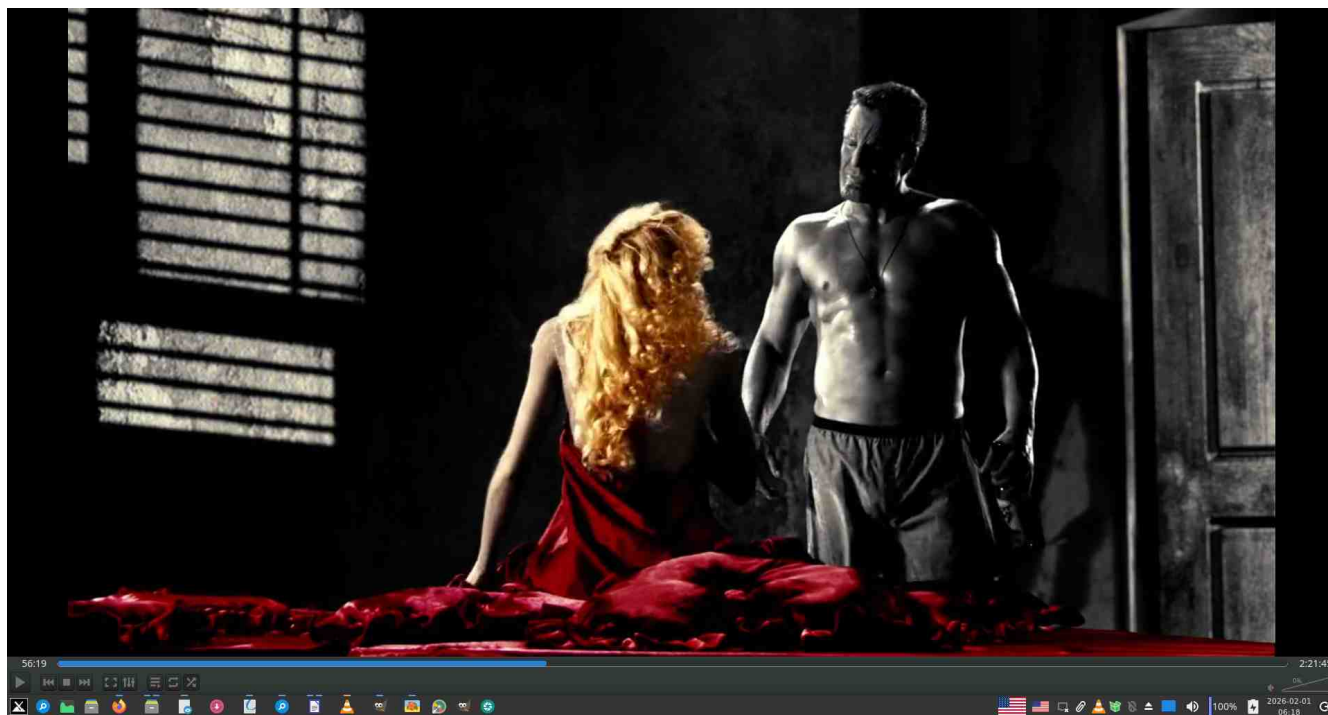


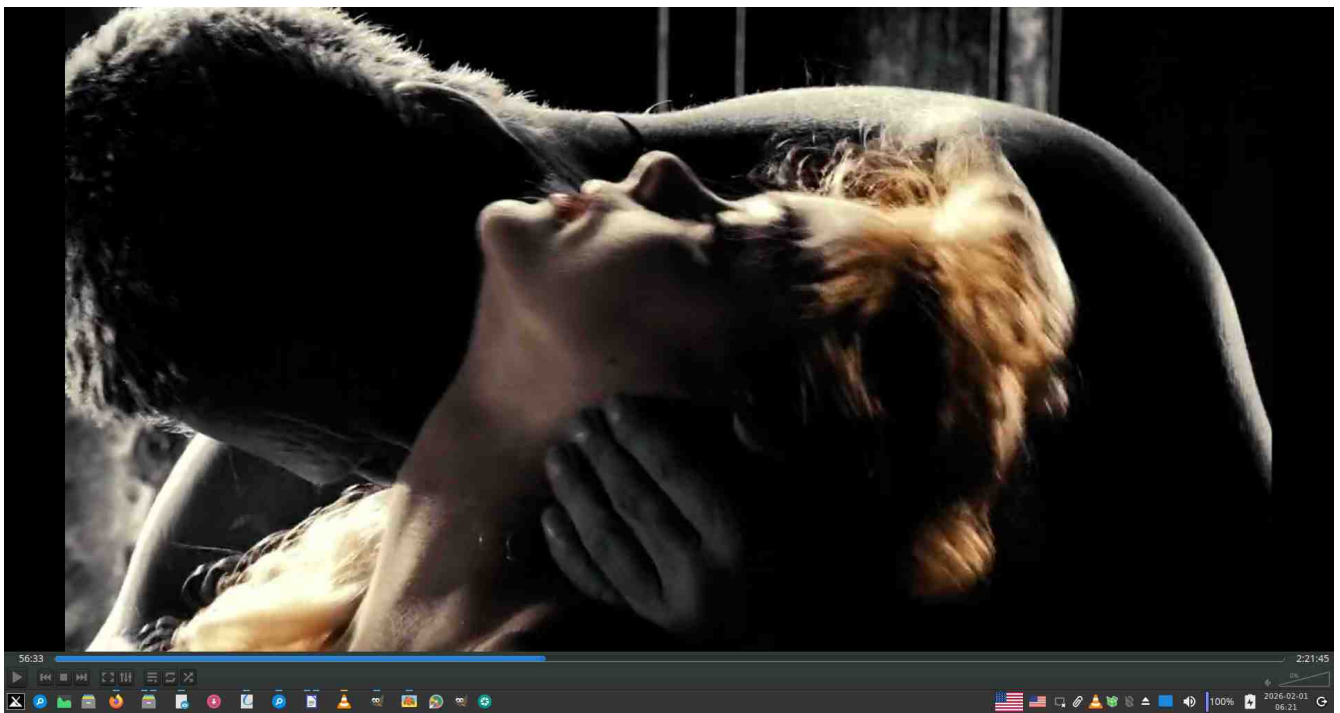
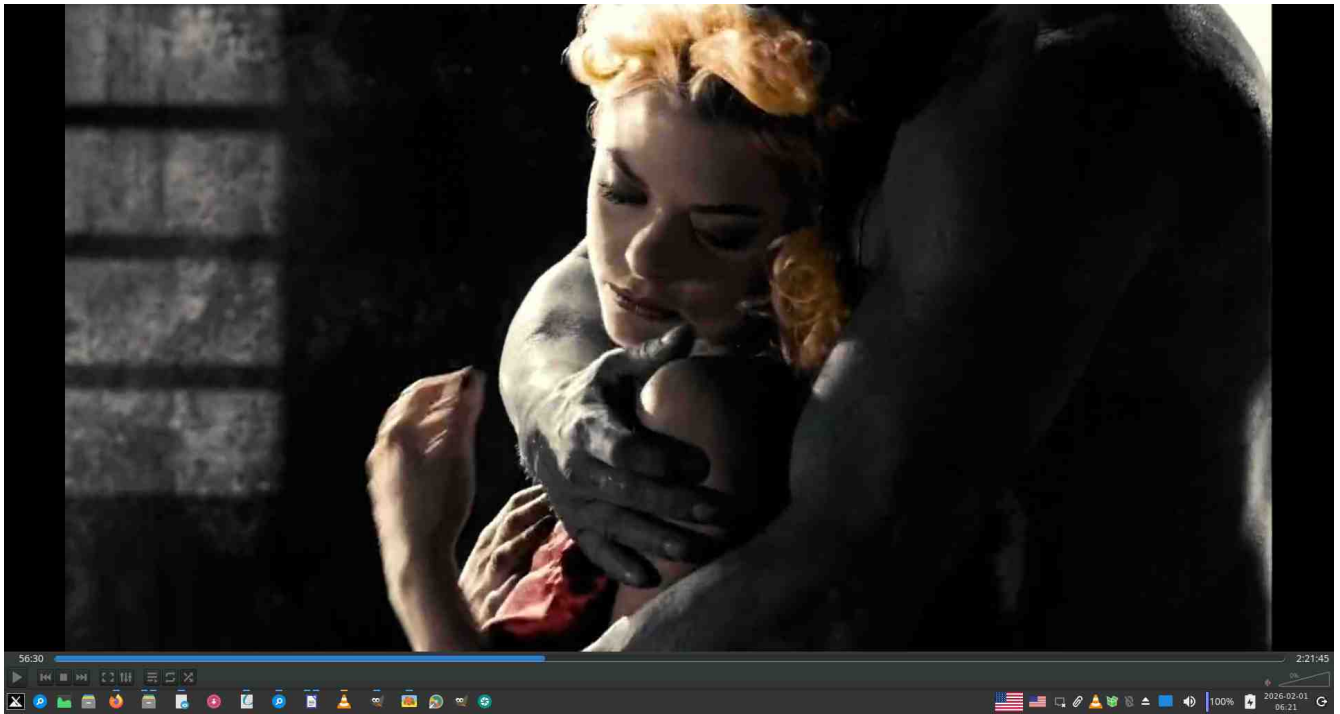
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor and former professional boxer Mickey Rourke, who was recurring from the film of Brittany Murphy entitled “Spun” of 2002, and was unmarried at the time of shooting this film. [231] He as “Marv” was required

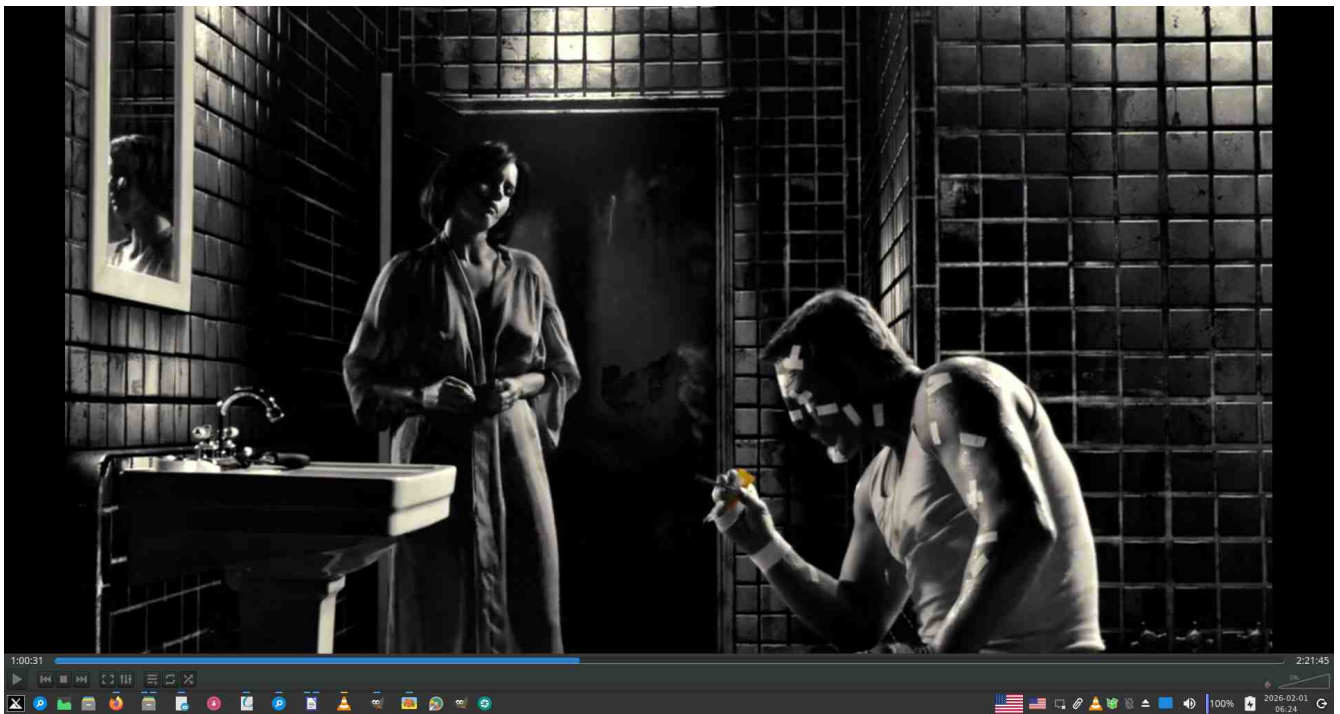
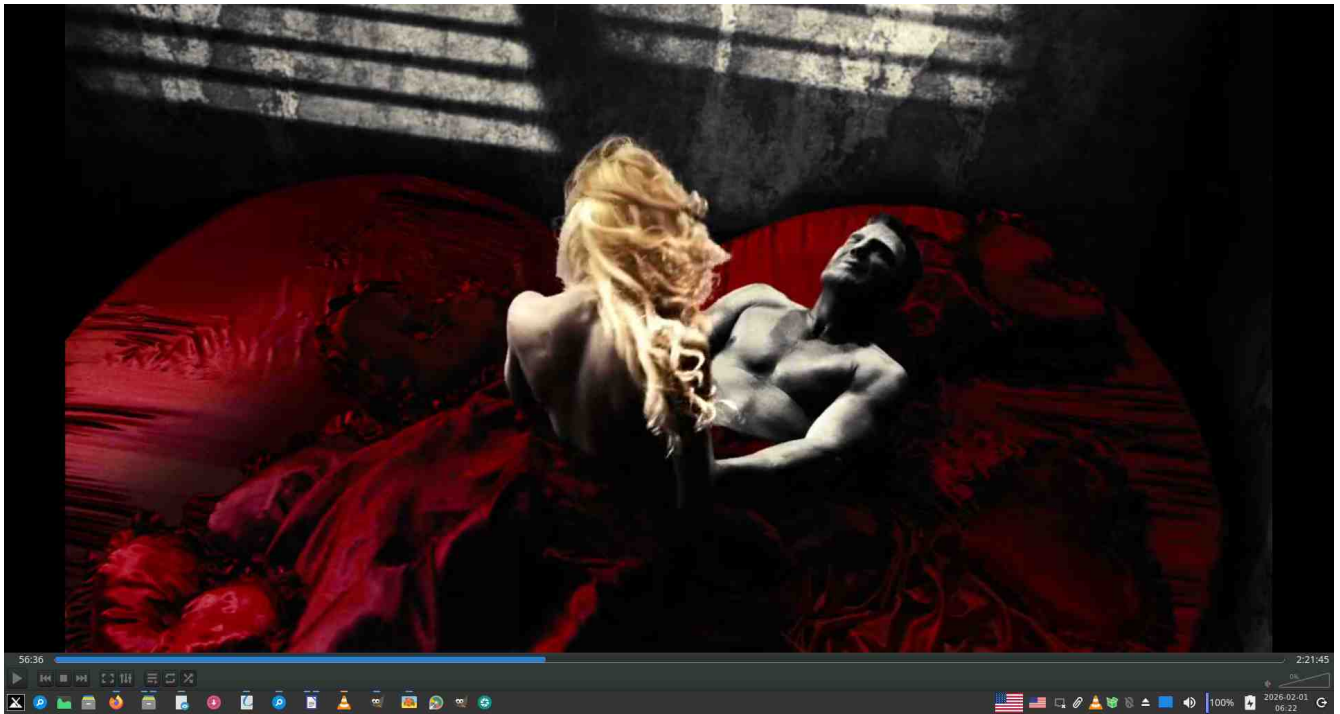
to bilaterally offscreen-“hook up” [22, minute 82] Brittany Murphy as the barmaid “Shellie” as a guest:
[25, minutes 65 and 65]

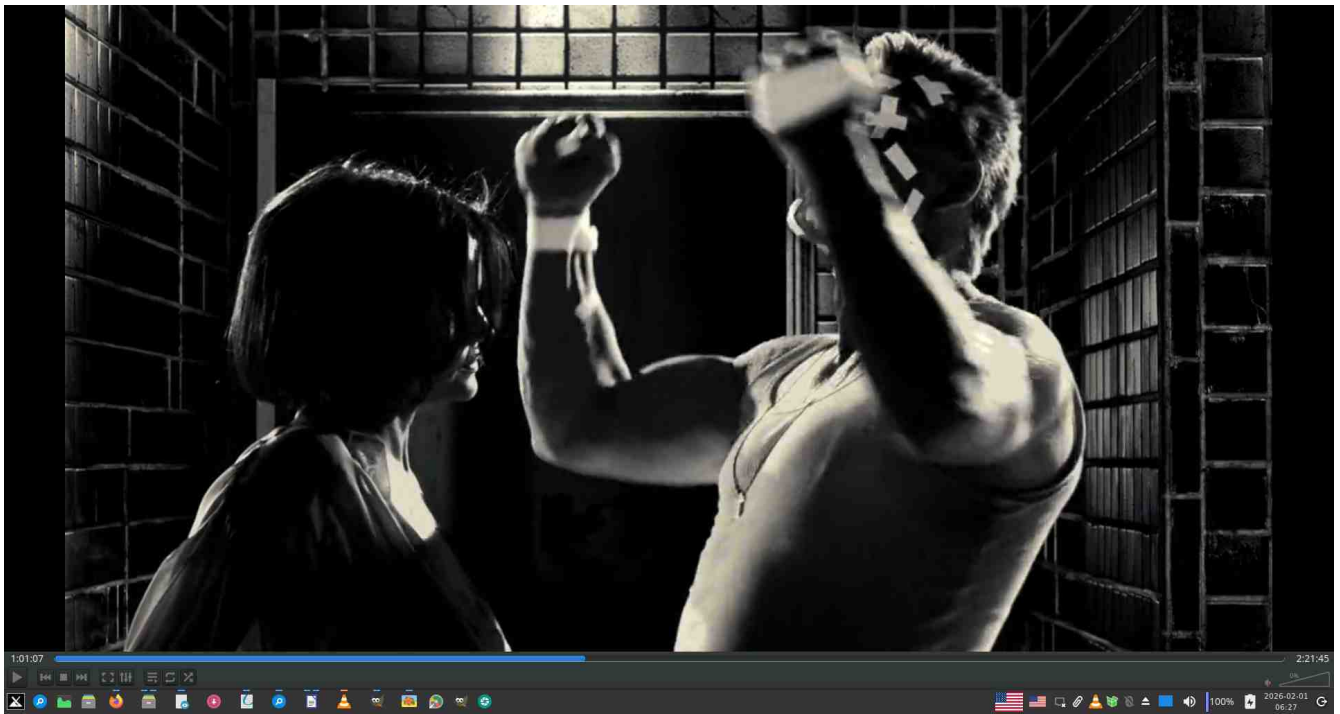
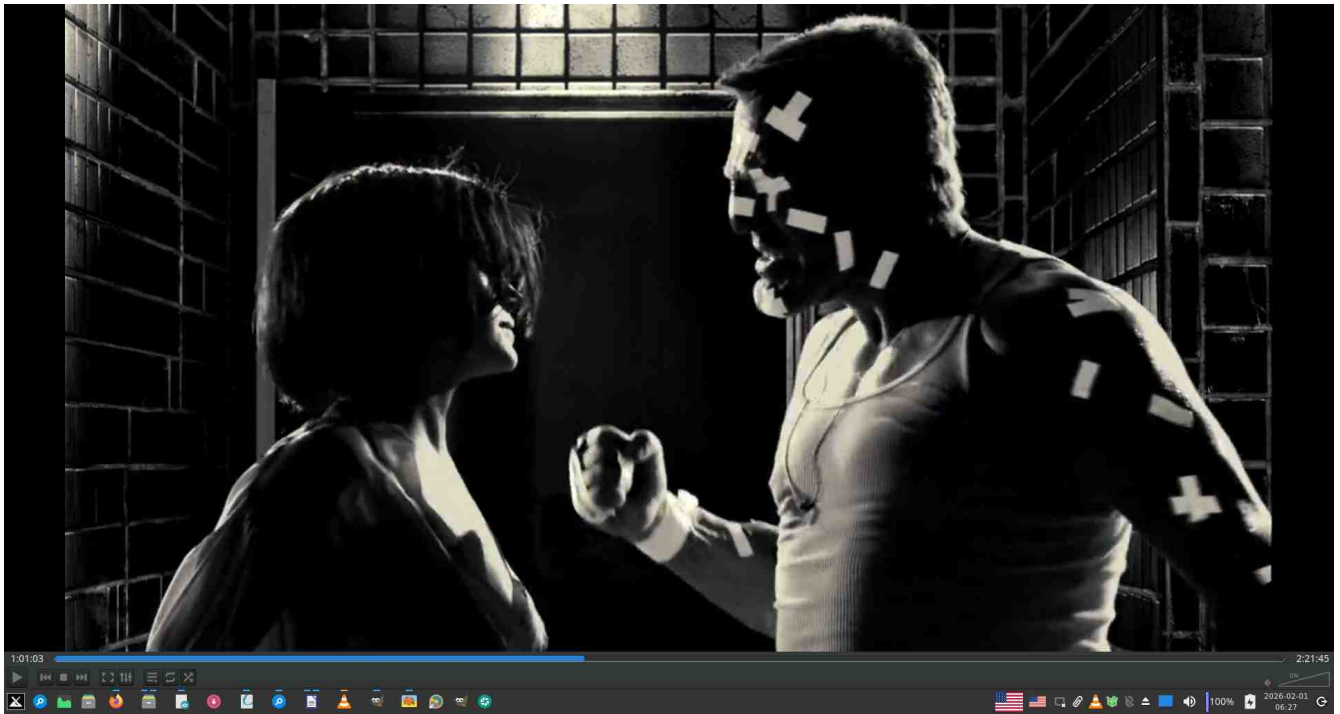


The naked trunk of Mickey Rourke was promoted by the film, what far surpassed the promotion of his naked arms with sleeveless shirts in the film entitled “Spun” of 2002: [25, minutes 57, 57, 57, 57, 57, 61, 62 and 62]

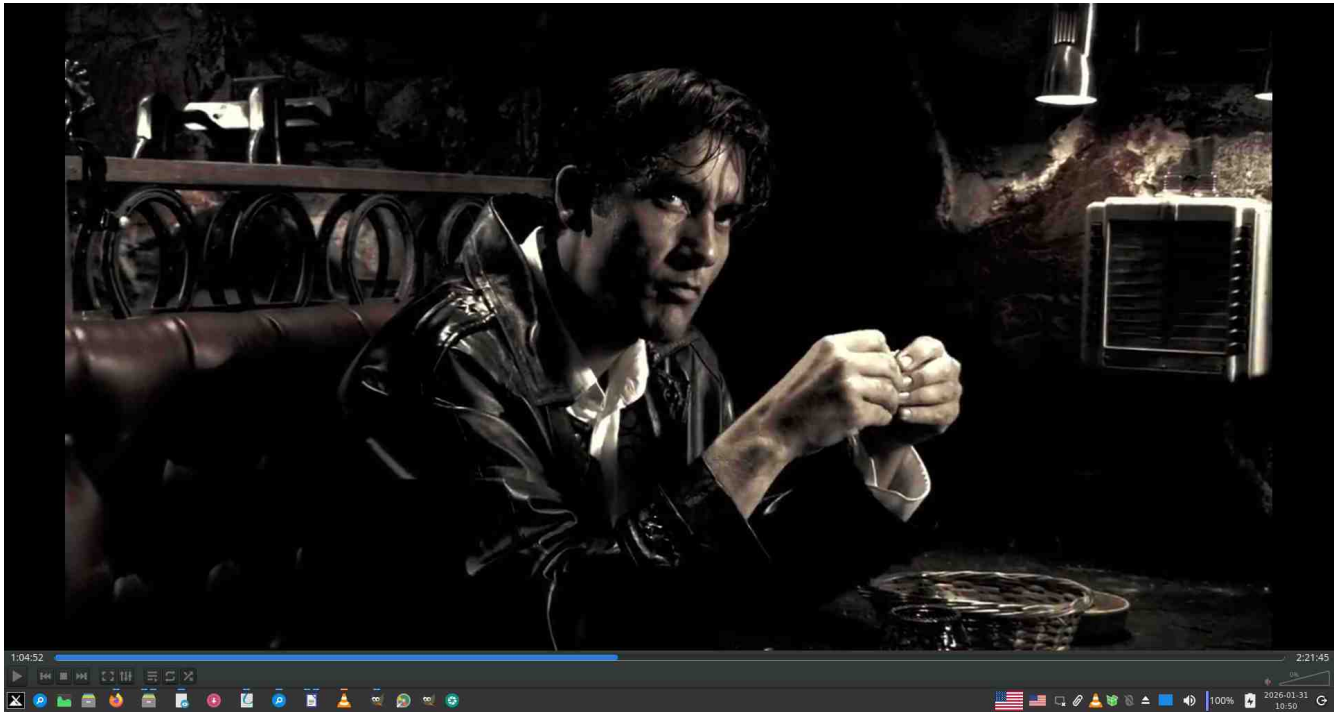


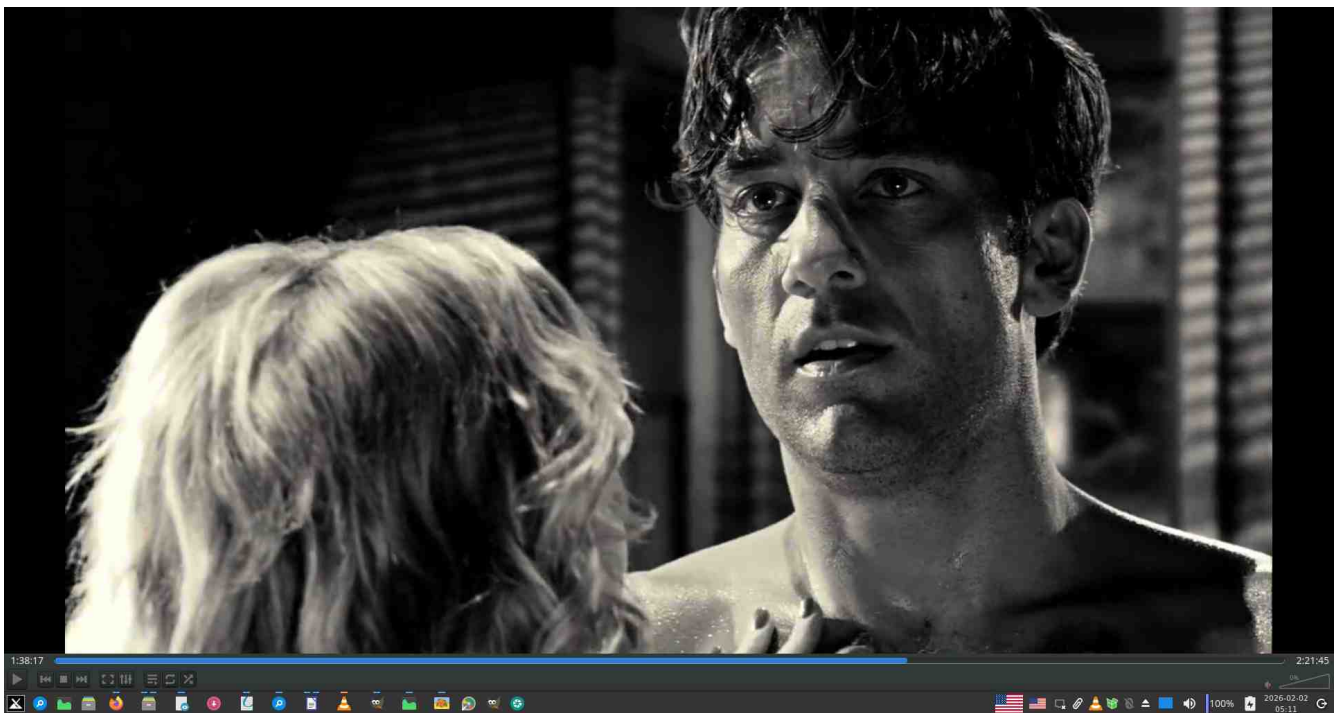
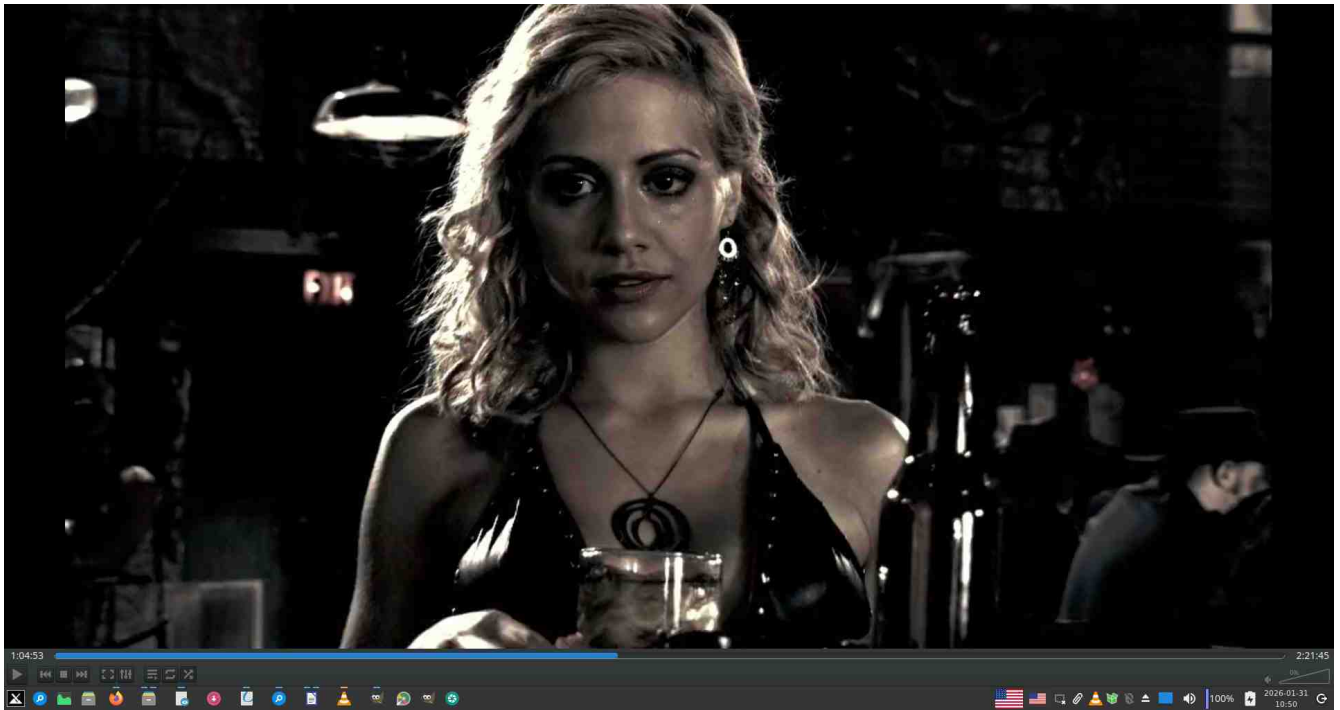


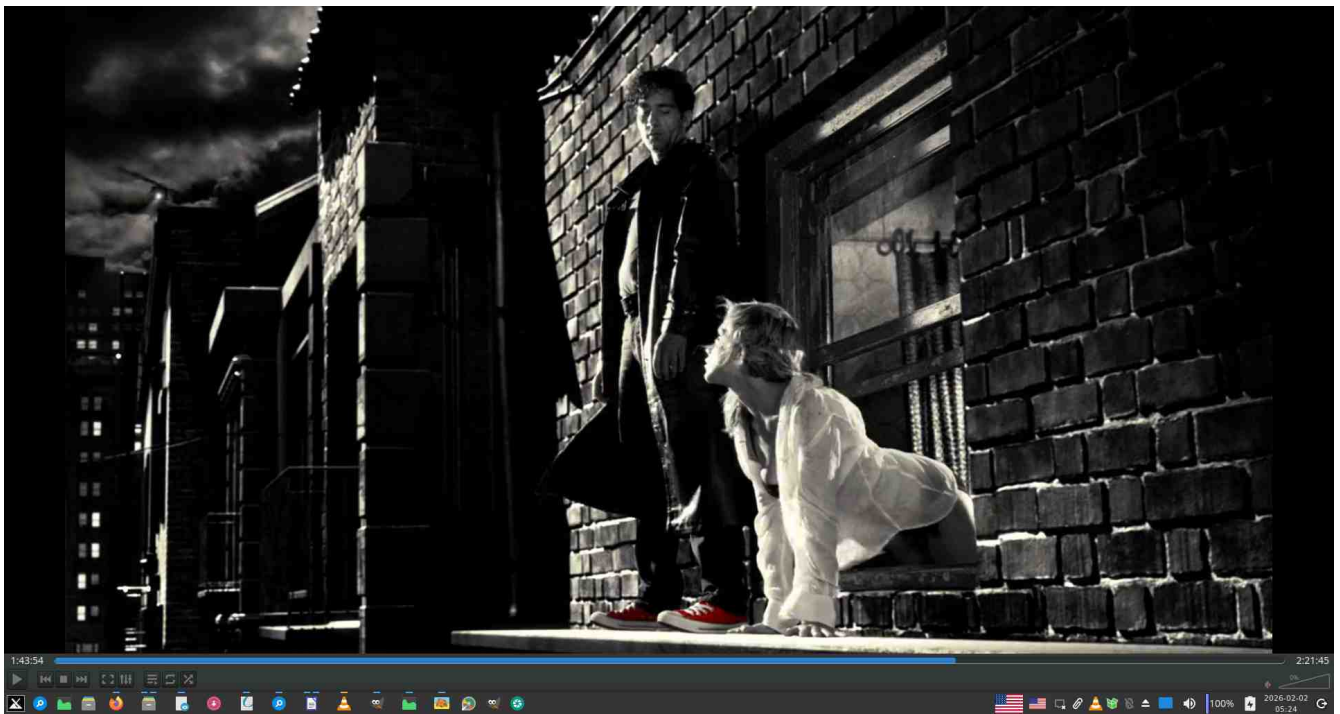
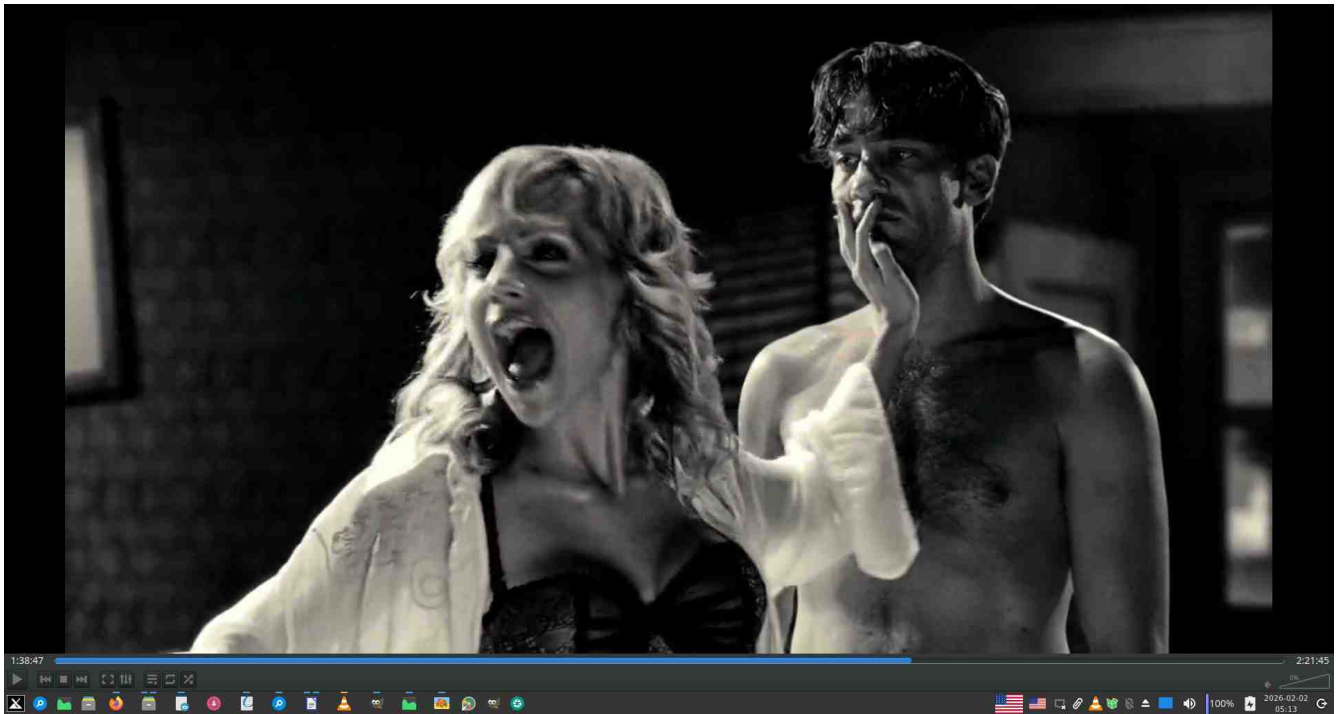




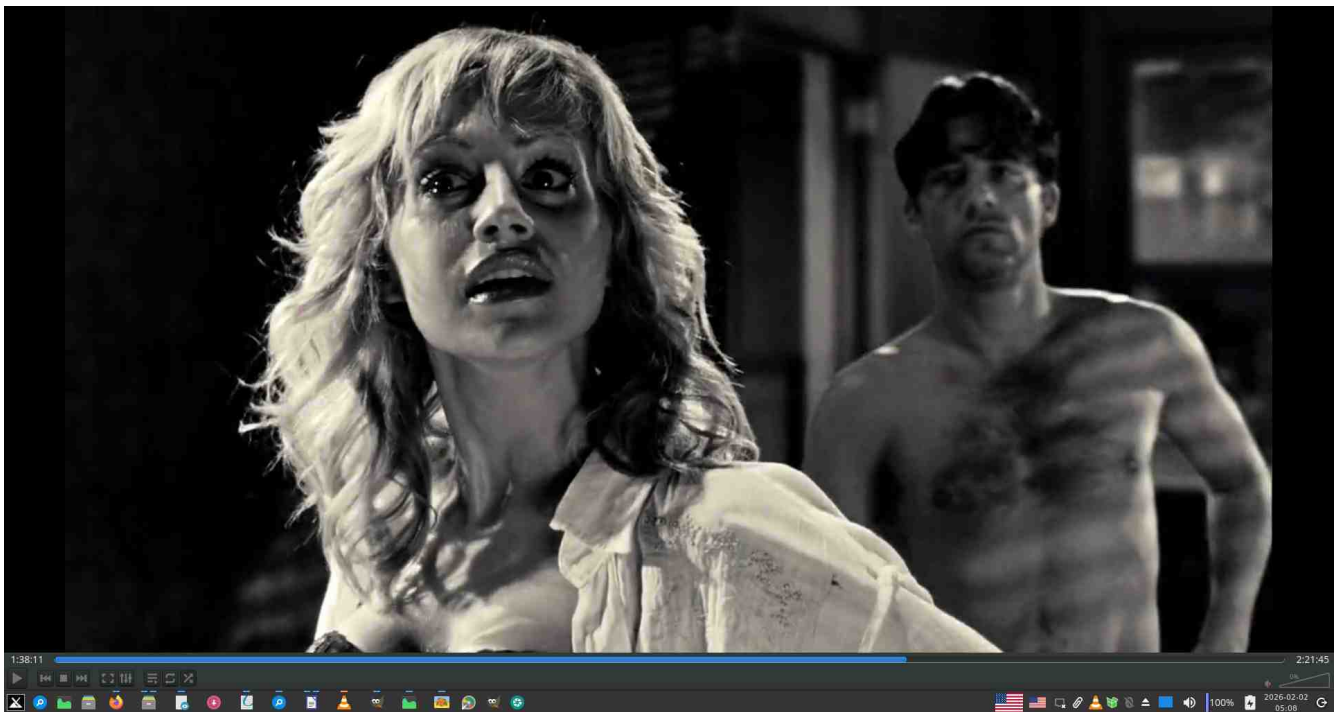
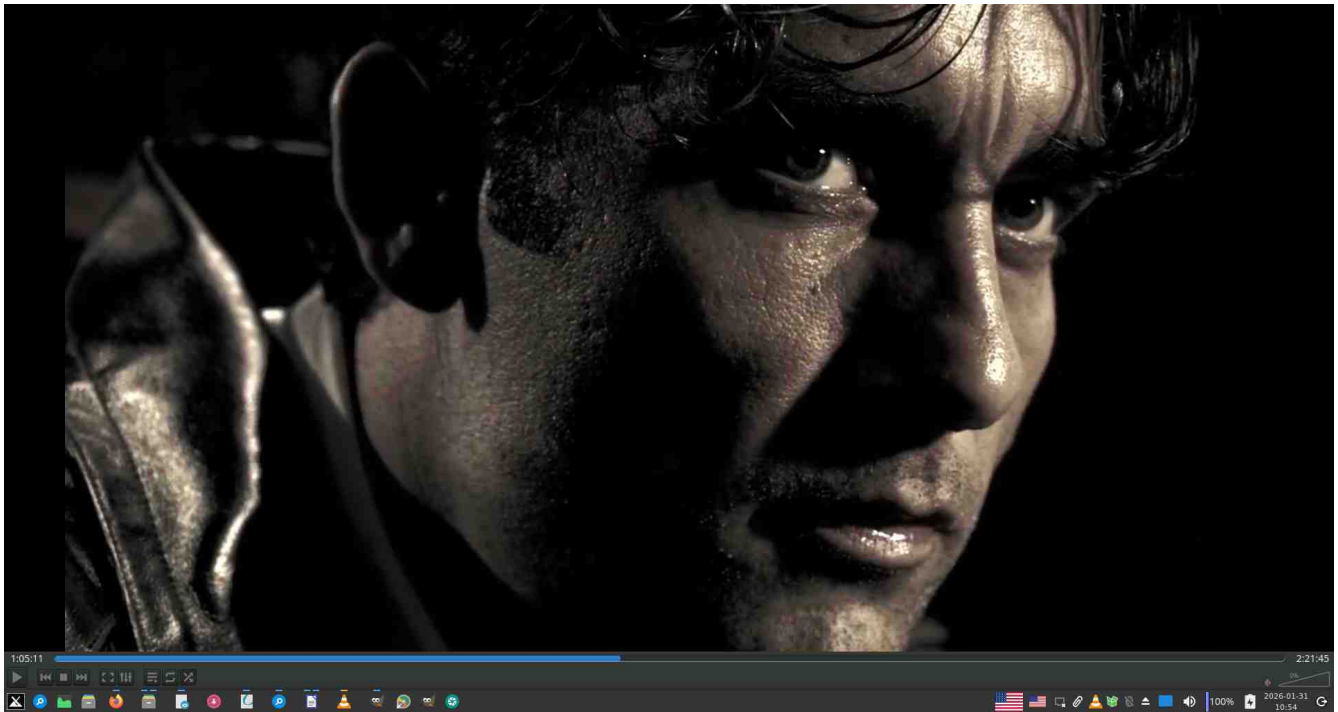
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Clive Owen, who was married at the time of shooting this film. [298] He as the “superman” [24, minute 101] “Dwight McCarthy” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as the barmaid “Shellie” as a guest and her boyfriend, with conversing and touching: [25, minutes 65, 65, 99, 99 and 104]

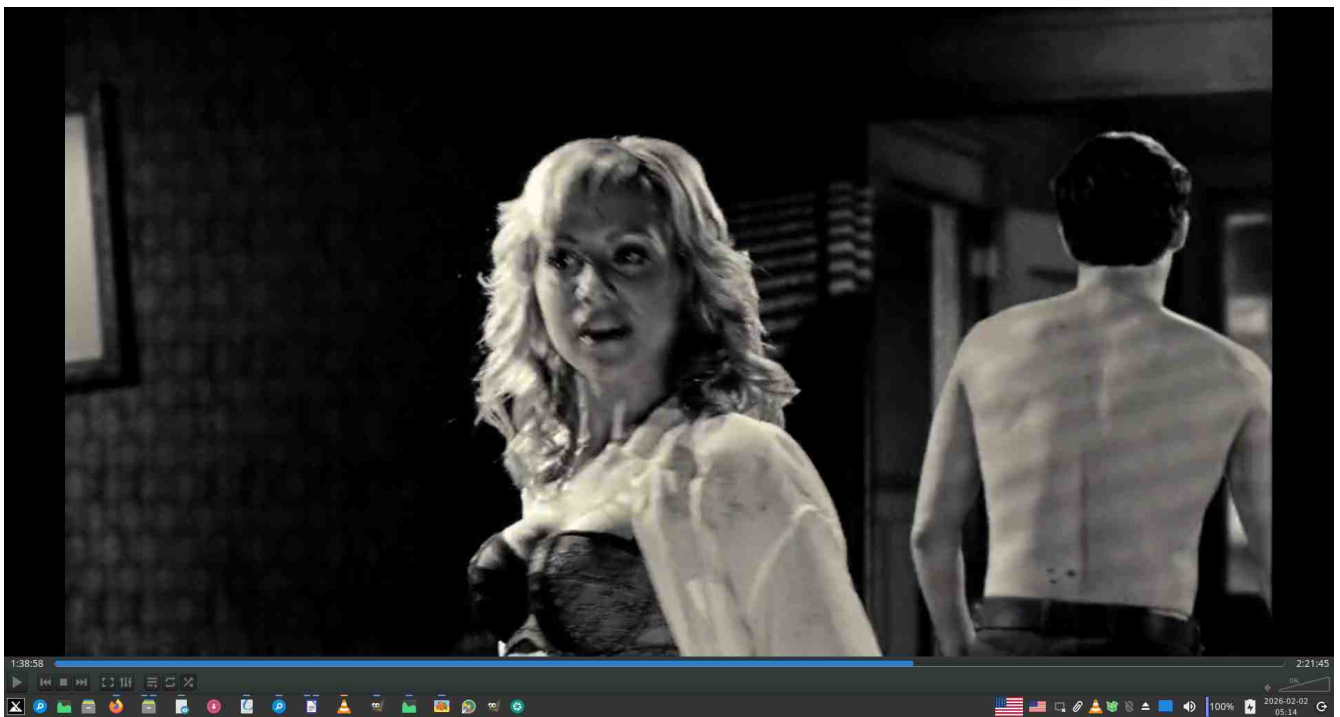
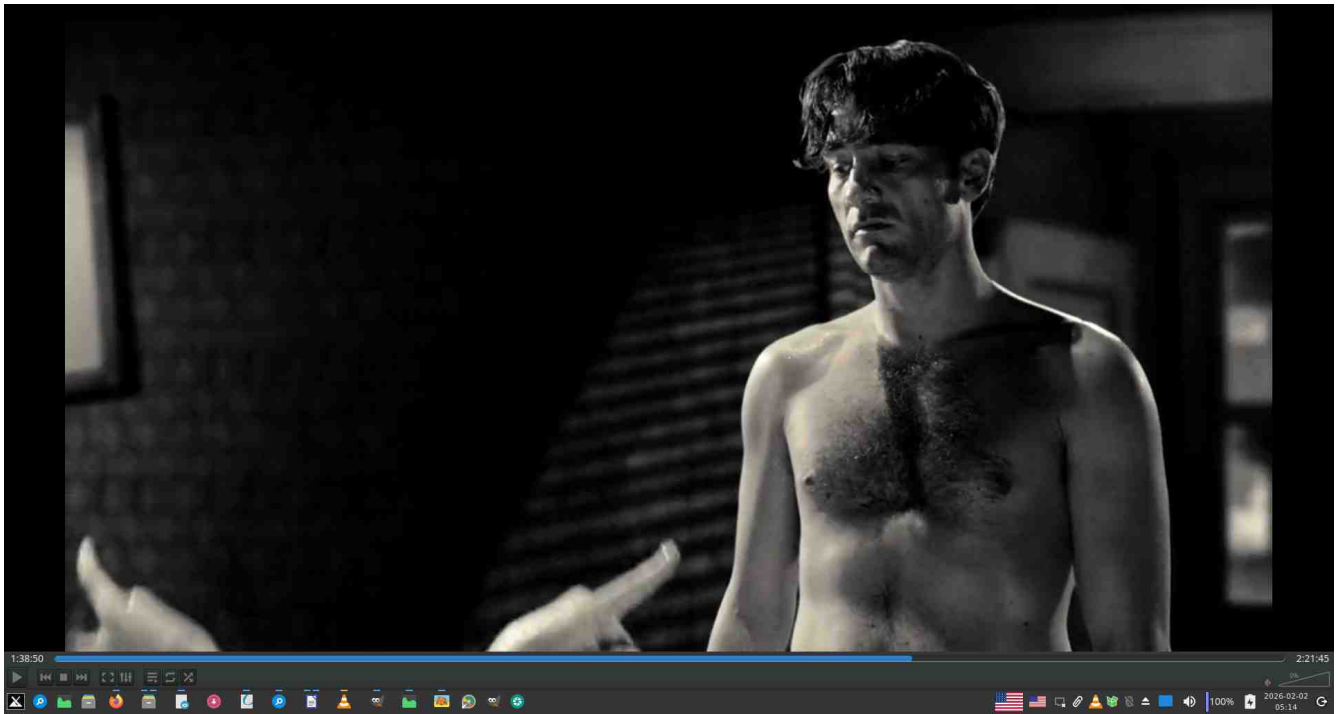


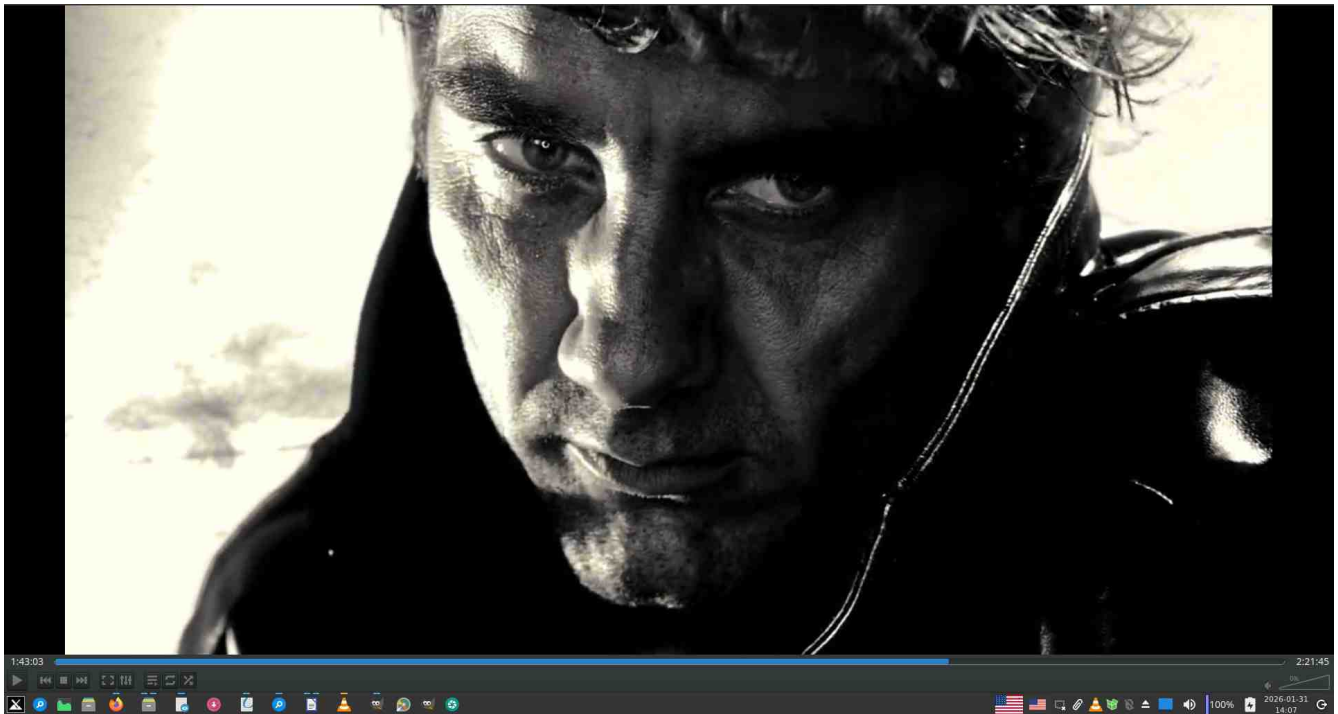




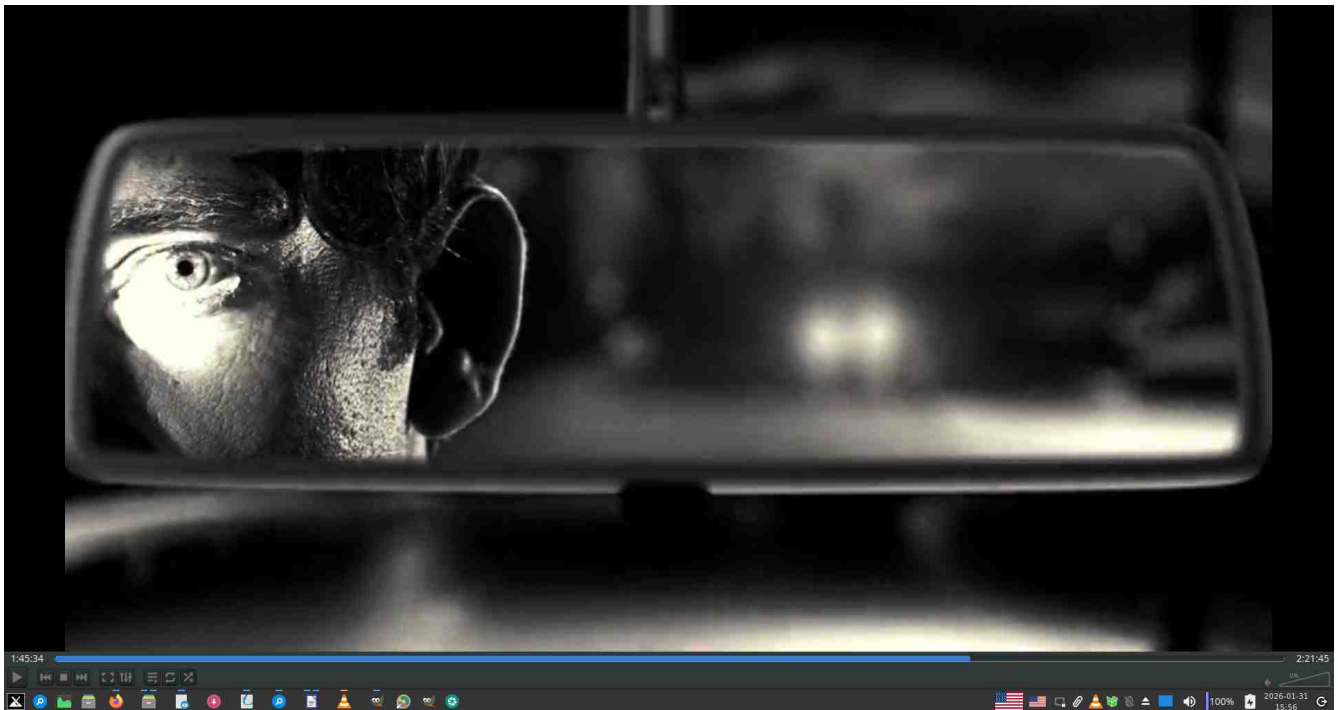
The face and naked trunk of Clive Owen were promoted by the film: [25, minutes 66, 99, 99, 99 and 104]





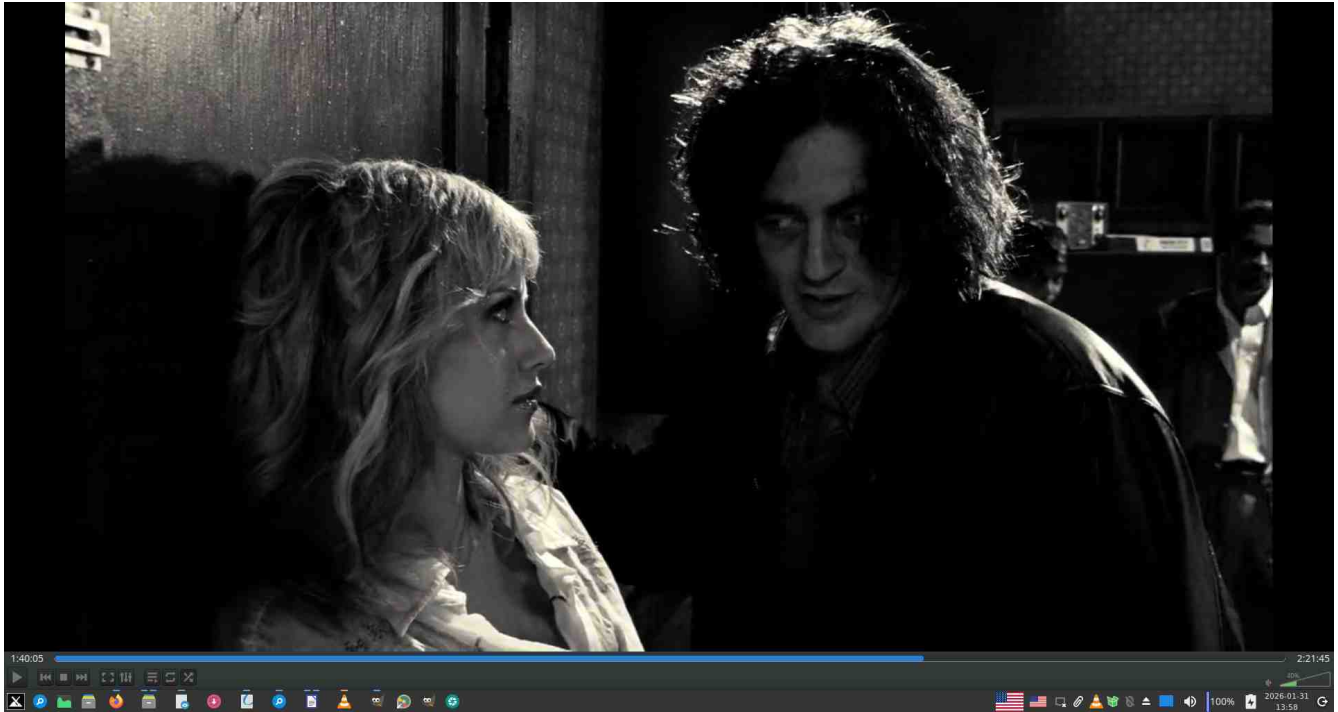


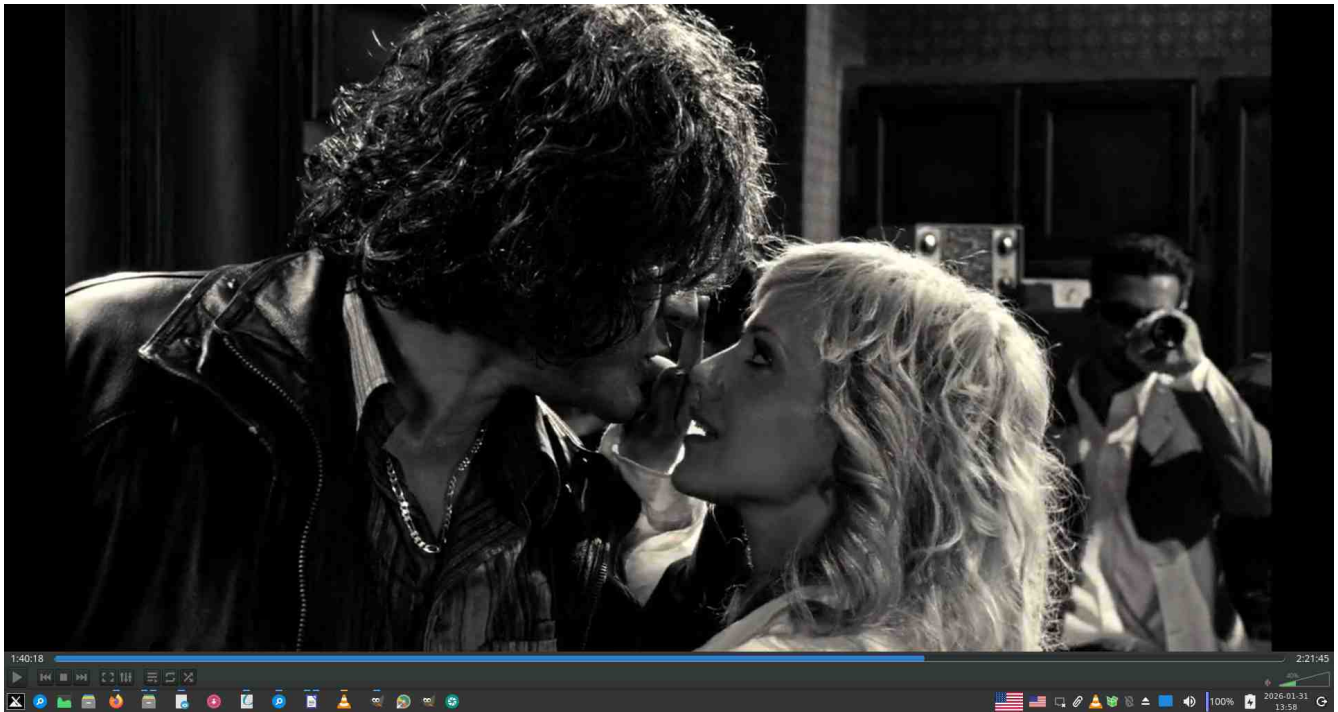
Clive Owen was required to act a mirror scene, the reason why in this film his person was a most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [25, minute 106]



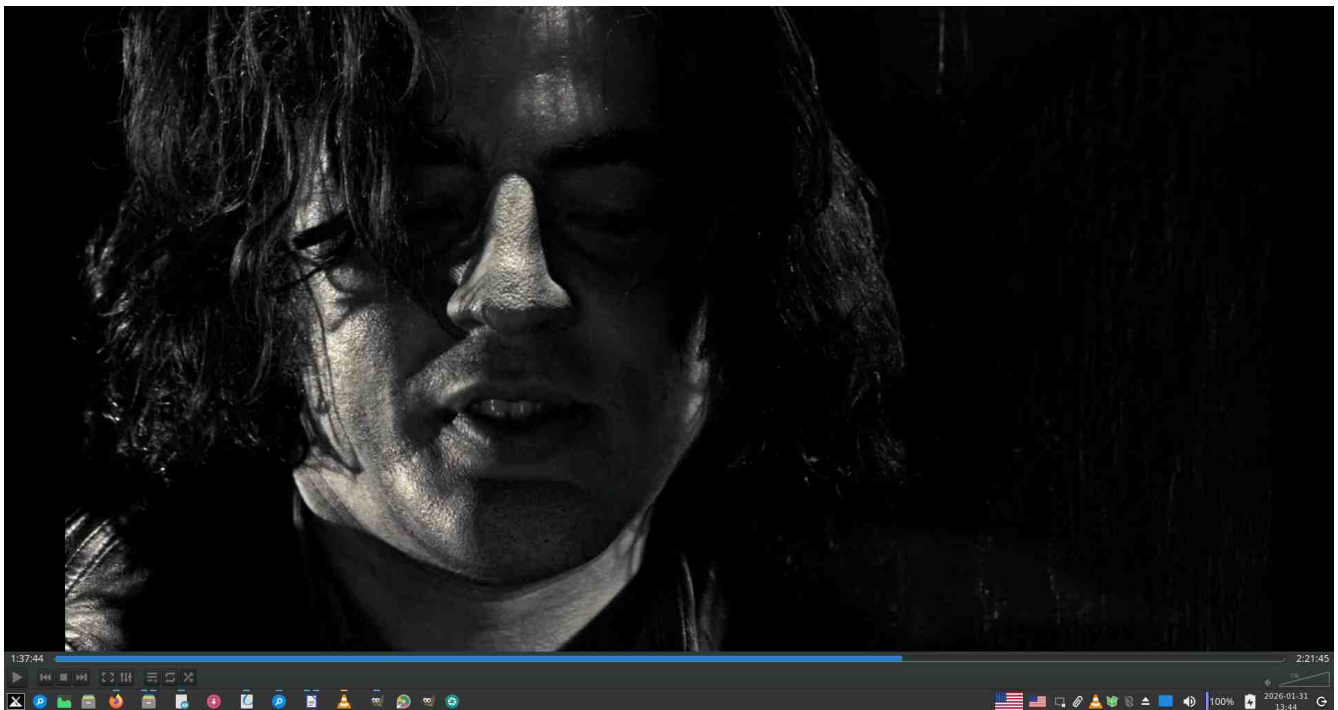
That “the mirror stared the viewers in the face” [29, minute 51] with one-eye, can be presumed to have formulated and programed the Illuminati control of his person.

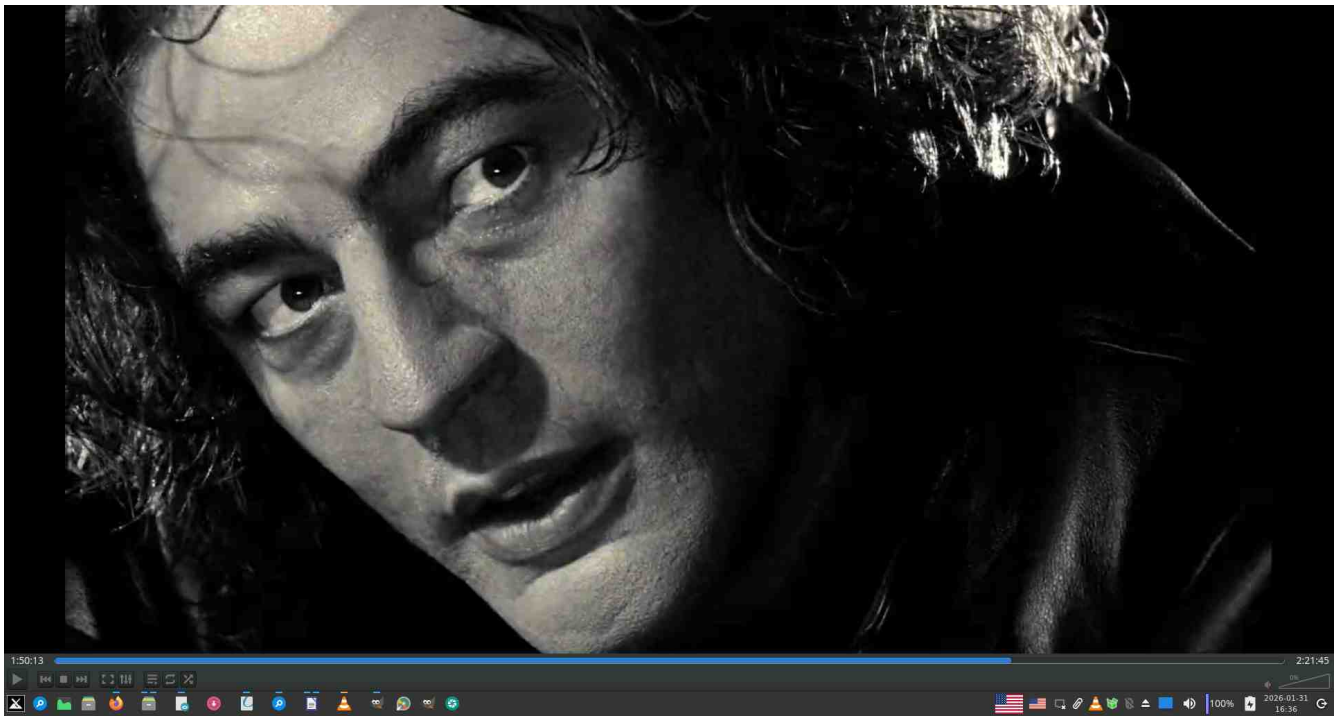
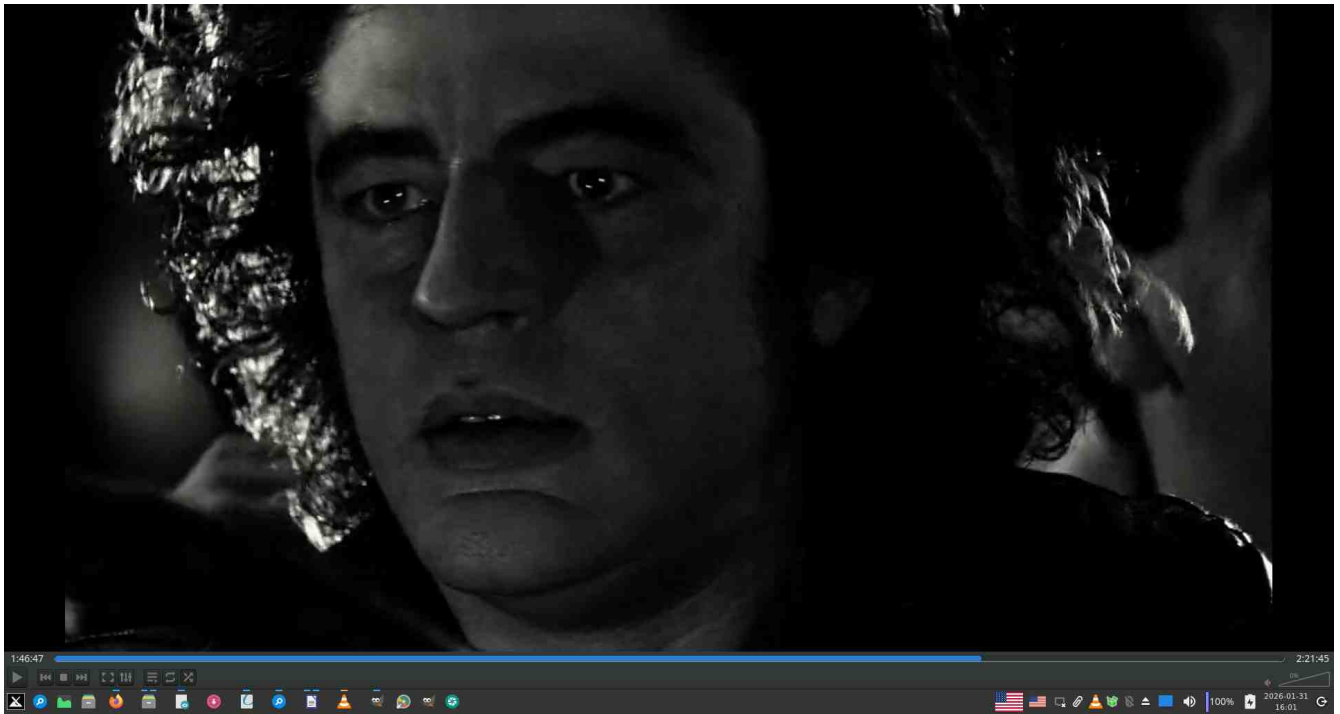
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Benicio del Toro, who was unmarried at the time of shooting this film. [299] He as “Jackie Boy” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Shellie” as her ex-boyfriend, with conversing and touching: [25, minutes 101 and 101]



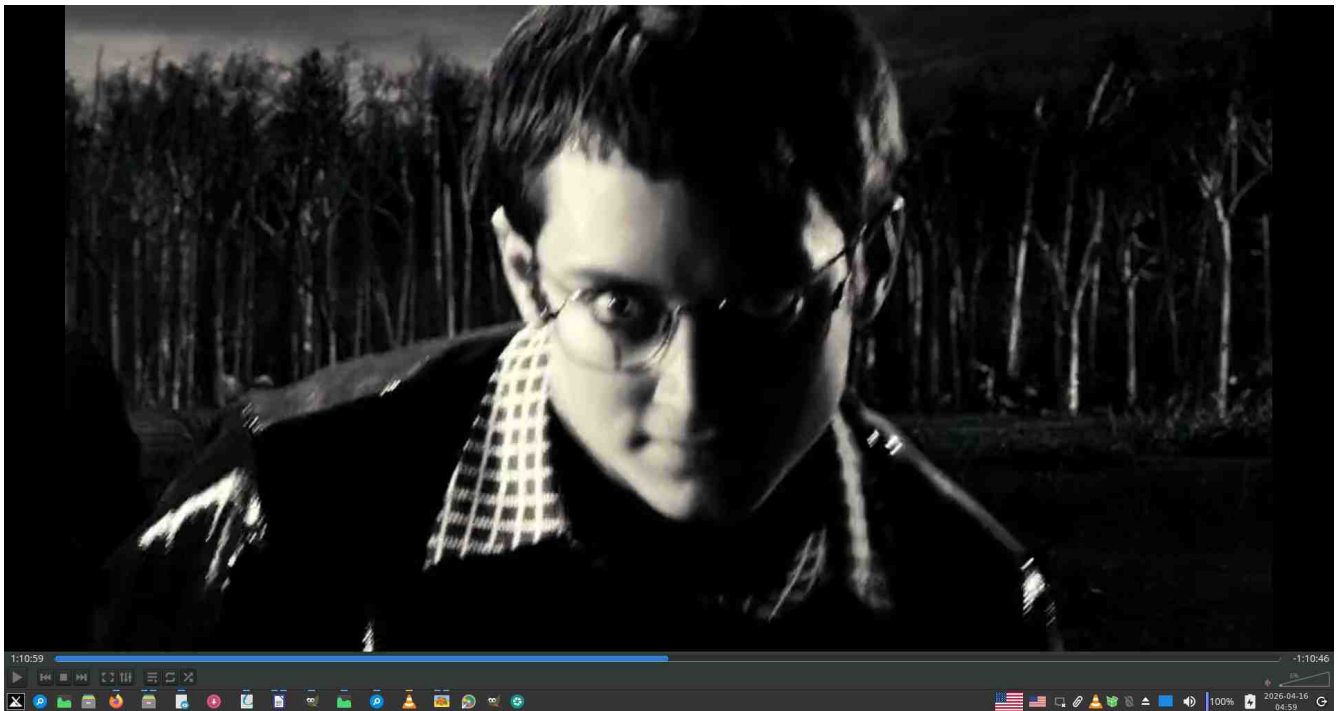
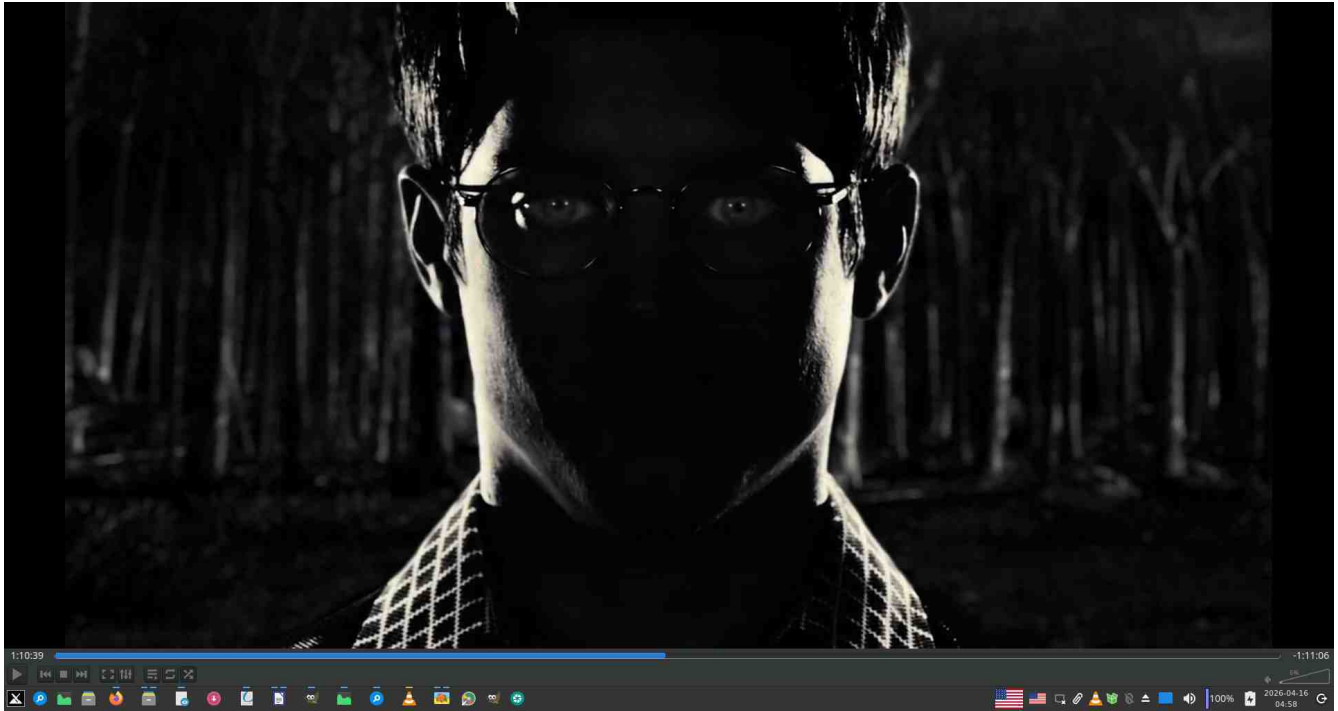


The face of Benicio del Toro was promoted by the film with full-screen presentations: [25, minutes 98, 107 and 111]

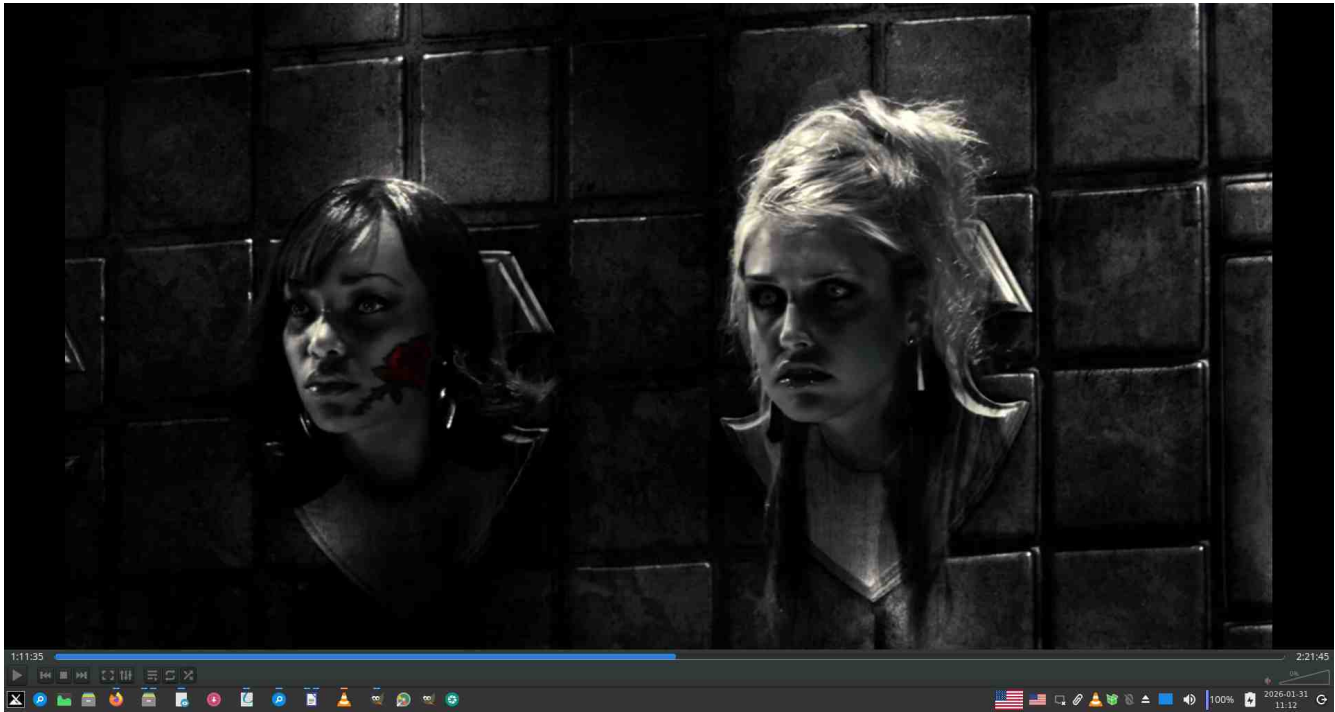




The fifth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Elijah Wood, who was unmarried at the time of shooting this film. [332] He as “Kevin” was not required to on-screen-“hook up” [22, minute 82] Brittany Murphy as “Shellie”, but his face was promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [25, minutes 71 and 71]

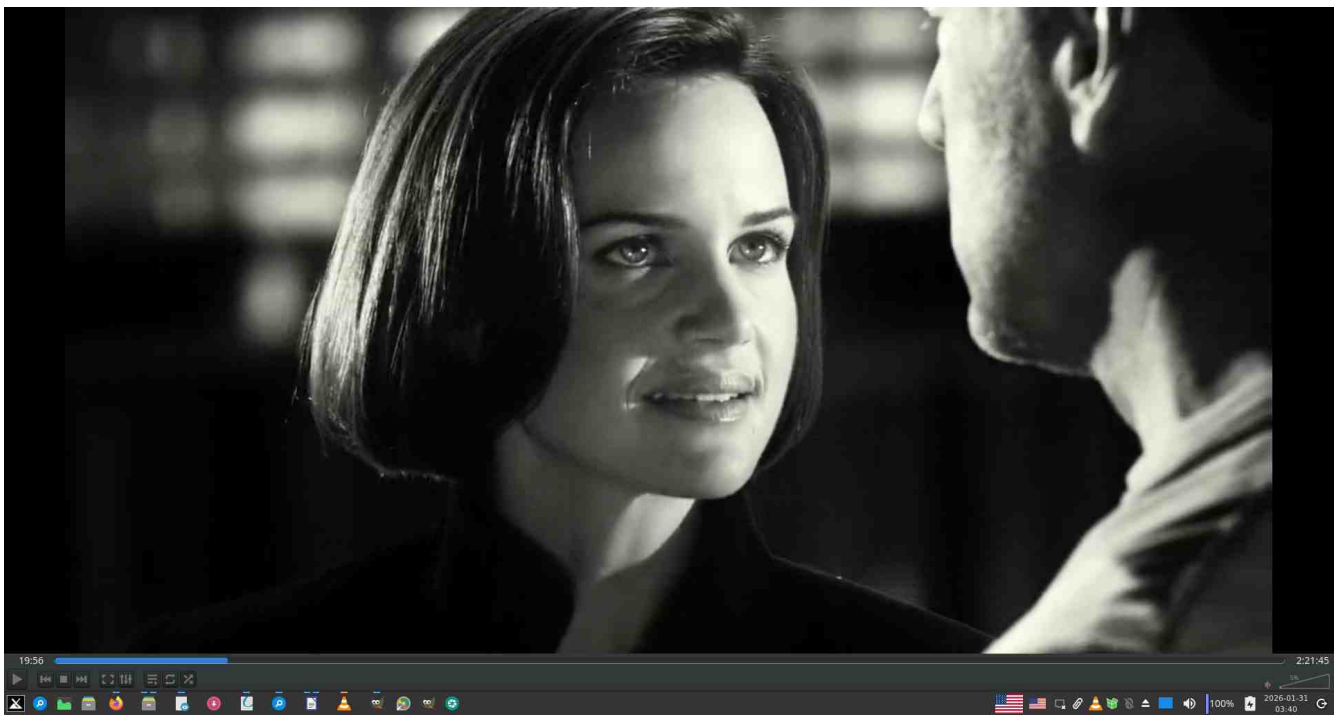
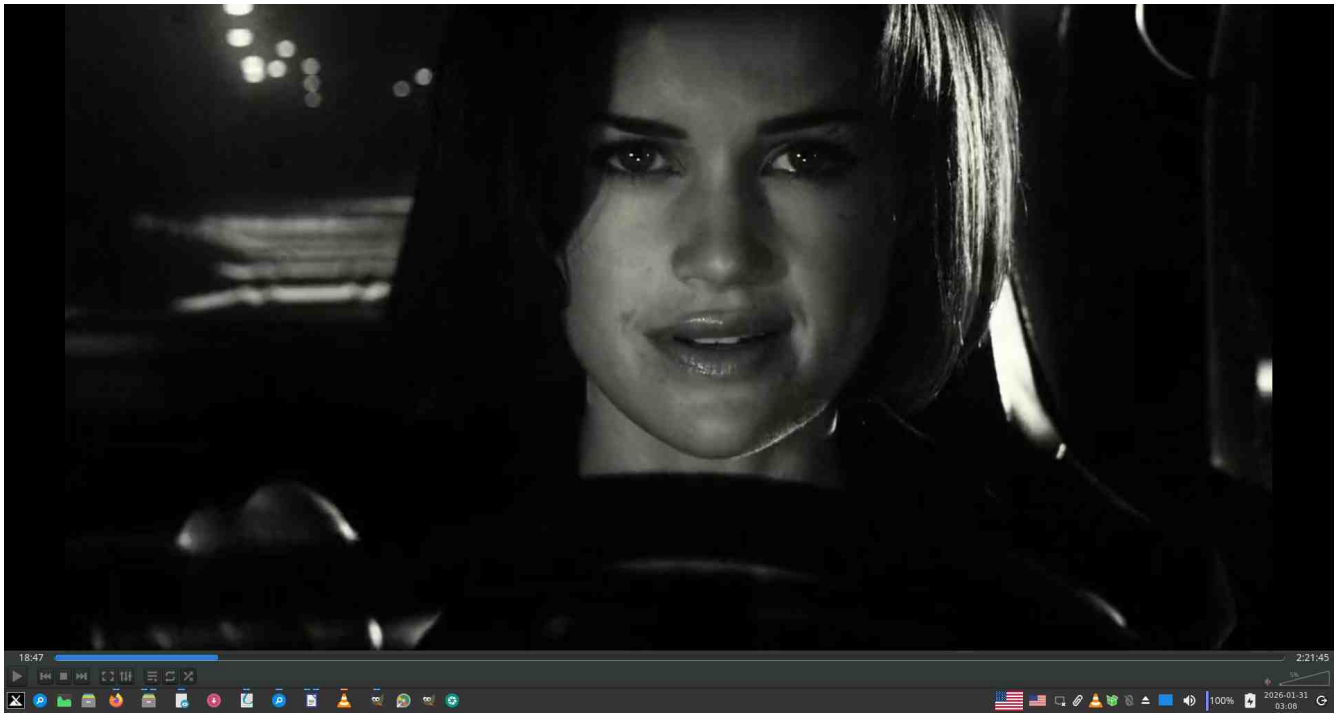


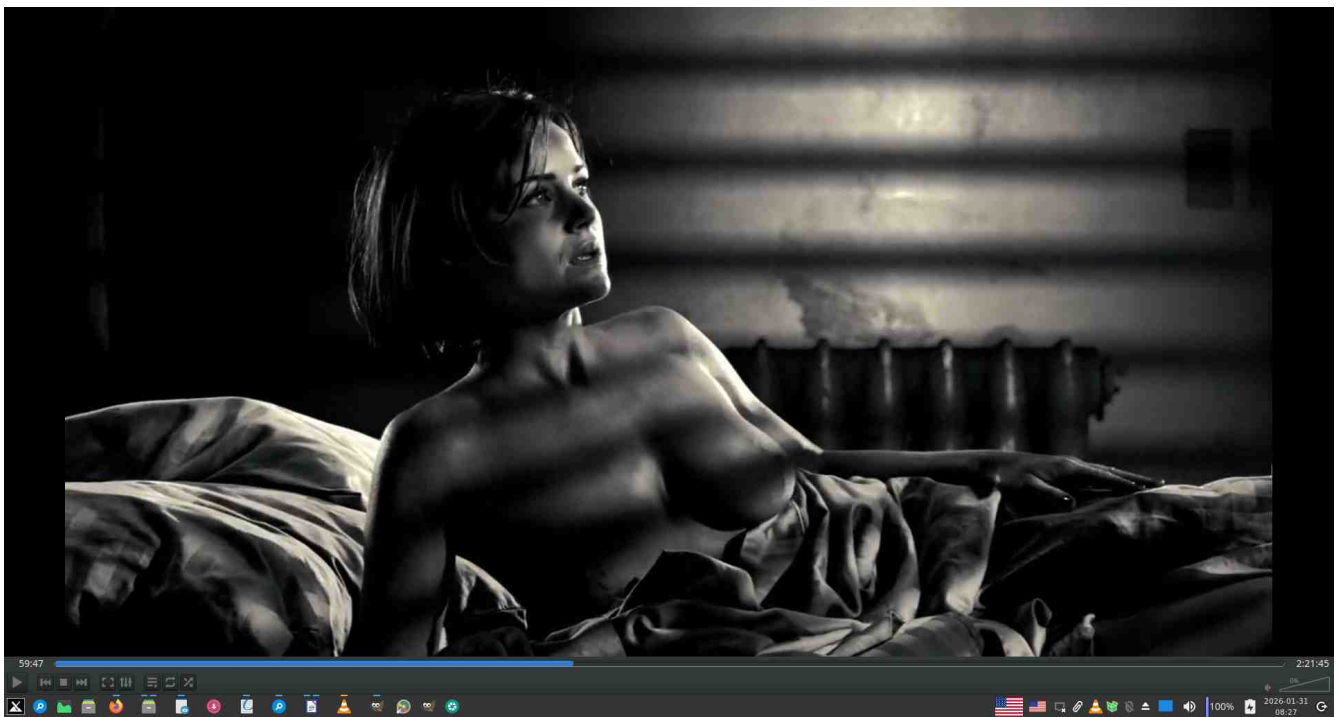
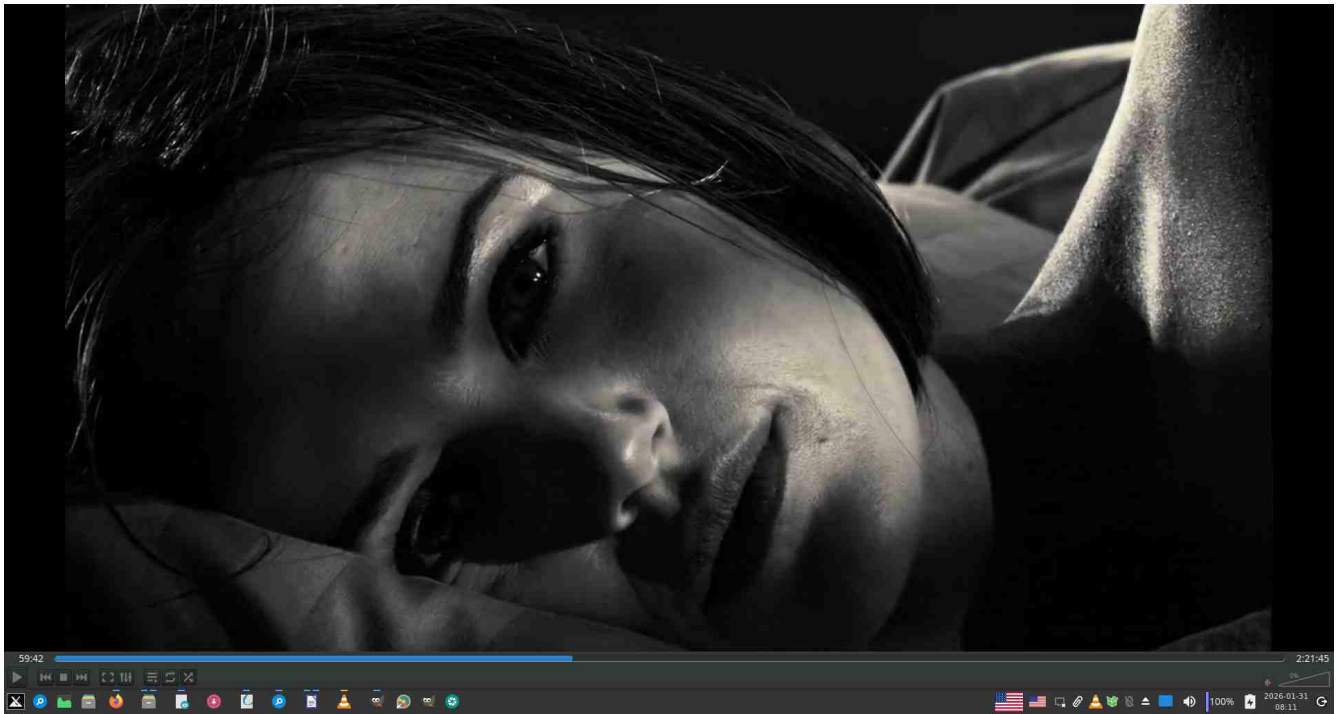
That his character “Kevin” was concocted as “eating people, cooking them like they were steaks,” [25, minutes 72-73] among them with Brittany Murphy, formulated and programed with her “head on the wall”, [25, minute 73] [25, minute 72]

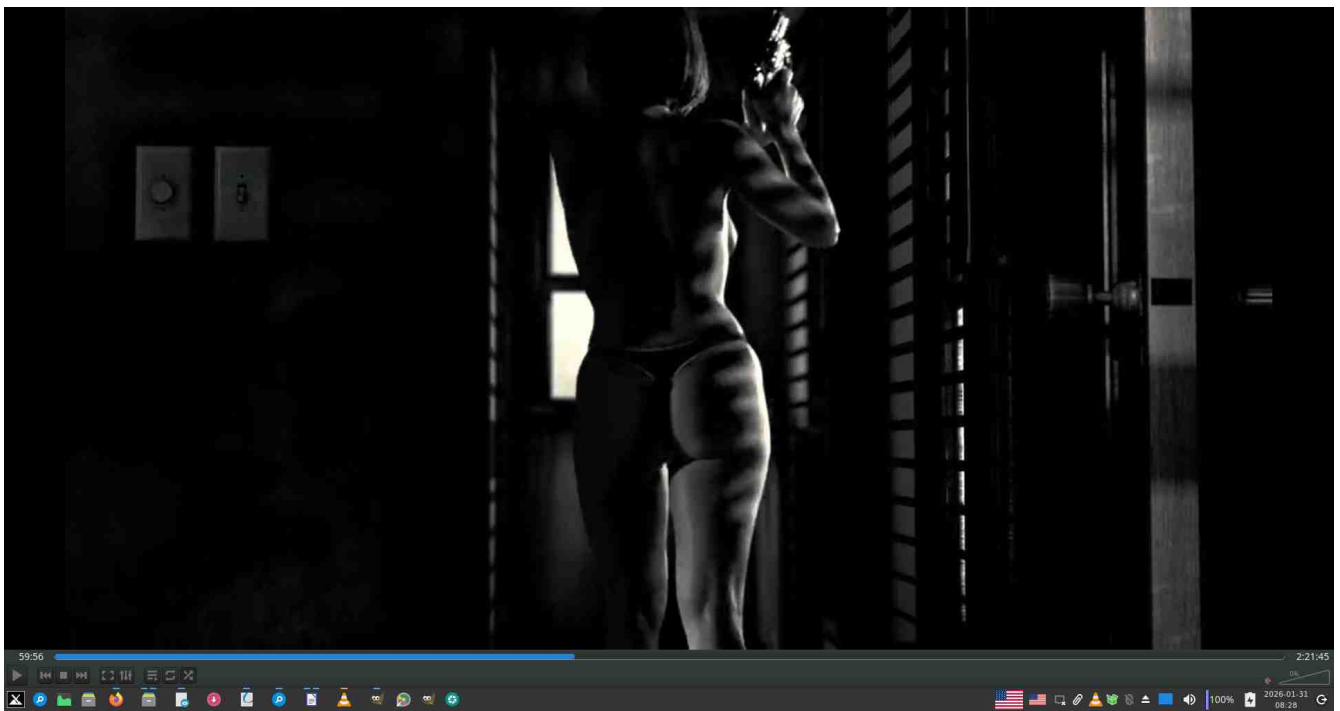
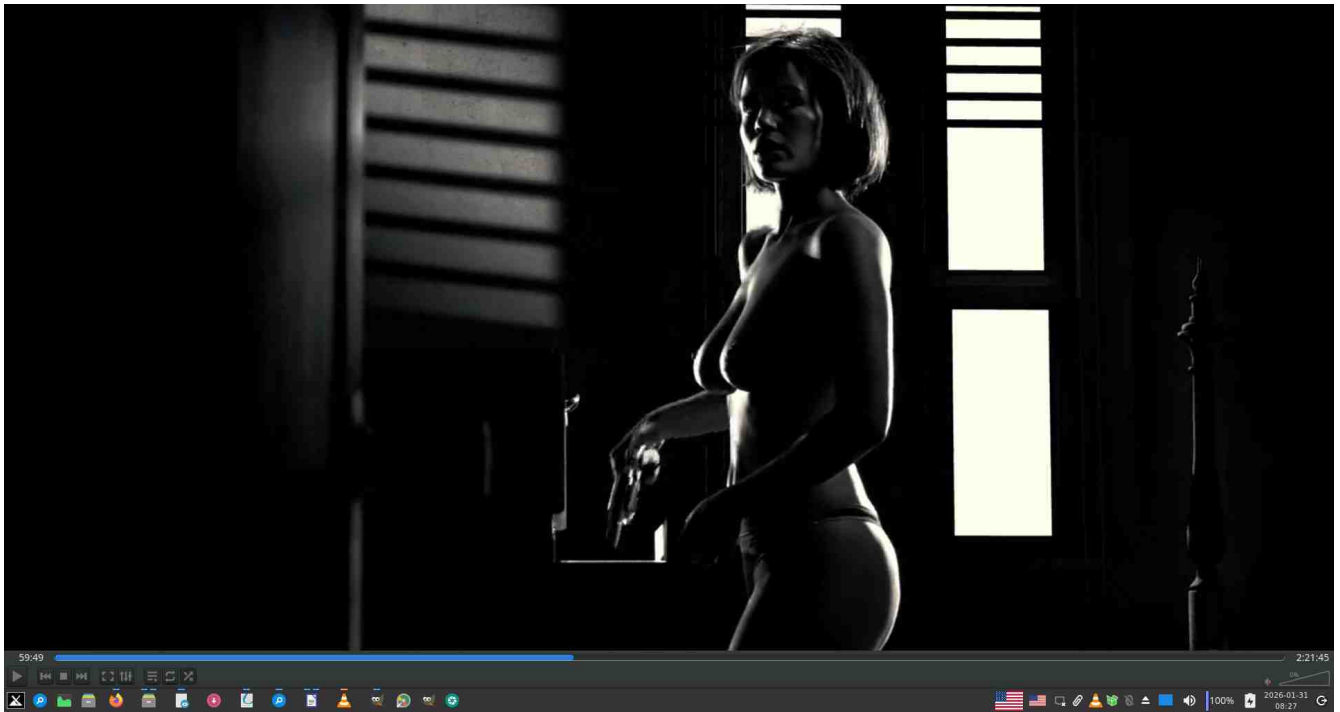


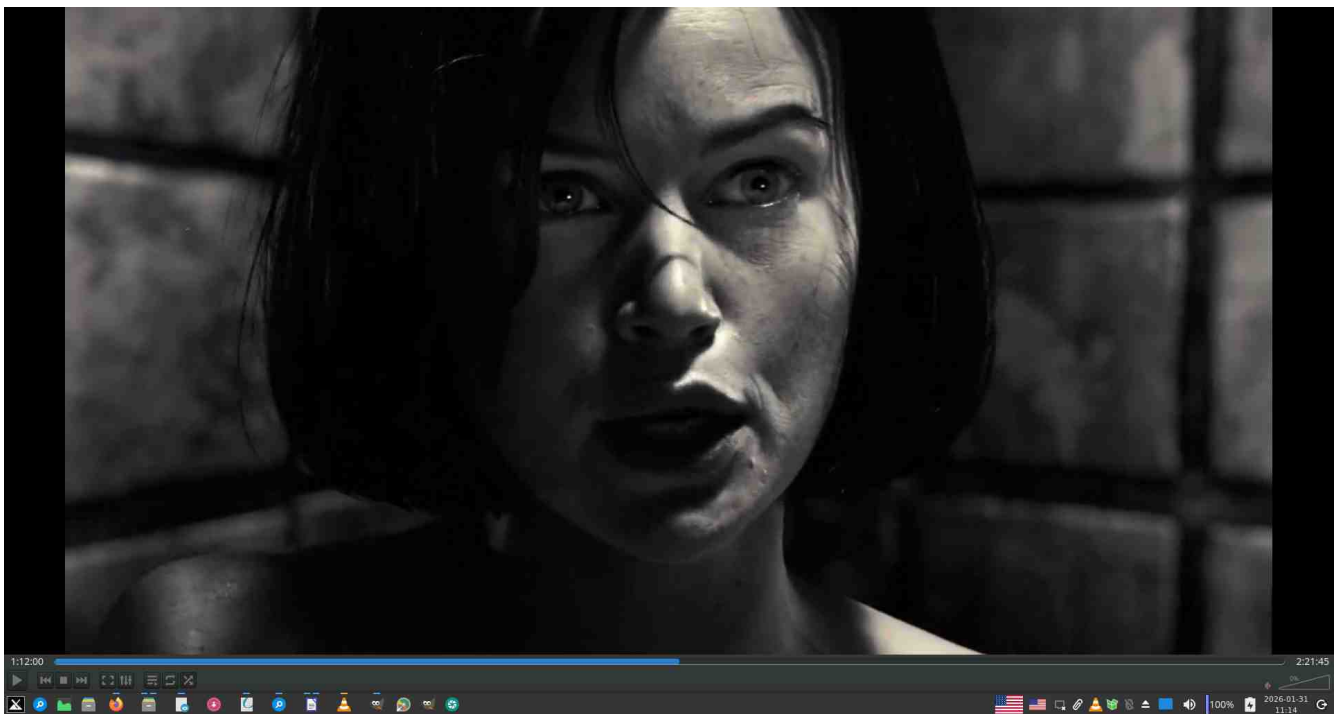
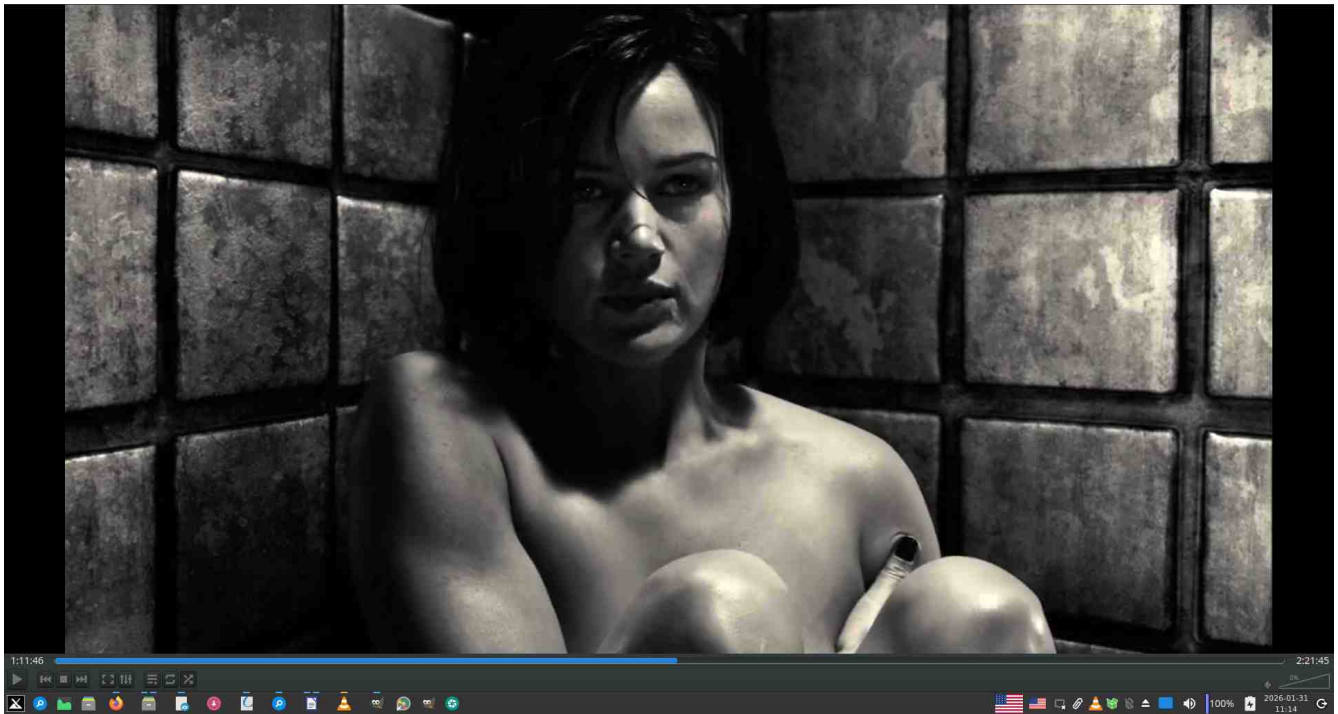
can be construed as a formulation and programing of the purpose of the american Illuminati to assassinate Brittany Murphy within a relationship or marriage of hers with Elijah Wood particularly, and any other personal secret political “bait” [191, minute 61] to her generally.

With the film entitled “Sin City” of 2005, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Carla Gugino, who was unmarried at the time of shooting this film. [301] She as “Lucille” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face, naked bust, breasts, and body stripped to panties were promoted by the film, for after-shooting effects on Brittany Murphy: [25, minutes 19, 20, 60, 60, 60, 60, 72 and 73]



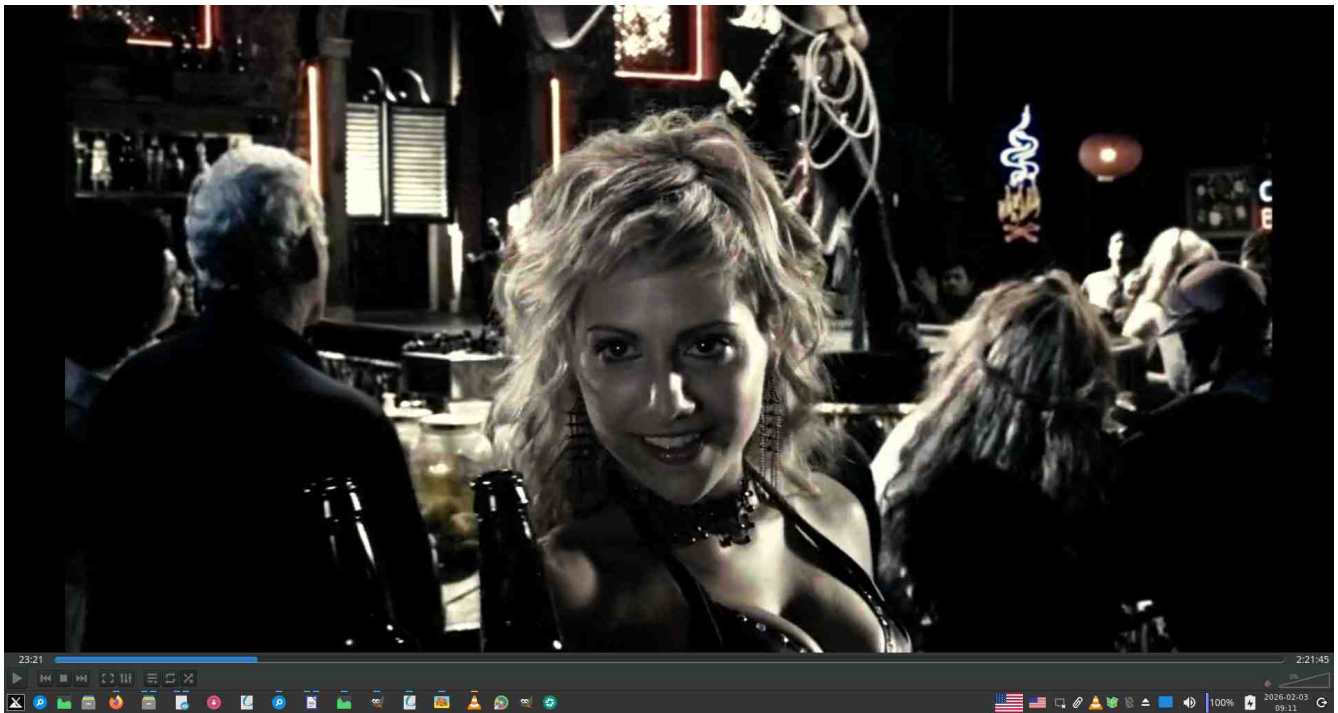




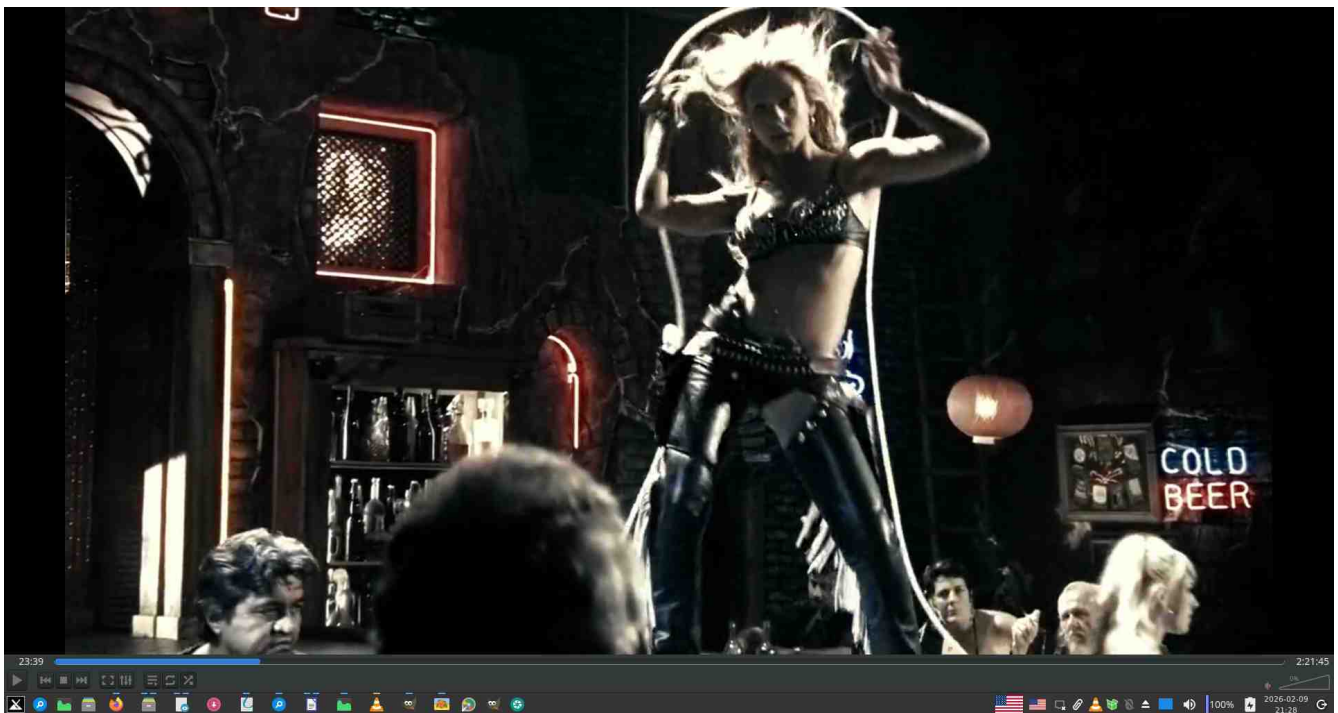


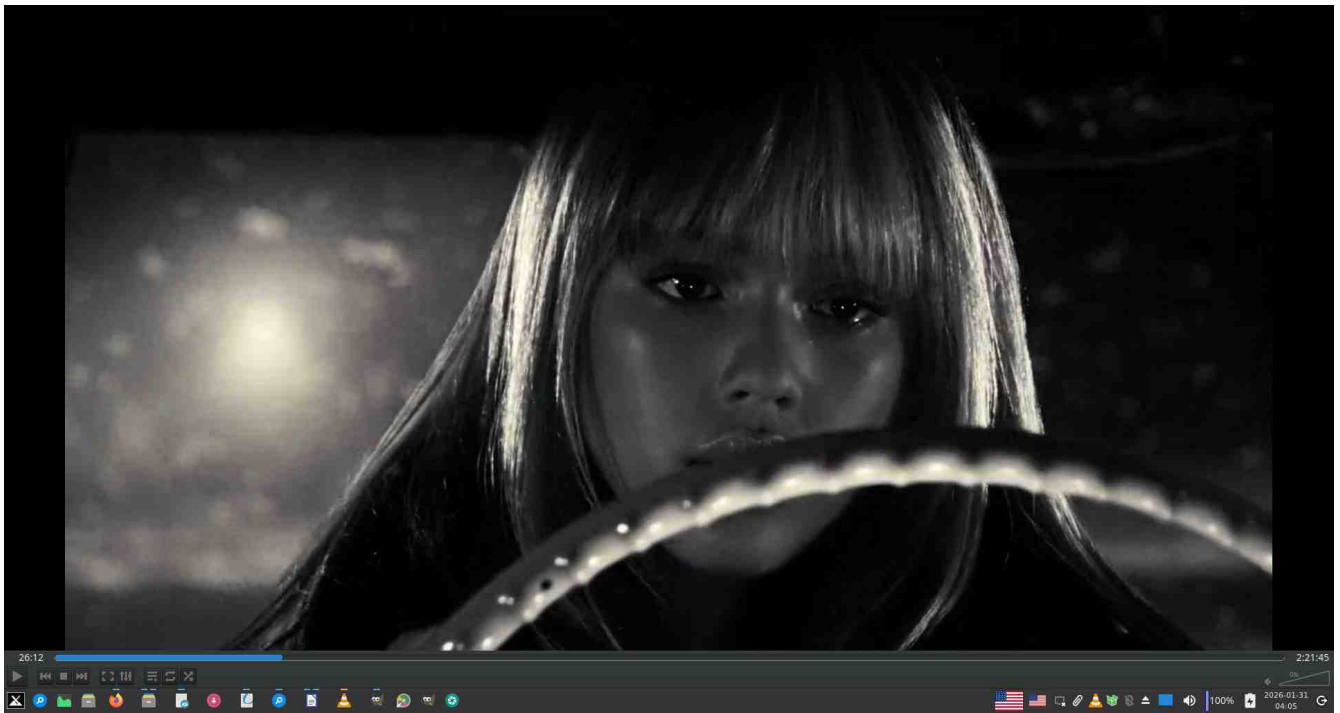
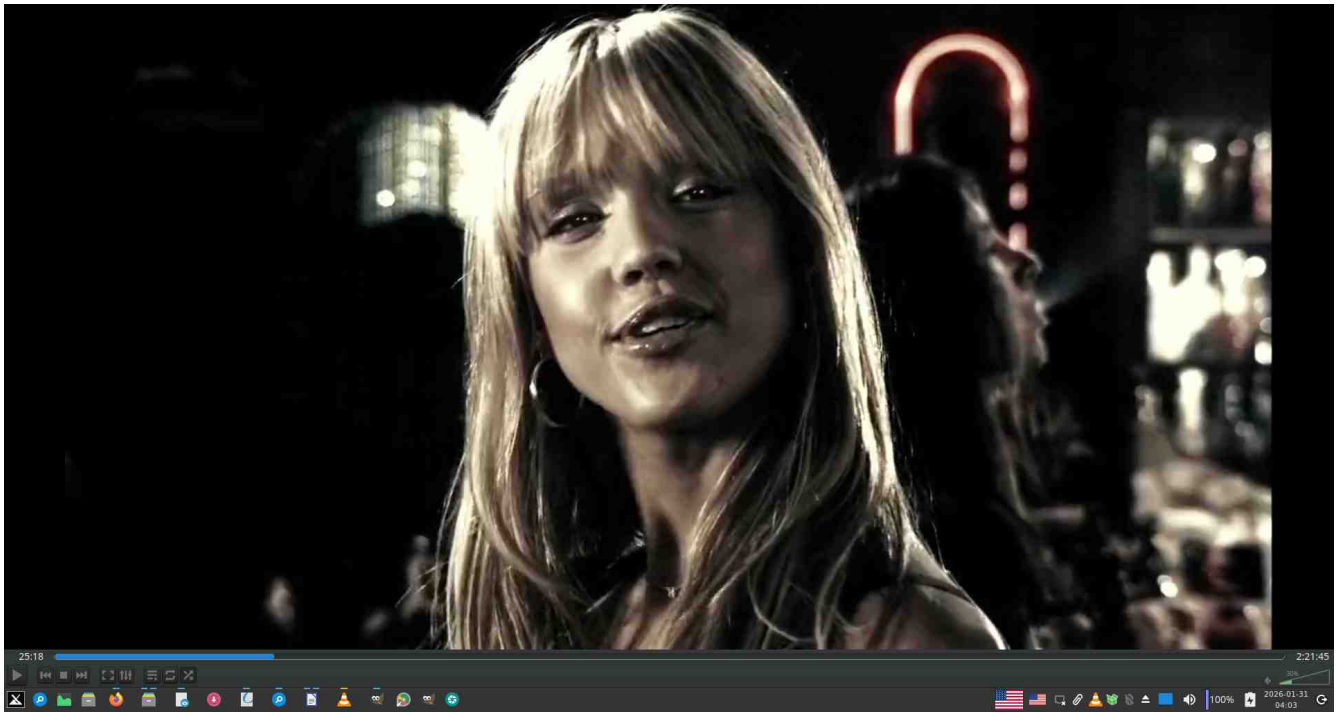
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jessica Alba, who was unmarried at the time of shooting this film. [302] She as “Nancy Callahan” was required to multilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as the

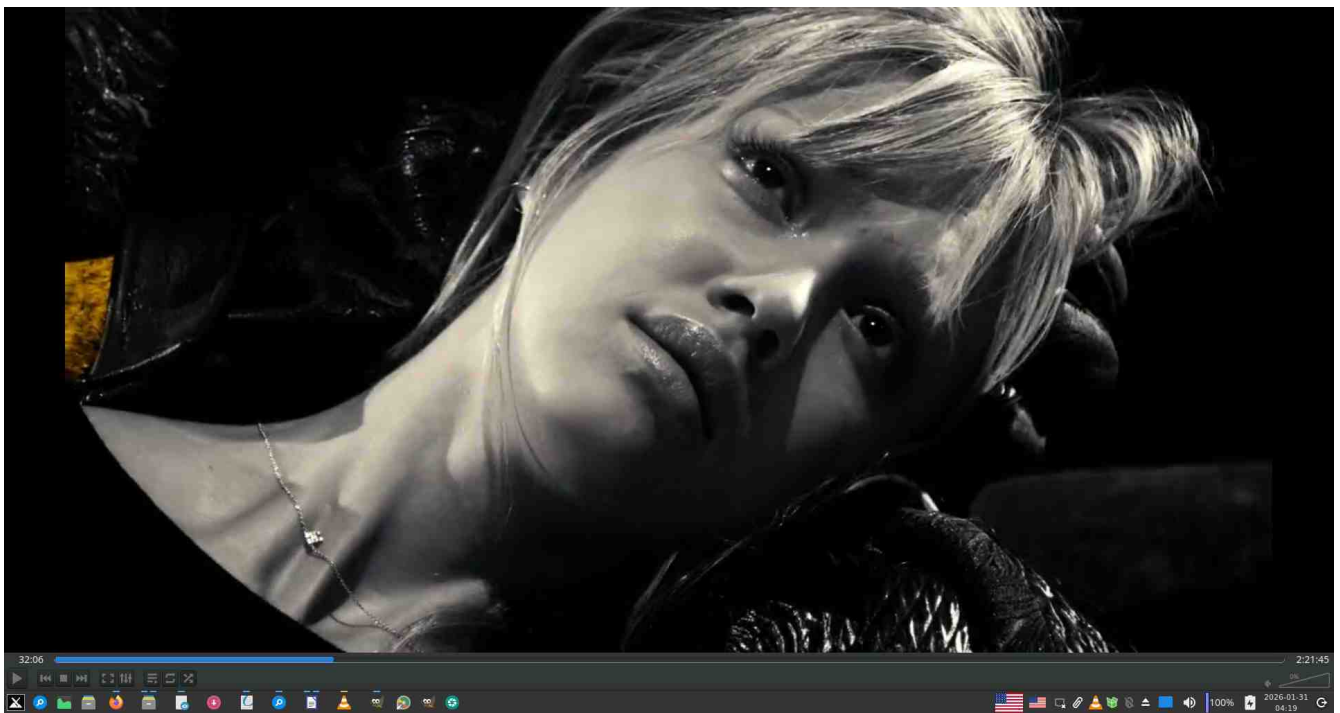
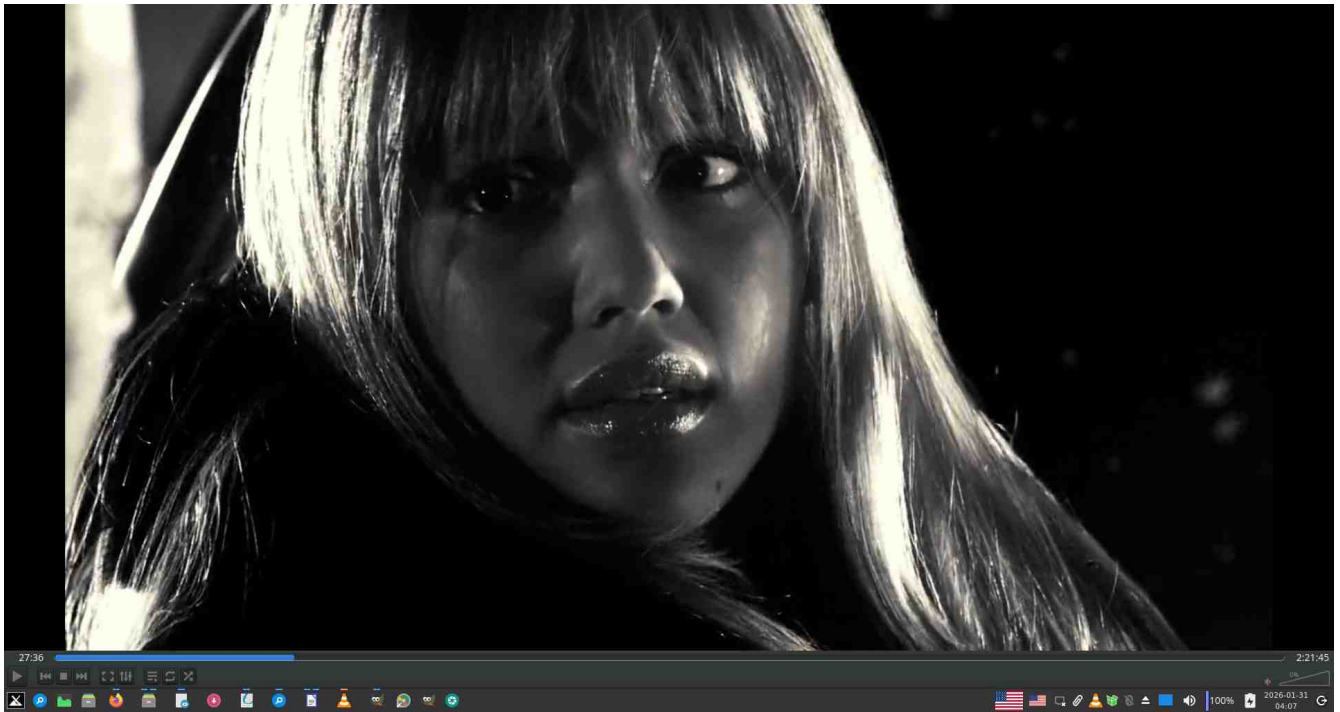
barmaid “Shellie” as a co-worker: [25, minute 24]

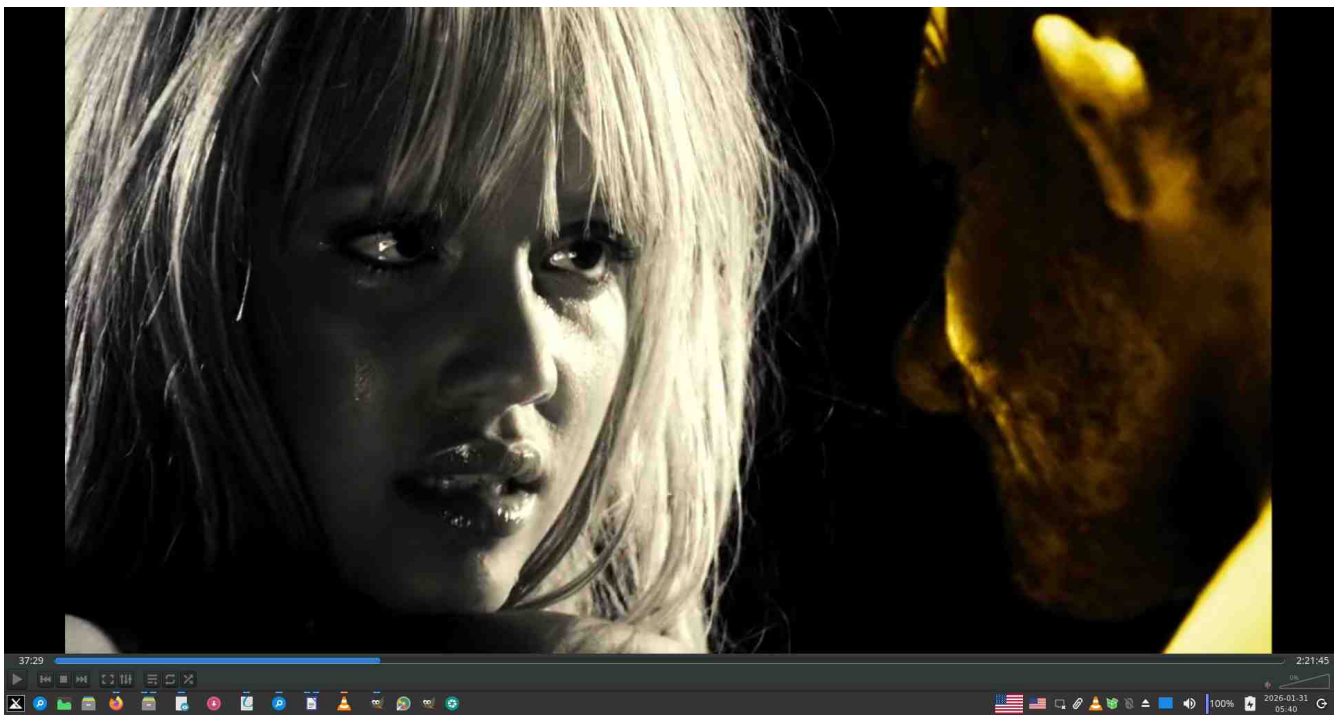
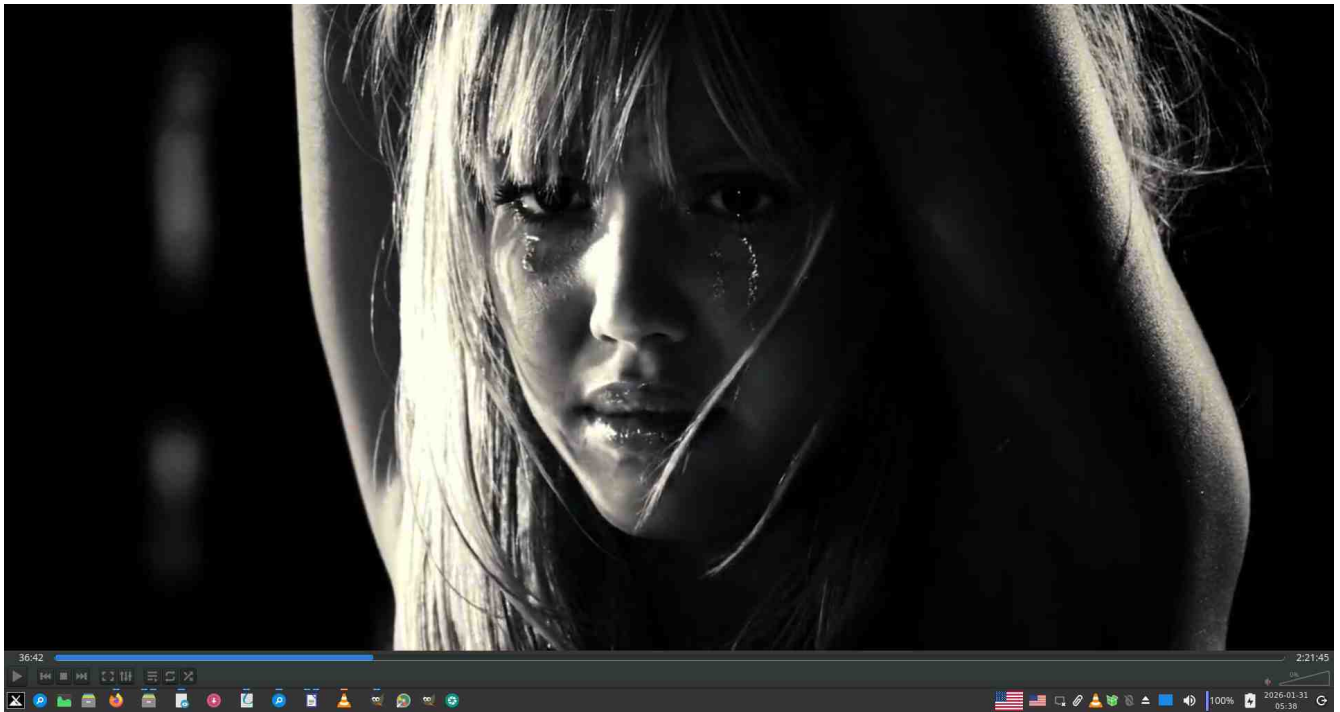


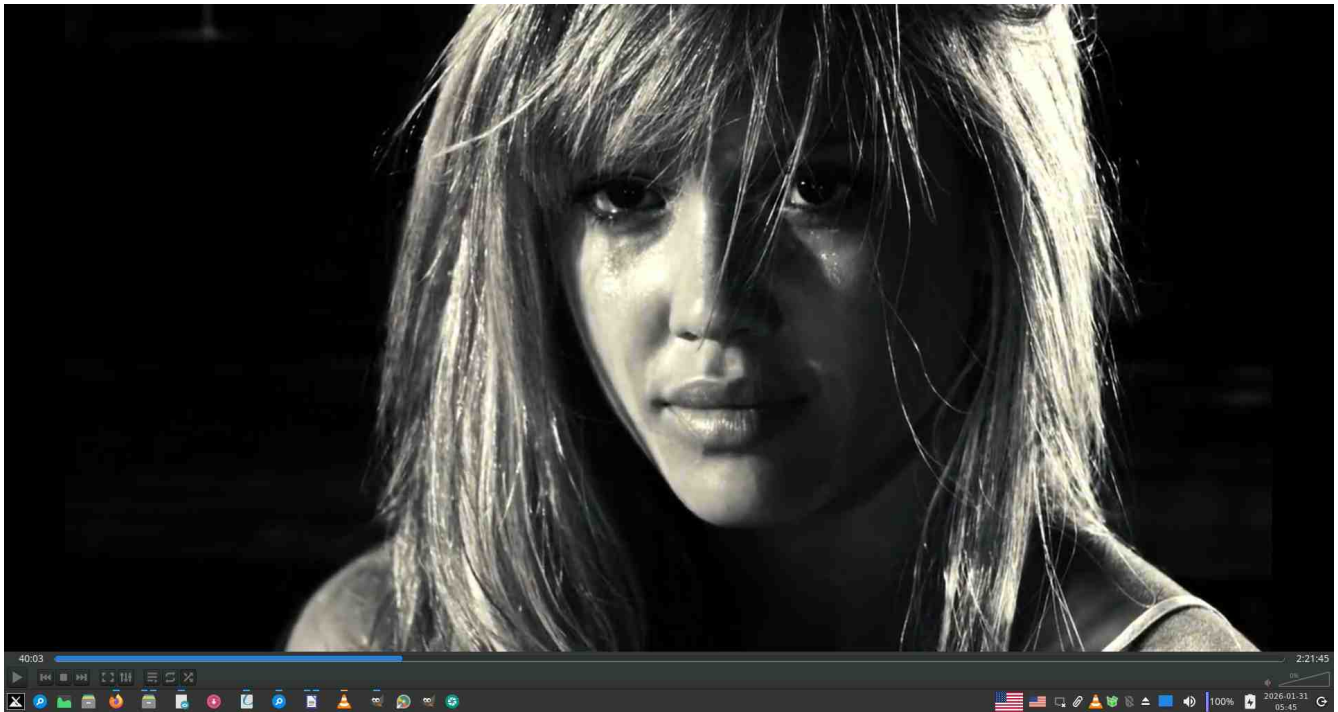
The face and partly naked body of Jessica Alba were promoted by the film with full-screen presentations: [25, minutes 24, 26, 27, 28, 33, 37, 38 and 41]



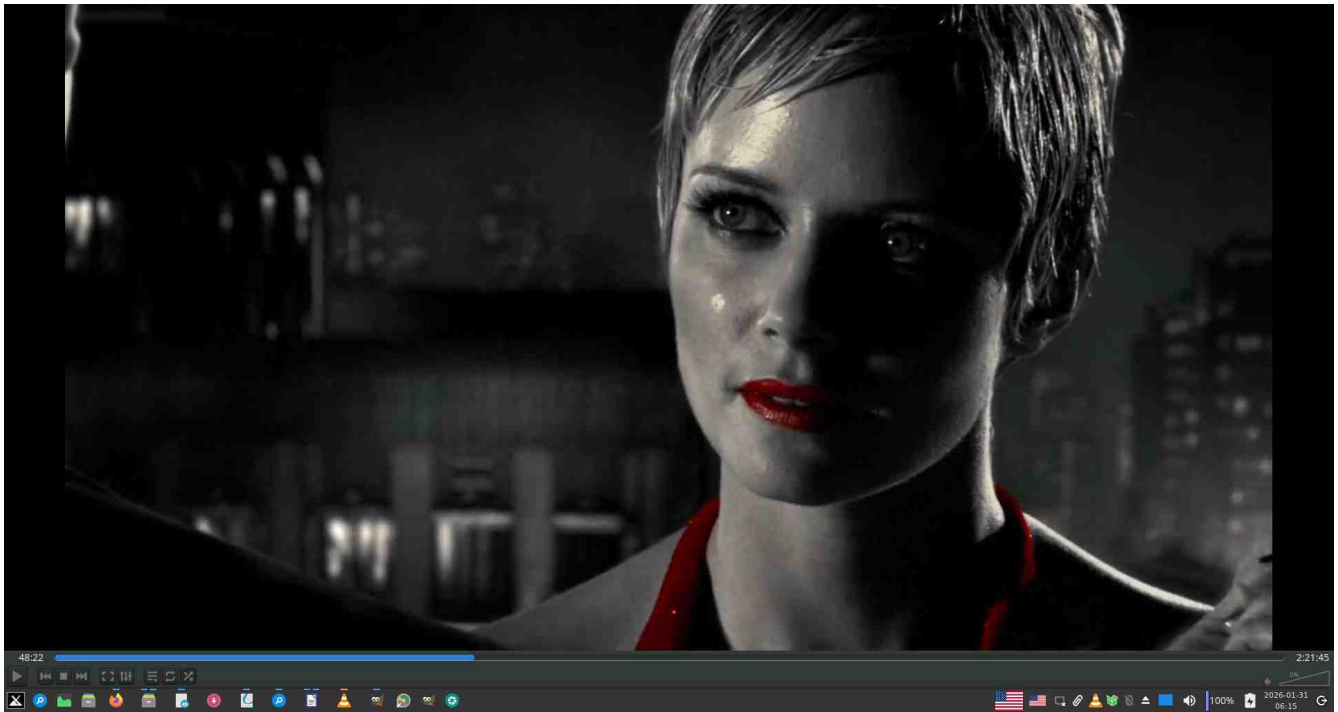




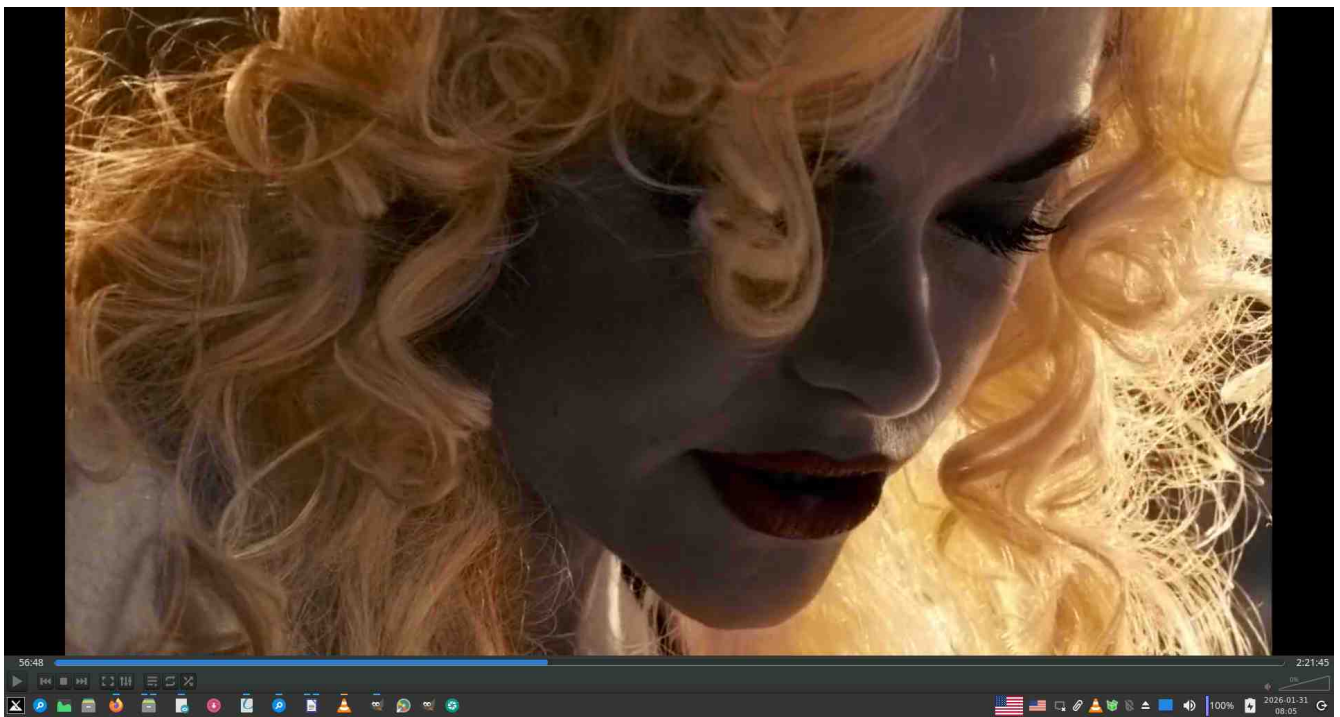
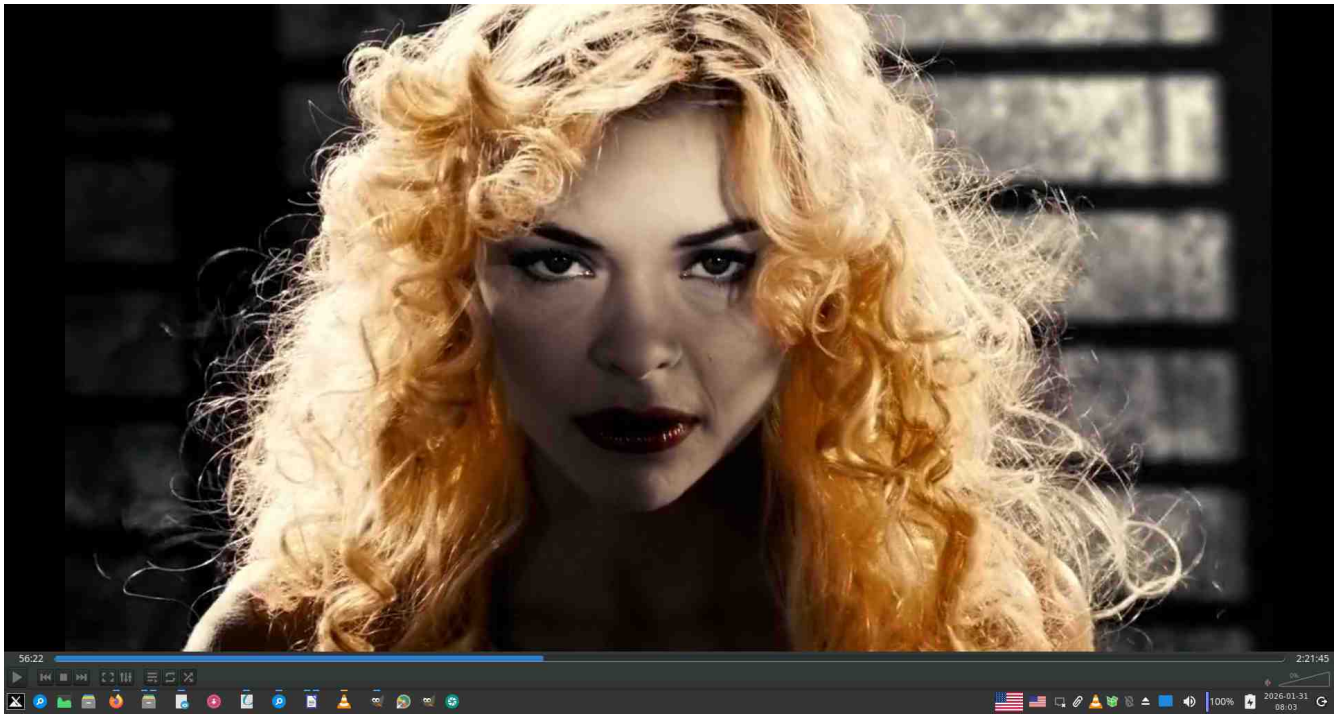


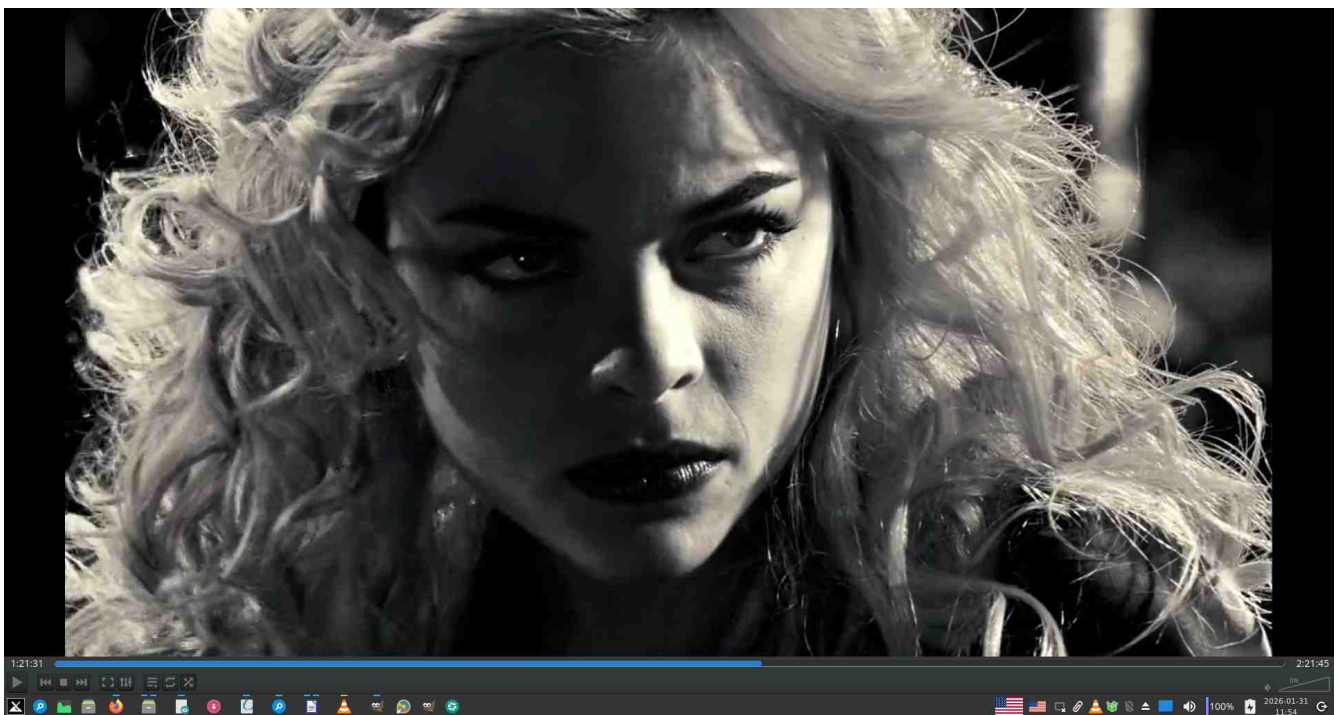


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Marley Shelton, who was recurring from the film of Brittany Murphy entitled “Uptown Girls” of 2003, and was married at the time of shooting this film. [263] She as “The Customer” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face was promoted by the film, for after-shooting effects on Brittany Murphy: [25, minute 49]



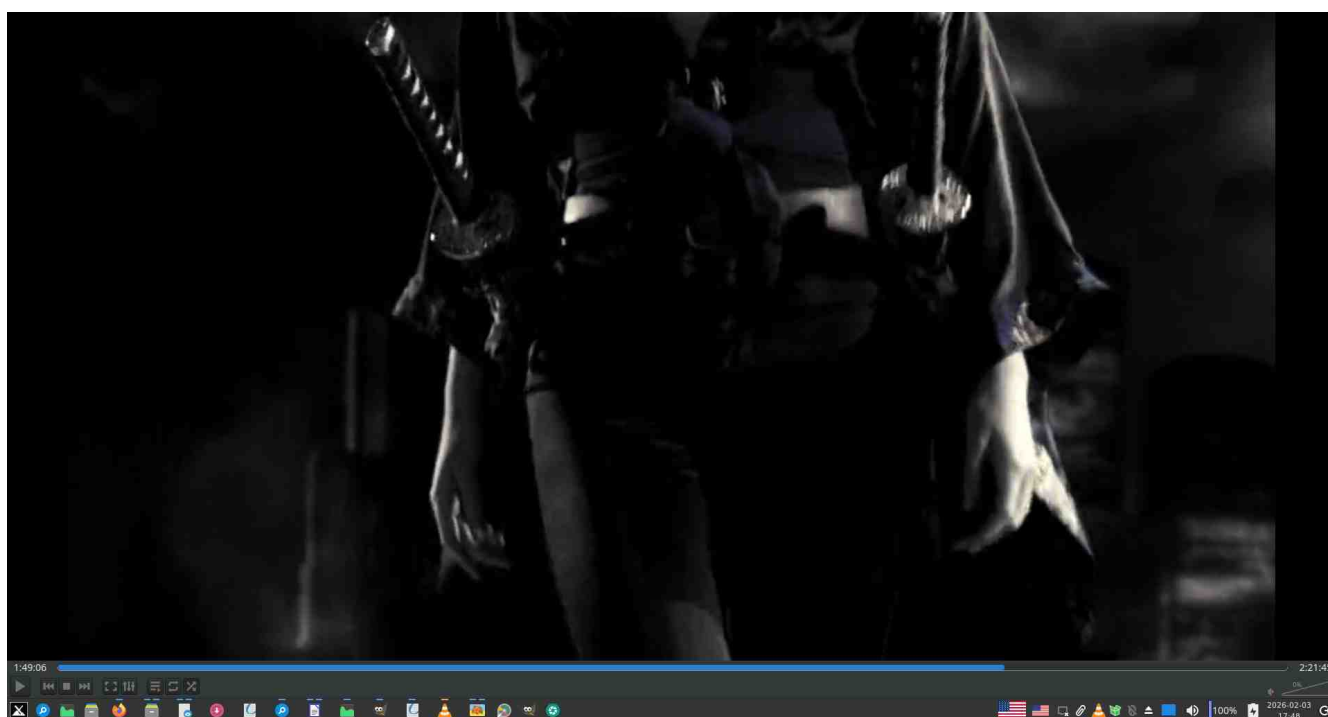
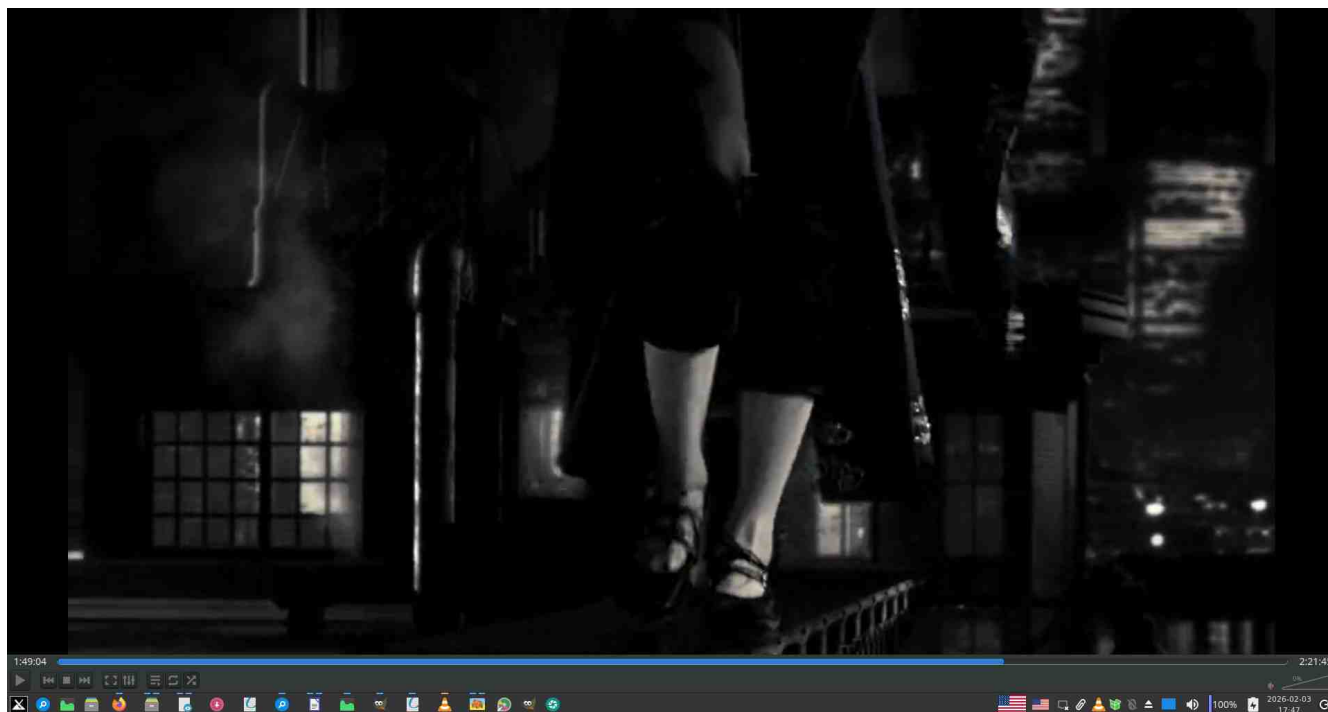
The fourth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jaime King, who was unmarried at the time of shooting this film. [303] She as “Goldie” and “Wendy” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face, naked bust, and breasts were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [25, minutes 57, 57, 57 and 82]

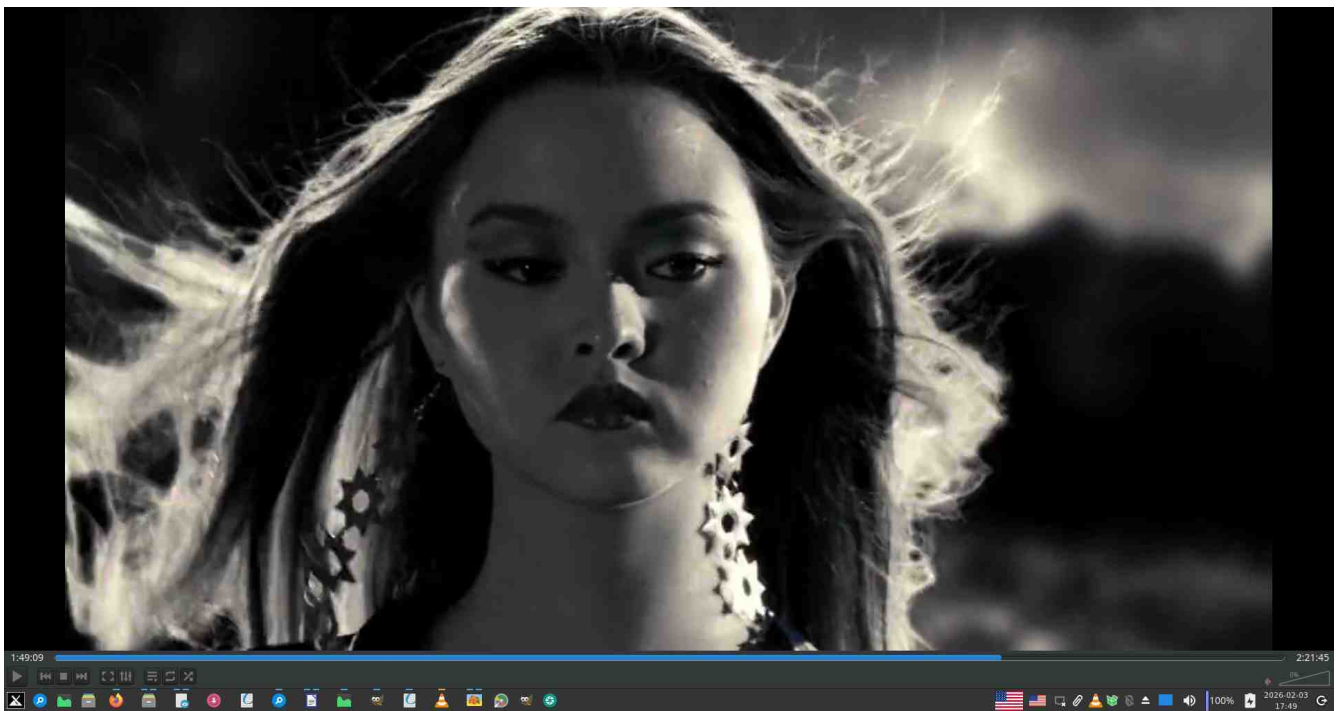
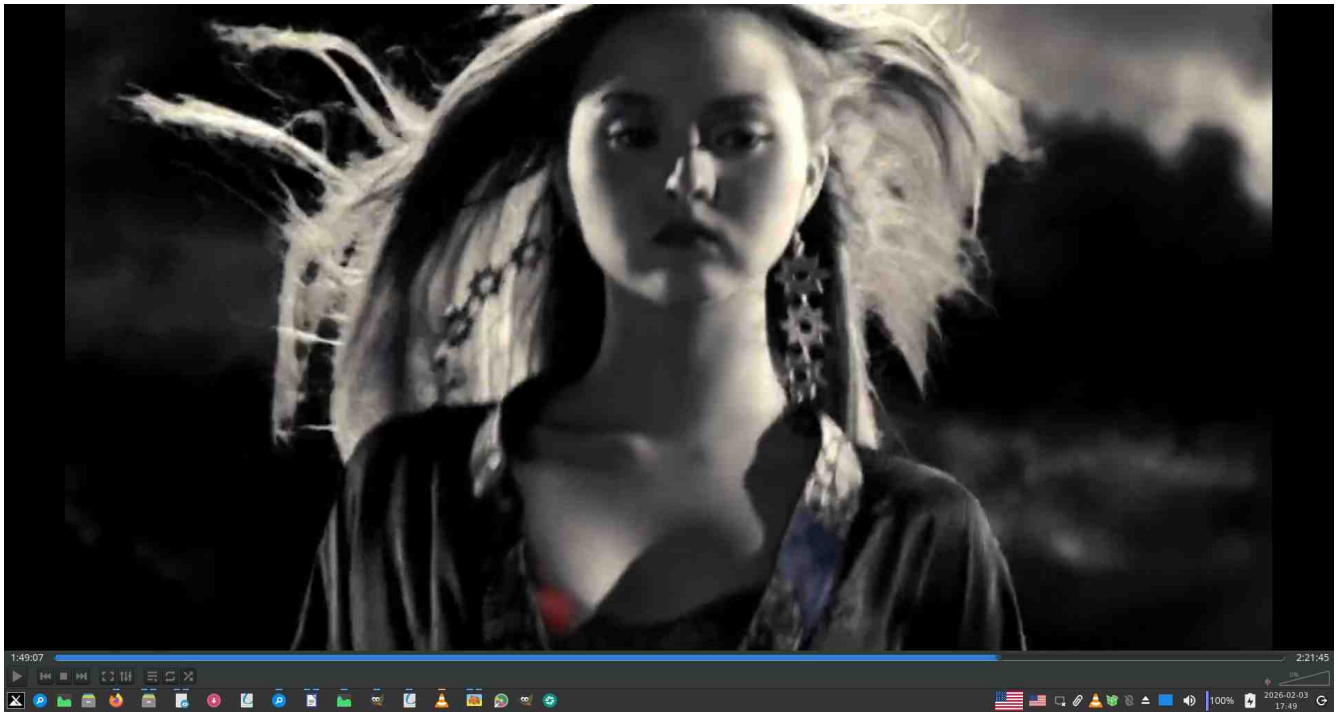




The fifth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Devon Aoki, who was unmarried at the time of shooting this film. [304] She as “Miho” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face and partly naked

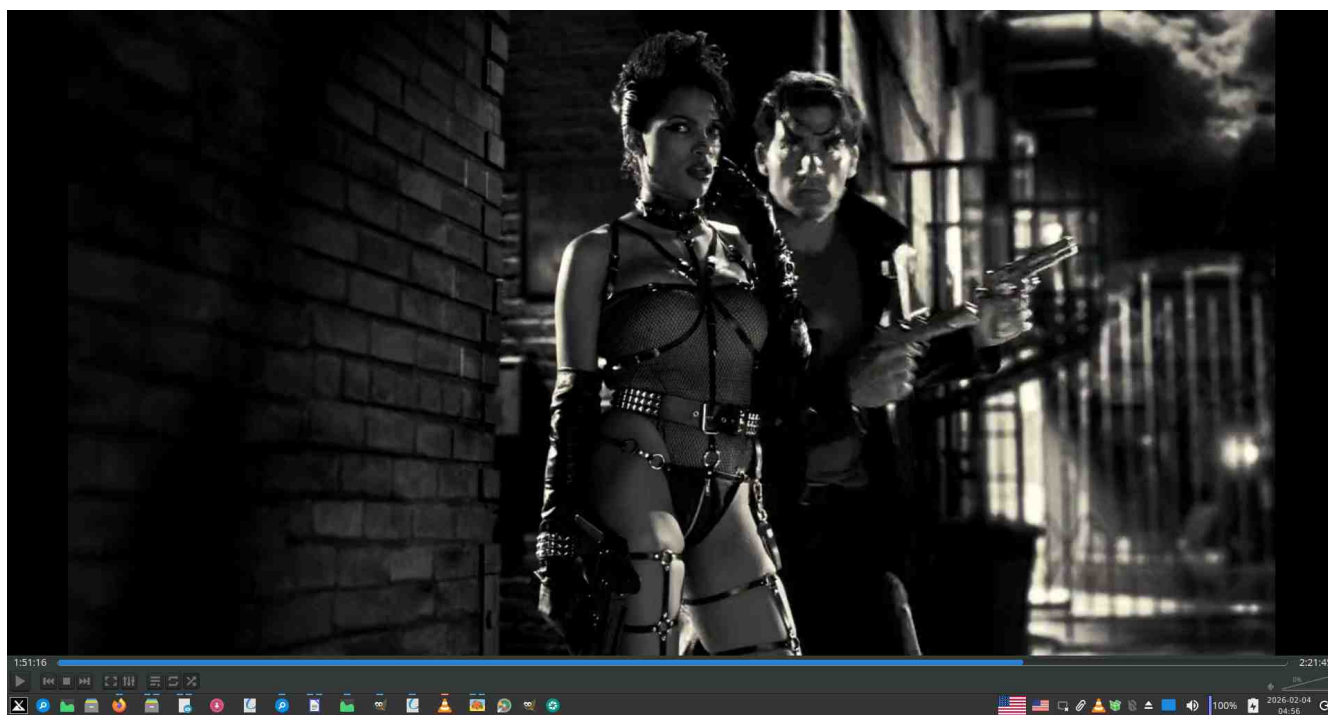
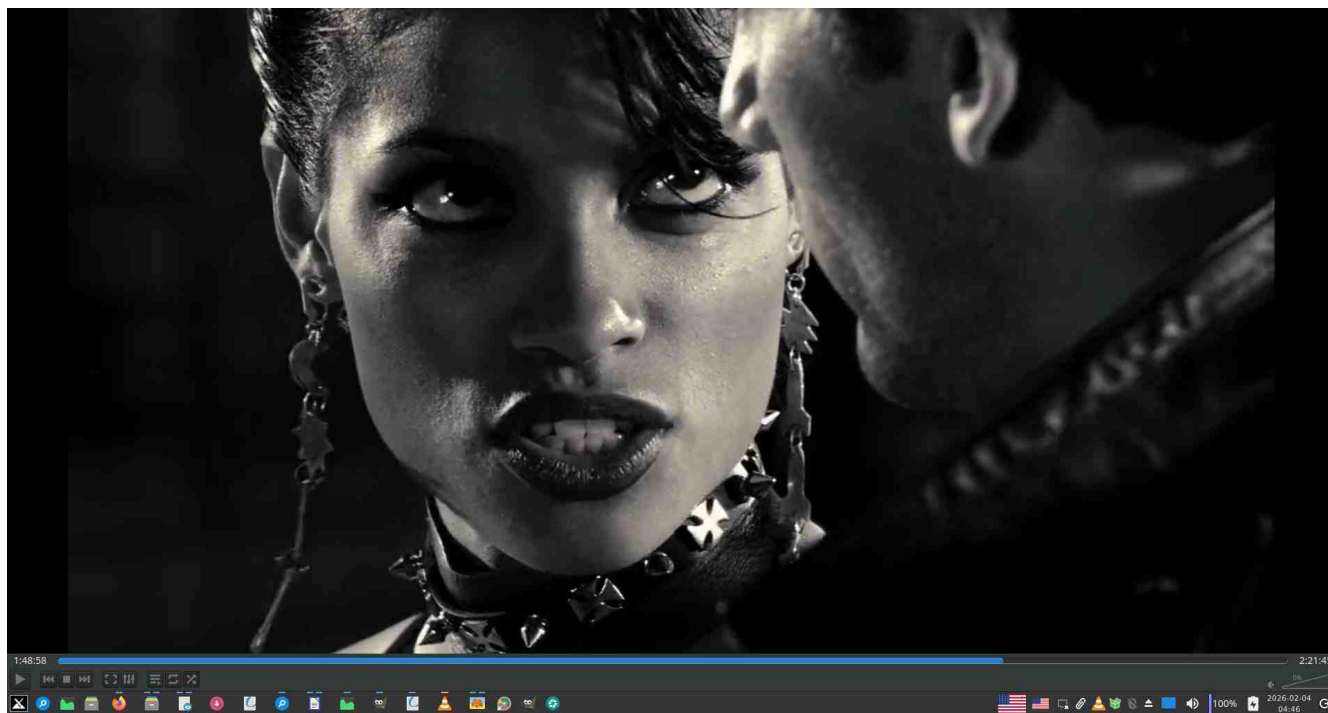
body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [25, minutes 110, 110, 110 and 110]

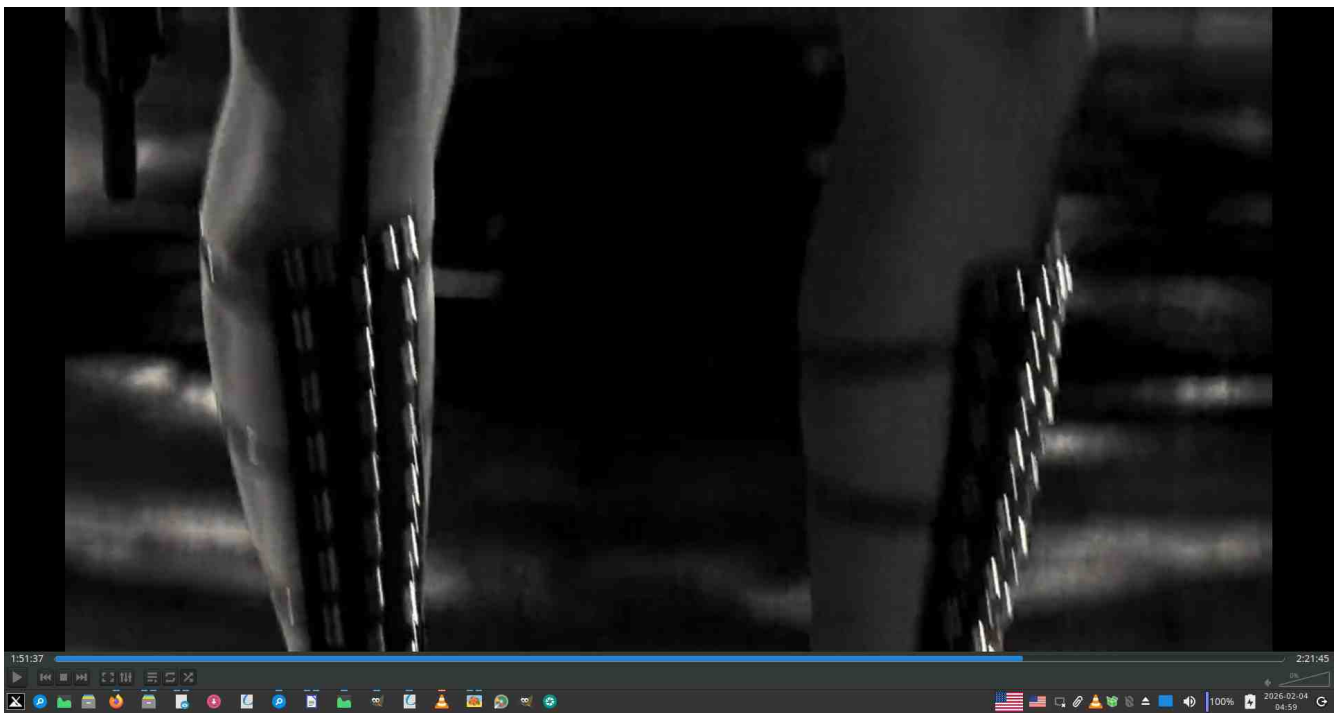
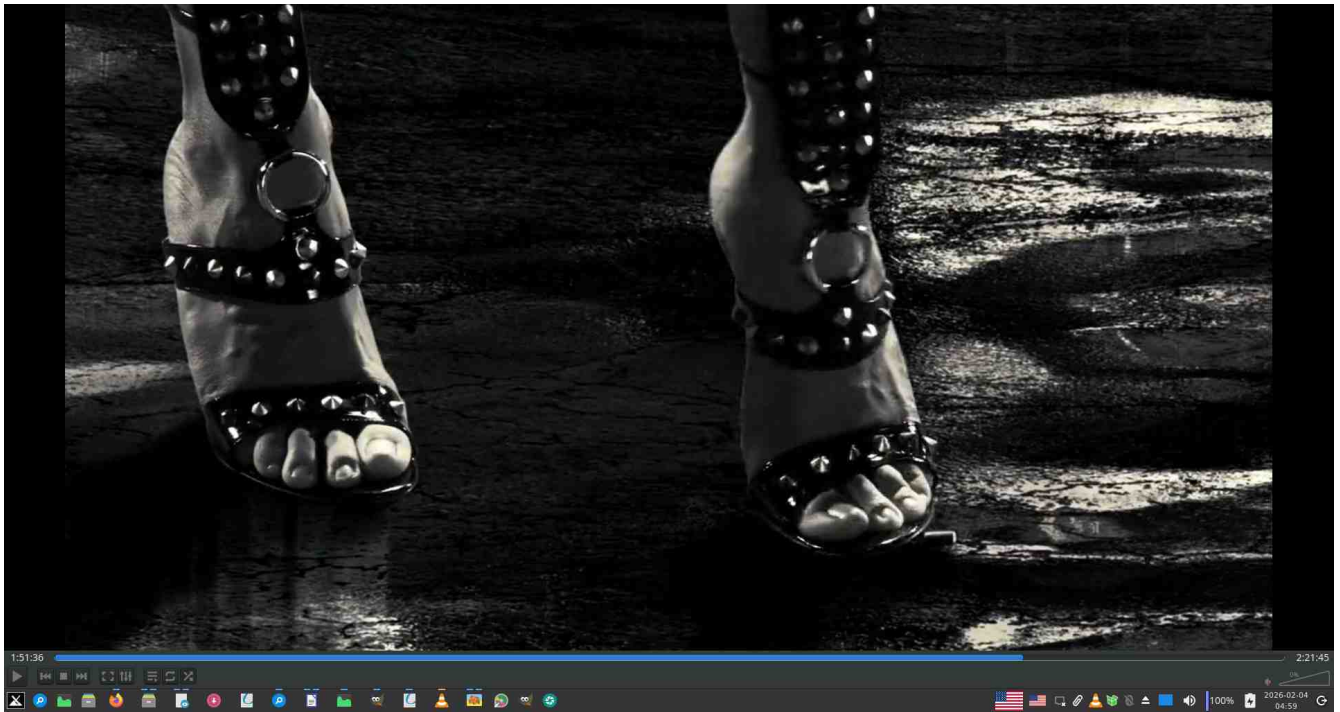


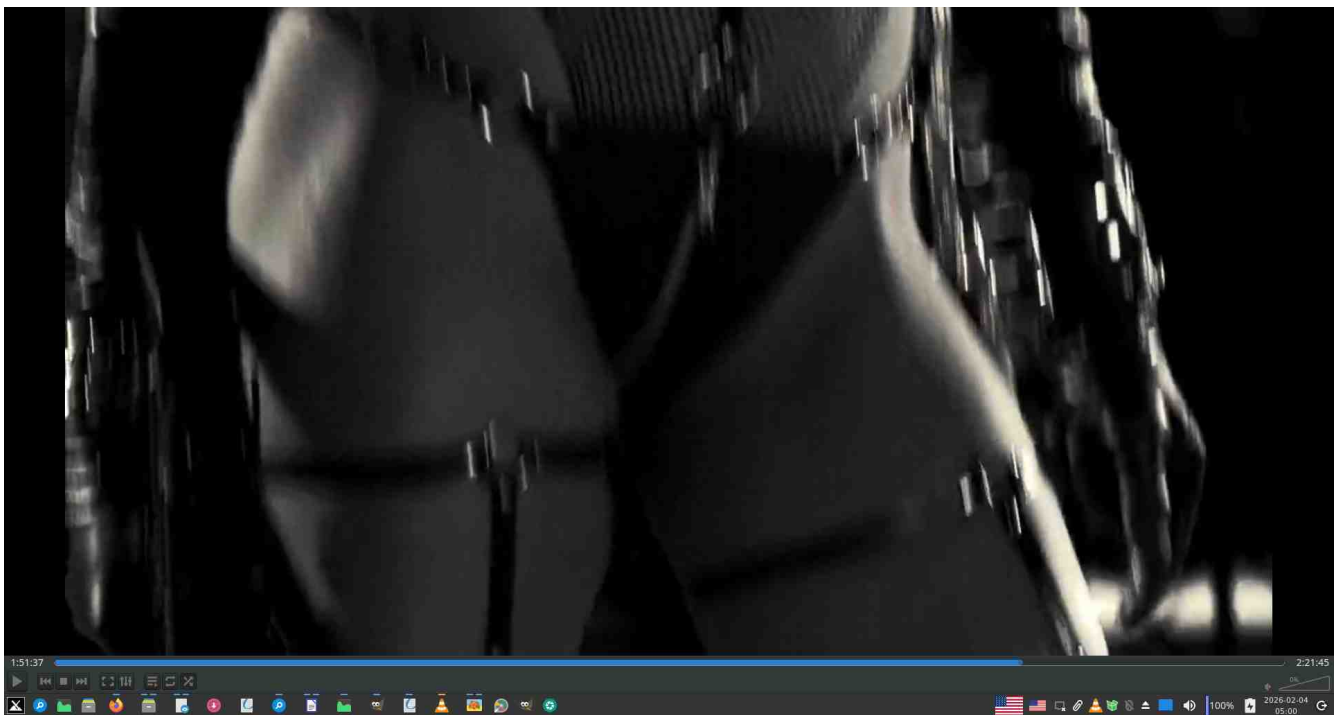
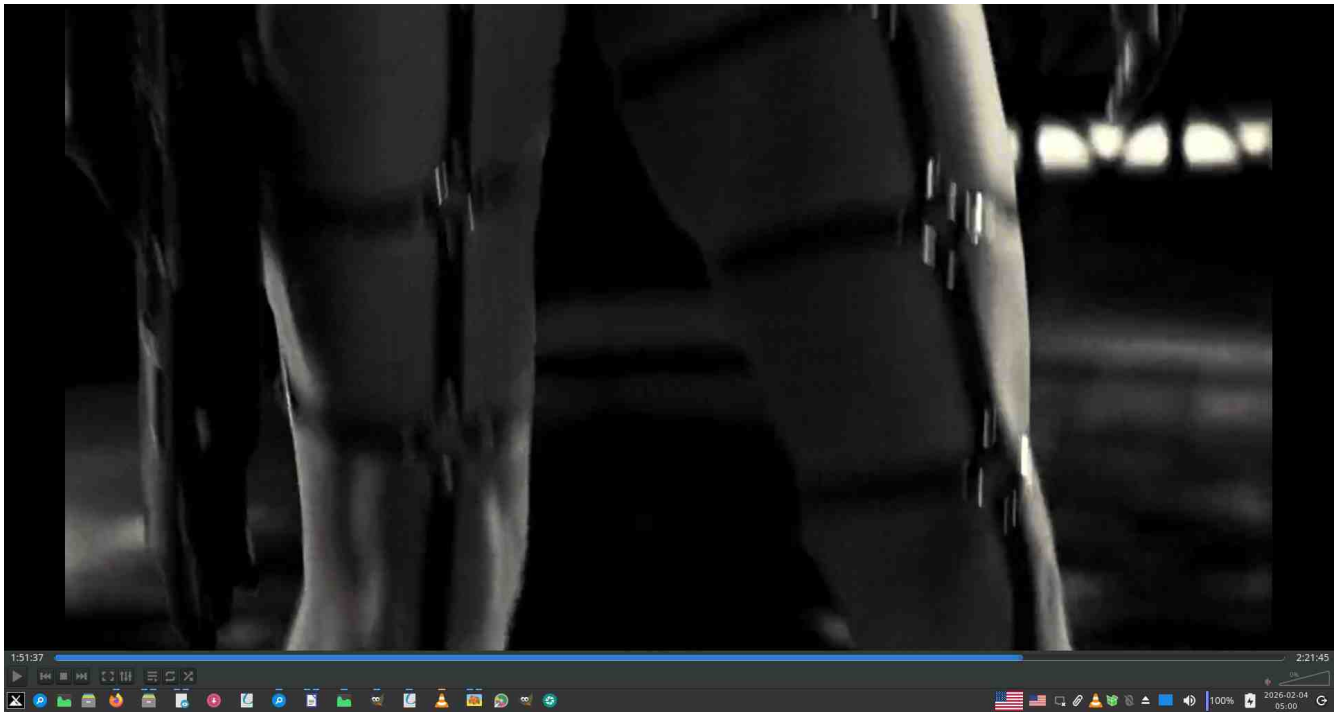


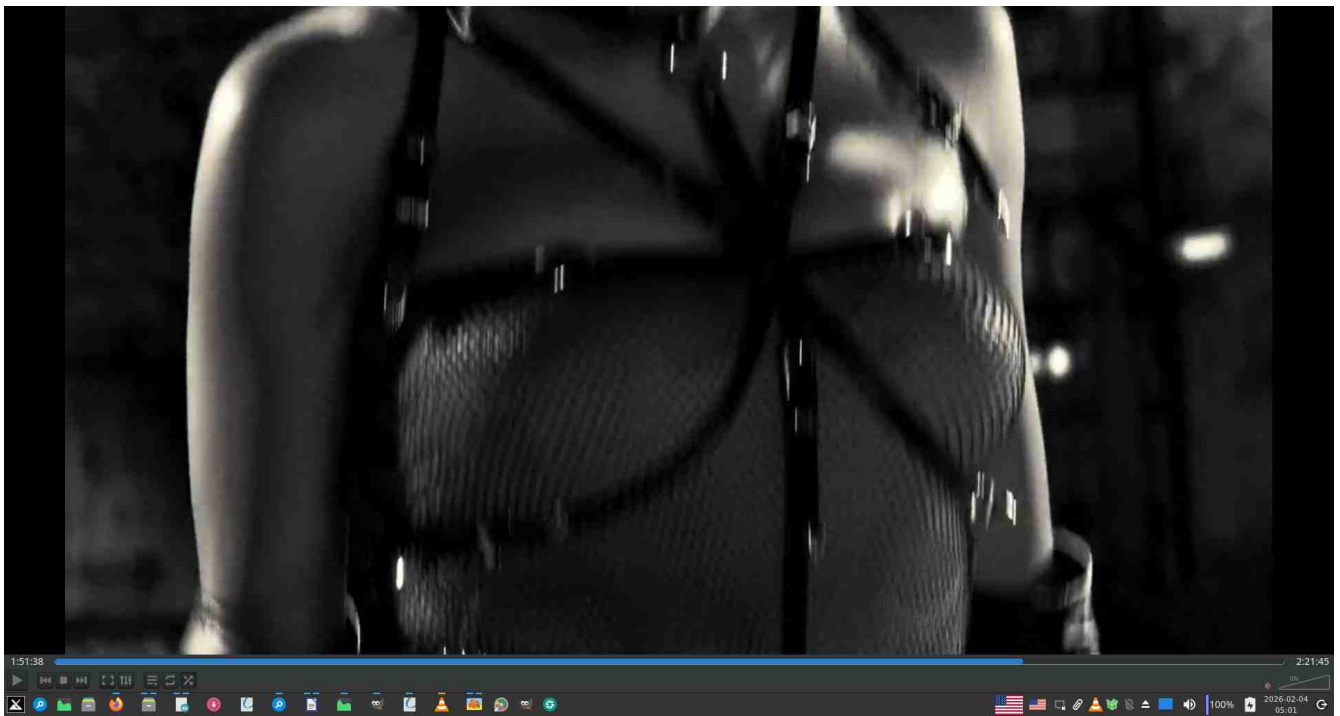
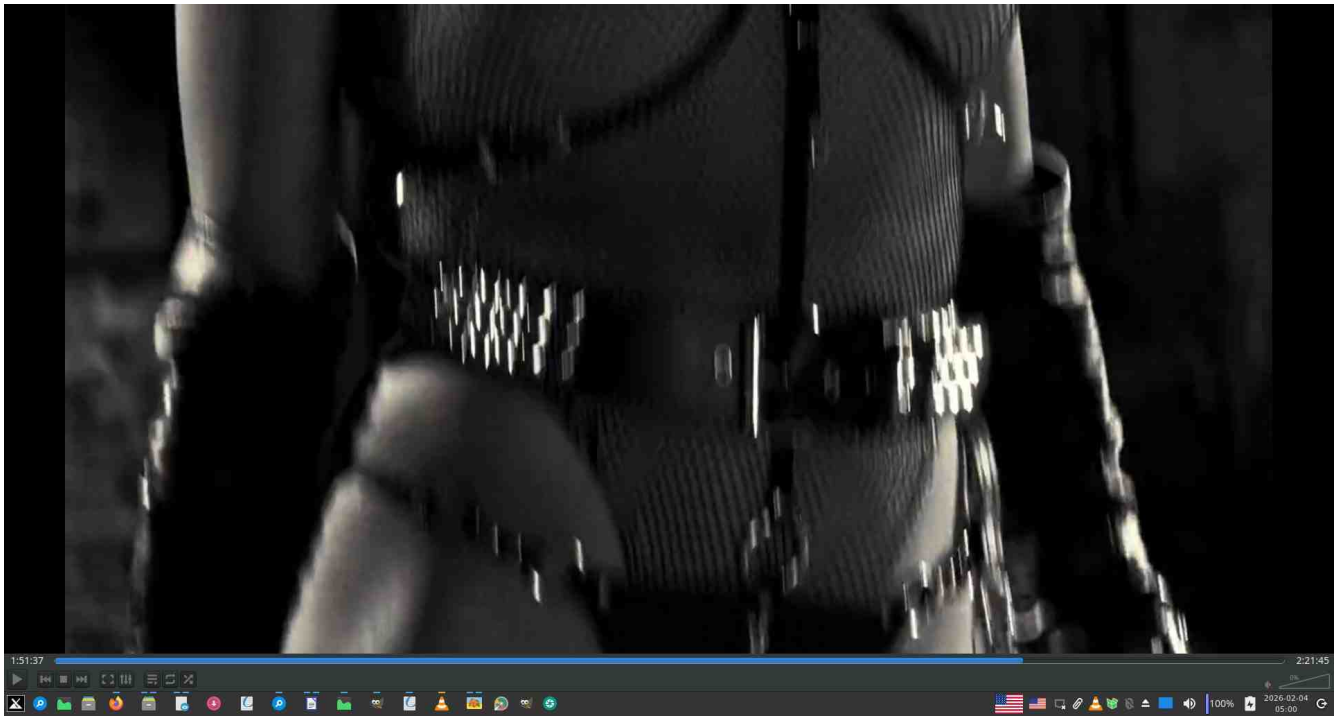
The sixth personal secret political female “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Rosario Dawson, who was recurring from the film of Brittany Murphy entitled “Sidewalks of New York” of 2001, and was unmarried at the time of shooting this film. [187] She as “Gail” was

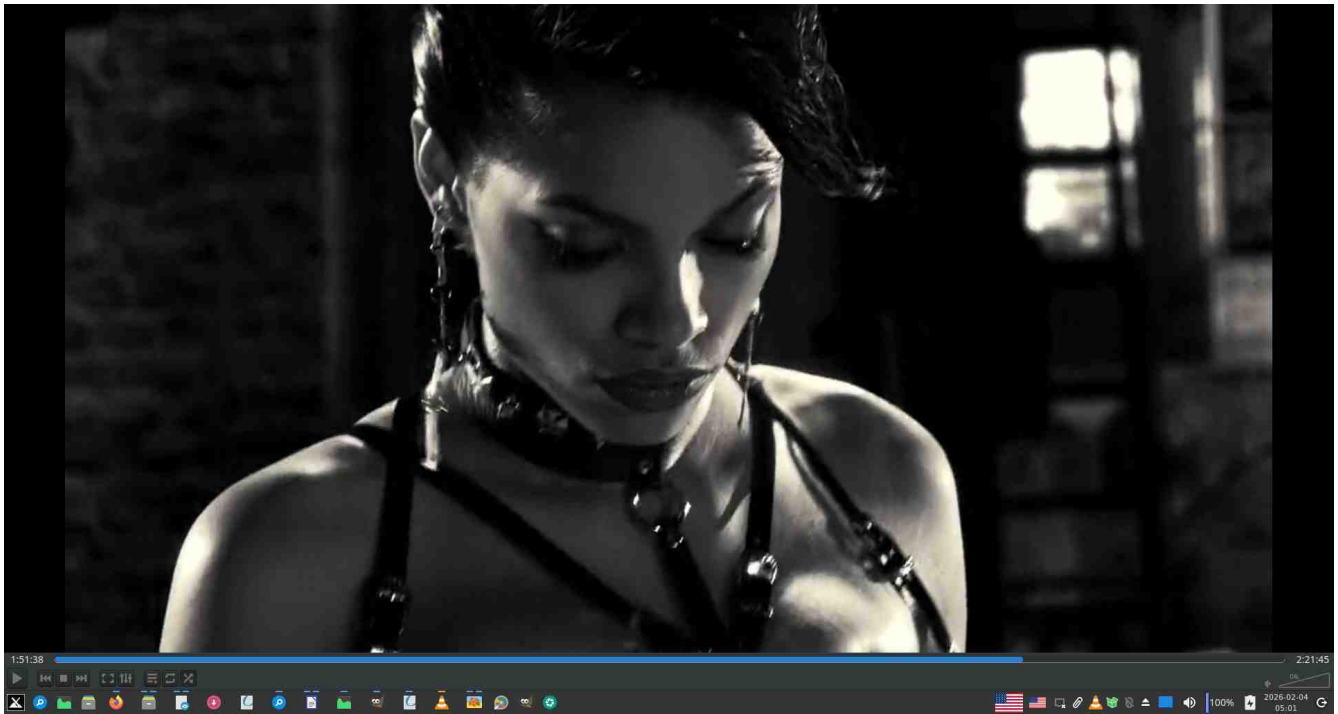
not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face and partly naked body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [25, minutes 109, 112, 112, 112, 112, 112, 112, 112 and 112]



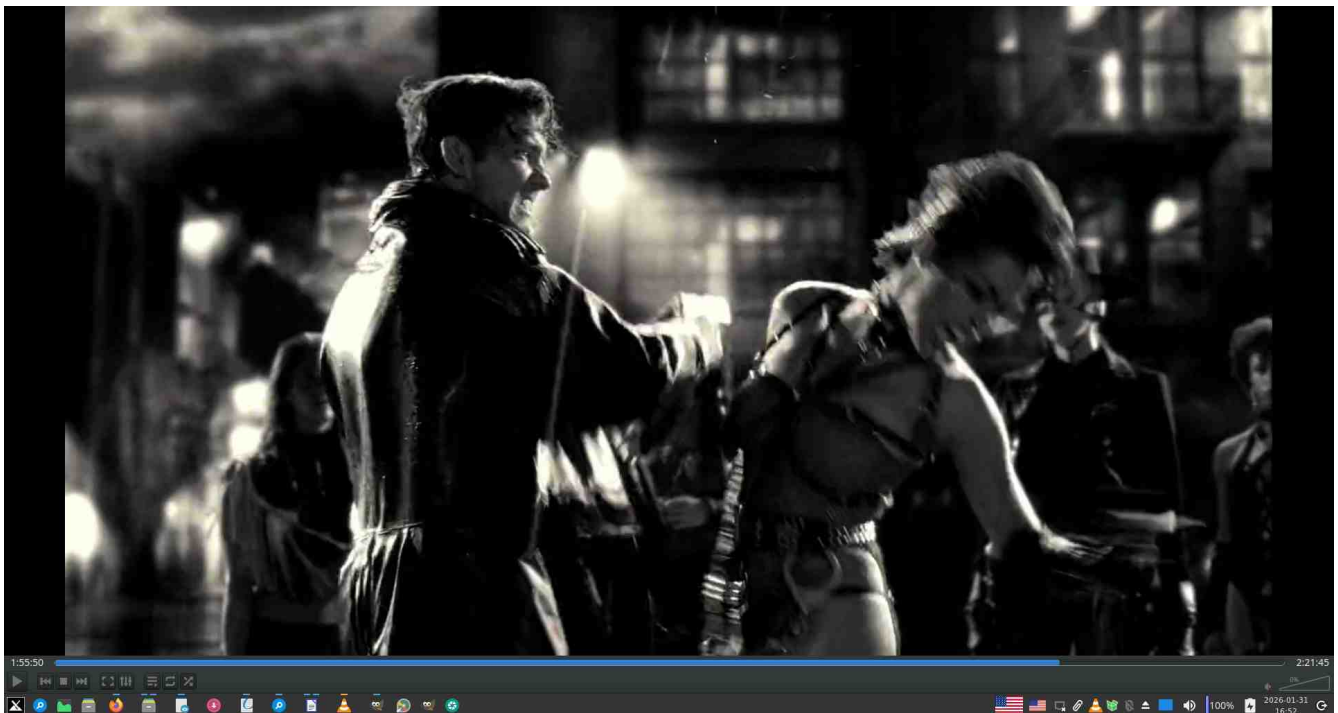


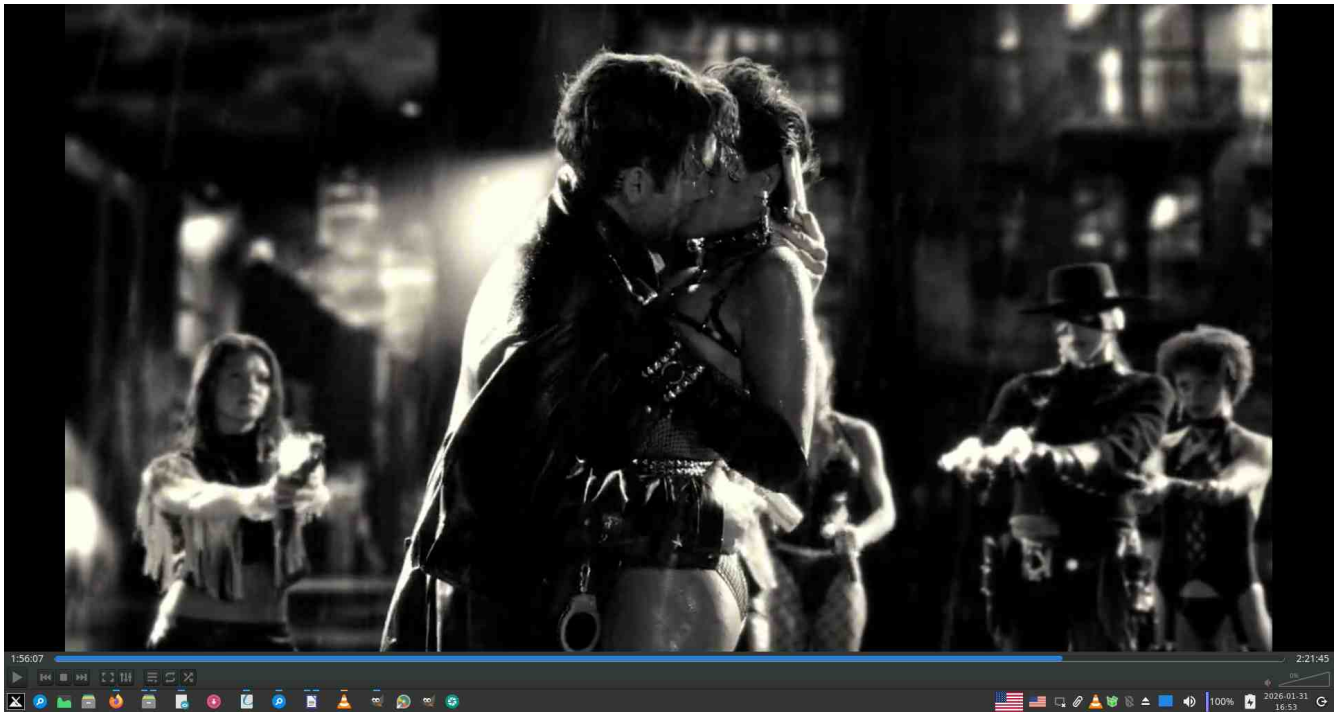




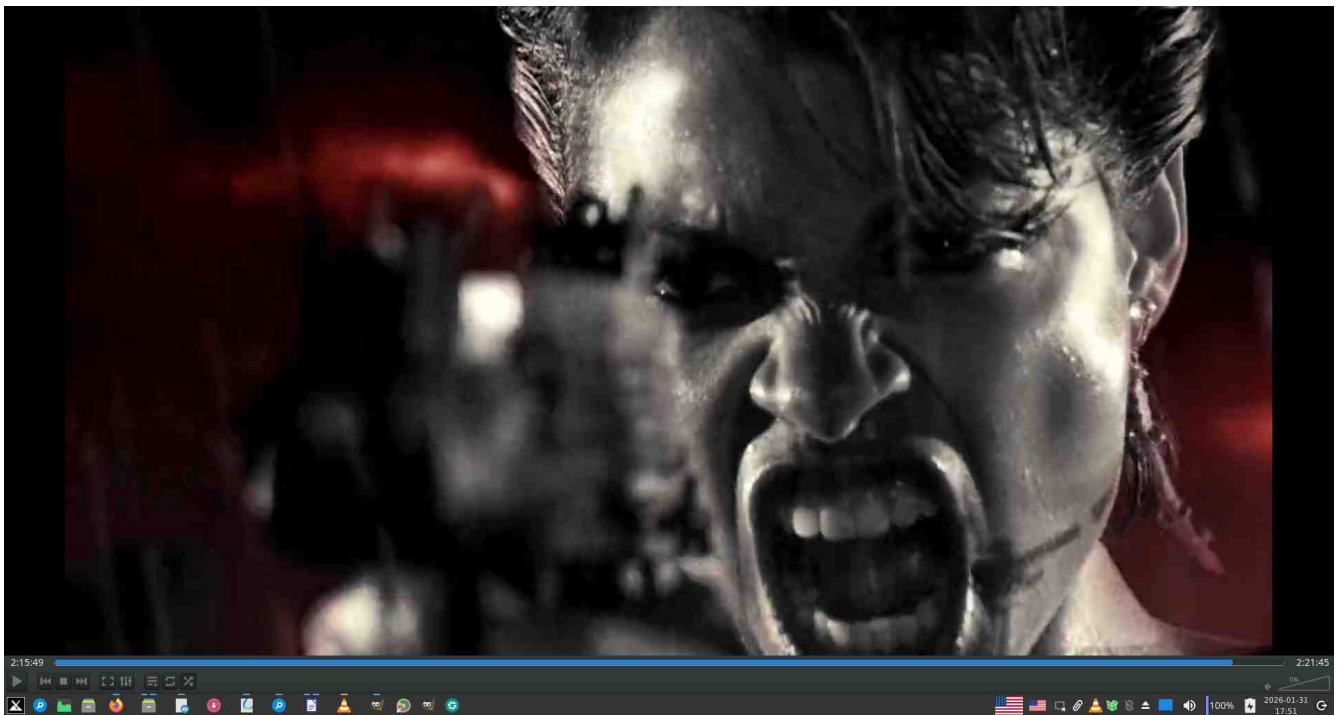


She was required to act a soft sexual relation with Clive Owen as “Dwight” initiated with his strongly slapping her face: [25, minutes 116 and 117]



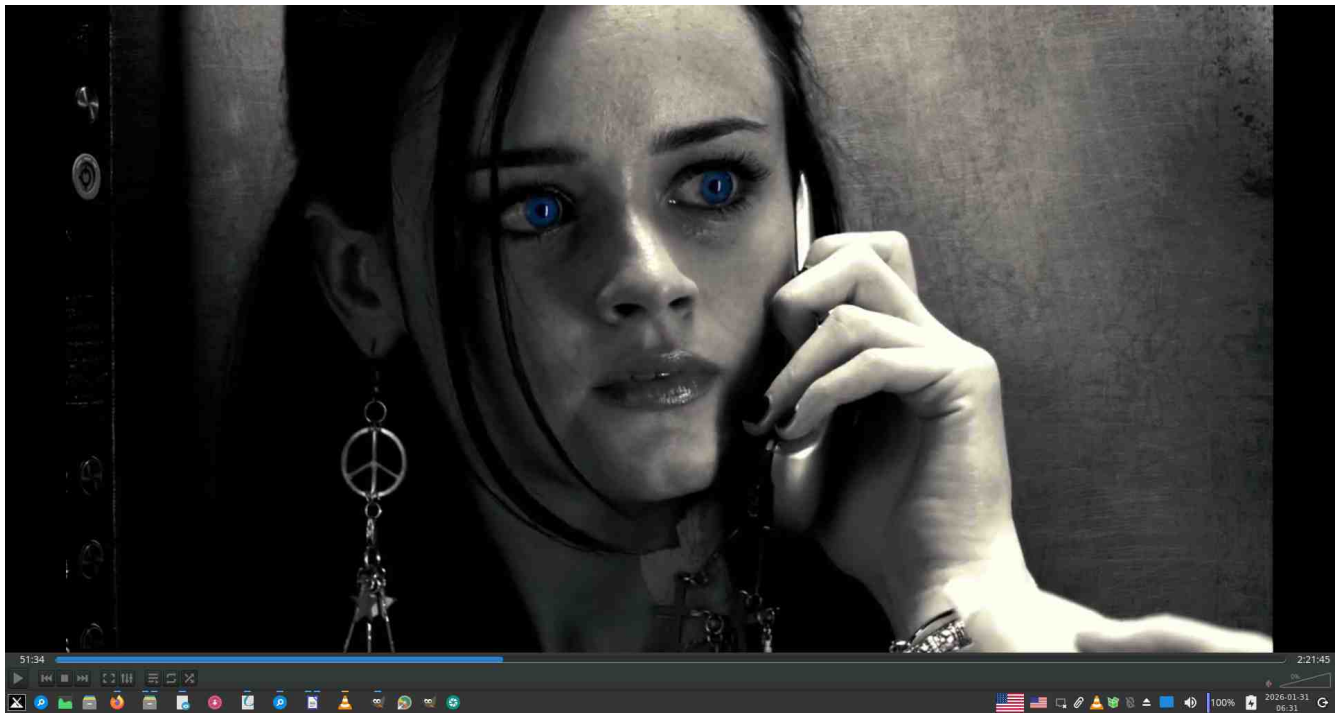
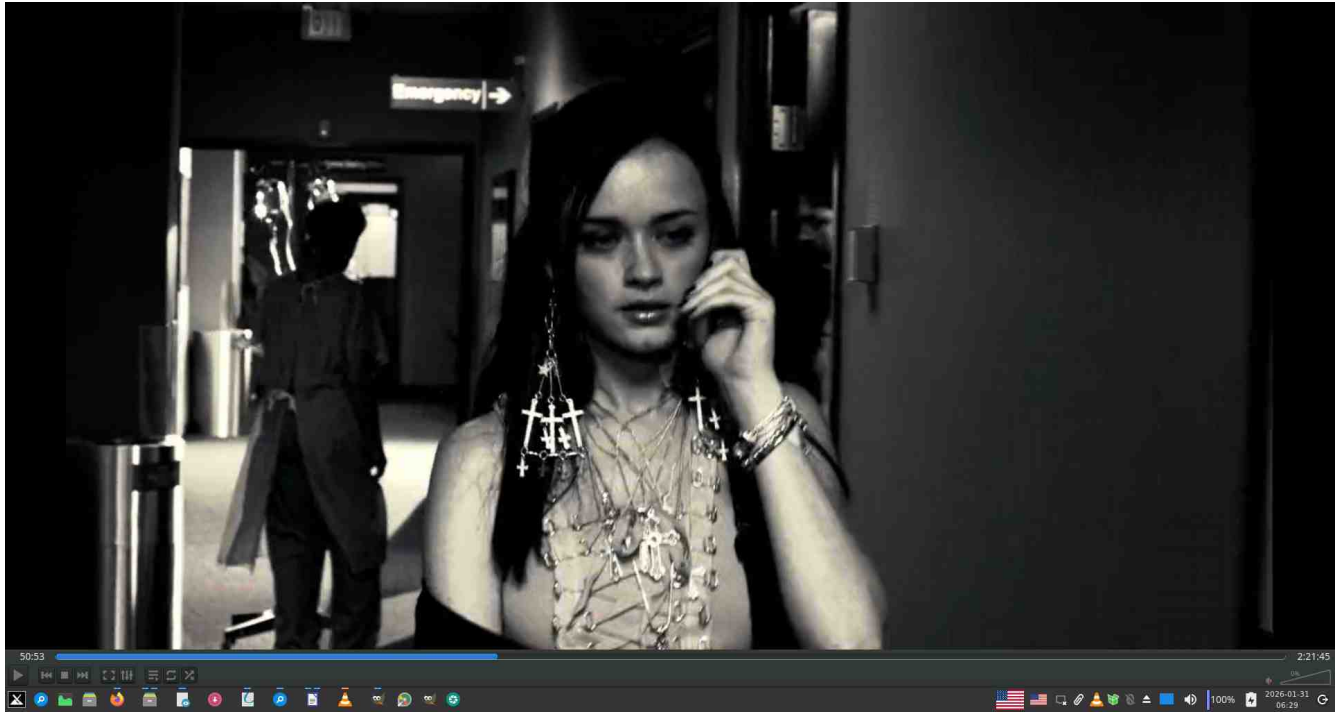


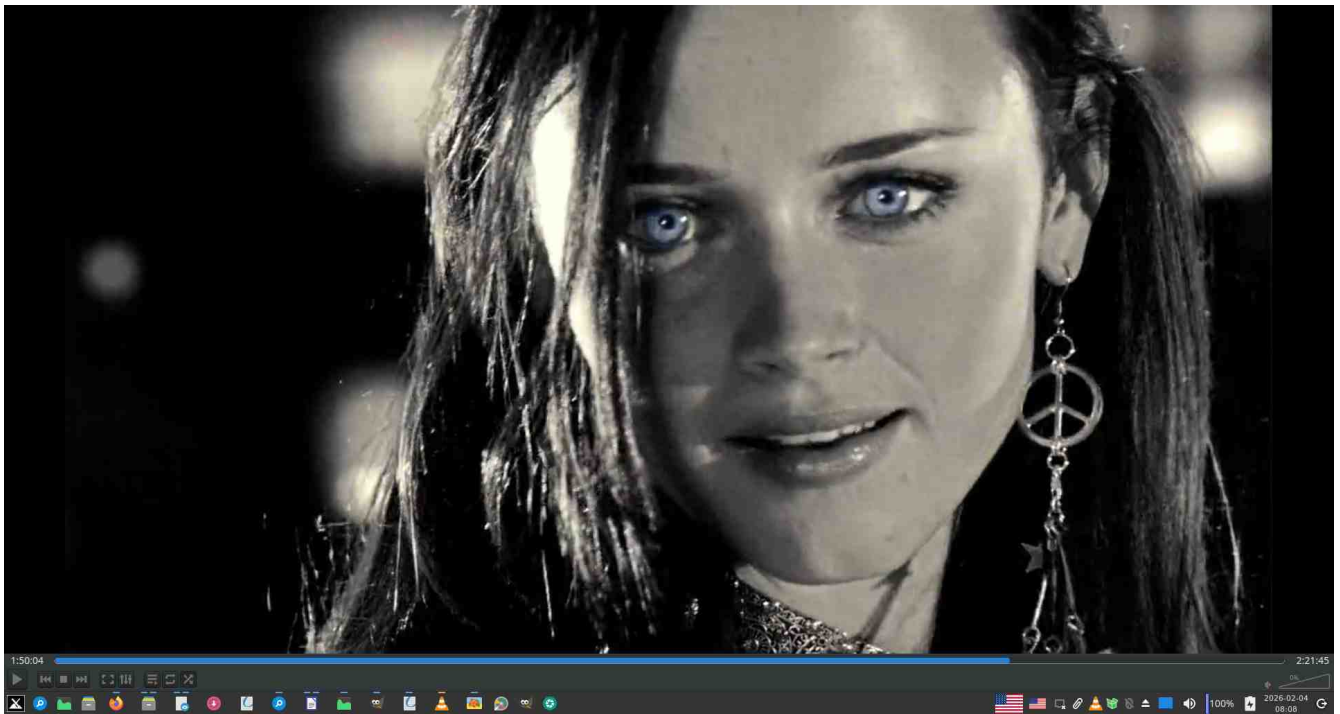
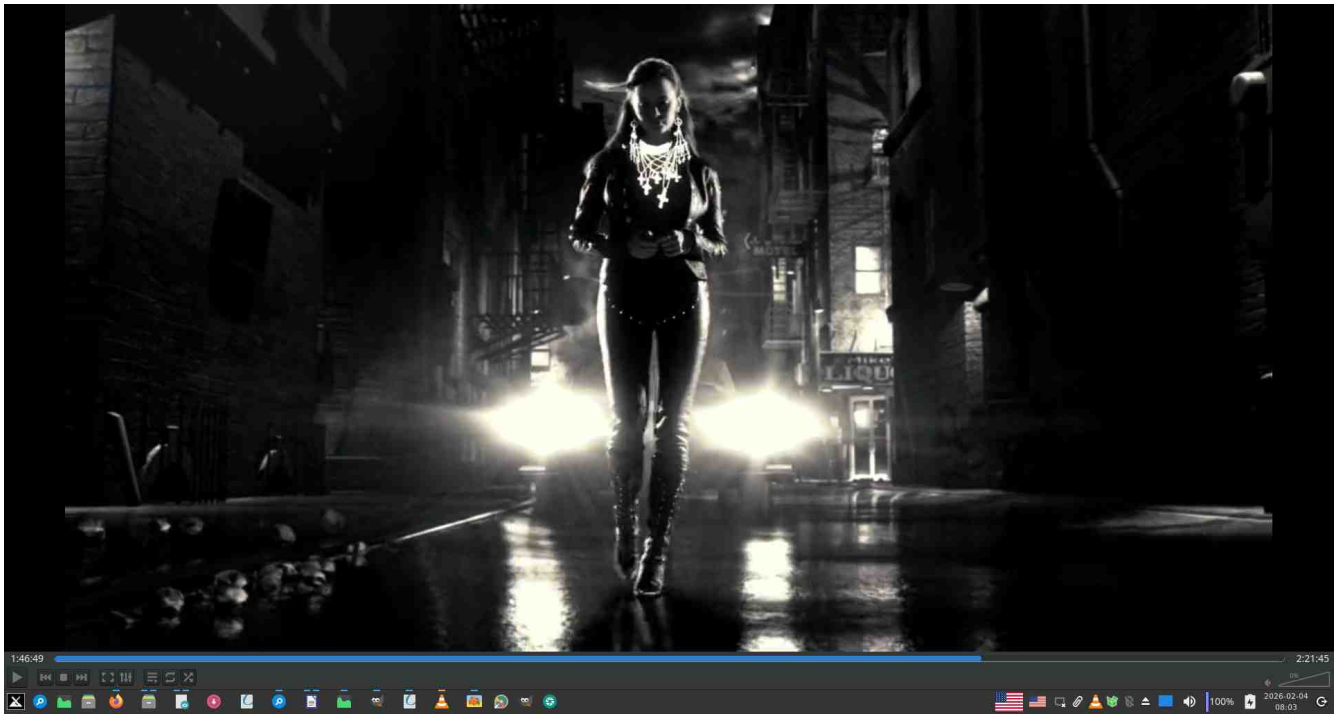
Further, she was required to act an “evil” [36, minute 66] second personality of her character when using her pistol with the “pure, hateful, bloodthirsty joy of the slaughter”: [25, minute 137] [25, minute 136]



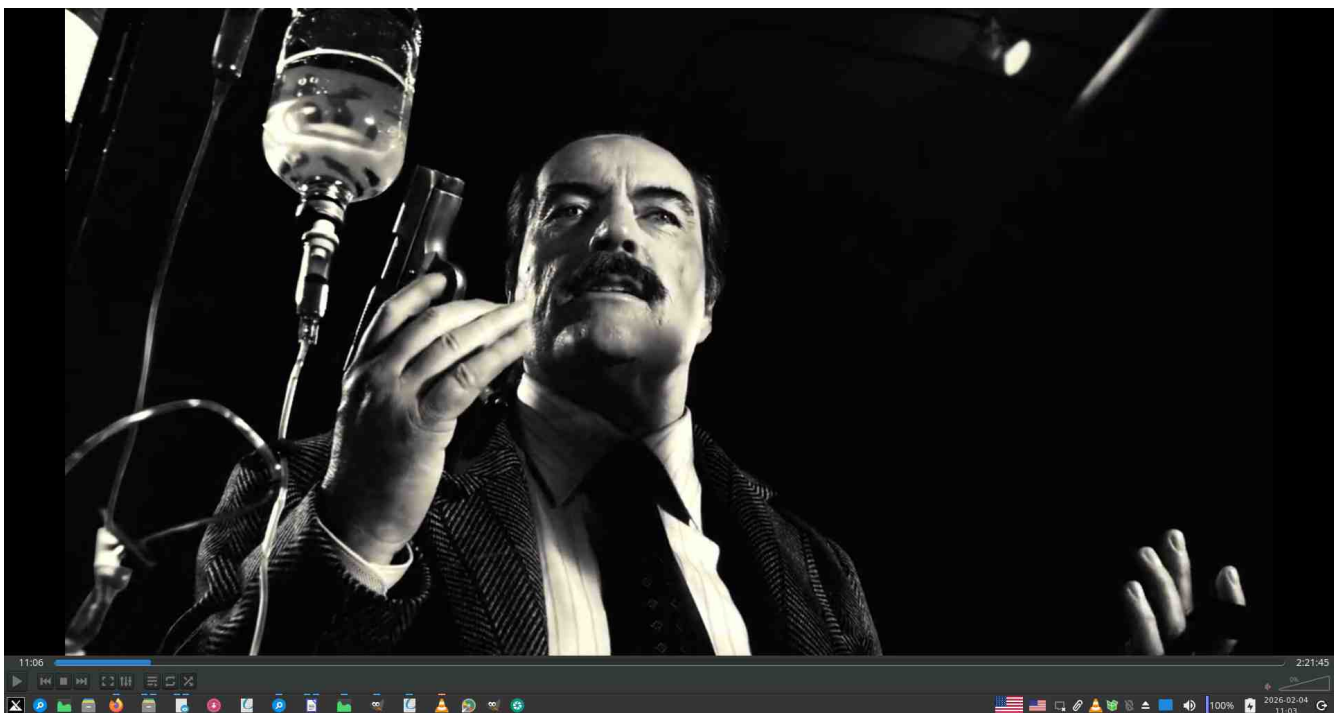
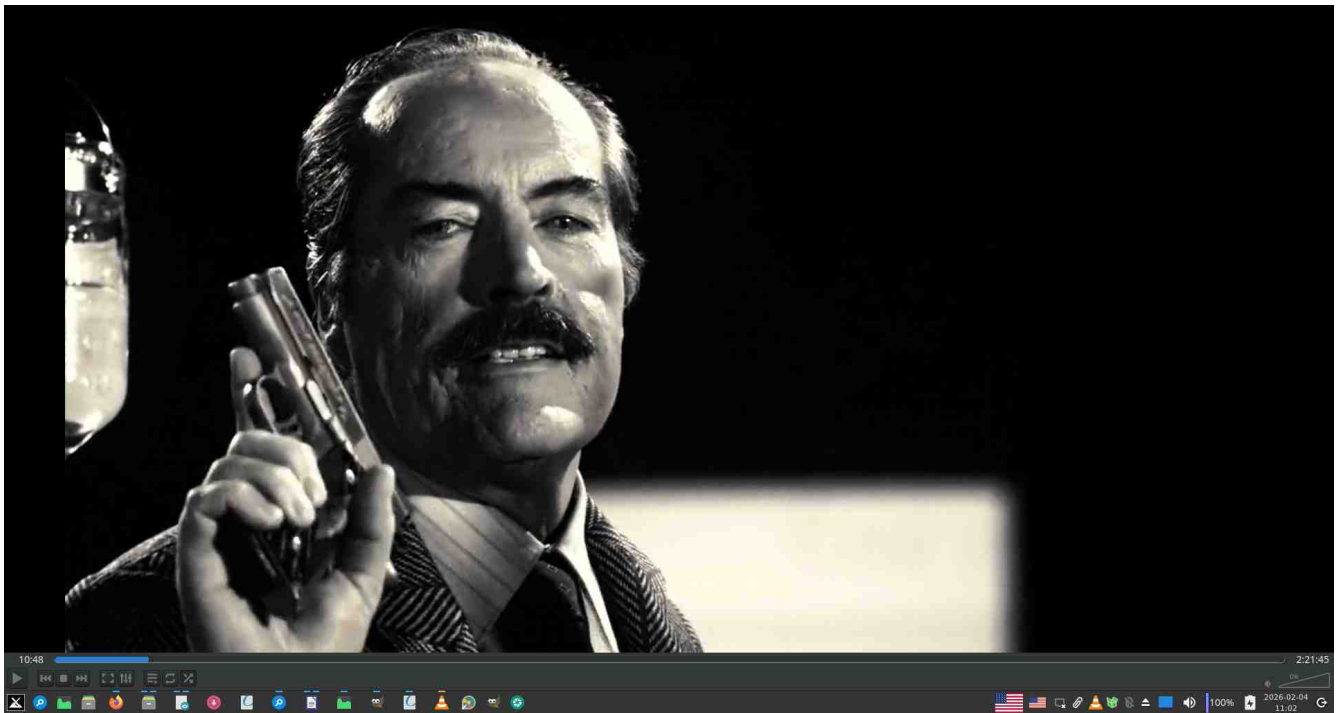
The seventh personal secret political female “bait” [191, minute 61] of the american Illuminati to

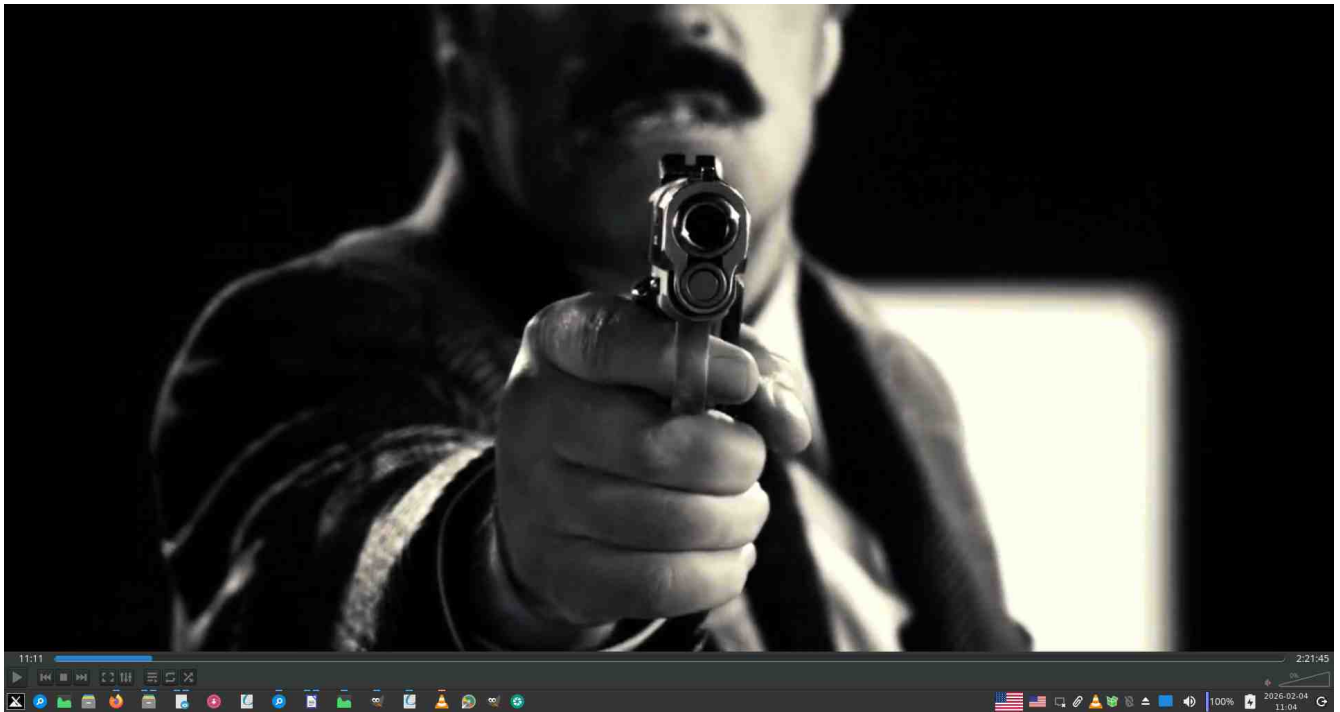
Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Alexis Bledel, who was unmarried at the time of shooting this film. [305] She as “Becky” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy, but her face and dressed body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [25, minutes 51, 52, 107 and 111]



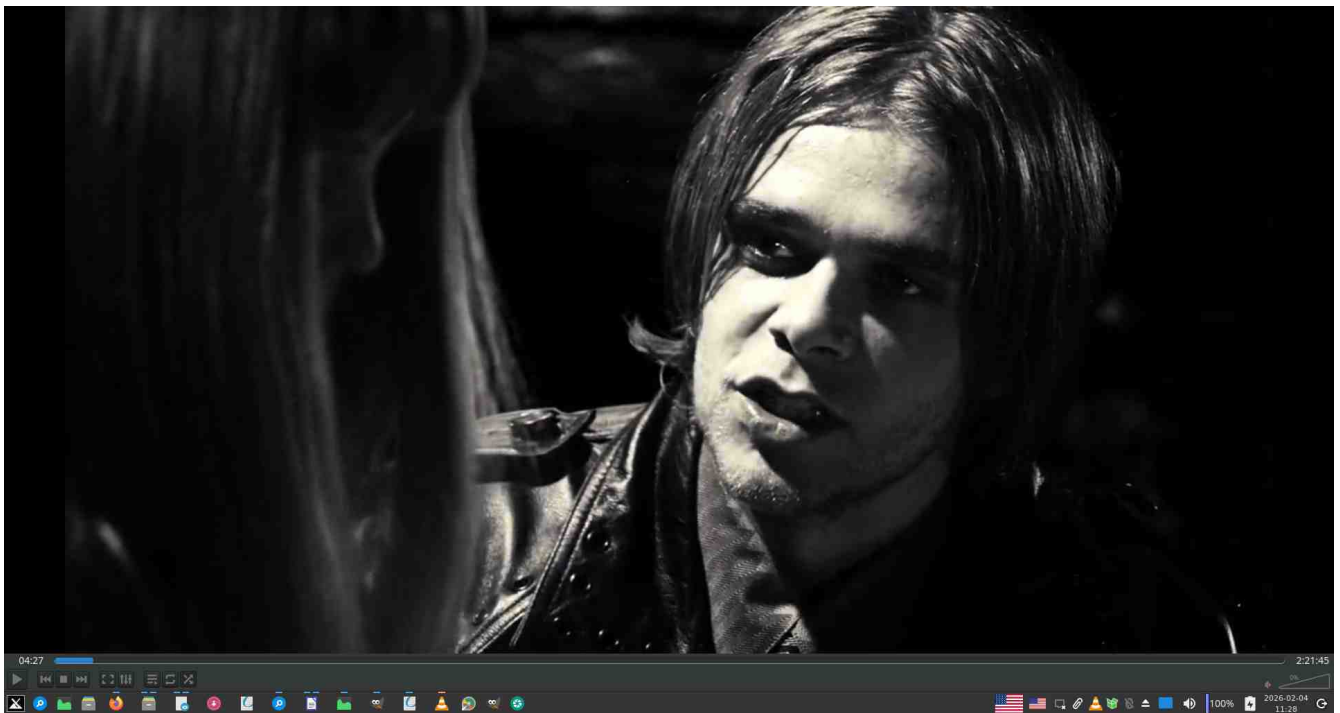


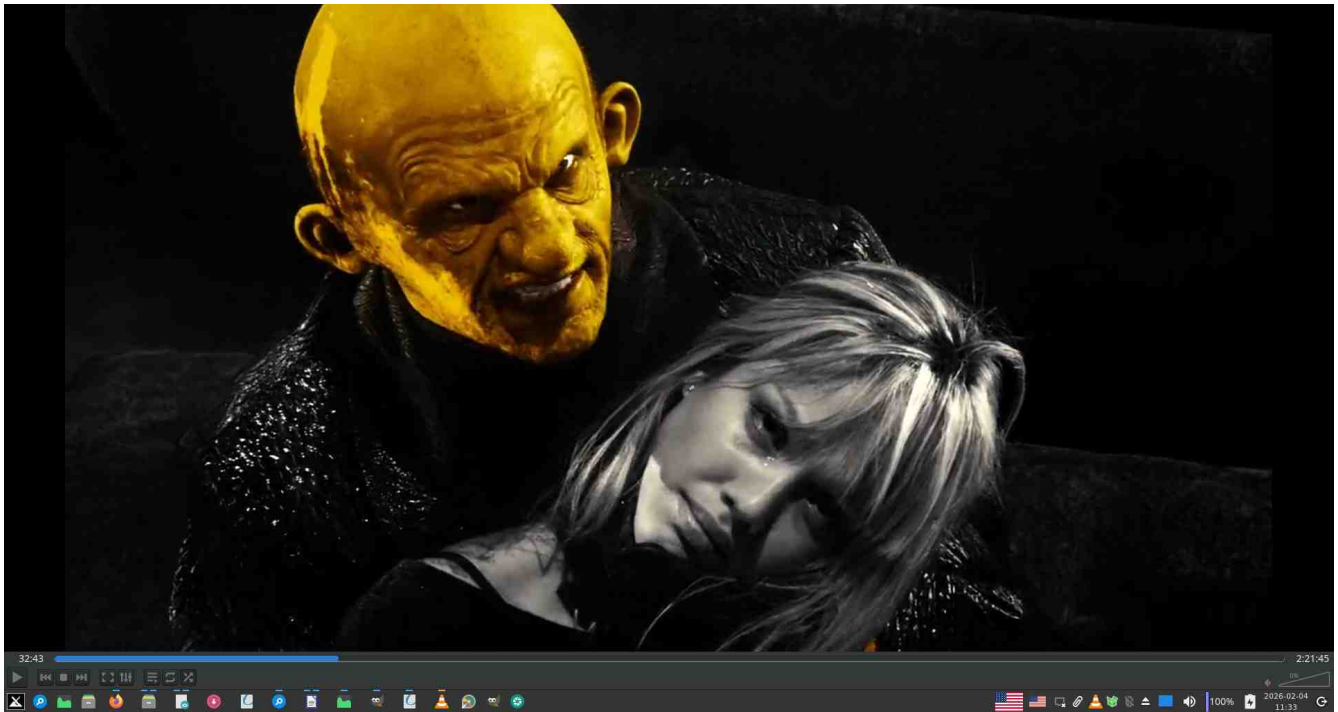
It can be presumed that the film entitled “Sin City” of 2005 has revealed, in a manner and measure, the american Illuminati particularly, and the ethnical and the national secret political organizations generally, through the characters “Senator Roark”, required to be acted by Powers Boothe, [25, minutes 11, 12 and 12]



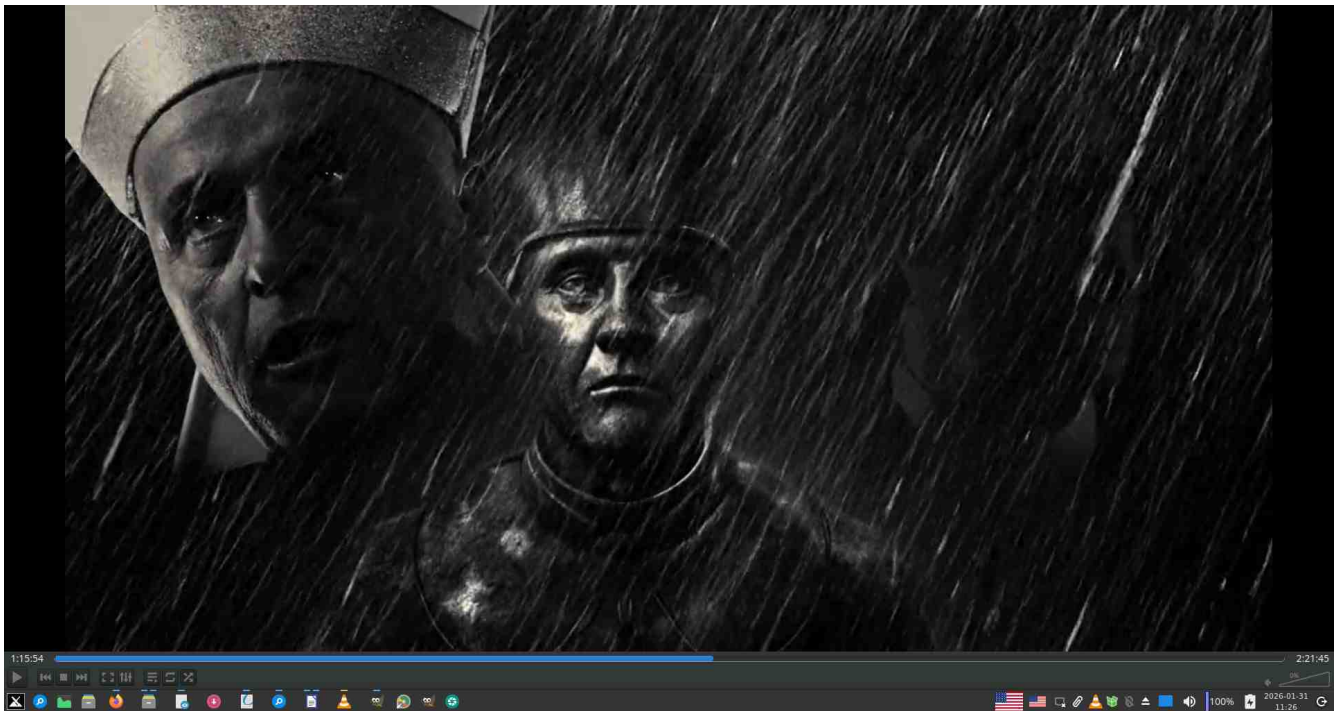


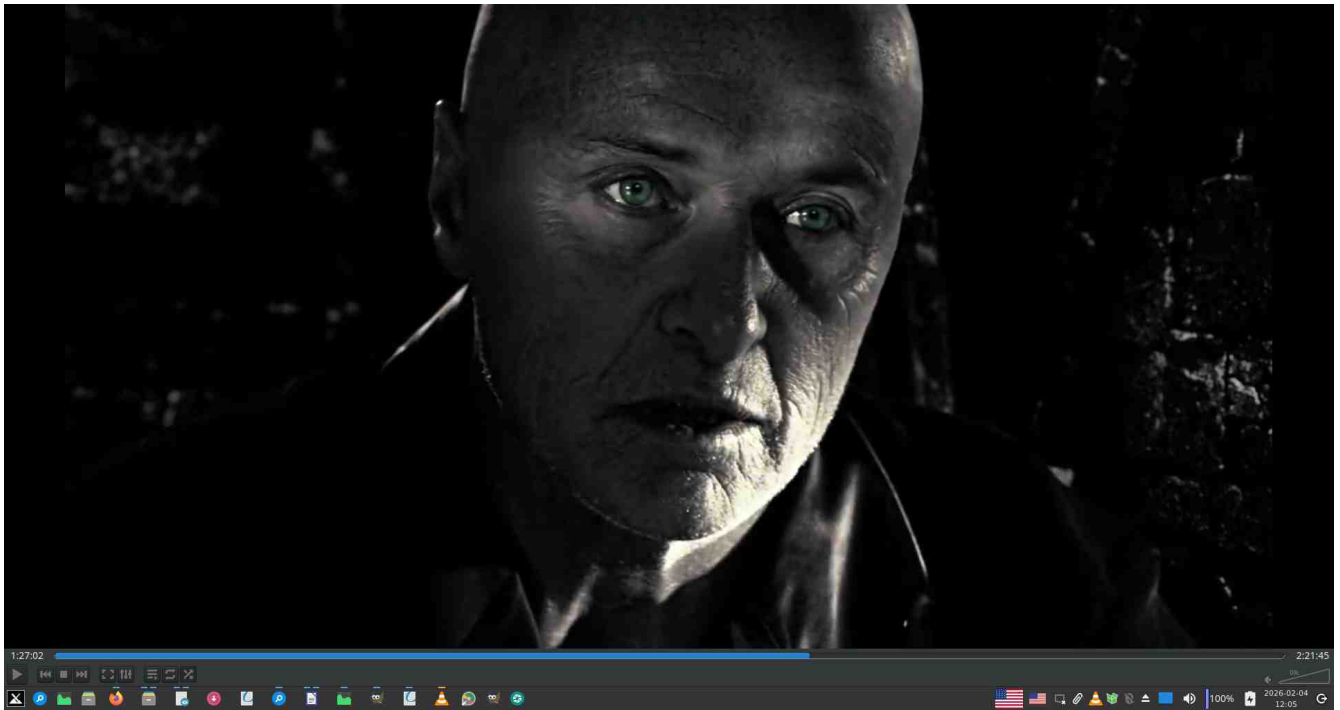
his son “Roark Junior”, required to be acted by Nick Stahl, [25, minutes 5 and 33]



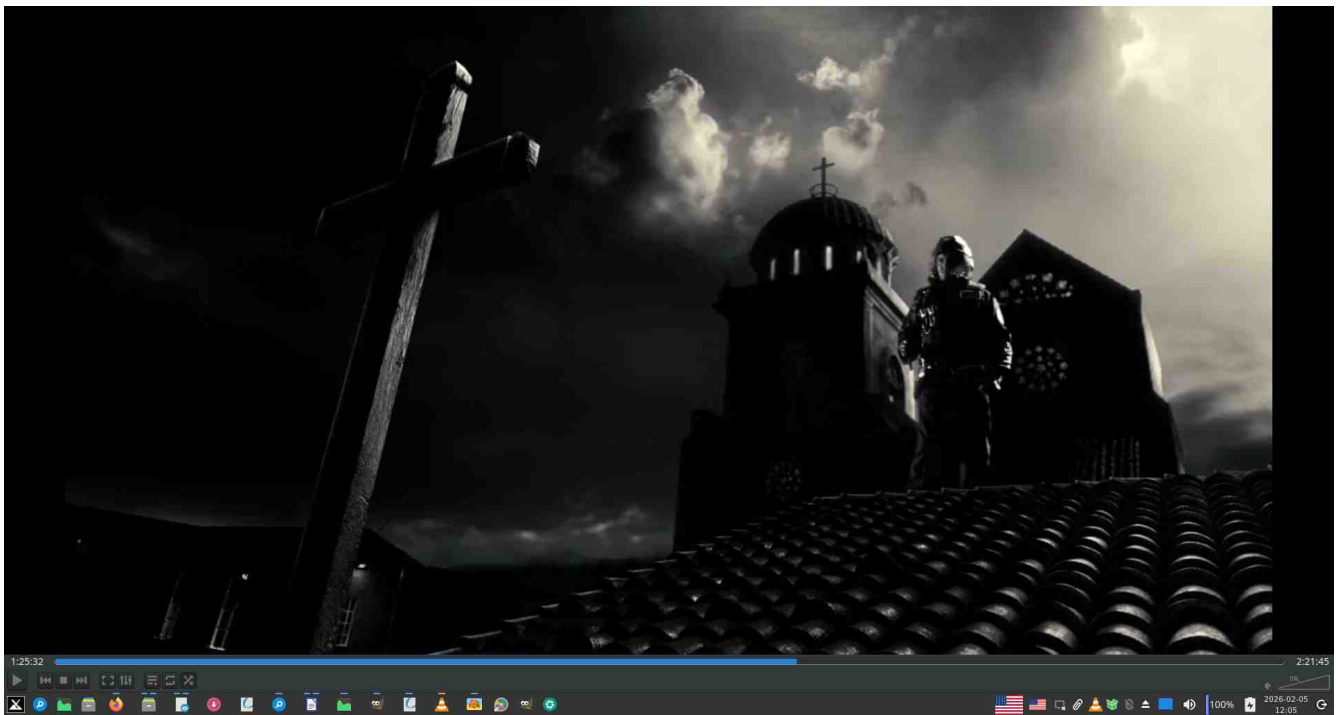


who is a child sexual abuser and serial killer, as well as “Cardinal Patrick Henry Roark”, required to be acted by Rutger Hauer, [25, minutes 76 and 88]

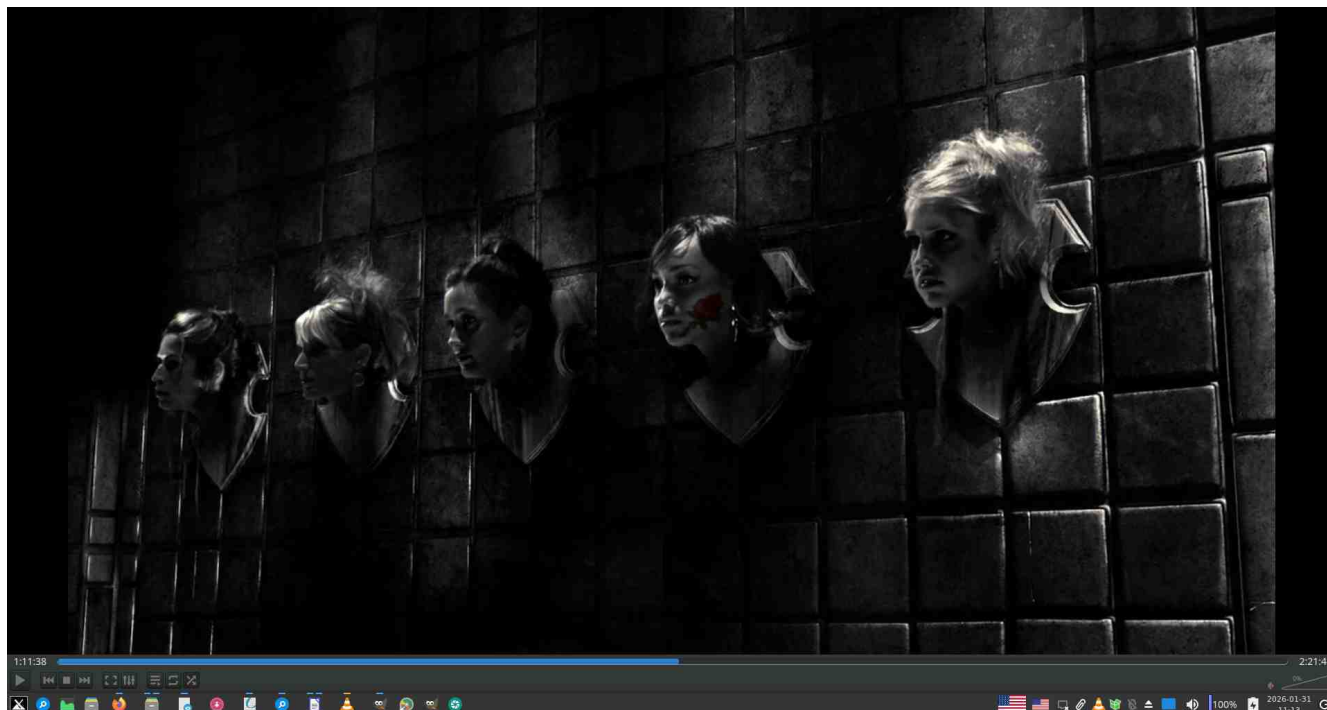




who lives “high above the streets”, [22, minute 1] [25, minute 86]

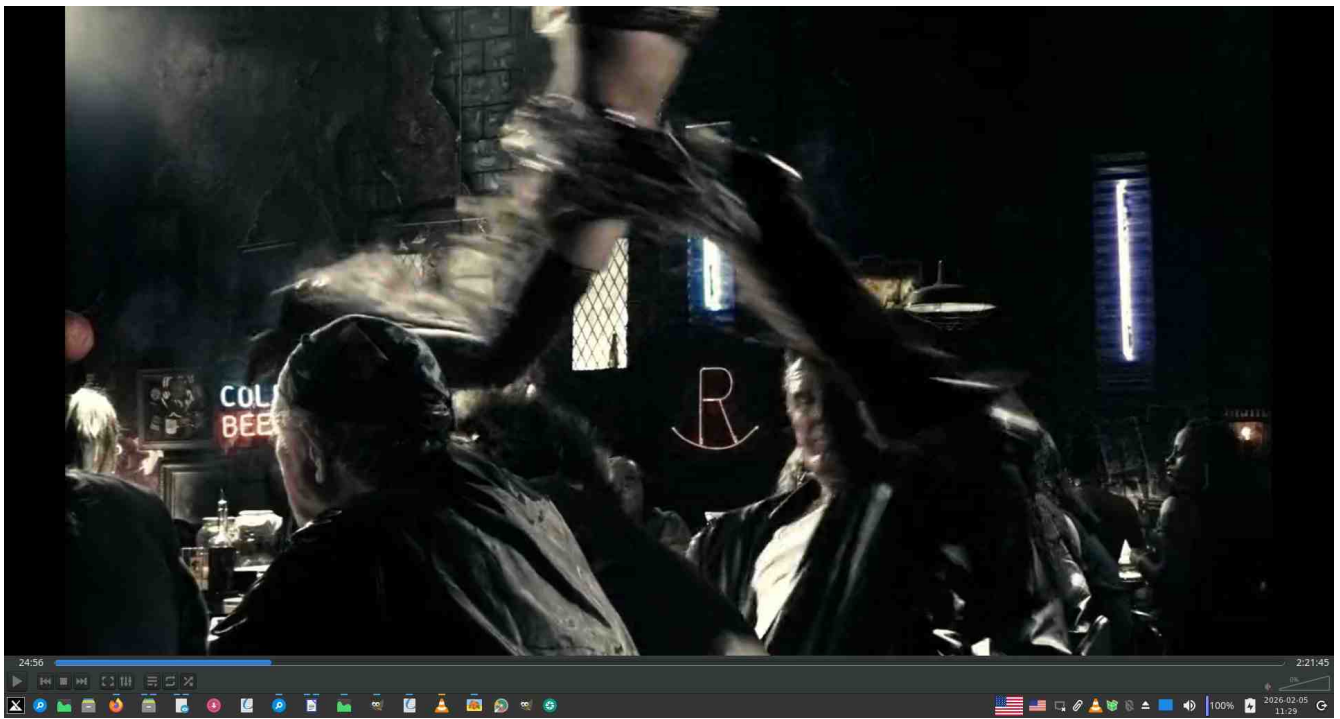
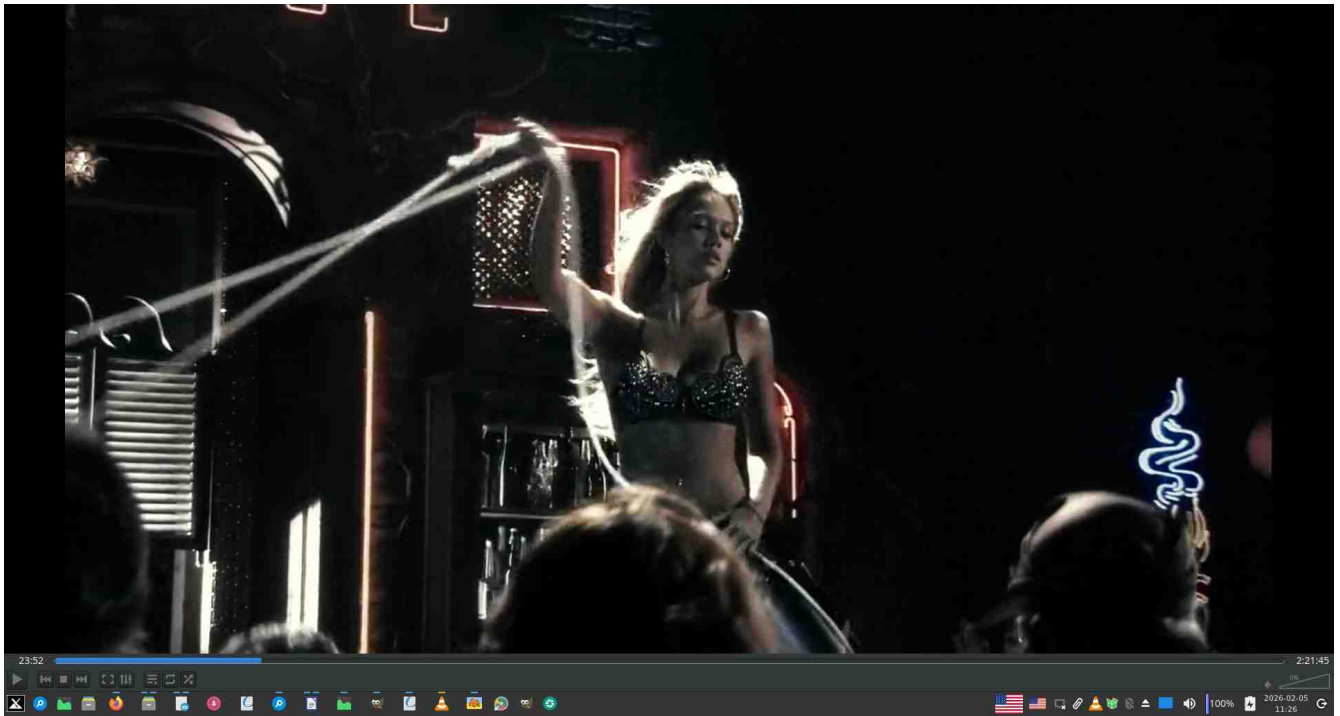


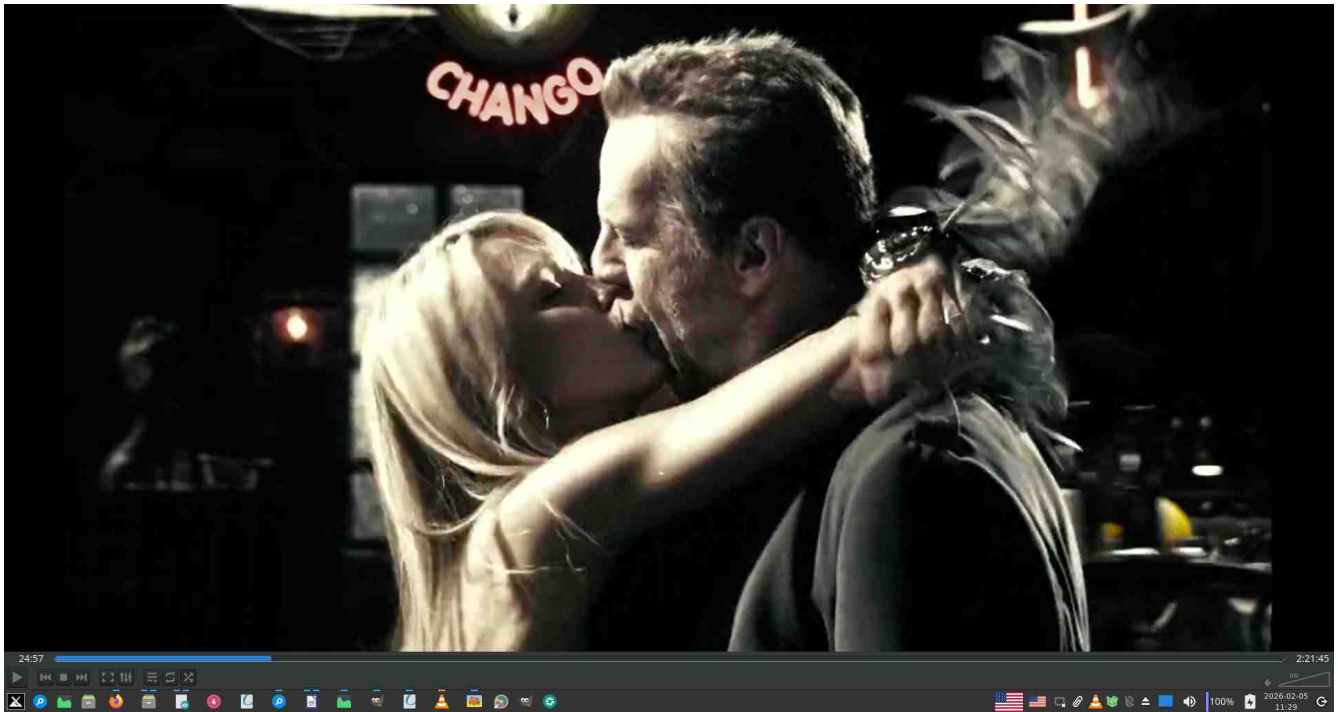
and is a “whore” serial killer and eater of their bodies and souls, [25, minute 72]



what “filled him with white light” and made him “feel the touch of God Almighty”. [25, minute 87] The above characters can be construed as representing the american Illuminati, and their acts representing its national secret policy of childhood sexual abuse and purifying the american nation from “whores” like Marilyn Monroe, Sharon Tate, and Brittany Murphy.

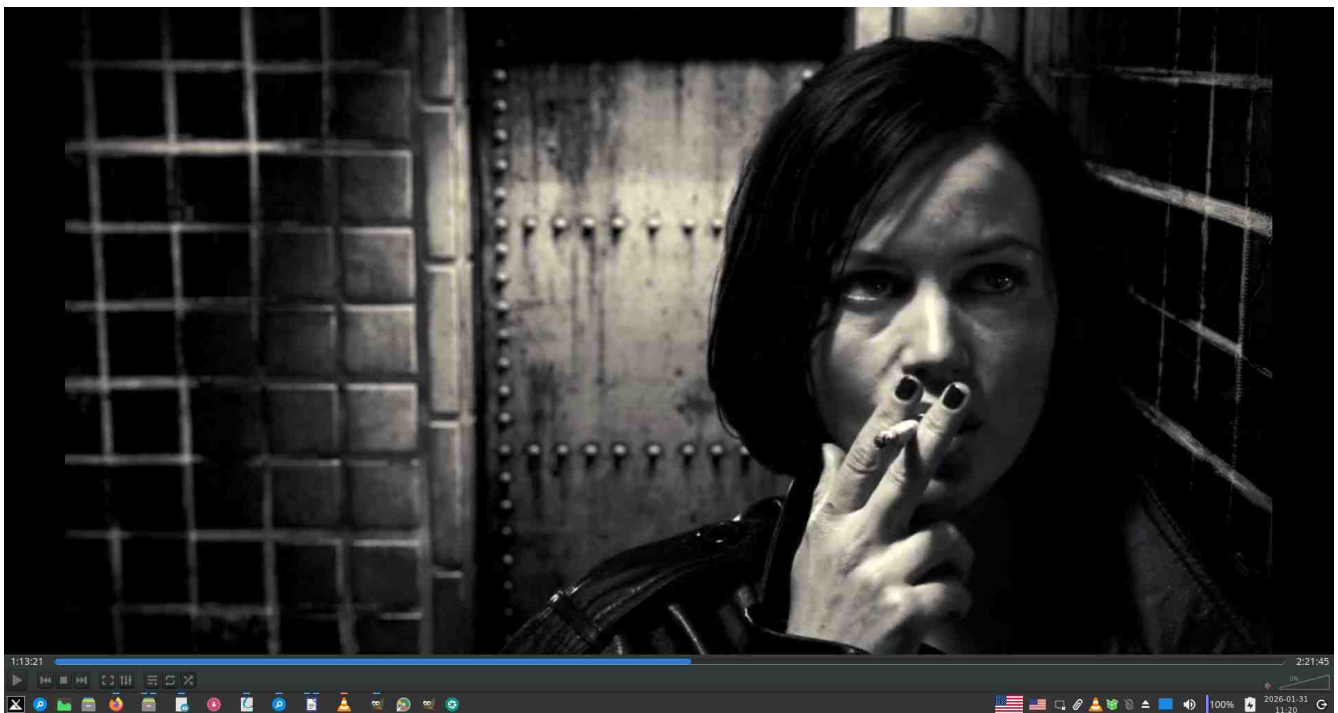
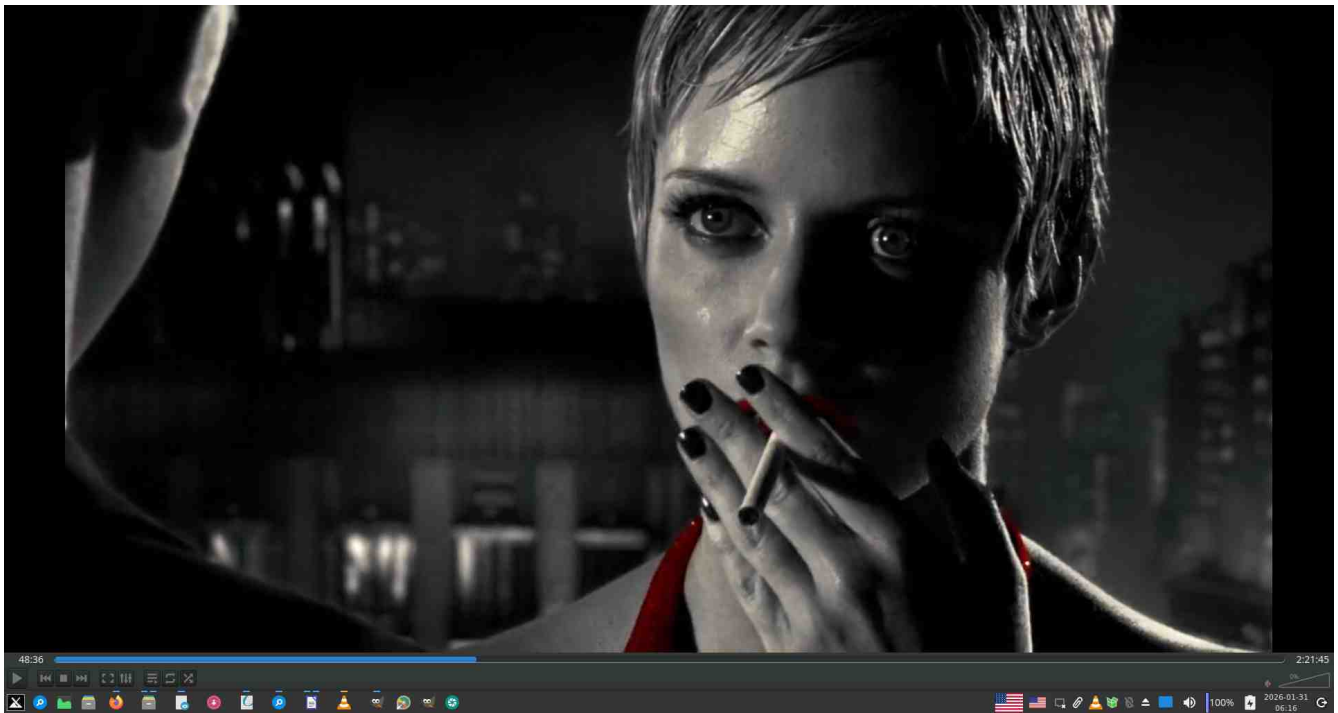
This film asserts the interest of the american Illuminati to utilize certain “hookers” [25, minute 74] or “Vanessas” — such as Jessica Alba, who was included in lists of the “Most Desirable”, “Sexiest”, “Hottest of All-Time”, and “Most Beautiful at Every Age” [302] — not only as “baits”, [191, minute 61] but also as “lassoers”, by having required her to perform exotic dance with a lasso, and “lasso” Bruce Willis as “John Hartigan” by jumping down from the stage and falling on his neck: [25, minutes 24, 25 and 25]

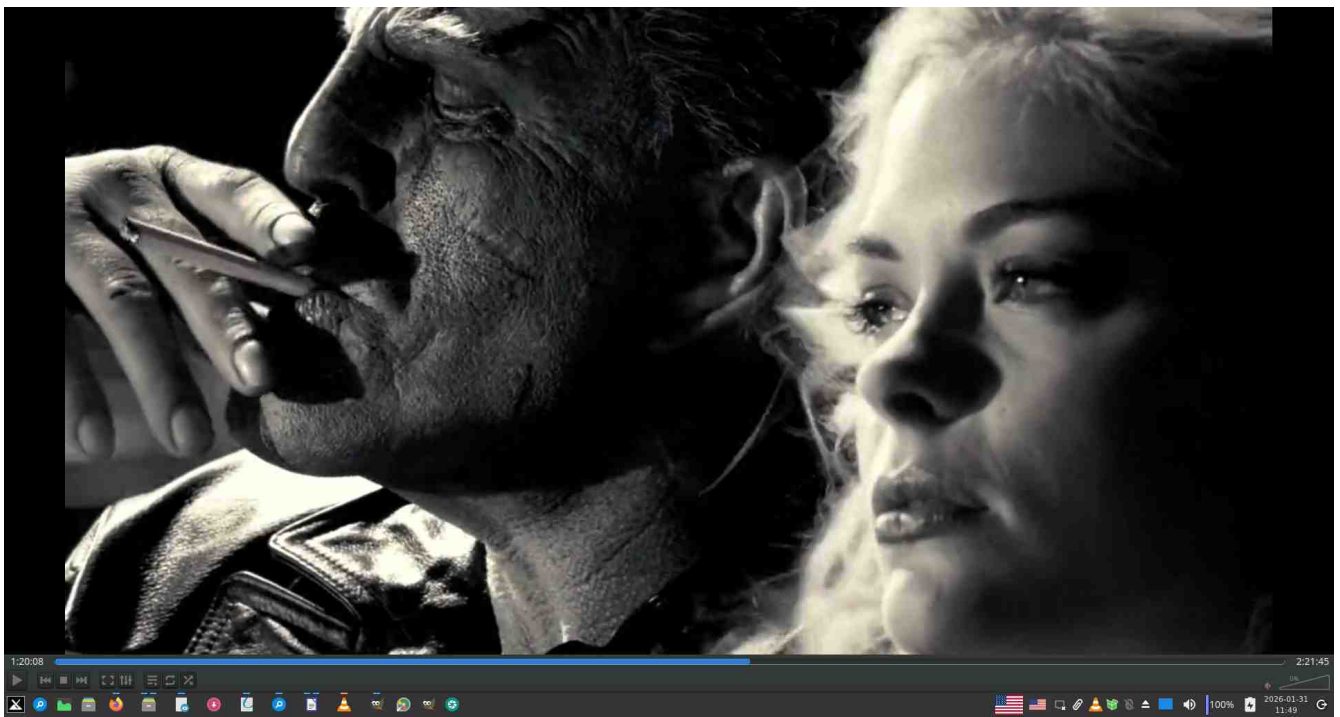
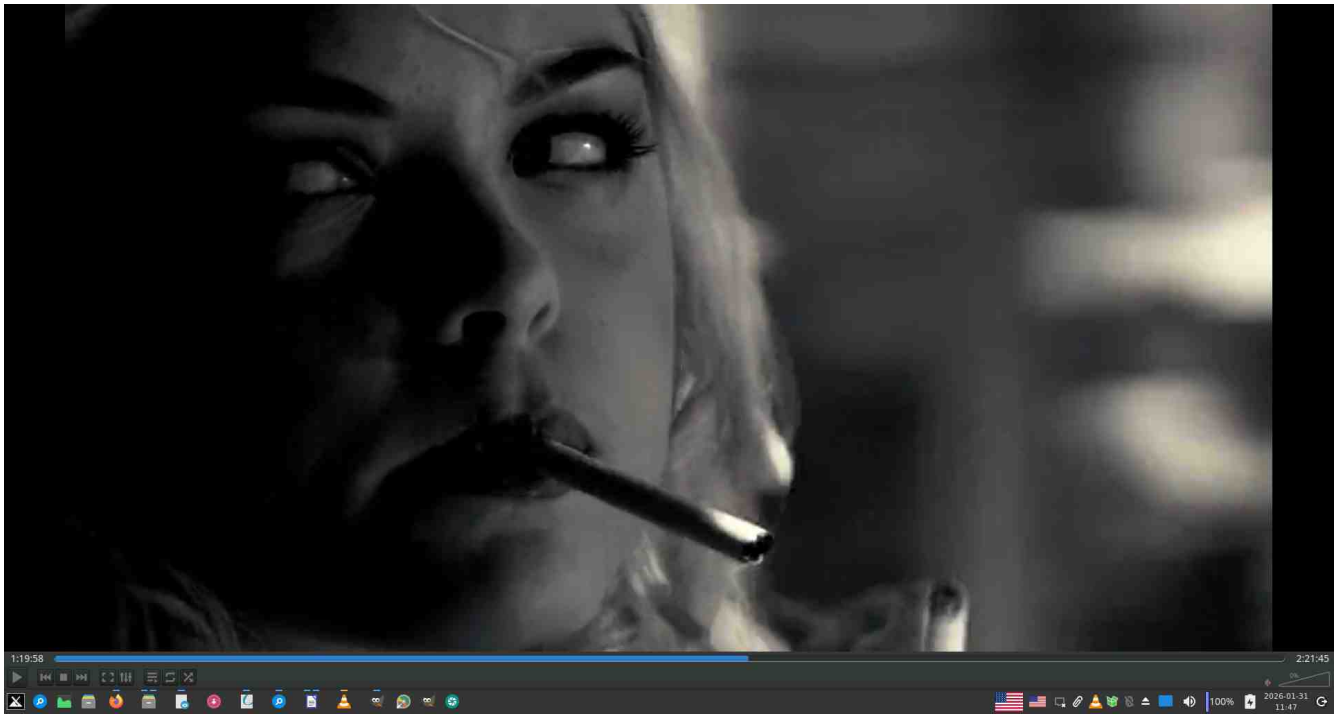


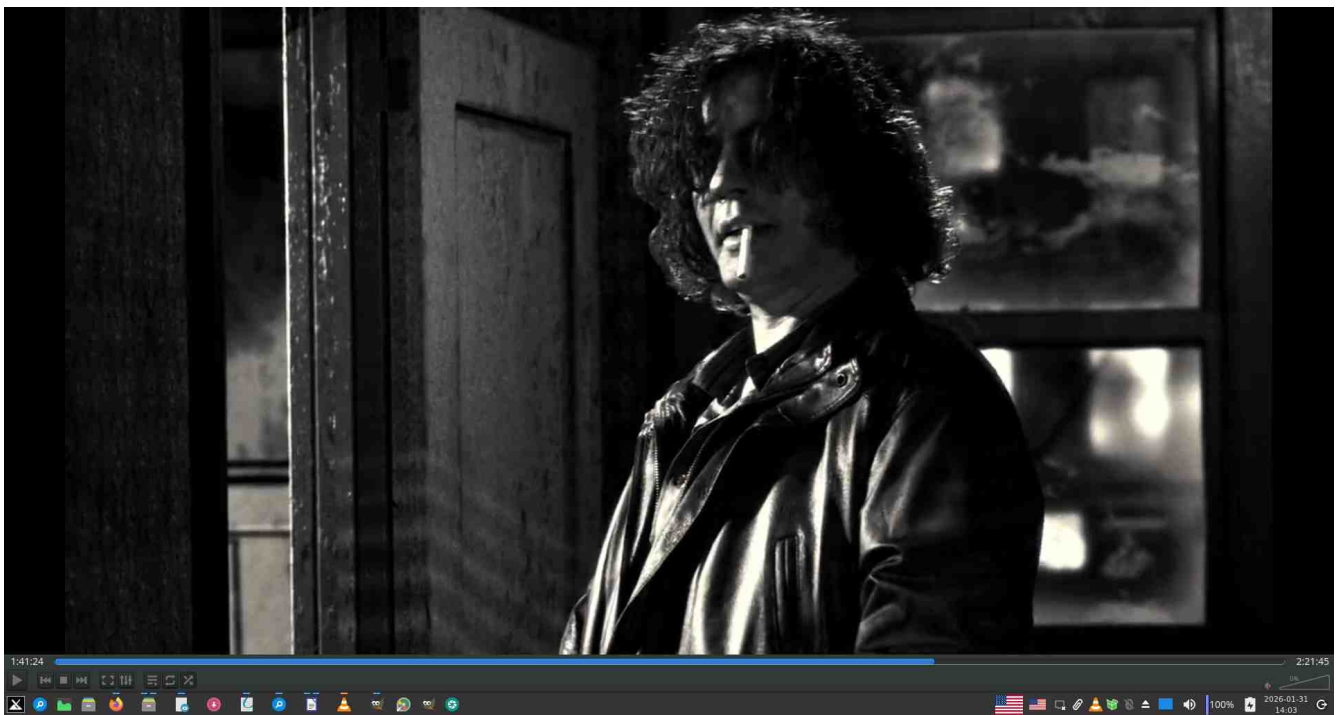
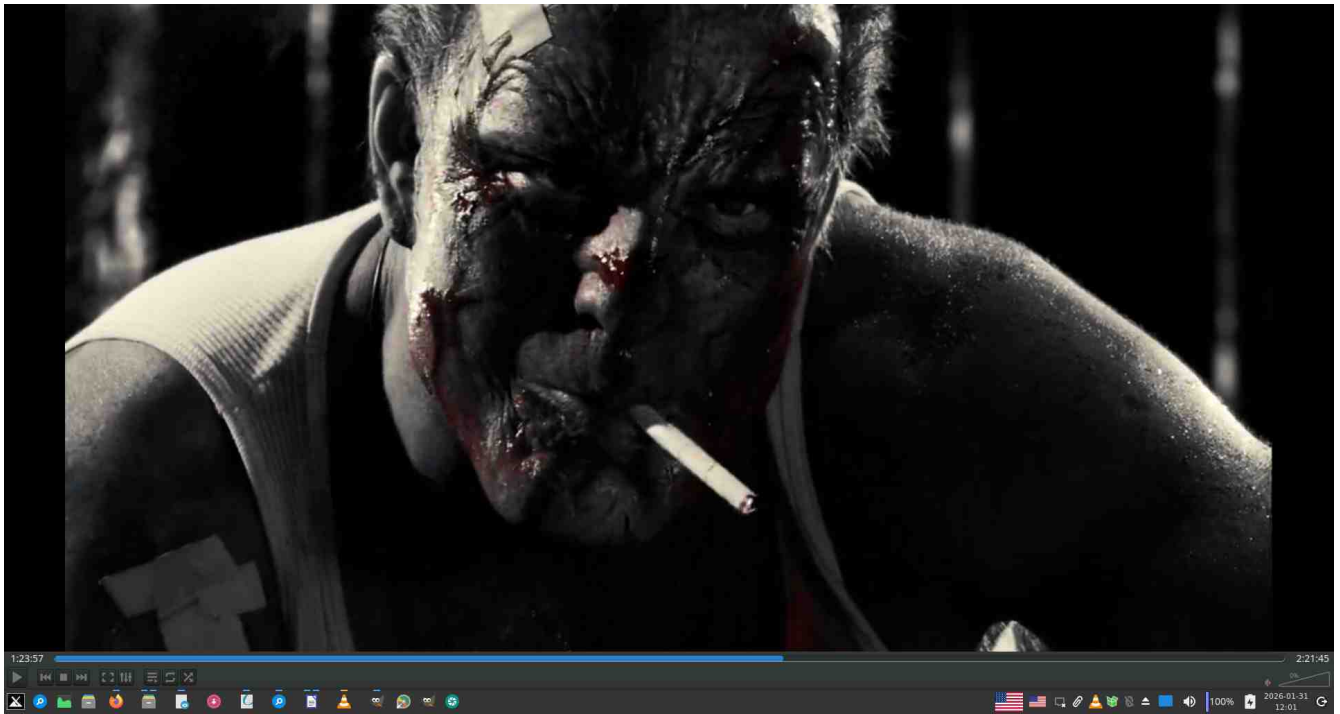


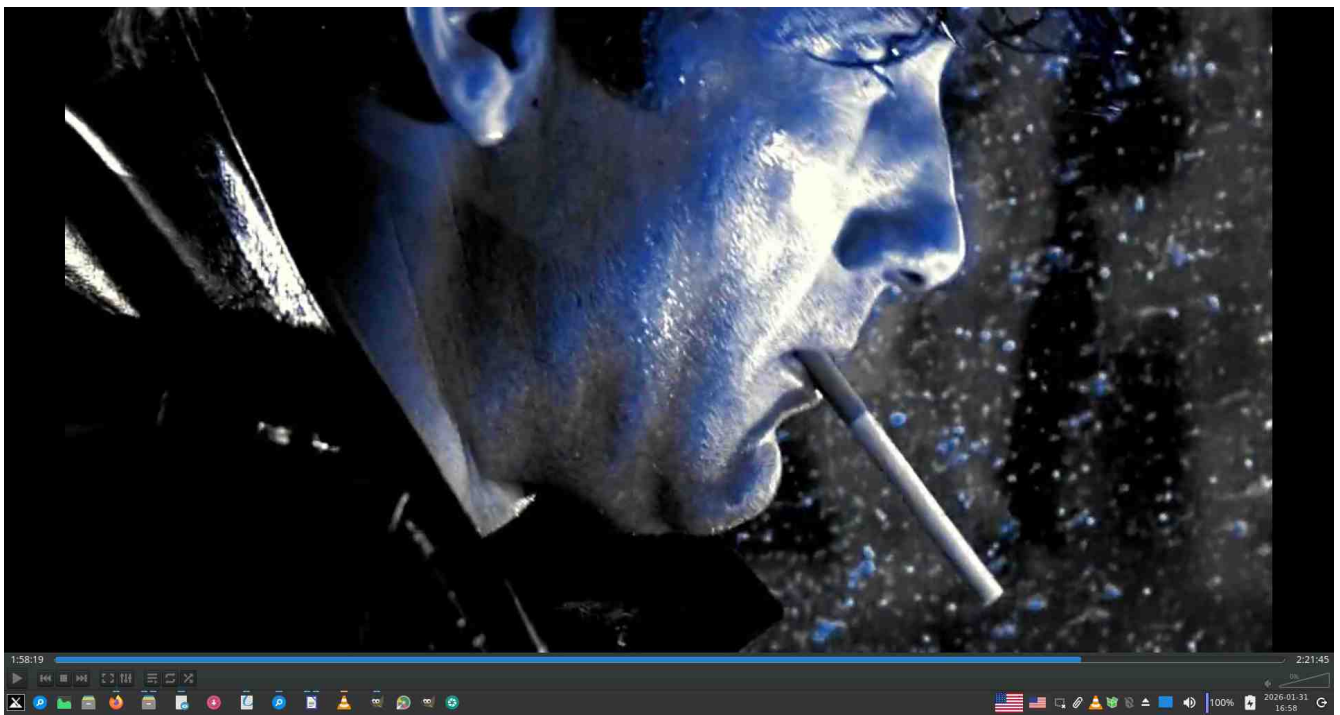
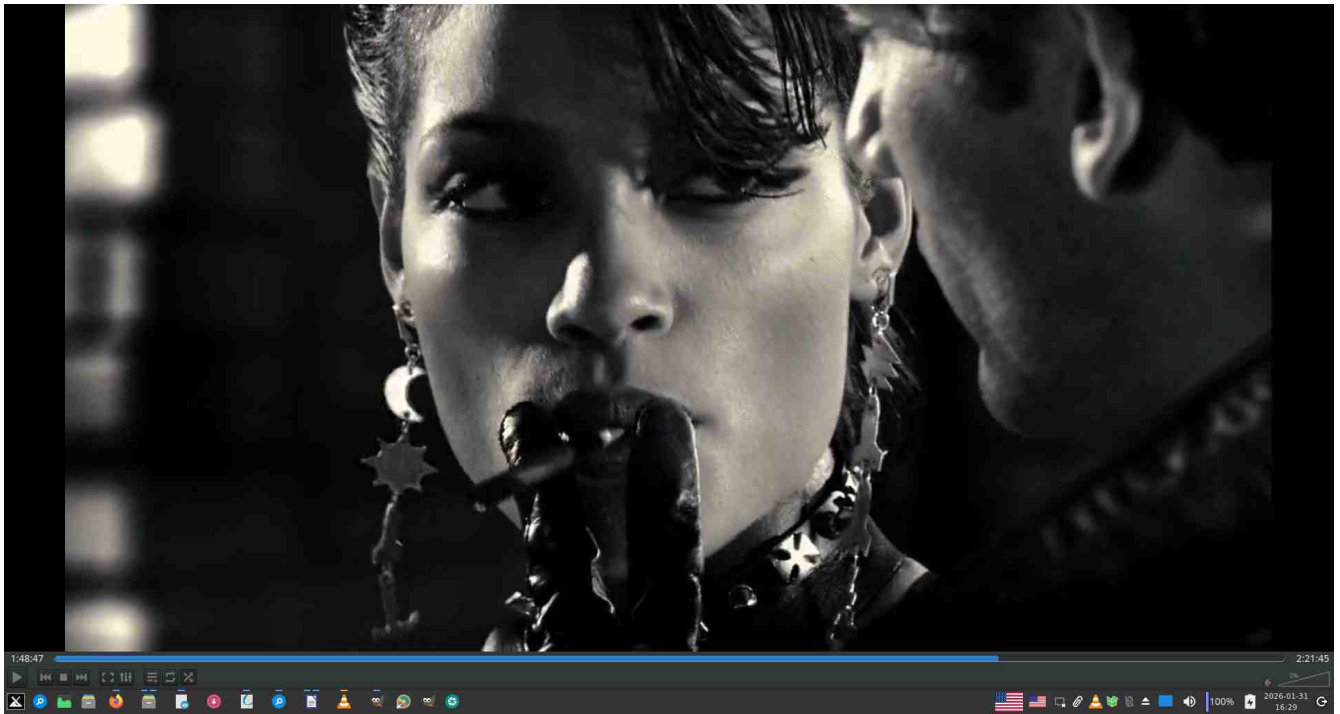
The film entitled “Sin City” of 2005 can be considered an implementation of the most-favored dwelling-place guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati formulated and programed in the film of Brittany Murphy entitled “Uptown Girls” of 2003 with the first name of Austin Pendleton by that the film was shot in the “sin city” of Austin. [443] It appears from this that Austin particularly, and Texas generally, was an execution site more favored than Los Angeles particularly, and California generally, by the american Illuminati. And indeed: in this film there are onscreen threatened with murder 1 girl and 1 woman, there are onscreen murdered 2 women, and there have been onscreen murdered 6 women. Considering that this was the last main-studio film of Brittany Murphy, Austin can be presumed to have been meant for the metaphorical execution site of the main-studio film career of Brittany Murphy. This again indicates that the core state of the american Illuminati is the state of Texas.

The film entitled “Sin City” of 2005 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [25, minutes 49, 74, 80, 81, 84, 102, 109 and 119]

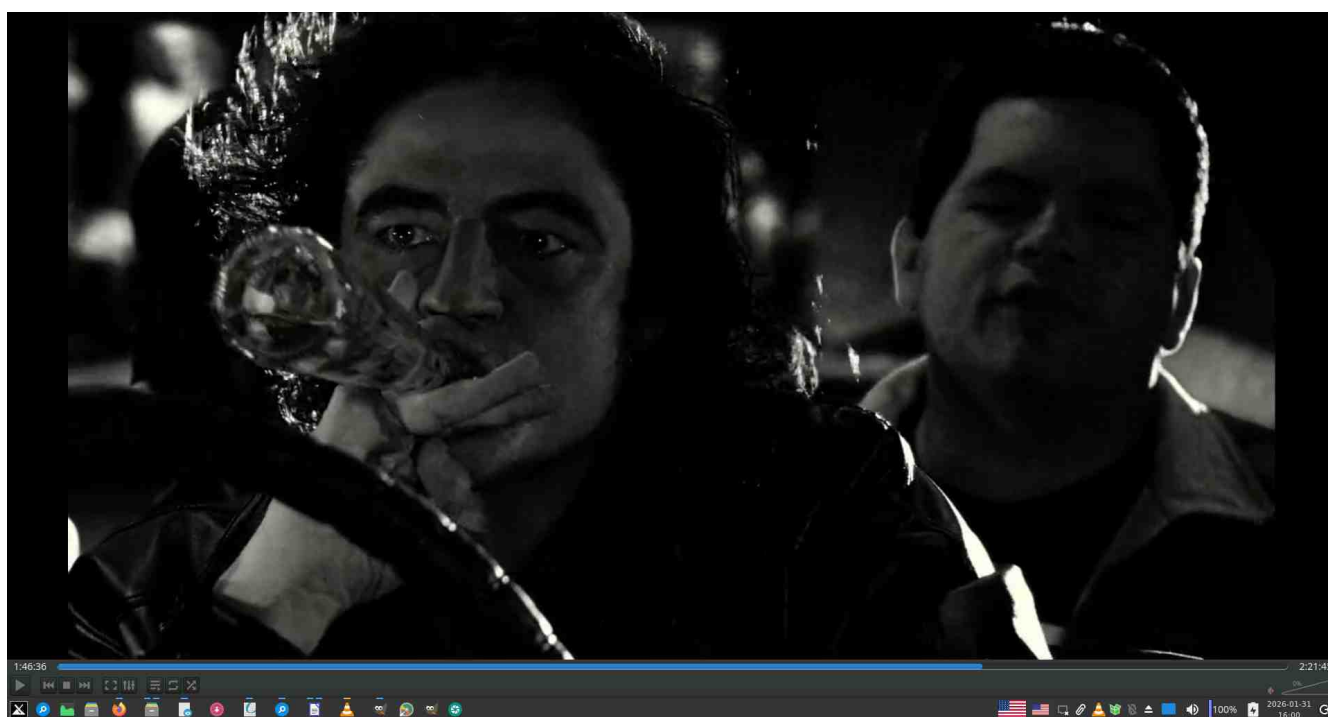
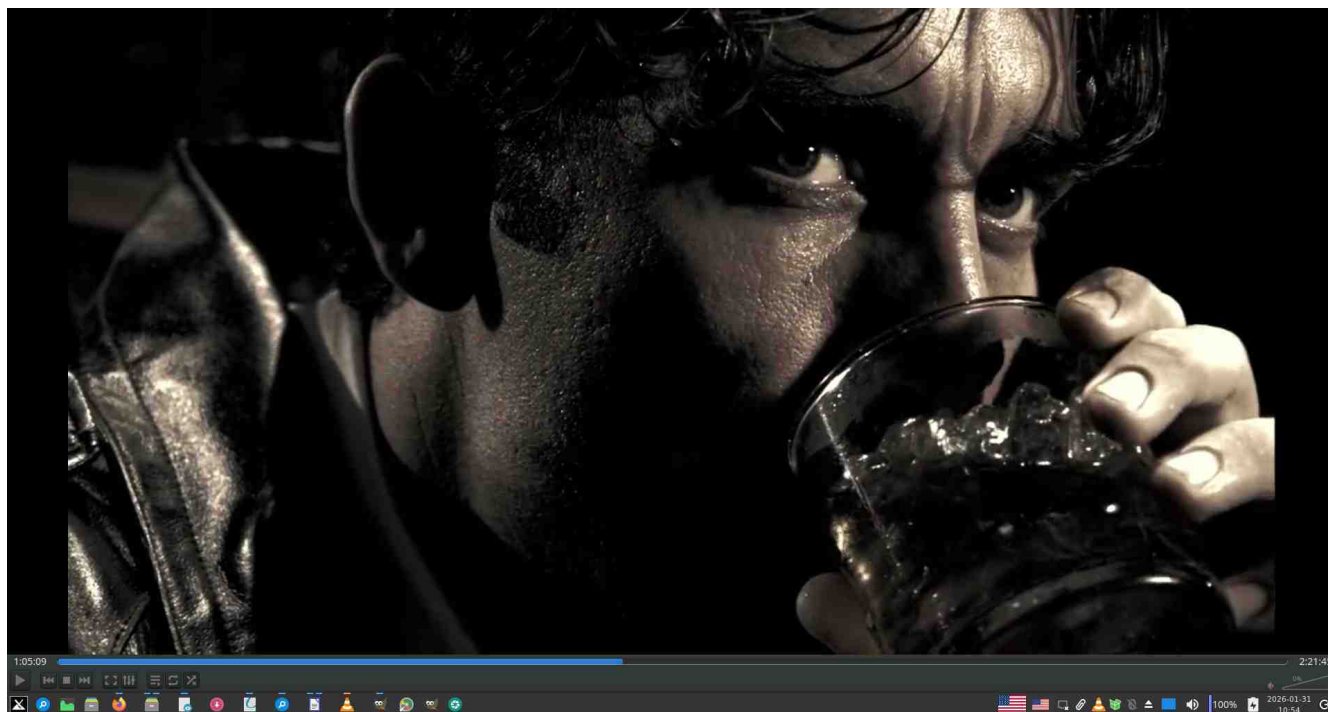




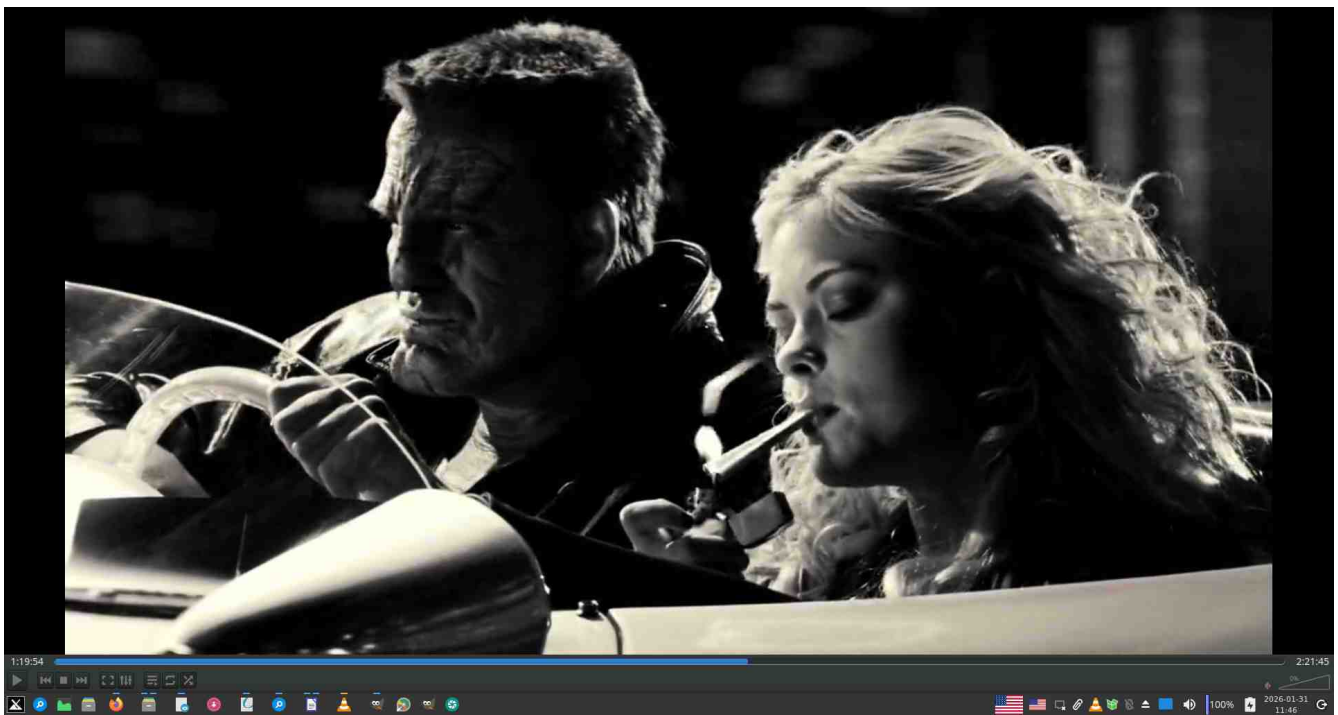
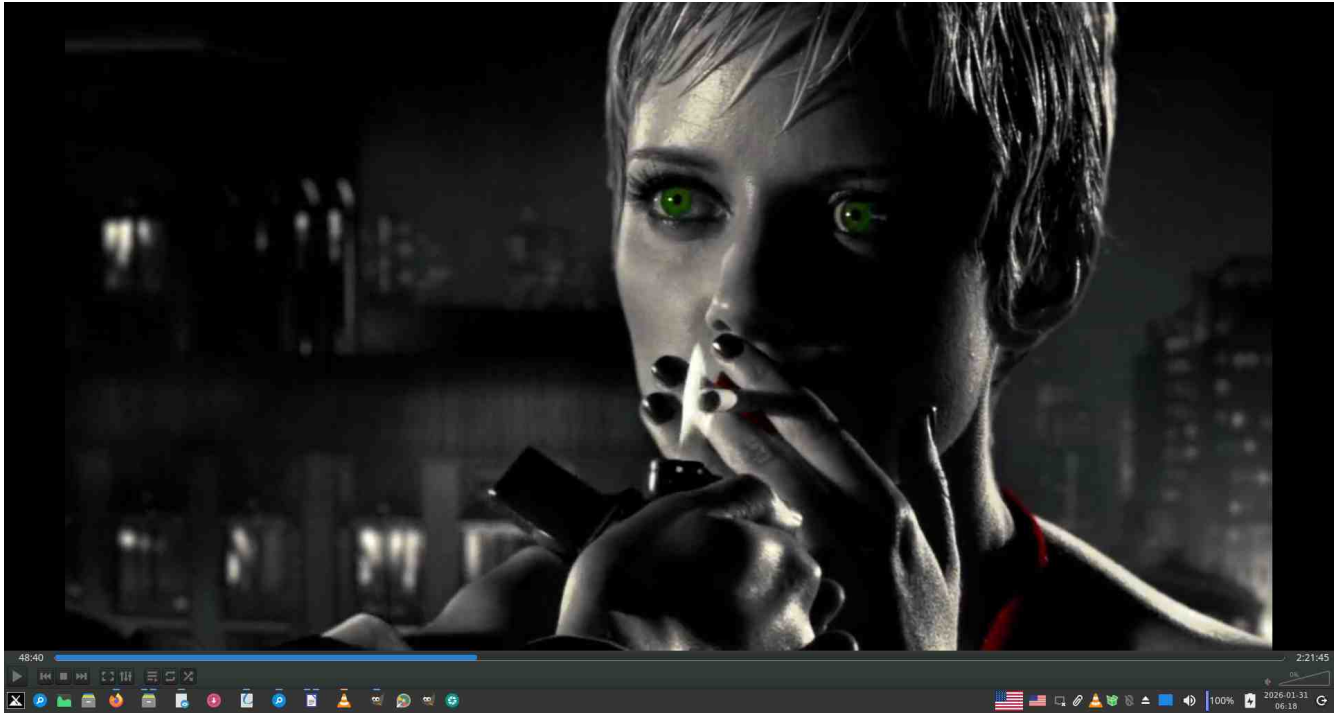


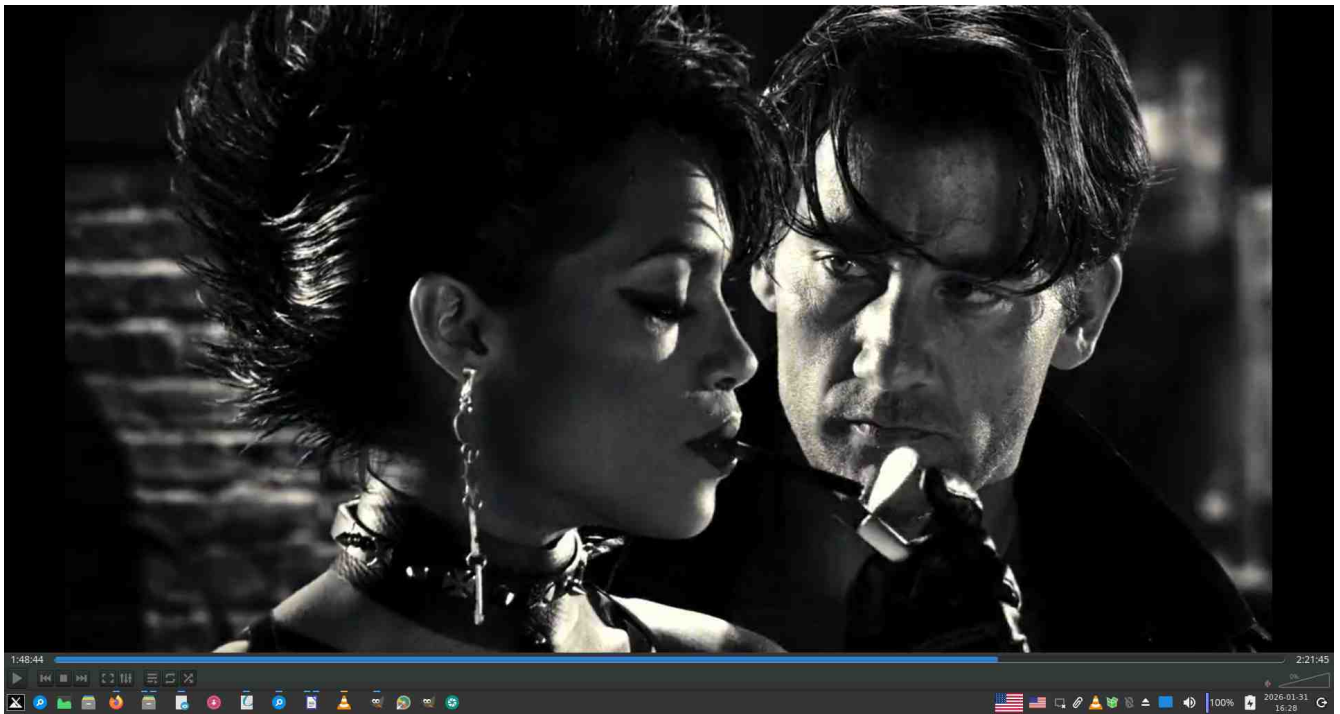
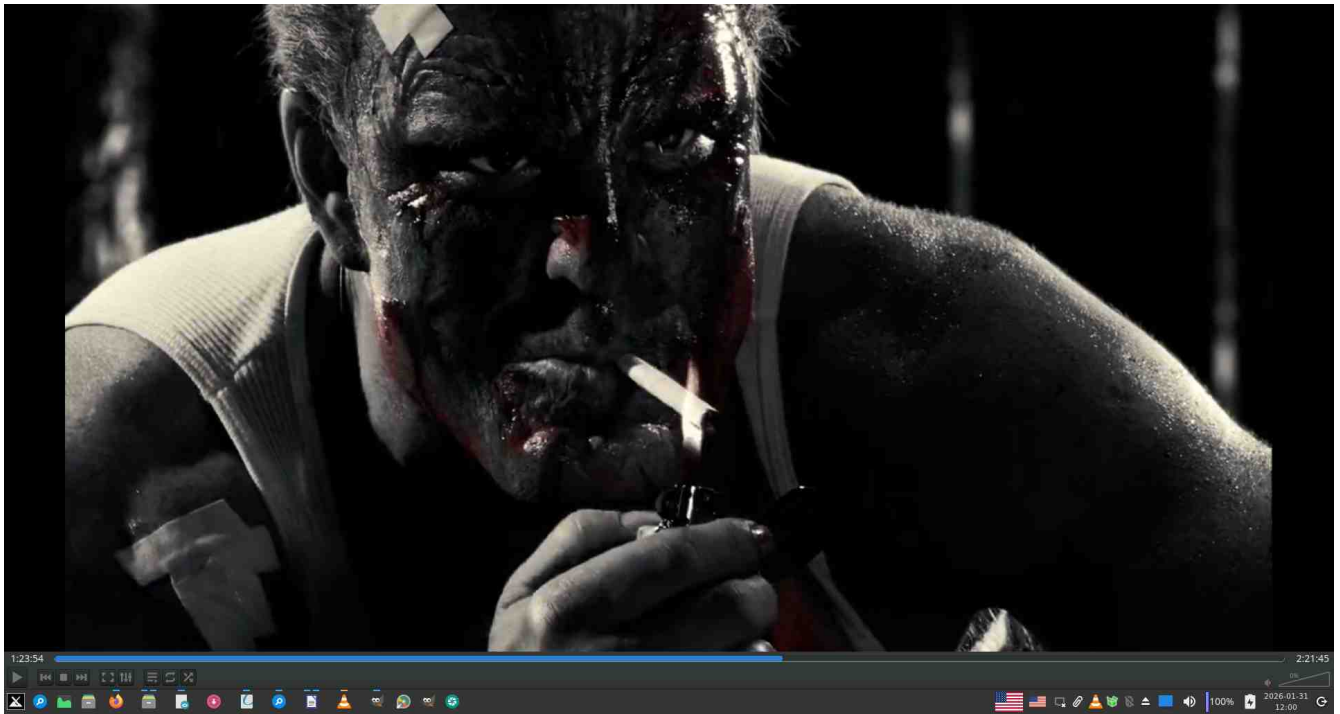


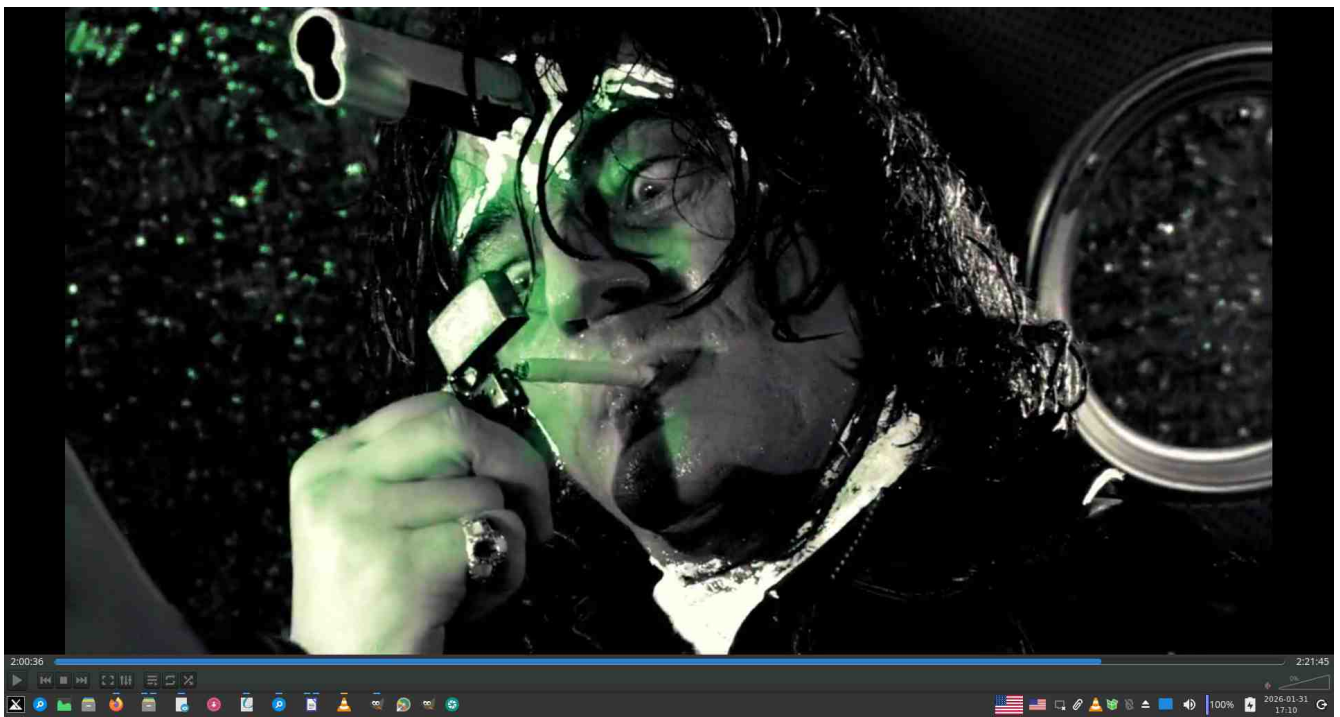
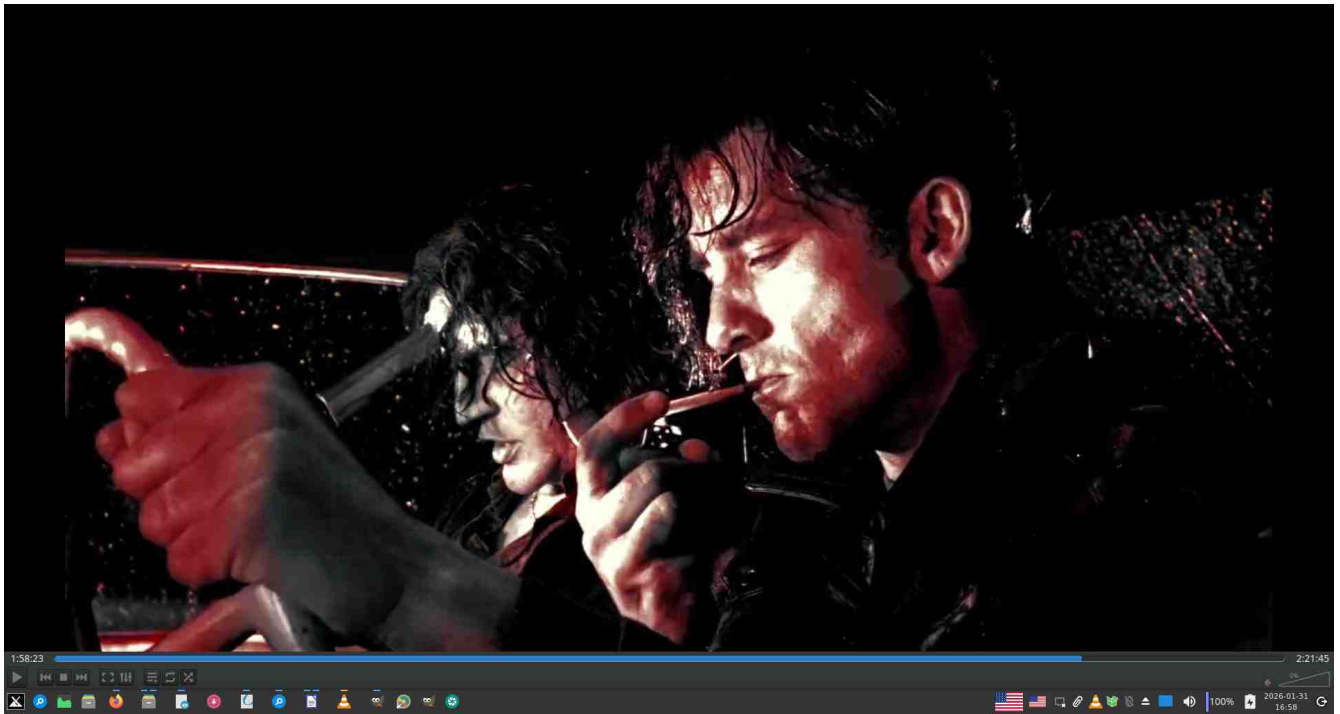
alcohol-addiction, with characters other than that of hers, in a scene without her: [25, minutes 66 and 107]



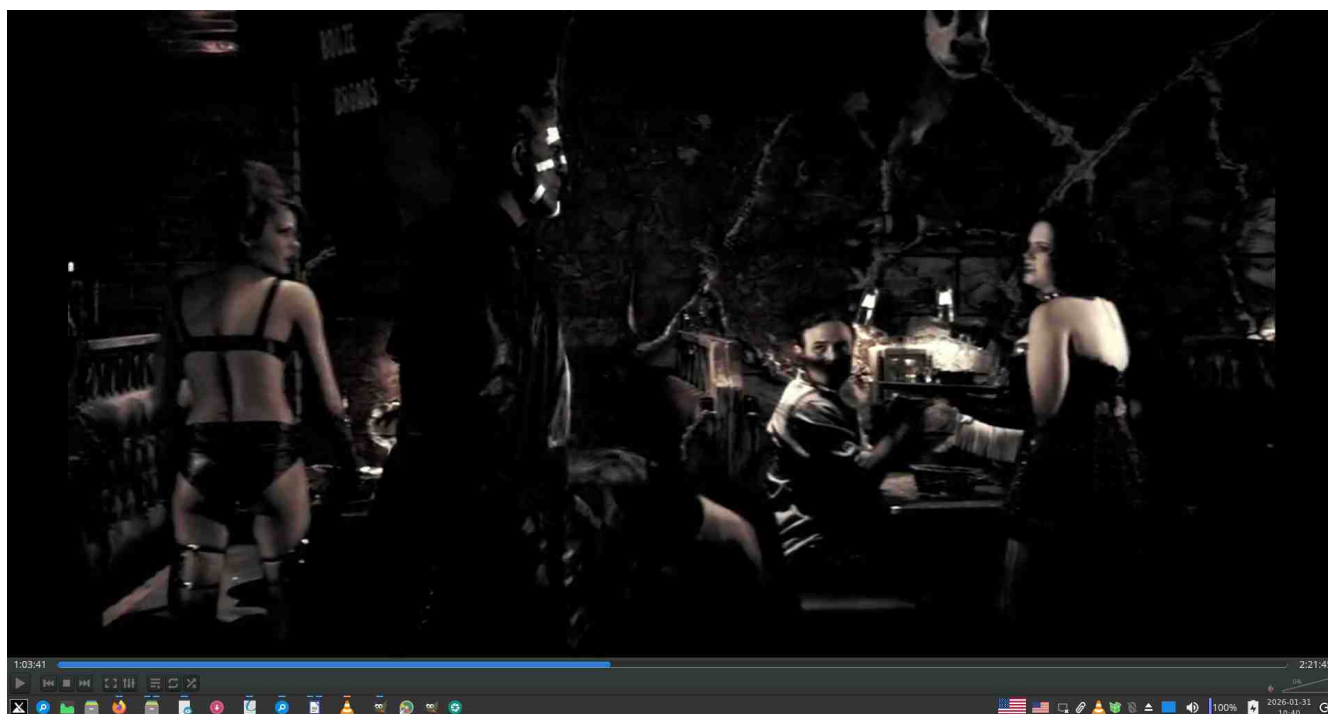
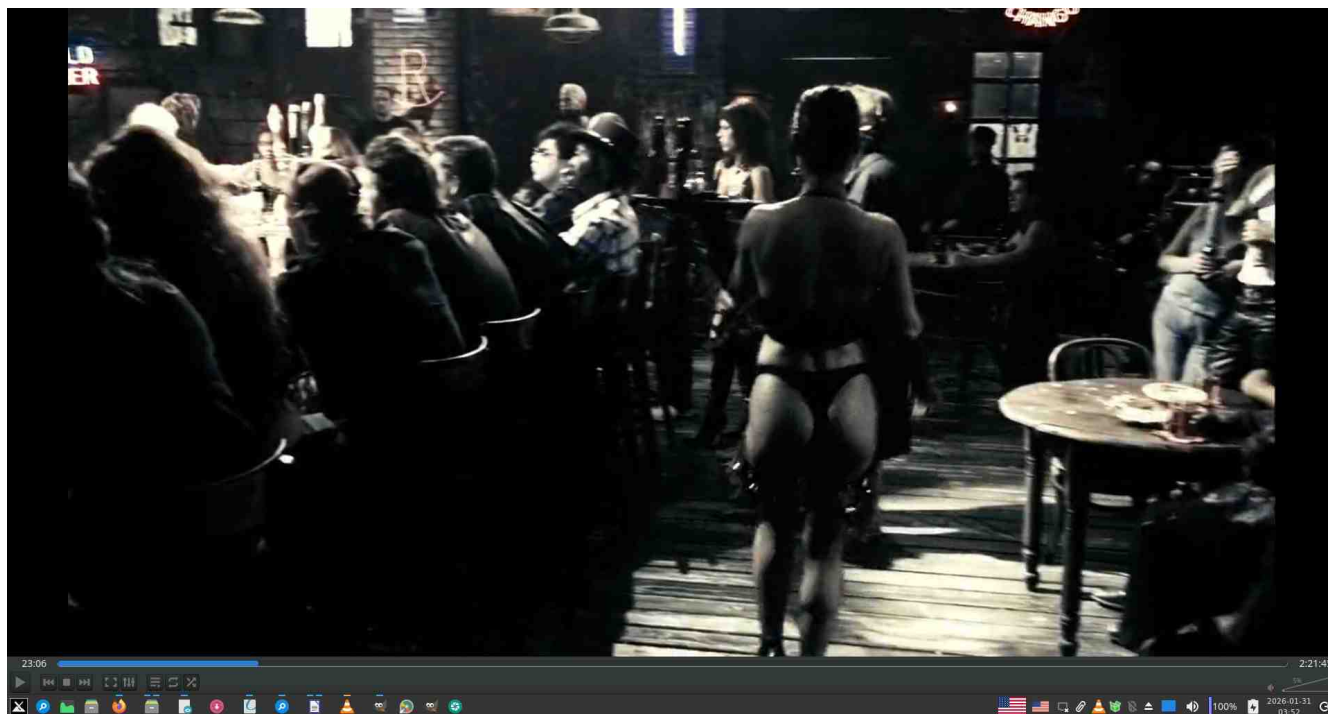
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [25, minutes 49, 80, 84, 109, 119 and 121]

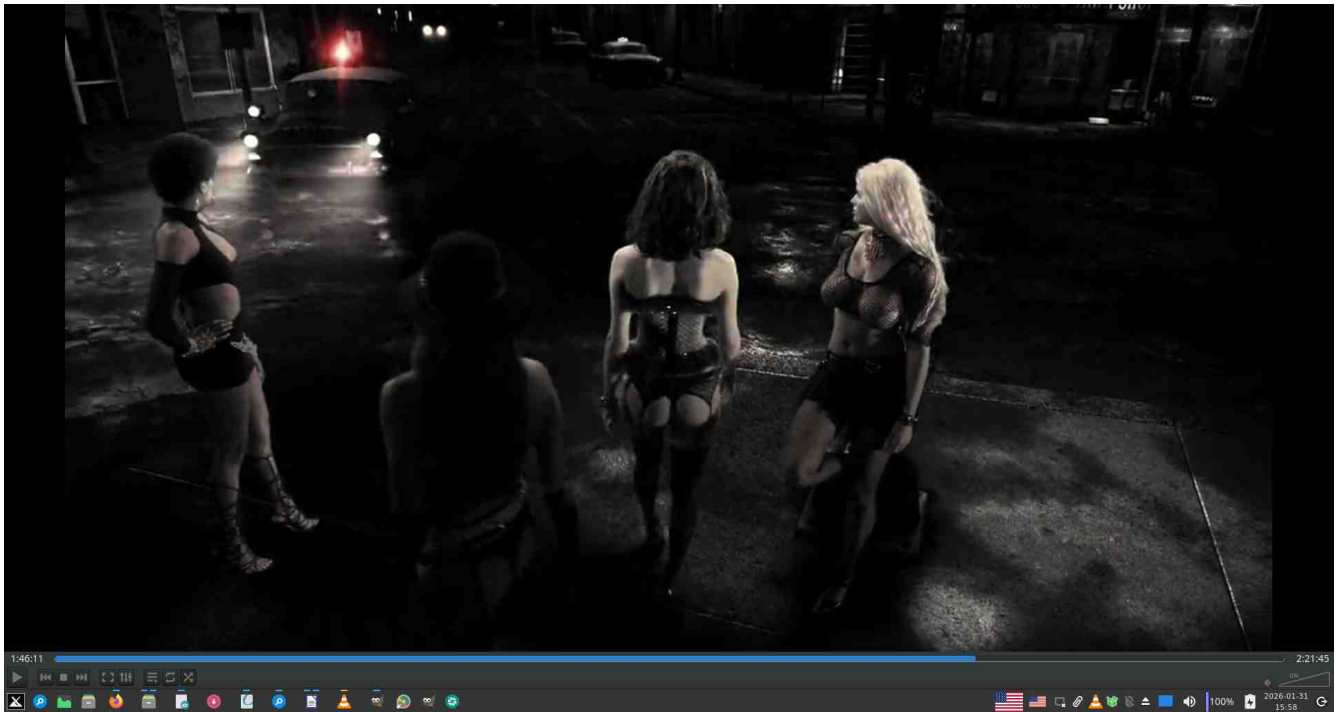






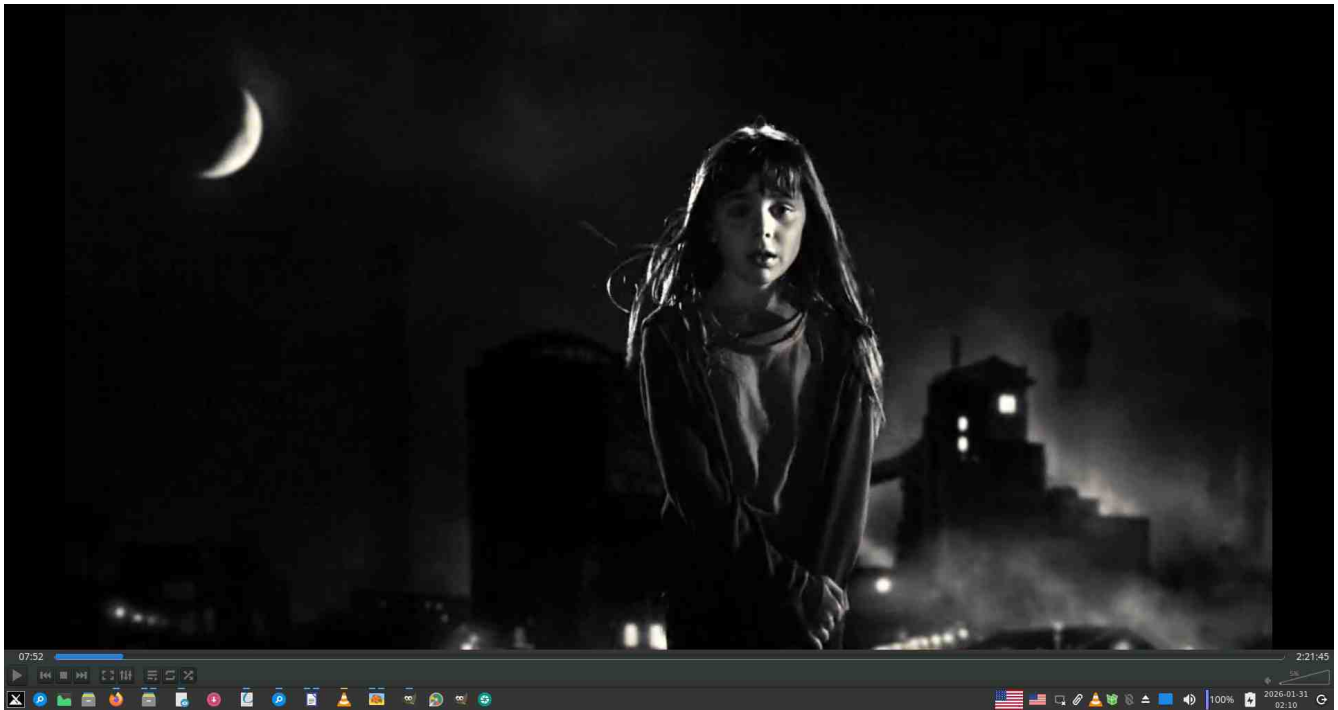
sexual-addiction with prostitution, with characters other than that of hers, in a scene with her: [25, minutes 24, 64 and 107]





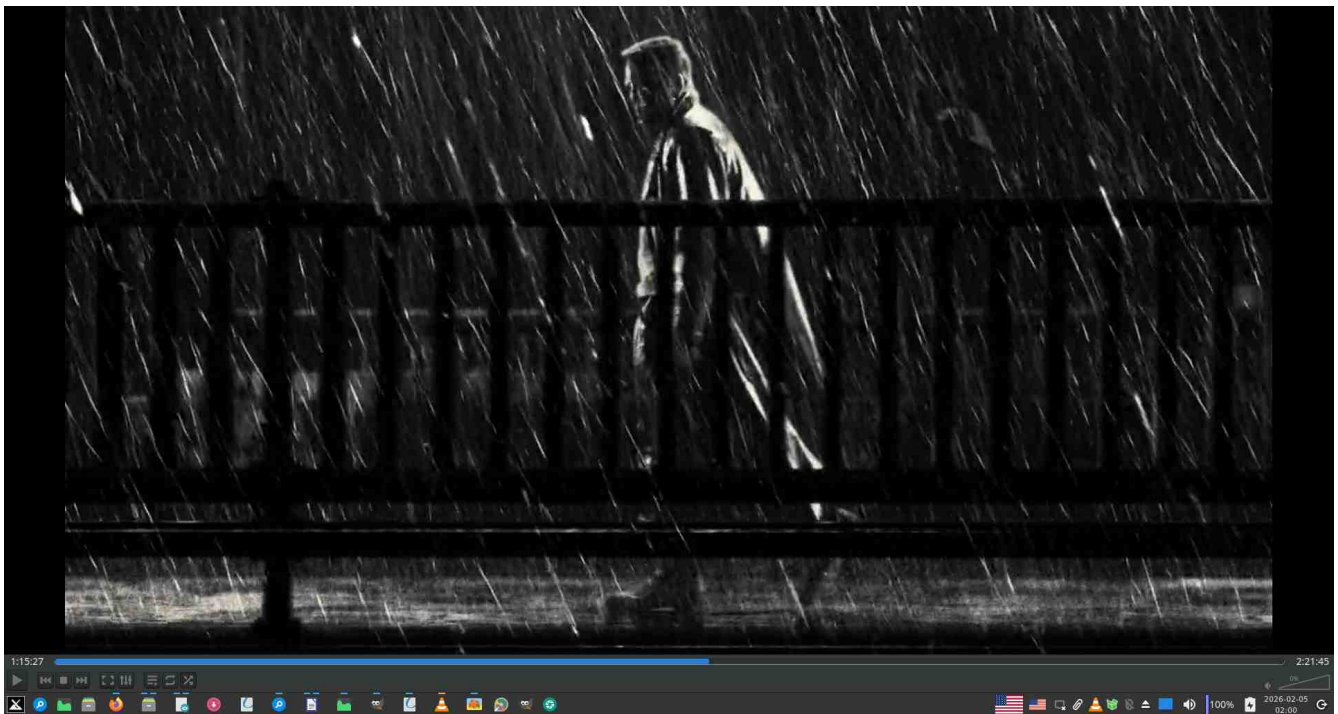
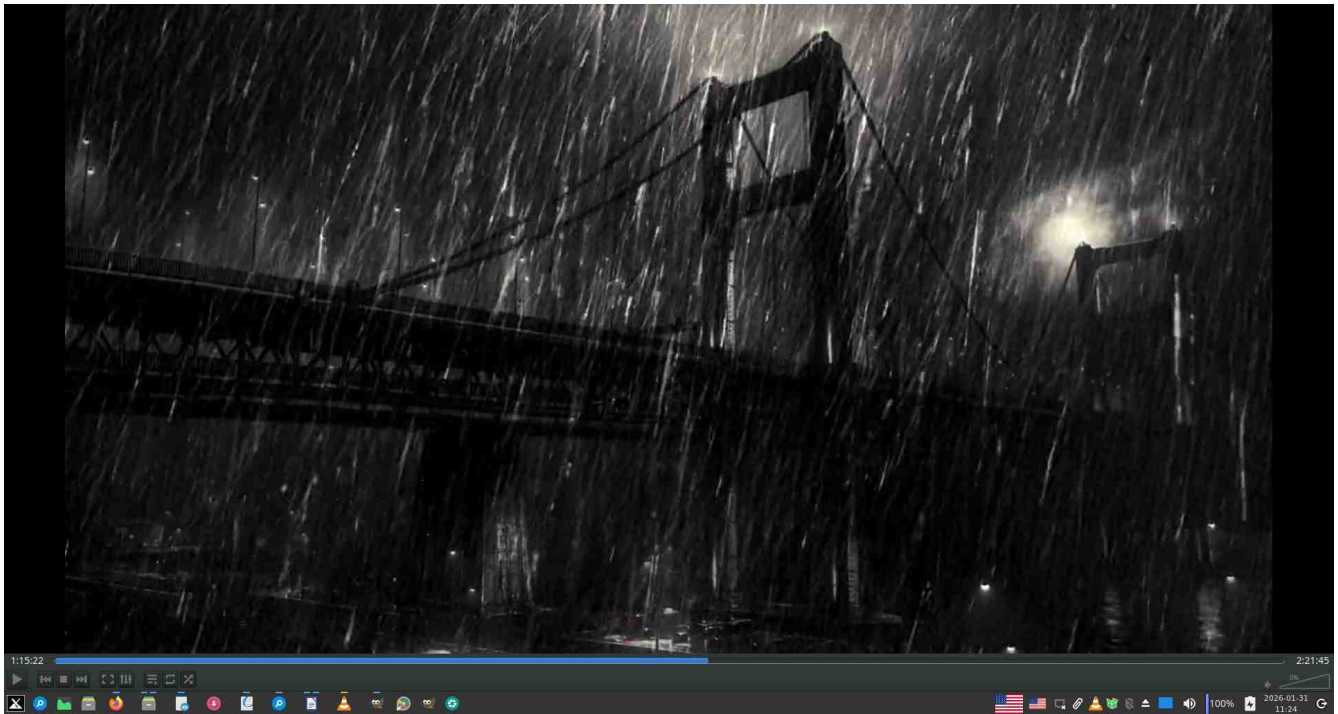
“lunatic”, [31, minute 13] with characters other than that of hers, in a scene without her: [25, minutes 2 and 8]



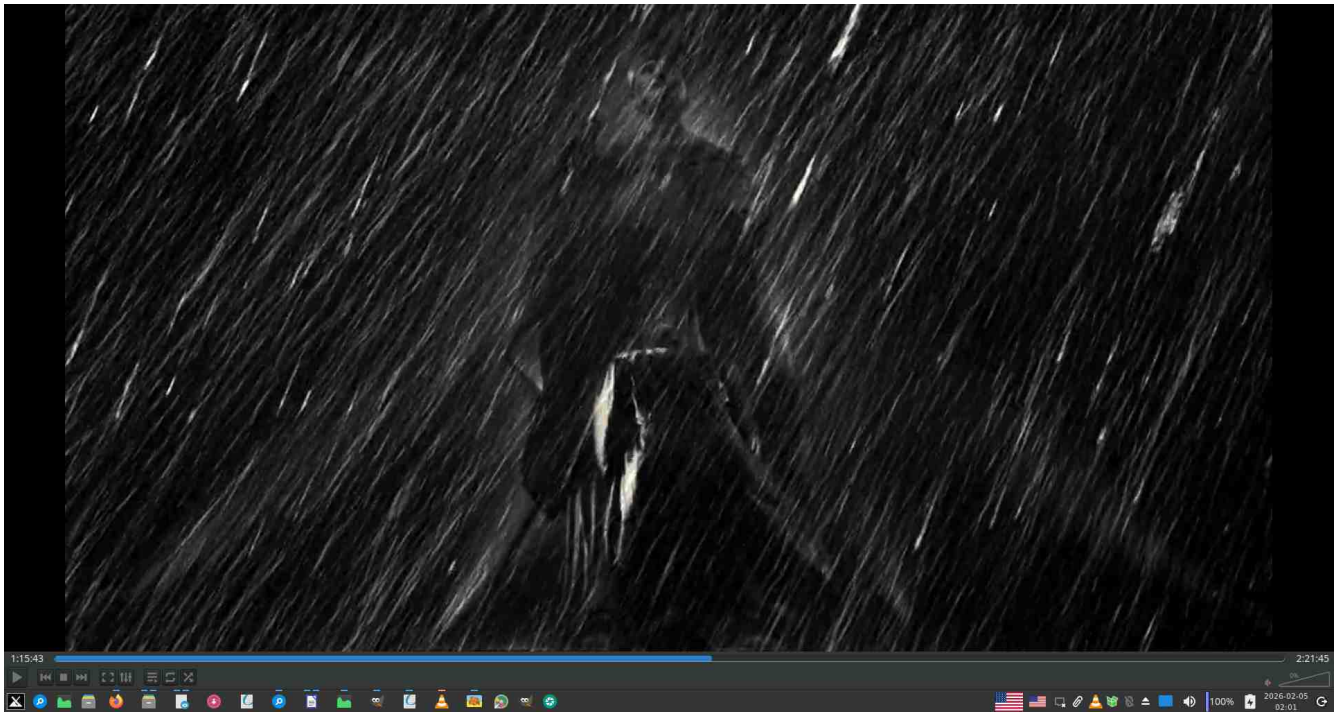


The film entitled “Sin City” of 2005 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

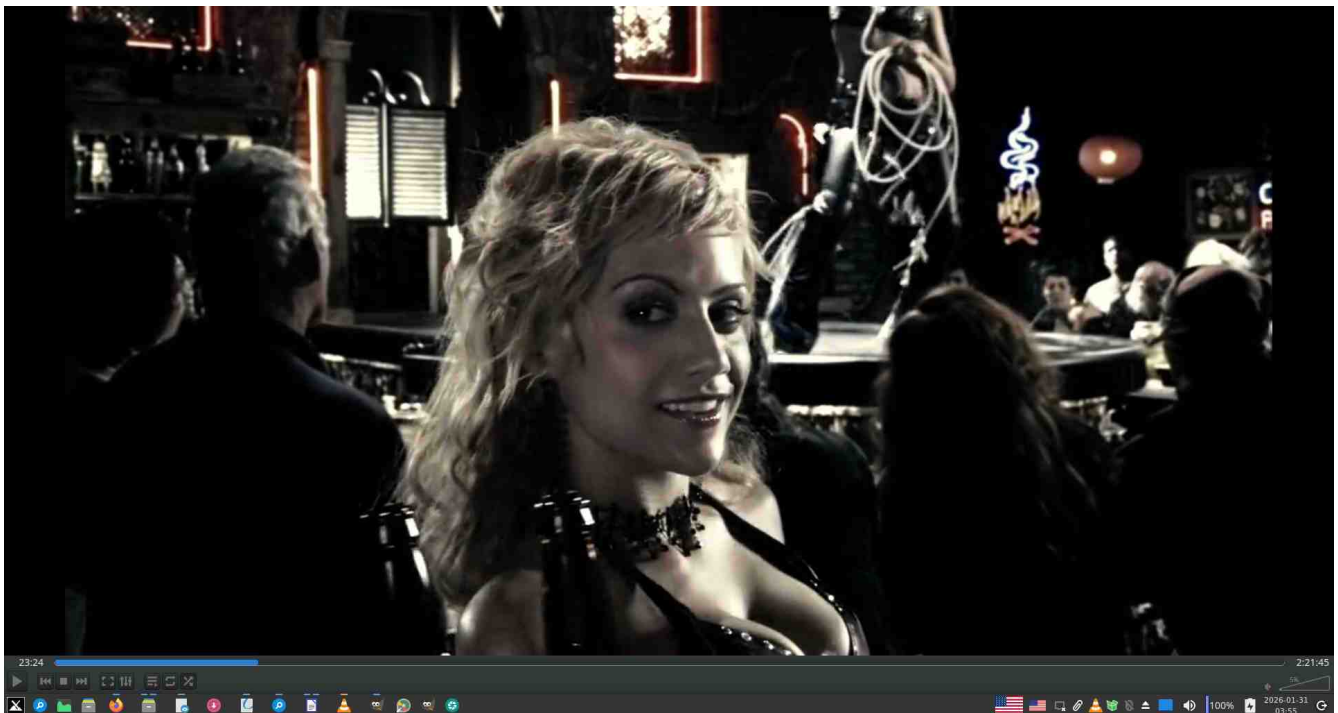
The political epigraph of my four books of 2000 about my four illegal fleeing attempts between 1986 and 1989 is: “With the purpose of rolling up the national secret political organizations, their making historical subjects and objects of party programs”. I can presume that the characters “detective John Hartigan”, required to be acted by Bruce Willis, and the “ape” [25, minute 78] “thug” [25, minute 88] “Marv”, required to be acted by Mickey Rourke, were concocted to represent my person “saving” [25, minute 2] persons of the kind of Marilyn Monroe, Sharon Tate, MATEI Alexandru, Elizabeth Adam (Erzsébet ÁDÁM), and Brittany Murphy, represented by the “doll” [25, minute 79] “sluts” [25, minute 69] “Nancy Callahan”, required to be acted by Jessica Alba, and “Goldie”, required to be acted by Jaime King, and rolling up, namely “working my way up the food chain”, [25, minute 69] consisting of two minnows, a money man, and a priest, on a suicidal “bridge”, [195] representing the life risks, in heavy rain, representing the great difficulties of the undertaking, [25, minutes 76 and 76]



to the ethnical and the national secret political organizations, represented by the statue of “Cardinal Patrick Henry Roark”, required to be acted by Rutger Hauer: [25, minute 76]



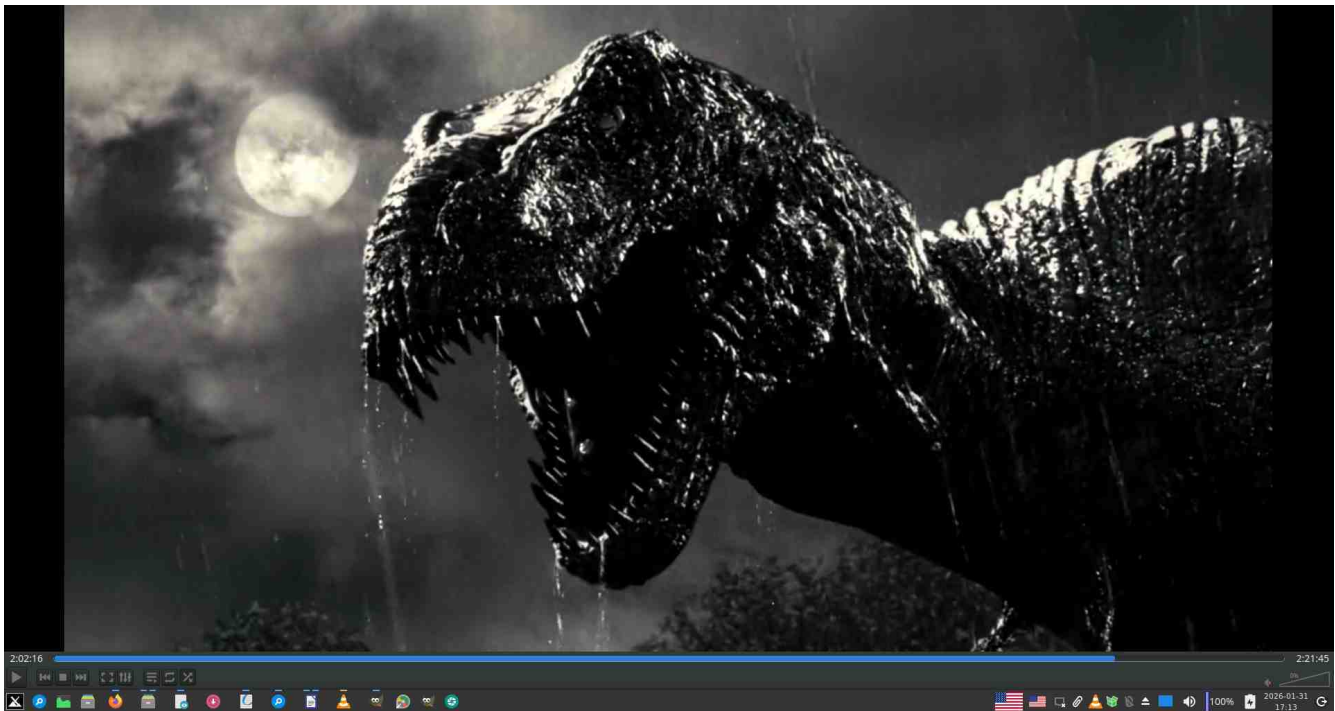
That Brittany Murphy as “Shellie” was required to look or appear to look into the lens of the camera by appearing to look at Bruce Willis as “John Hartigan”, under cover of possibly pretending to have looked at him, [25, minute 24]



corroborates the presumption that he represented a potential path of life of my person in the conception

of the american Illuminati.

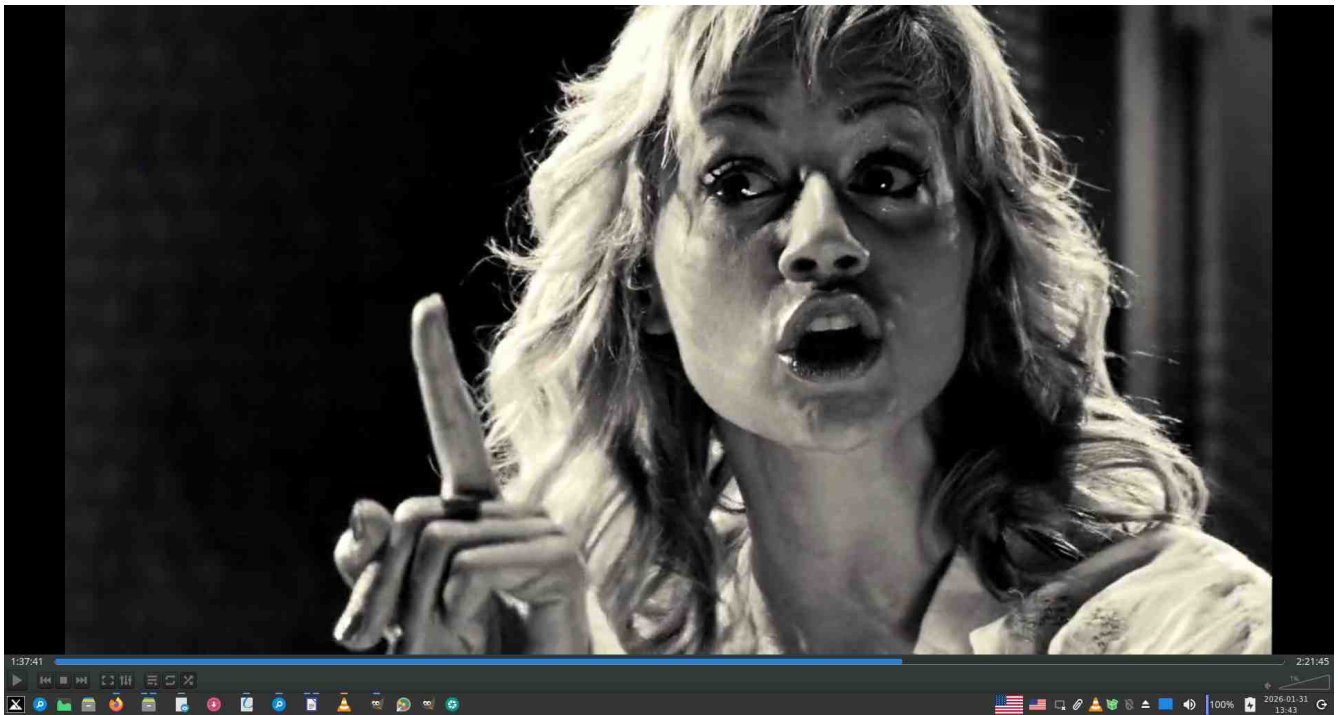
In my book entitled “Across the Romanian-Yugoslav Frontier of the Forest — my second illegal fleeing attempt from the romanian communist state”, i wrote around 1995: “It is an unfavorable circumstance that i was born in the world of the “hydras”, in such a world, in which they secretly bring into existence, rule or endeavor to rule the states for national secret political Tyrannosaurus Rexes.” It can be presumed that the film entitled “Sin City” of 2005 refers to that paragraph of my that book with presenting a dinosaur, which is presumably a Tyrannosaurus Rex, associated with an image of the moon, what can be construed as formulating and programing the “lunatic” [31, minute 13] [320] qualification of my above idea by the american Illuminati: [25, minute 123]



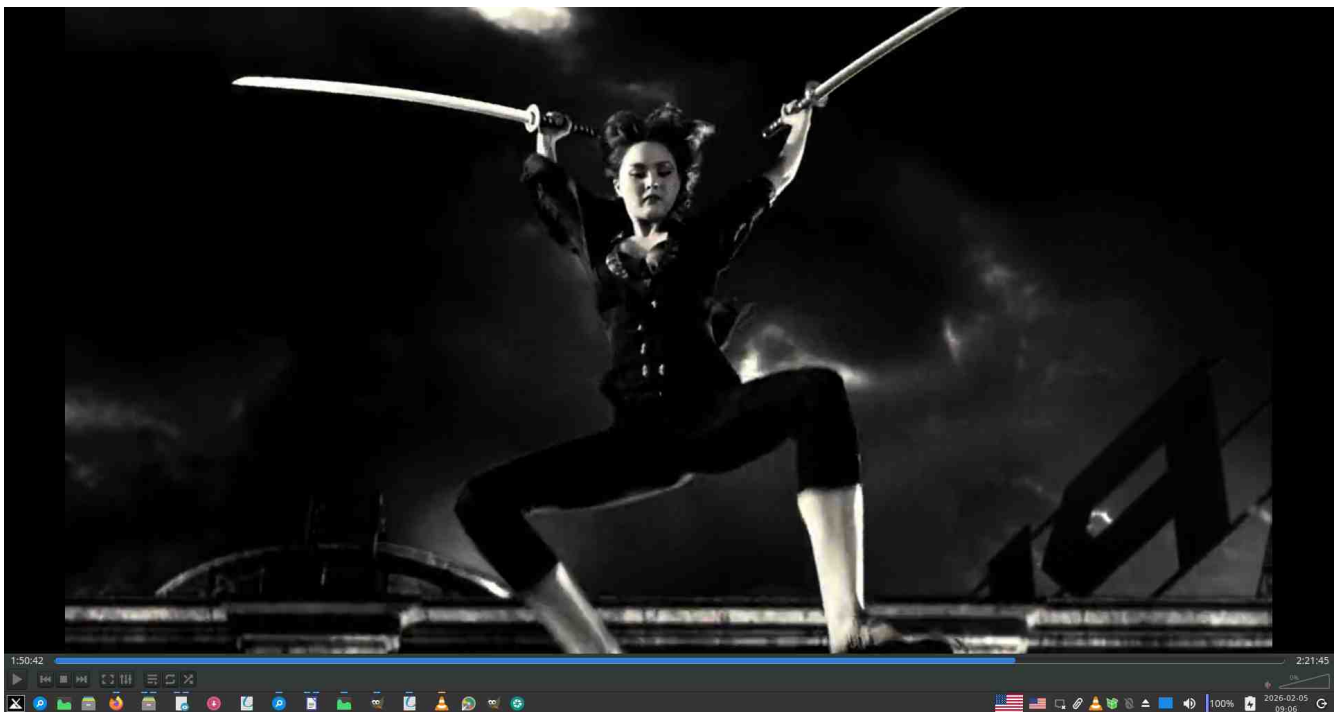
It may be significant that in that scene my presumed paragons Benicio del Toro as “Jackie Boy” is decapitated, and Clive Owen as “Dwight” is saved from drowning by Devon Aoki as “Miho”, qualified by him as an “angel, a saint, a Mother Teresa”, [25, minute 128] and a “God”. [25, minute 129]

That Brittany Murphy as “Shellie” broke with Benicio del Toro as her boyfriend “Jackie Boy” or “Jack Rafferty”, his character first name “Jack” promotes a reference to to the name “Jack Ruby”, he was required to have long hair, then he intends to intrude into her home together with four colleagues of his, and last but not least he tries to have the “hooker” [25, minute 74] Alexis Bledel as “Becky” gotten into his car not with “fellatio”, [12, minute 19] but with a pistol, all substantiate the hypothesis that his that character was concocted to be a paragon to my person for the eventuality that i would contact Brittany Murphy for financing the publication of my books, the american Illuminati would not be satisfied with the level of my heterosexuality, namely i would not contact other women sexually, it would require her to break with me in order to force me to enhance my heterosexuality to a satisfactory level, i would carry out an association with four other men for financing the publication of my books, in my trials to contact another woman i would not resort to “fellatio”, [12, minute 19] according to the sexual requirements of the american Illuminati, formulated and programed with Brittany Murphy as “Shellie” having raised her forefinger in the scene in which he strives to enter her home with verbal arguments,

[25, minute 98]

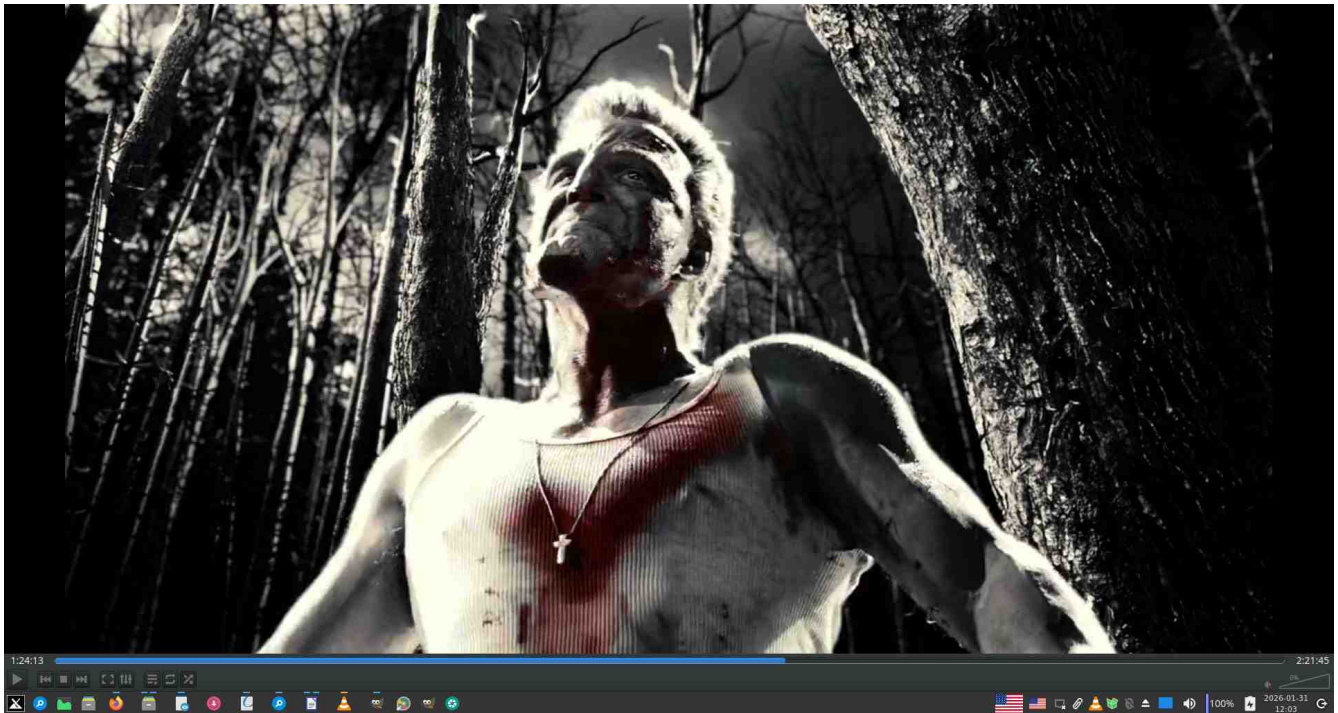


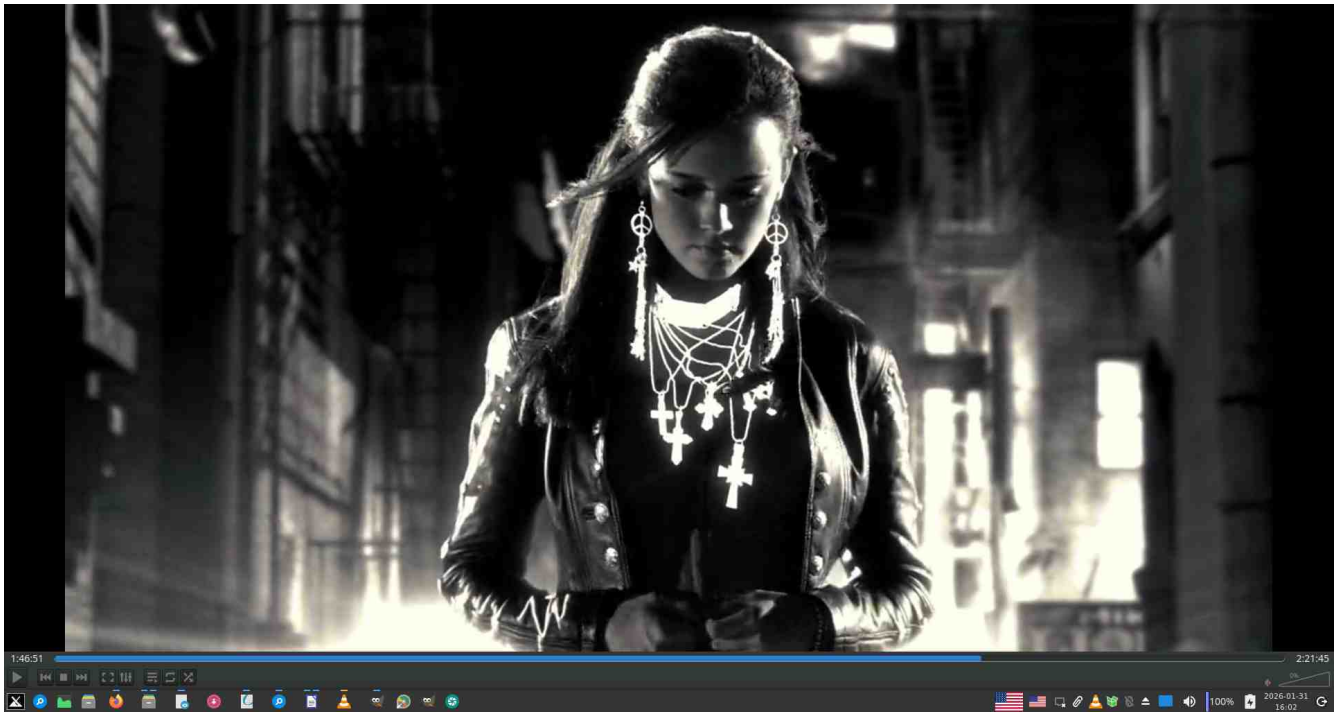
but with cunnilingus i would contact a woman of japanese ethnical origin, [25, minute 111]



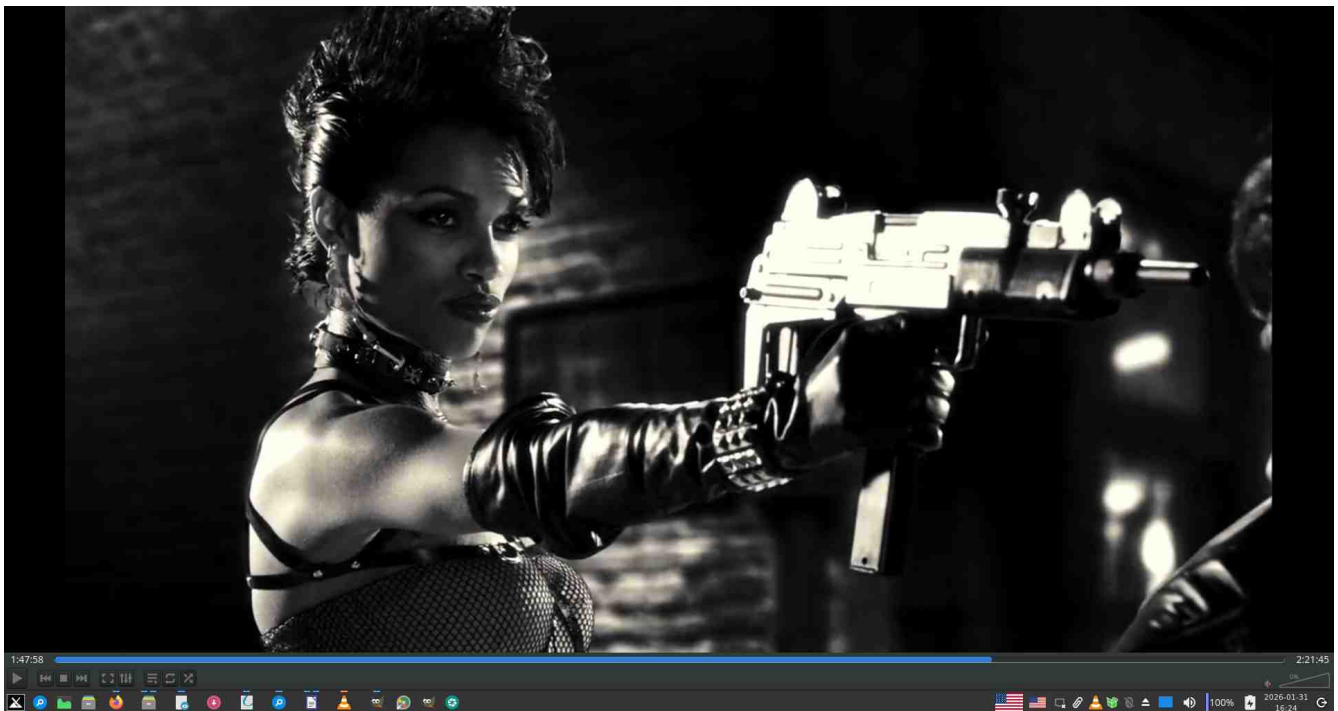
what would finally lead to my death, according to a strange chain of events implicating even the IRA, meant to represent the political contents of my books, concocted by the american Illuminati.

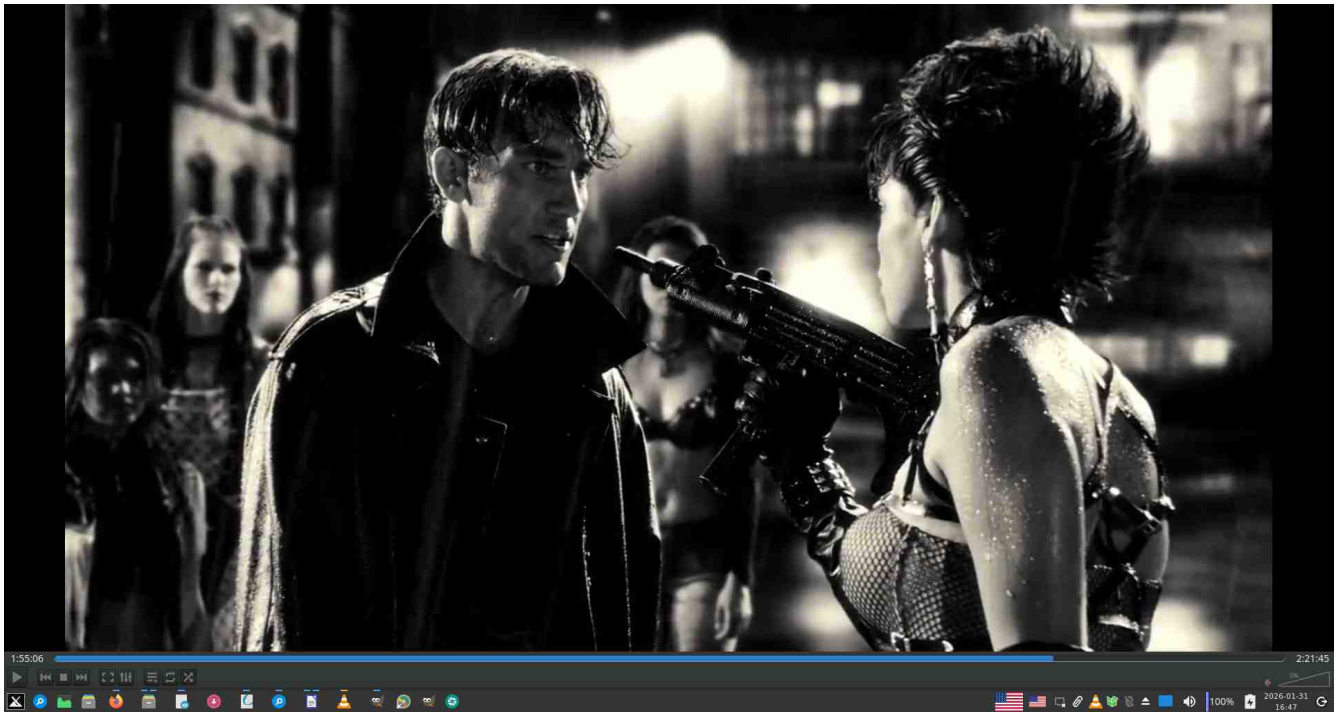
By requiring Mickey Rourke as “Marv”, as well as Alexis Bledel as “Becky” to wear a necklace with one, and respectively several christian crosses each, the american Illuminati may have programed the following approximate message to my person: “If you follow Mickey Rourke as ‘Marv’, or contact a hooker for the publication of your writings, then i will concoct you a christian”, as against my scientific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy: [25, minutes 85 and 107]





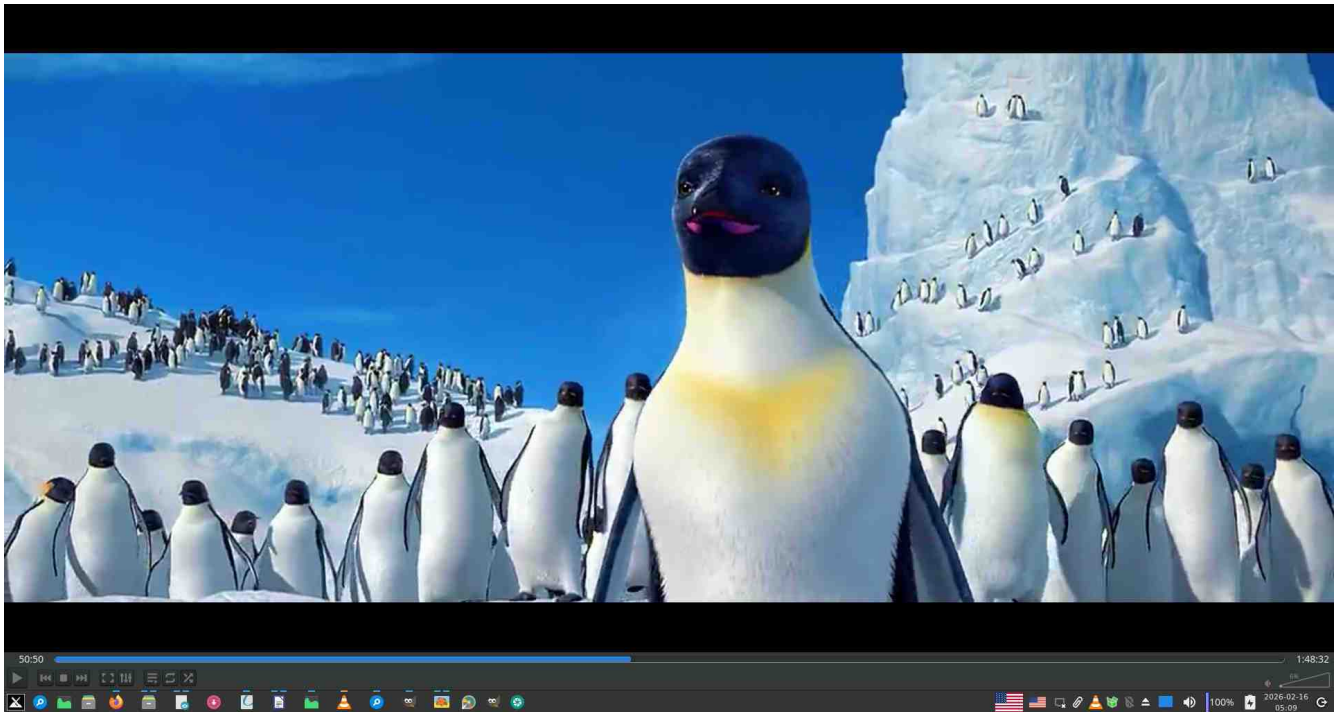
One of the main functions of the Hollywood actress, namely “hooker” [25, minute 74] or “Vanessa” “baits” [191, minute 61] of the american Illuminati to my person has been the execution of its death sentence, what has been formulated and programed in this film with having required Rosario Dawson as “Gail” to level her pistol at Clive Owen as “Dwight”, another presumed paragon to me: [25, minutes 108 and 116]





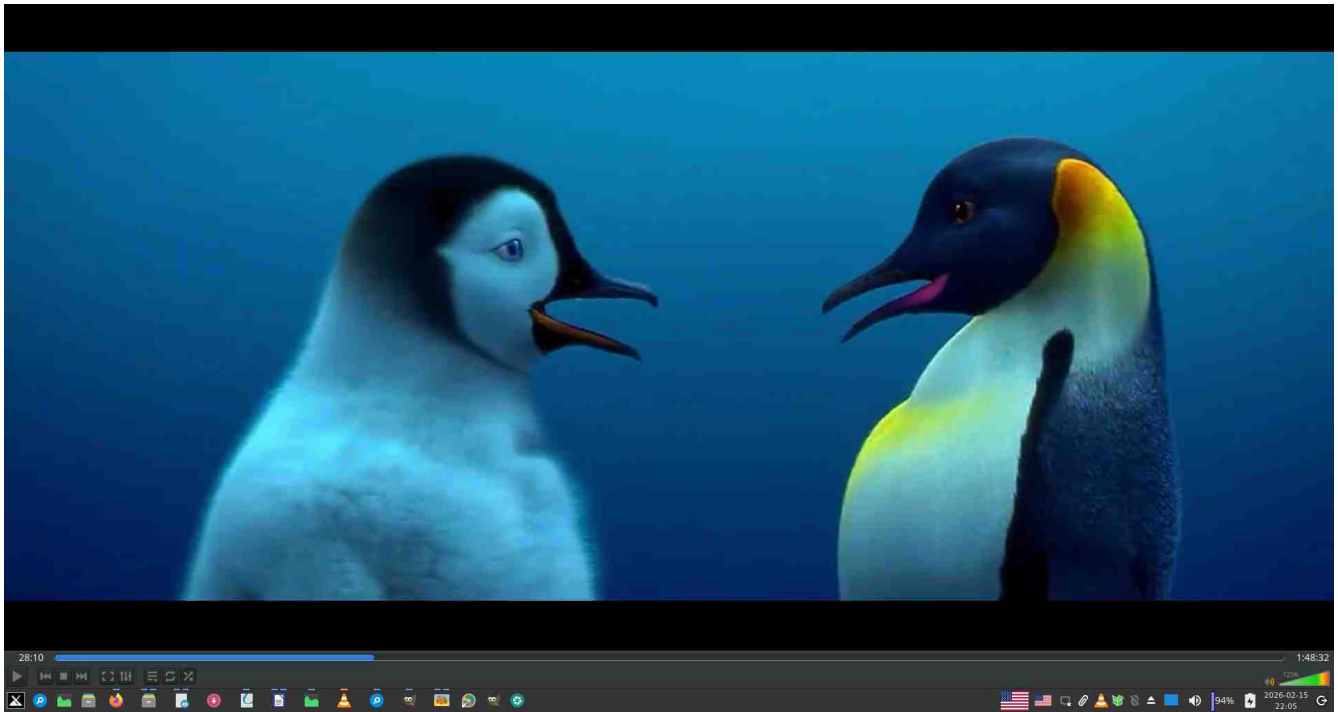
2.26. The film entitled “Happy Feet” of 2006

In this animated film — made presumably in 2004 — Brittany Murphy was required to voice-act the penguin character named “Gloria”: [29, minute 51]

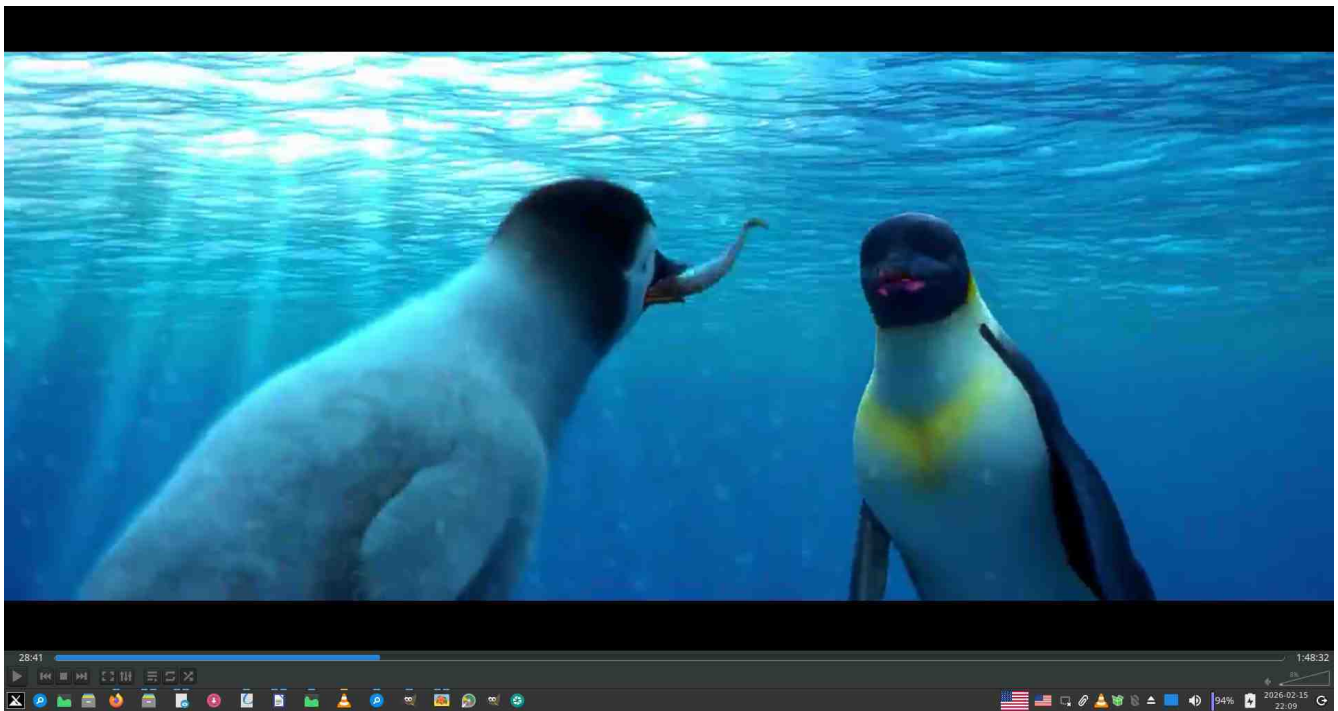


The penguin character “Gloria” was bilaterally onscreen-“hooked up” [22, minute 82] with the established actor Robin Williams [432] awarded around 22 times till the shooting of this film, [433] and with the actor Elijah Wood awarded around 8 times till the shooting of this film. [431] They must have been the first to cognize and recognize her undocumented [1] voice-acting aptitudes first revealed with this film.

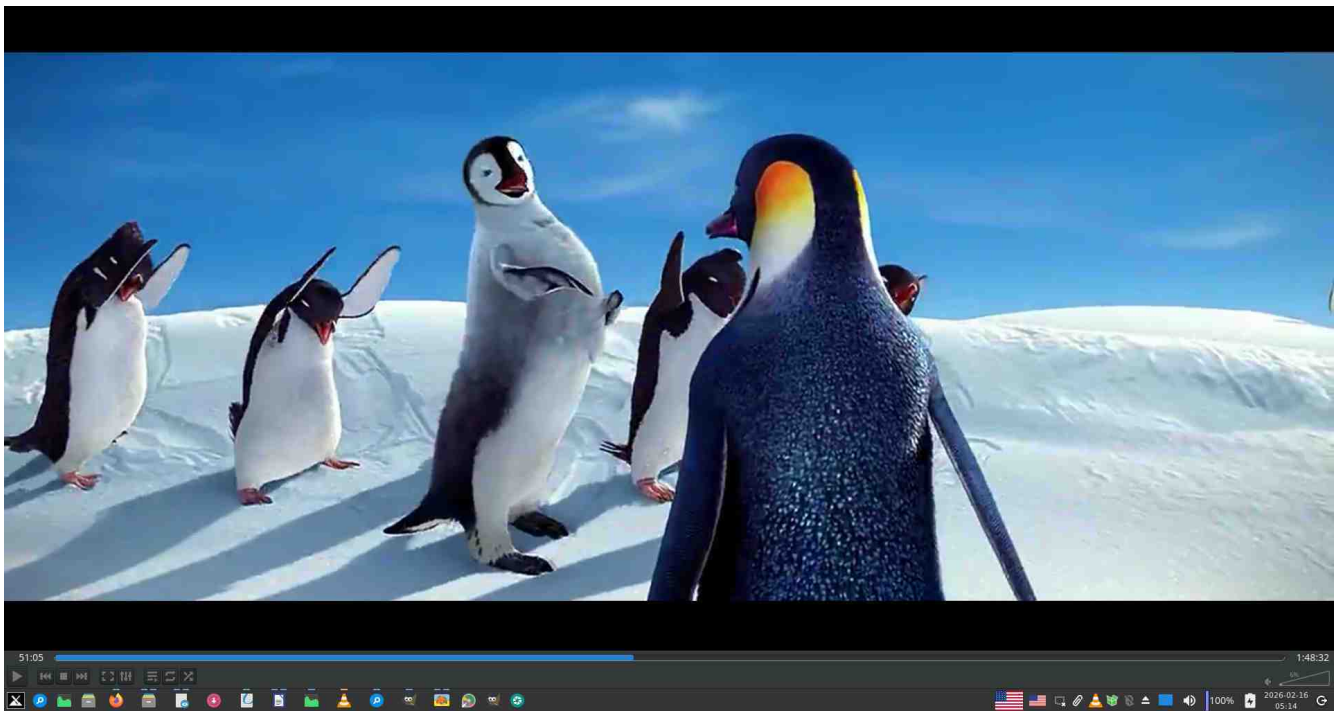
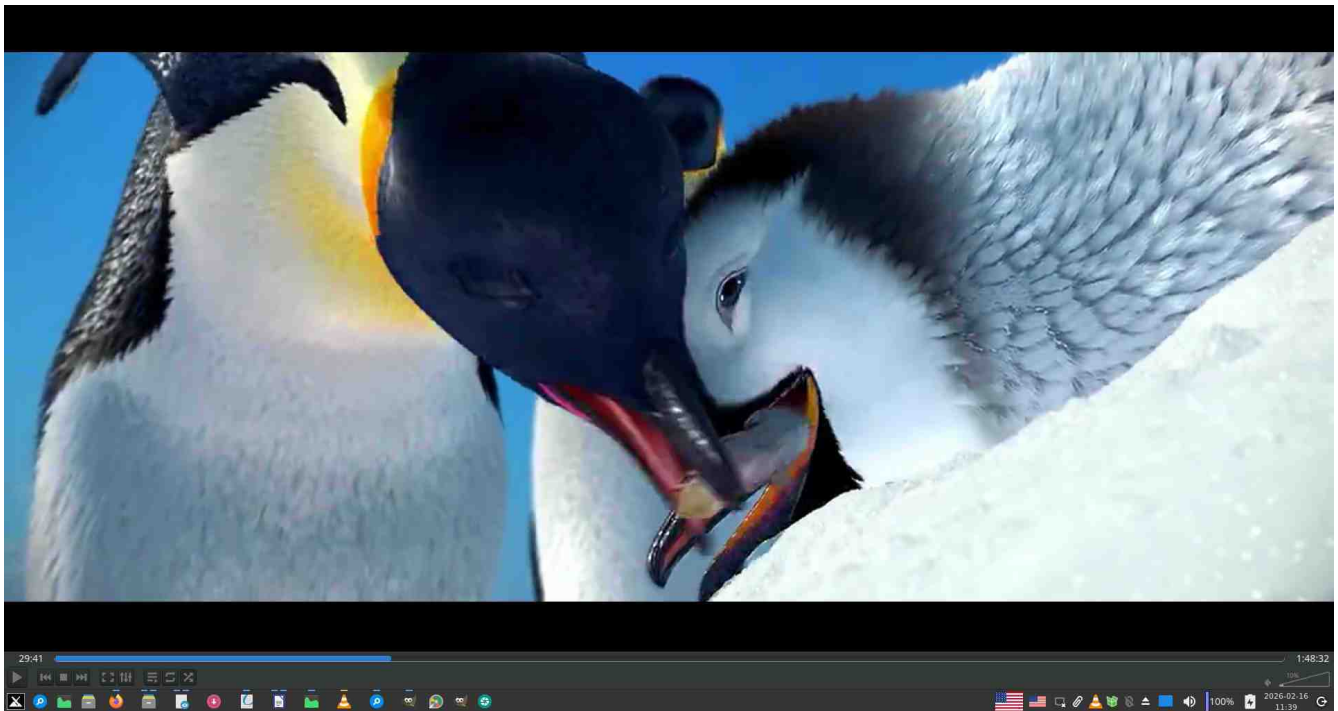
With the film entitled “Happy Feet” of 2006, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Elijah Wood, who was recurring from the film of Brittany Murphy entitled “Sin City” of 2005, and was unmarried at the time of making this film. [332] The penguin character “Mumble”, required to be voice-acted by him, bilaterally on-screen-“hooked up” [22, minute 82] the penguin character “Gloria”, required to be voice-acted by Brittany Murphy, as her “one true love”, [29, minute 15] with conversing, feeding with fish, and dancing: [29, minute 29]

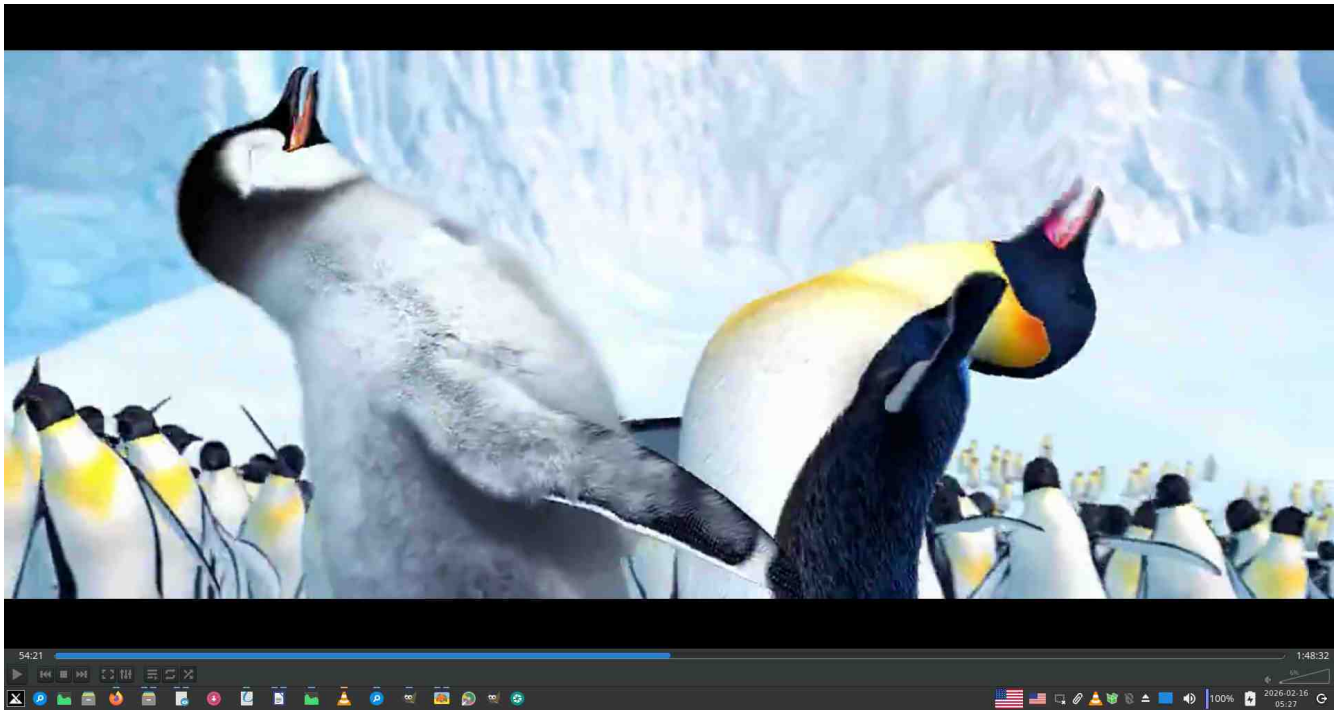


“Mumble” offered “Gloria” the fish caught by him saying: “I want you to have it”, [29, minute 29] this scene having presumably been a formulation and programing of the “fellatio” [12, minute 19] guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: [29, minute 29]

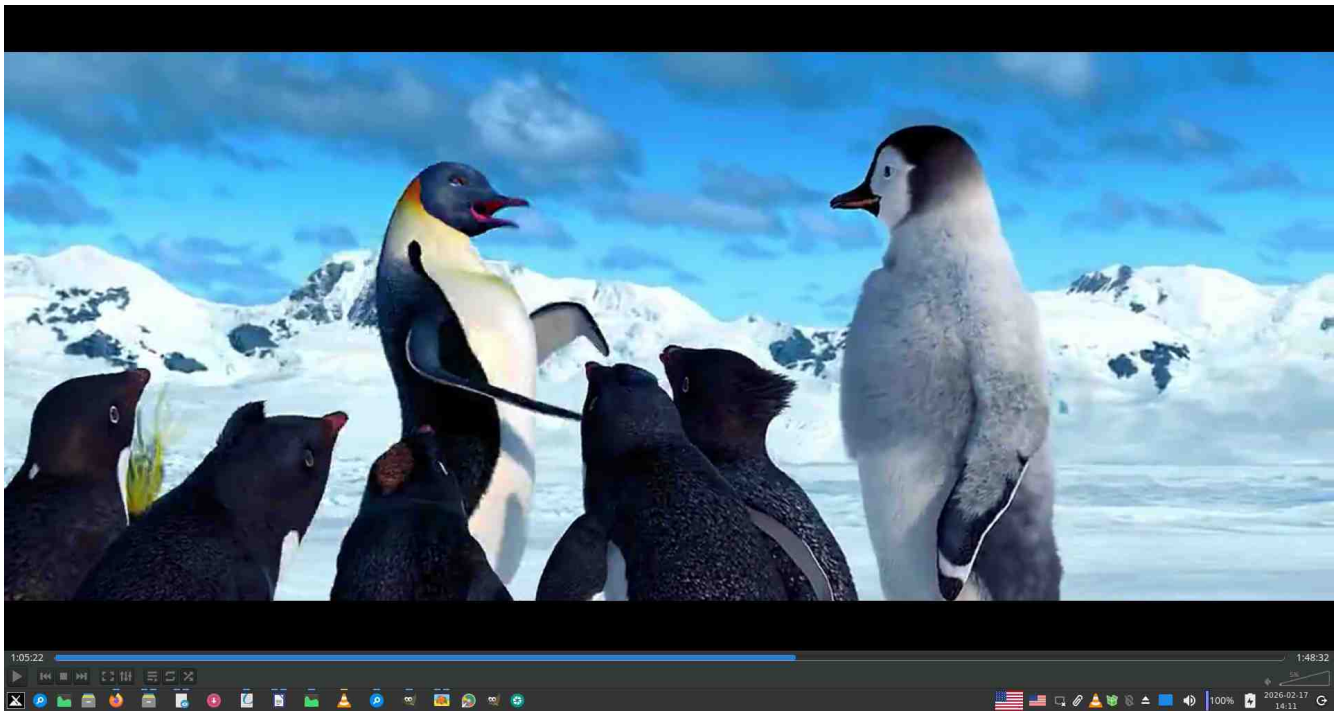


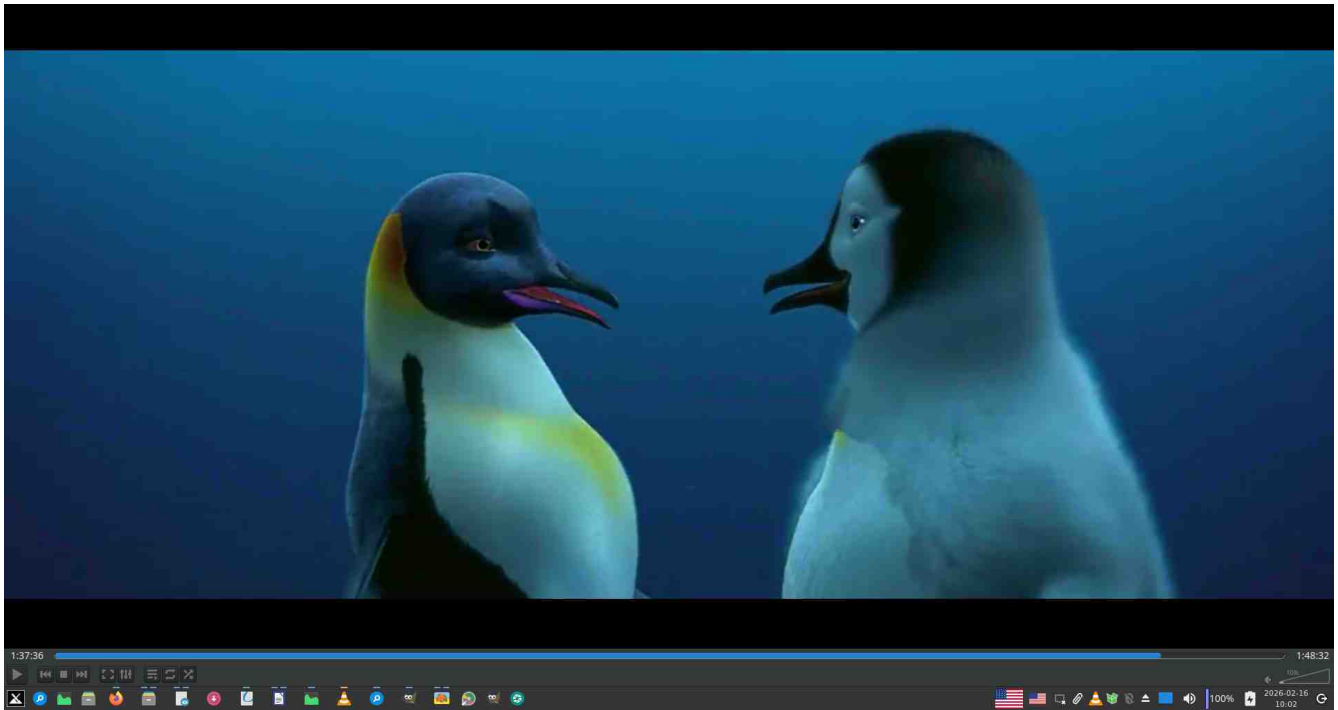
After all, “Gloria” accepted the fish: [29, minutes 30, 52, and 55]



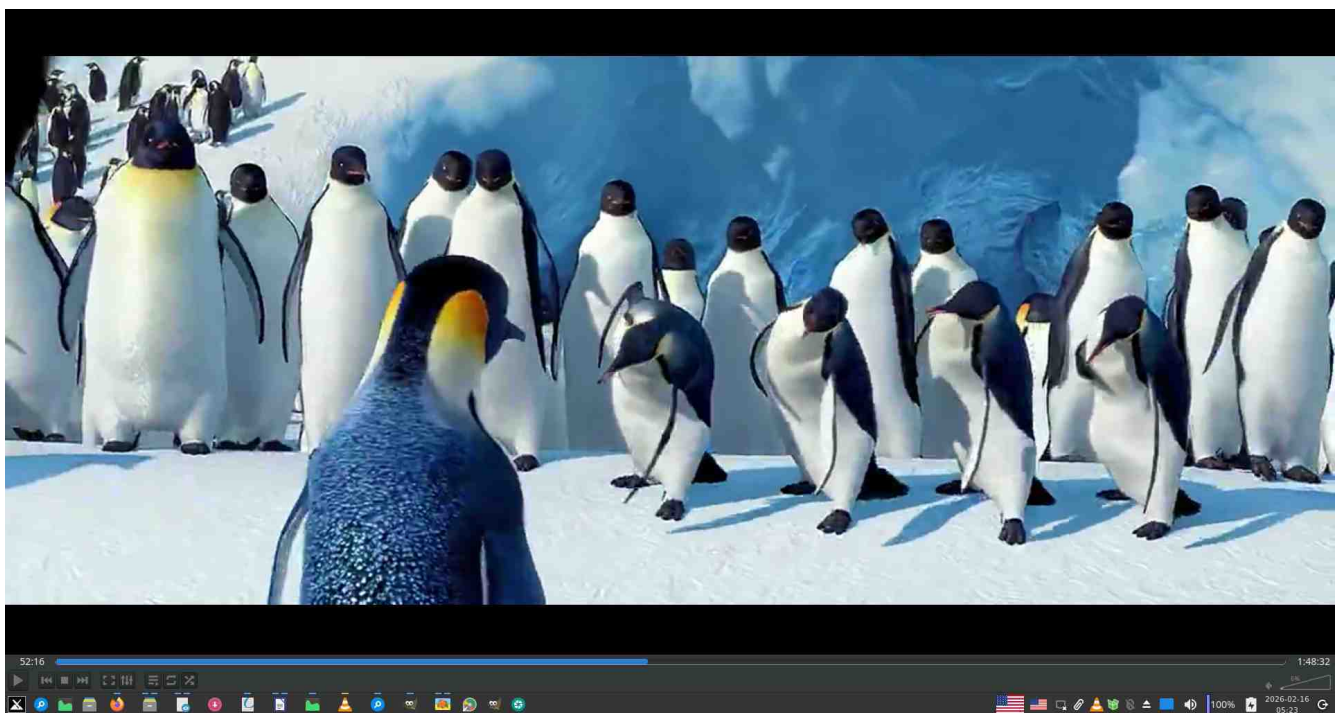
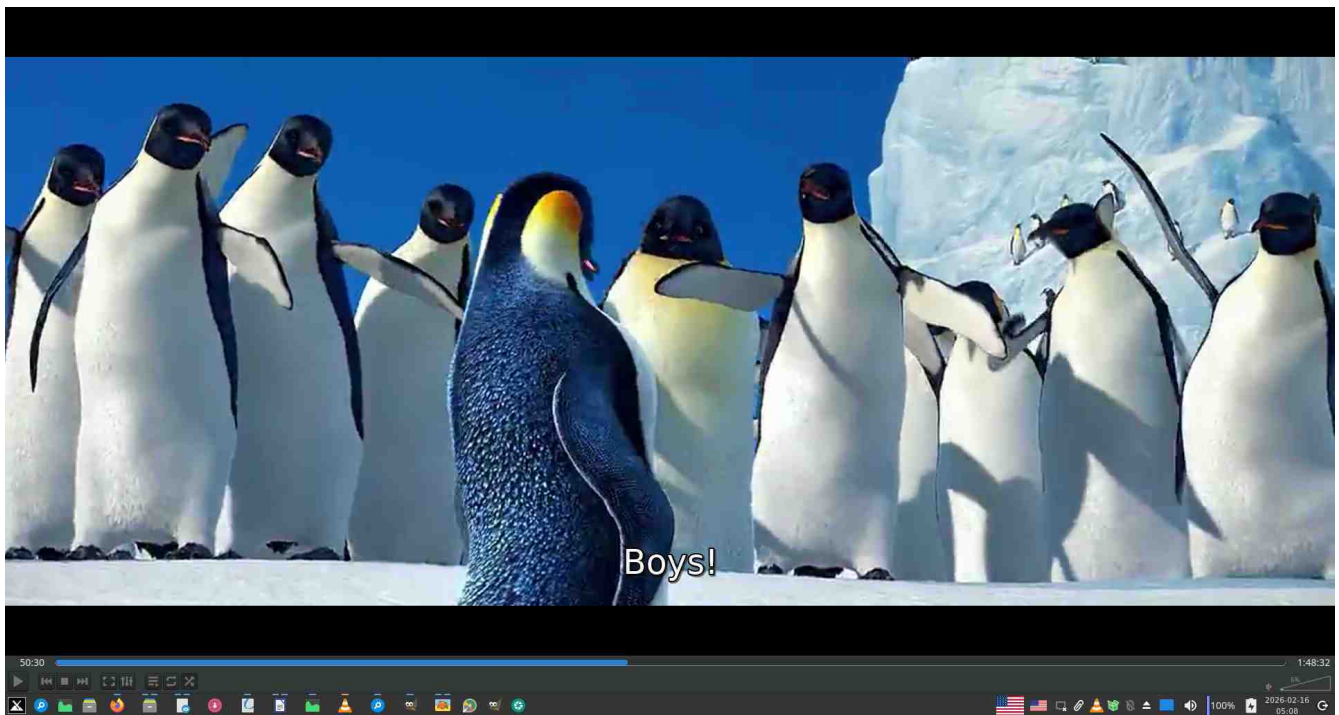


She was required to say to him: “No matter what you say or do, you’re stuck with me”: [29, minutes 66 and 98]





It can be presumed that the female penguin character “Gloria”, required to be voice-acted by Brittany Murphy, represented a potential Brittany Murphy suiting the requirements of the american Illuminati, namely having a double personality, “keeping the mouth shut”, [30, minute 7] and being a “Vanessa”. The reward for such a then would-be Brittany Murphy would have been a certain amount of personal “glory”, namely “fame and fortune”, [80, minute 11] formulated and programed with her character name “Gloria”: [Gloria → glory] and the admiration of other “boys”, by gathering around her, and bowing to her: [29, minutes 51 and 53]

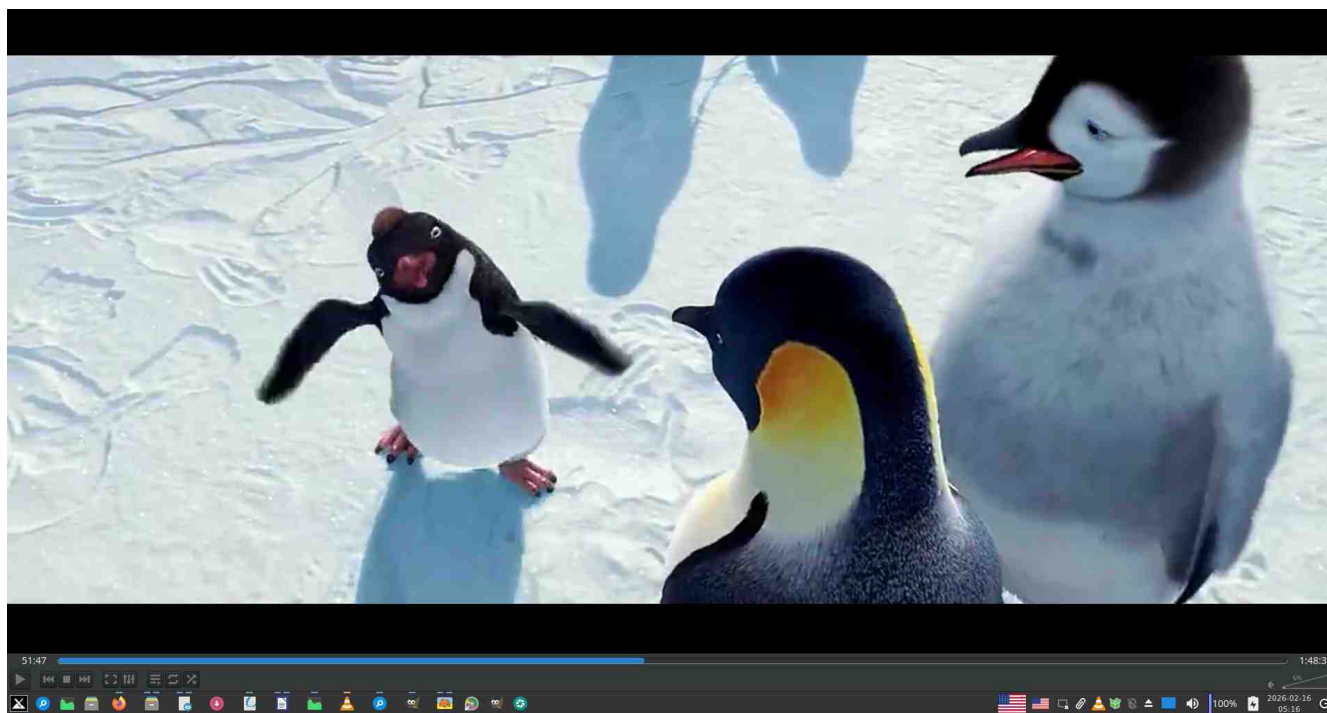


Regularly, in their activity, humans are stimulated by the possibility of getting more than they have, and laying so many bets as they can. In this respect, it can be presumed that the song warning those who “need more than they get, and have laid too many bets” [29, minute 14] against doing so, required to be sung by Brittany Murphy as “Gloria”, has expressed, formulated, and programed generally the

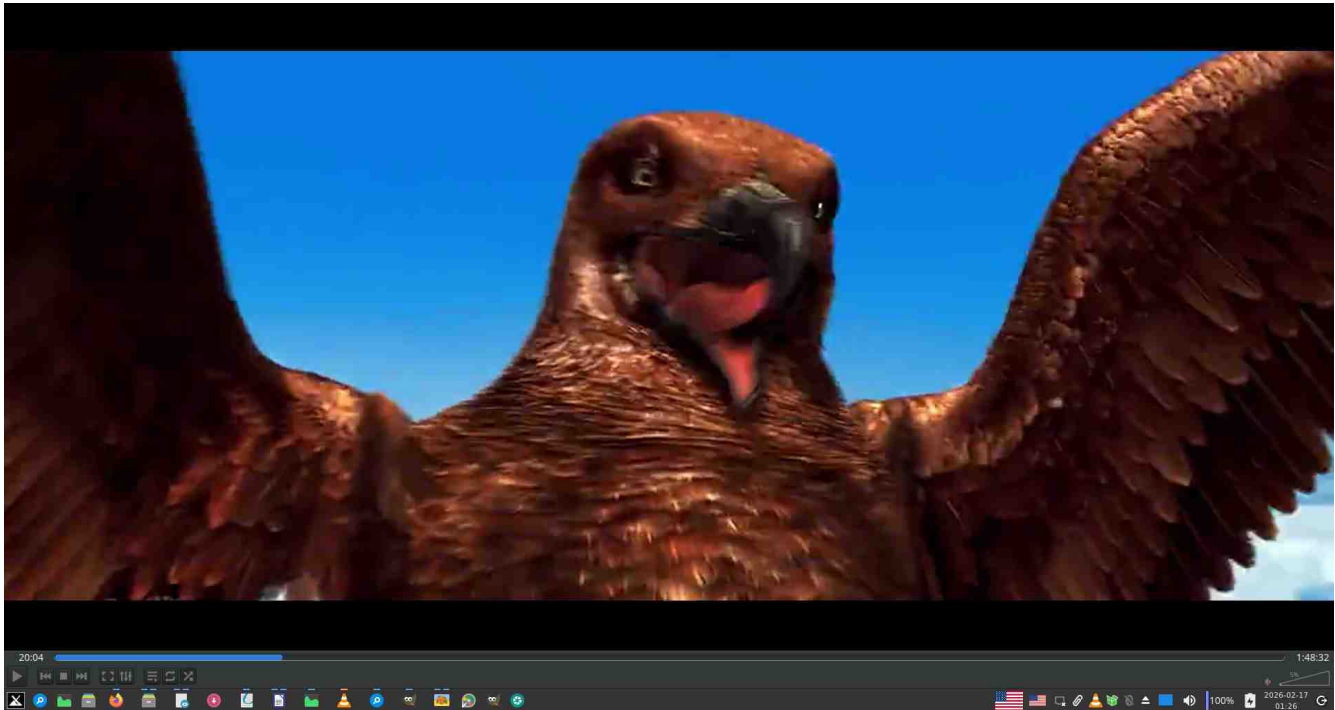
ambition of the american Illuminati to be a “national” administrator of “fame and fortune”, [80, minute 11] and particularly that Brittany Murphy had roughly “gotten” the amount of “fame and fortune” apportioned her, and any further striving to get more and lay more bets, without suiting the requirements of becoming a “Gloria”, or “top of the class”, [29, minute 14] or a “queen” [28] — formulated and programed in this film with the song of the band “Queen” entitled “Somebody to Love”, required to be sung also by Brittany Murphy as “Gloria” — would result in the “midnight creeping so slowly into her heart”, [29, minute 14] meaning sleeping disorder, and respectively the “daylight dealing a bad hand” [29, minute 14] to her, meaning hostile actions ordered against her, and ultimately in becoming a “Dead Girl”, [30] just as Marilyn Monroe had had the opportunity to experience this hostile national secret policy implemented on her person especially in her final years of life.

It can be presumed that the character name “Gloria” was inspired from the character name “Gloria” of the child of “Mae Doyle” required to be acted by Barbara Stanwyck in the film of Marilyn Monroe entitled “Clash by Night” of 1952, who was meant for a paragon to Marilyn Monroe. With this, the film has made a mental-association creating reference to the case of Marilyn Monroe, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy and the public: “Brittany Murphy is an artistic offspring of Marilyn Monroe, and therefore she will have the same fate as Marilyn Monroe.” And indeed: among others, both of them achieved the level of “fame and fortune” [80, minute 11] allowed for them by the american Illuminati, and then “died young”. [36, minute 4]

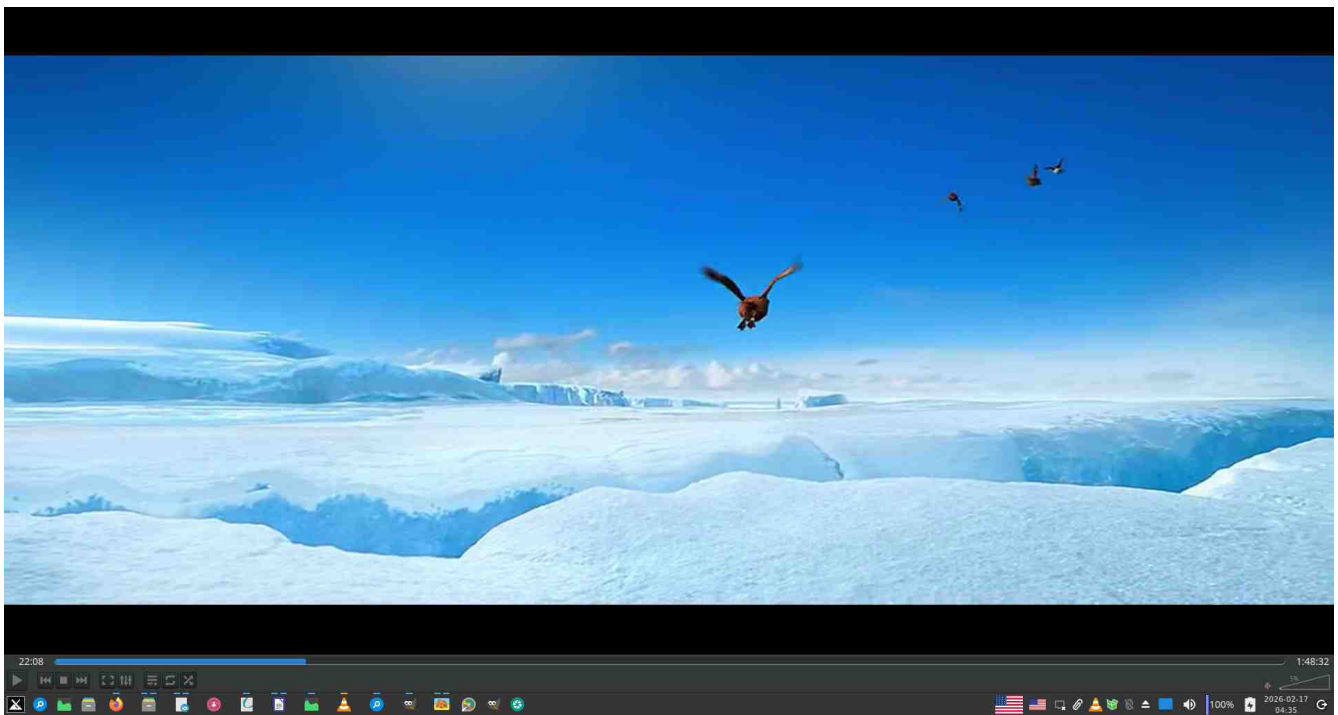
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Robin Williams, who was married at the time of making this film. [333] The penguin character “Ramon”, required to be voice-acted by him, bilaterally onscreen-“hooked up” [22, minute 82] the penguin character “Gloria”, required to be voice-acted by Brittany Murphy, as her admirer, with a declaration of love, by saying “I love you”: [29, minute 52]



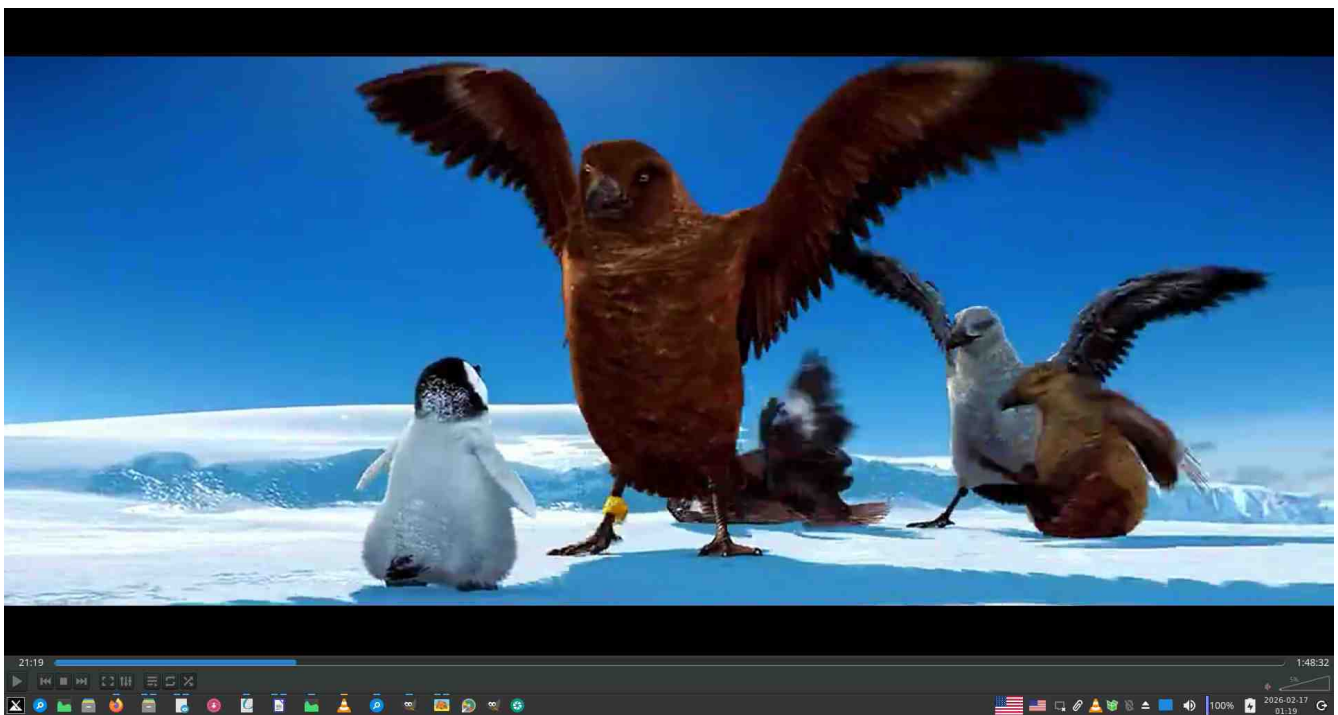
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Anthony La-Paglia, who was recurring from the film entitled “Phoenix” of 1998, and the play entitled “A View from the Bridge” of 1997, and was married at the time of making this film. [109] The skua character “Boss Skua”, required to be voice-acted by him, did not onscreen-“hook up” [22, minute 82] the penguin character “Gloria”, required to be voice-acted by Brittany Murphy: [29, minute 21]



It can be presumed that the skua character “Boss Skua”, required to be voice-acted by Anthony La-Paglia, and the other three skua characters, as flying birds, just as the bats, represented the members of the american Illuminati generally, and the Hollywood stars missioned with “hooking up” [22, minute 82] and “breaking” [11, minute 63] and “choking” [404] Brittany Murphy particularly, which stars, due to their wealth, were able to “fly high”: [256] [29, minute 23]



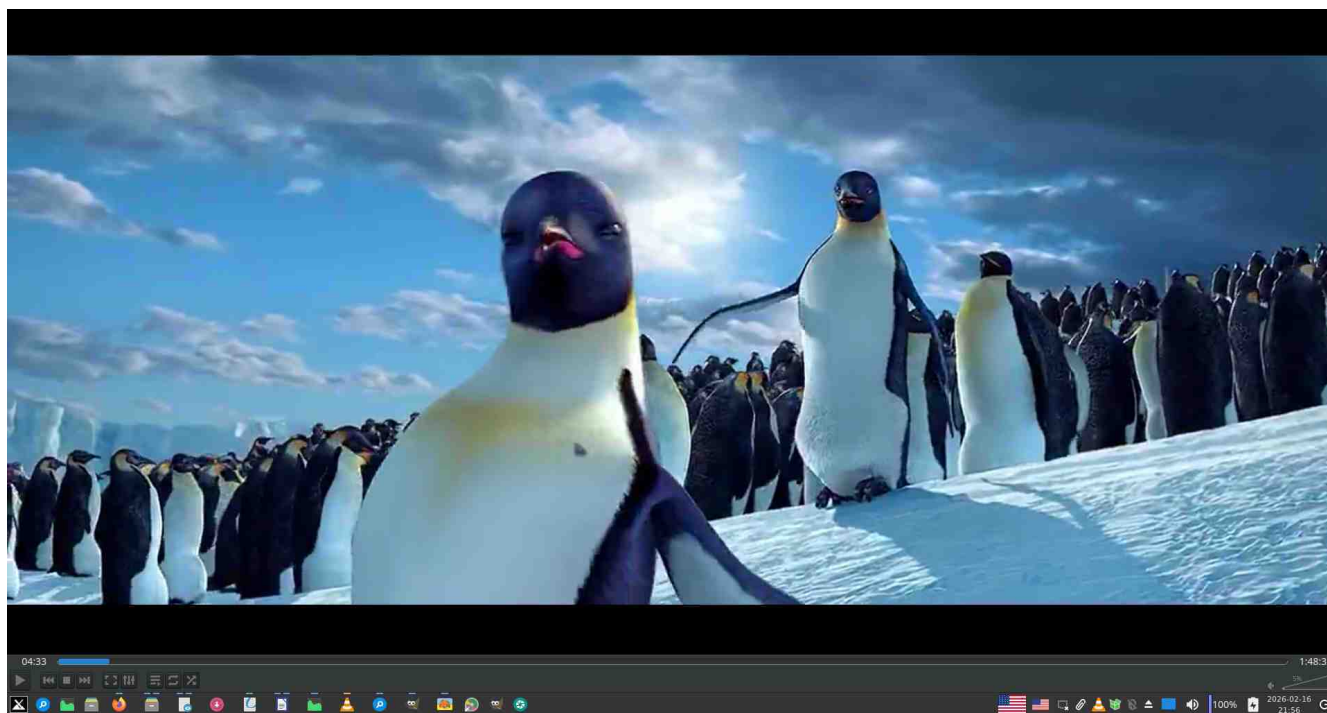
The “little thing on the leg” [29, minute 21] of “Boss Skua” [256] [29, minute 22]



represented their Illuminati control generally, and their personal secret political mission relative to Brittany Murphy particularly, assigned through their “abduction”. [29, minute 21] The male penguin character “Mumble”, required to be voice-acted by Elijah Wood — with his surname meant to formulate and program the same personal secret political messages relative to Brittany Murphy as formulated and

programed with the “Millwood Psychiatric Clinic” and the woods in her film entitled “Neverwas” of 2005 — represented “a particular kind of Brittany Murphy, the kind of Brittany Murphy who needed her own space”, [29, minute 66] namely not suiting the requirements of the american Illuminati. That the skuas intended to swallow “Mumble”, formulated and programed the personal secret political mission of the Hollywood star, who would happen to be accepted by Brittany Murphy for a relationship or marriage, to execute the death sentence relative to a “bad” Brittany Murphy envisaged by the american Illuminati as a self-appointed representative of the american “nation”. Certainly, Brittany Murphy must have been among the first to become aware of the above symbolic value of the skua characters of the film.

With the film entitled “Happy Feet” of 2006, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Nicole Kidman, who was unmarried at the time of making this film. [334] The penguin character “Norma Jean”, required to be voice-acted by her, did not onscreen-“hook up” [22, minute 82] the penguin character “Gloria”, required to be voice-acted by Brittany Murphy: [29, minute 5]

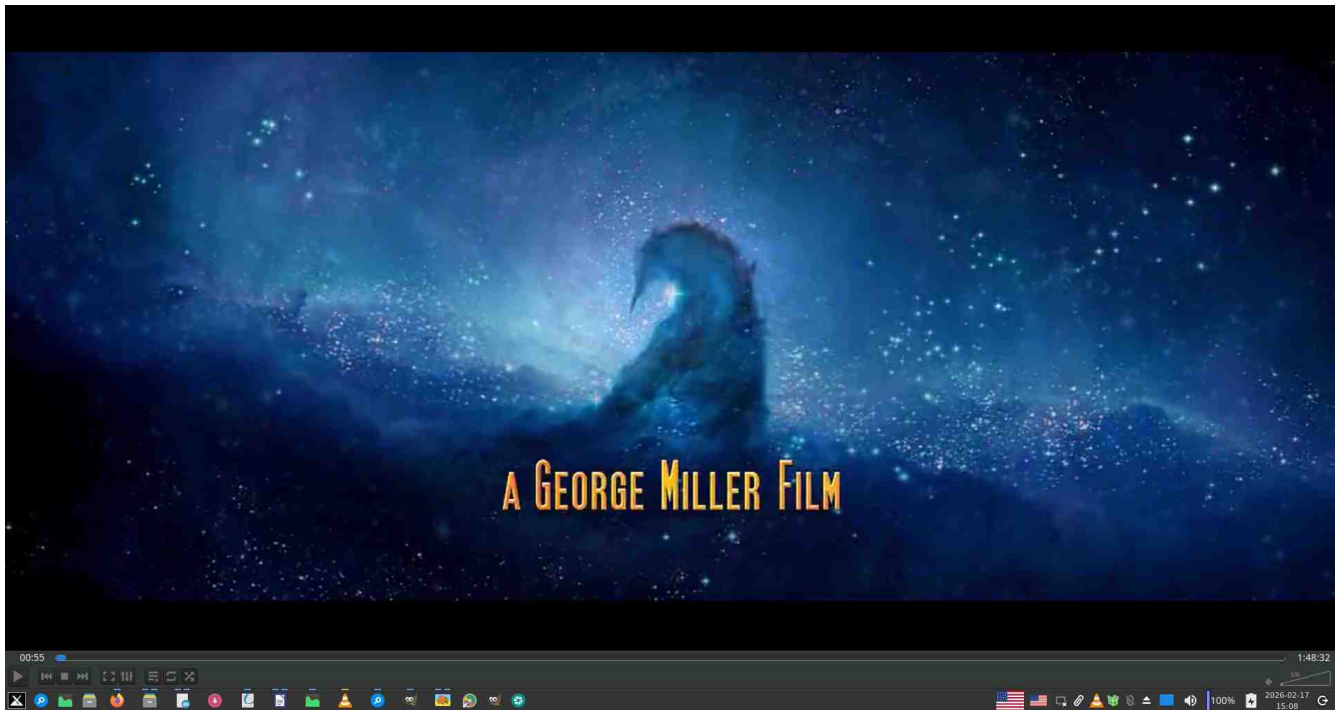


It can be presumed that the character name “Norma Jean” was inspired from the original name of Marilyn Monroe. With this, the film has made a second mental-association creating reference to the case of Marilyn Monroe, and with that “Mumble” is the “offspring” [29, minute 15] of “Norma Jean”, the film formulated, programed, and corroborated the same above-mentioned approximate message of the american Illuminati to Brittany Murphy and the public relative to the national secret political correlation between the cases of Marilyn Monroe and Brittany Murphy.

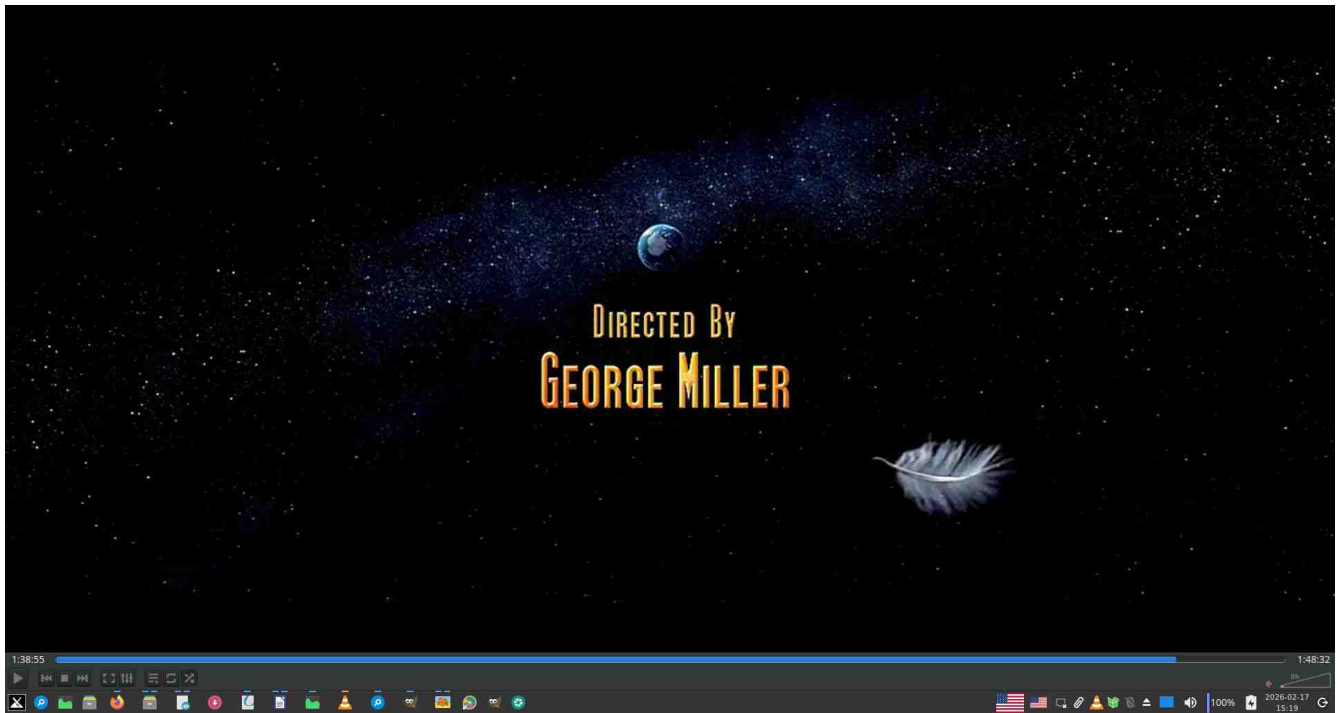
It can be presumed that with the repeated appearance of the surname “Miller”, namely “Kennedy Miller Production”, [29, minute 1]



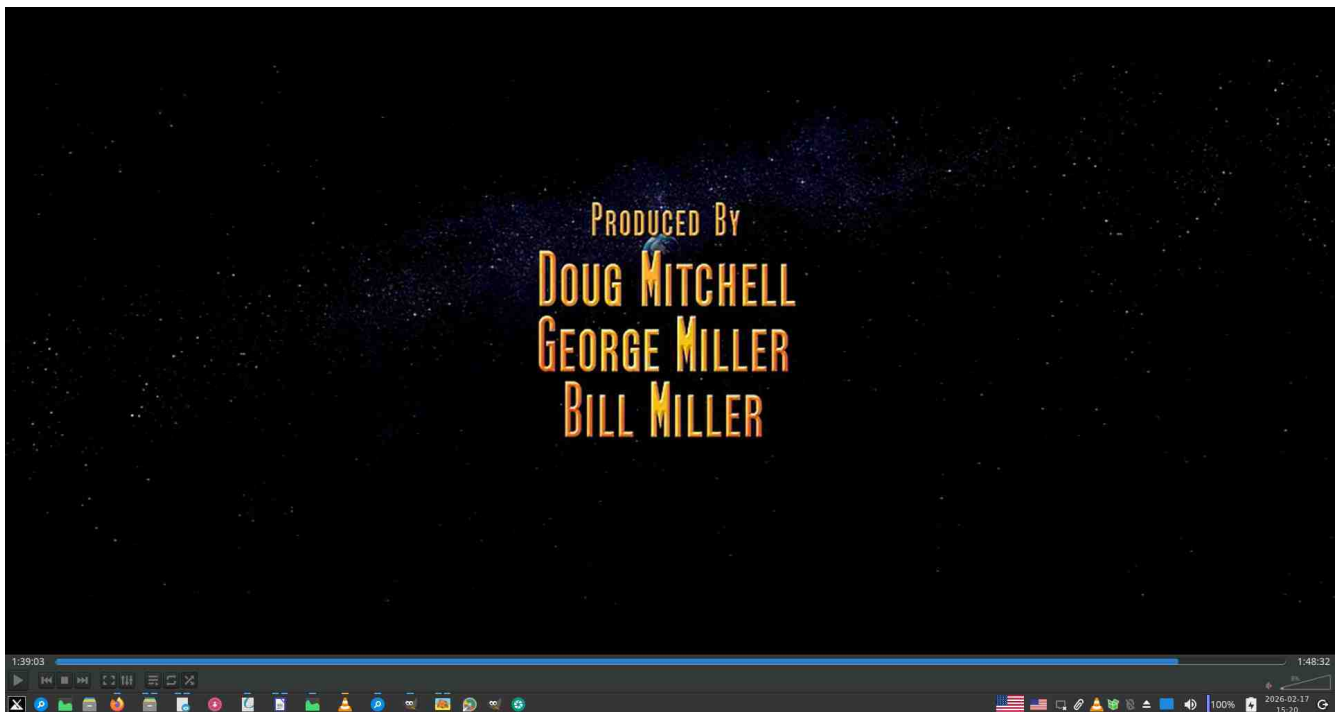
“George Miller Film”, [29, minute 1]



“directed by George Miller”, [29, minute 99]

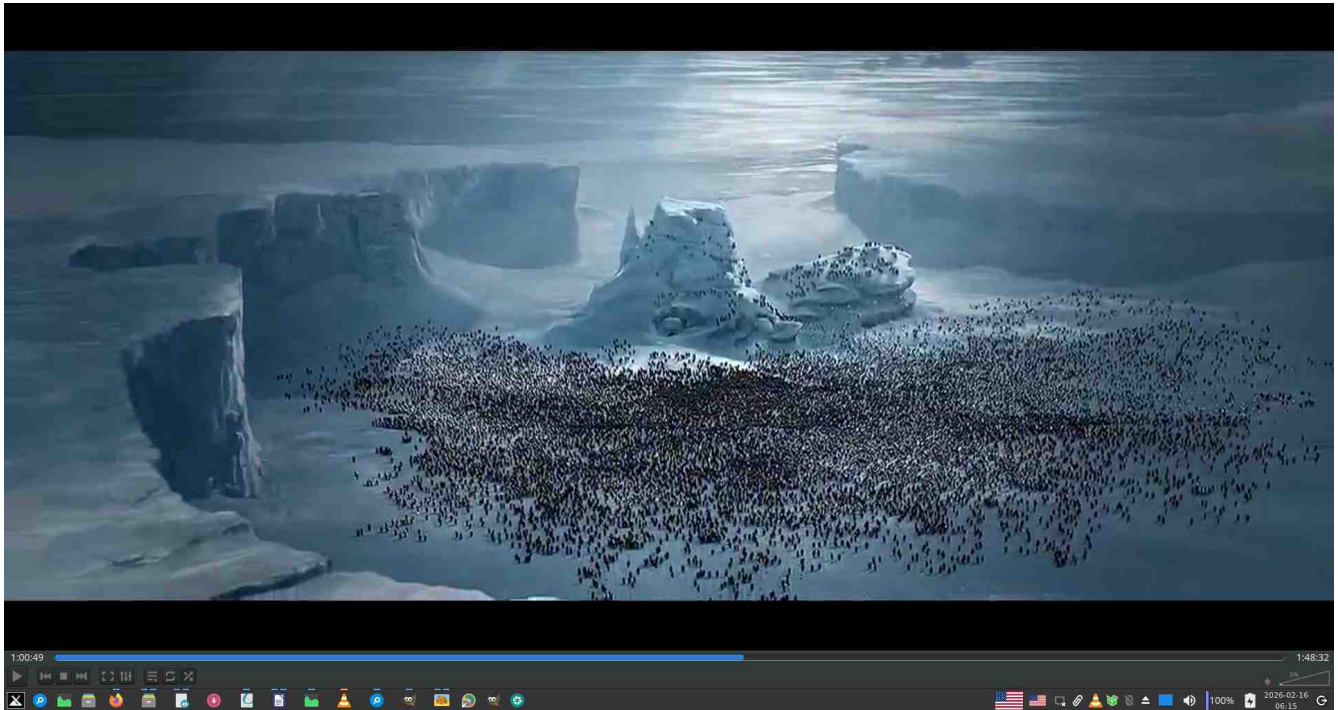


and “produced by George Miller and Bill Miller”, [29, minute 100]

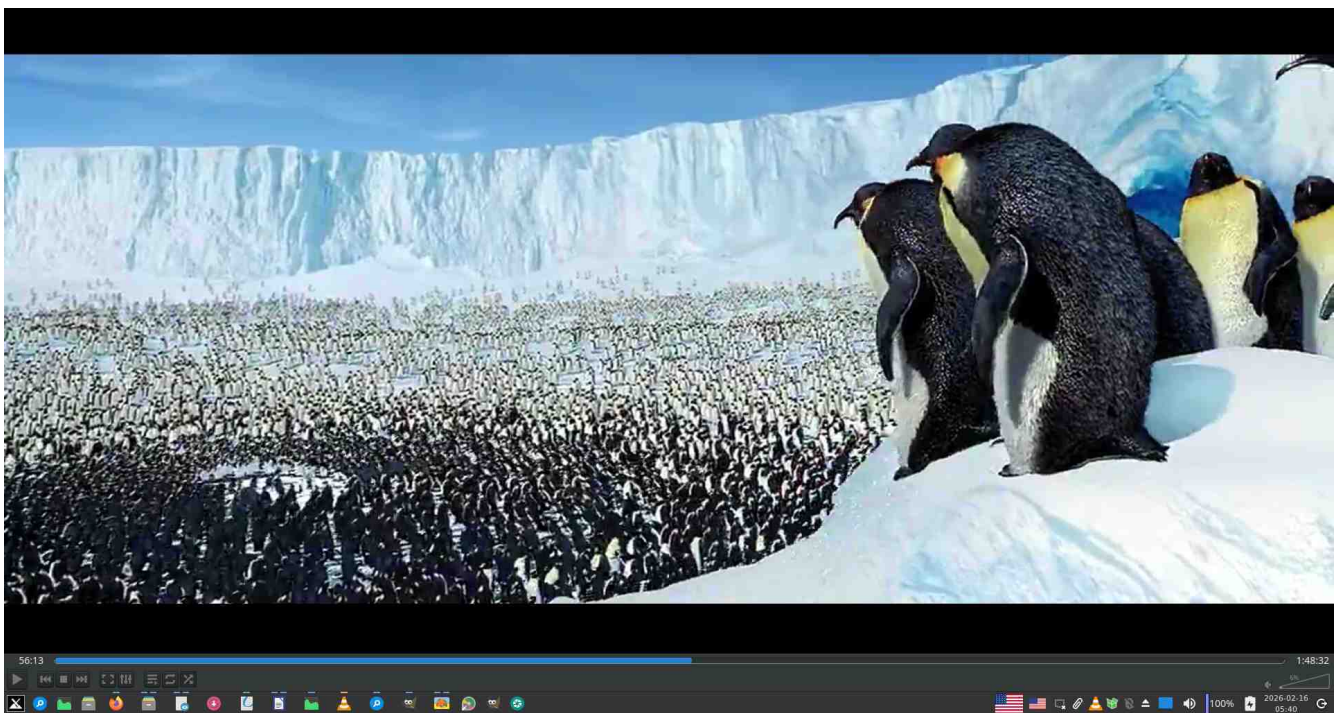
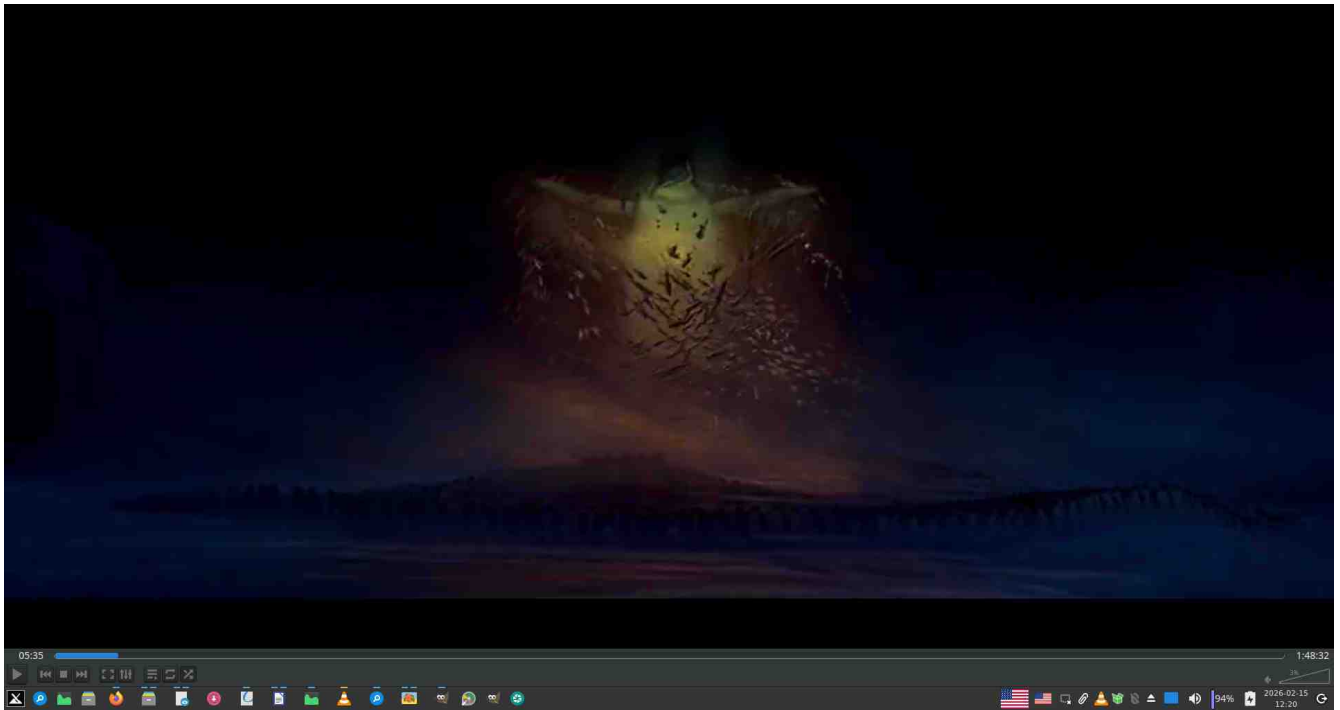


the film has made a third mental-association creating reference to the case of Marilyn Monroe, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If you marry an Arthur Miller kind of man, you will be no more cast in feature films, maybe only in animated films, and to be cast in feature films you will need to prostitute yourself.”

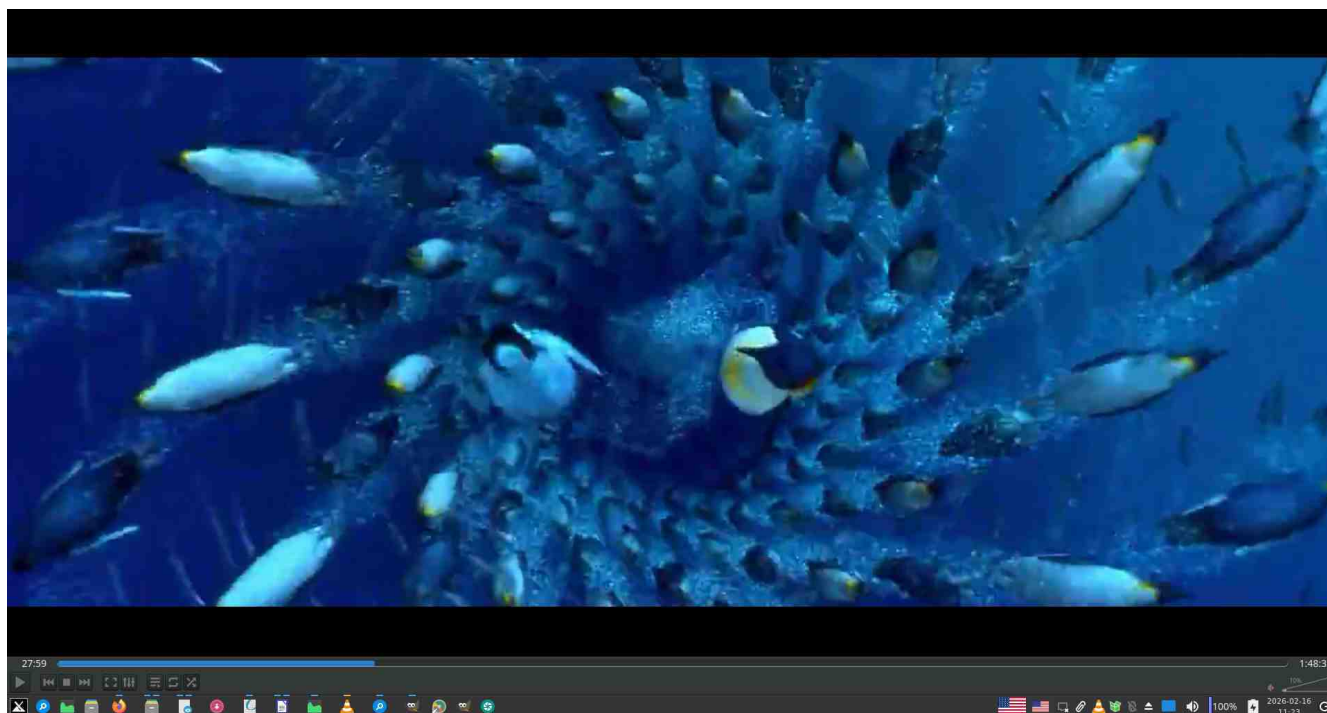
By presenting the “penguin nation” [29, minute 25] from an upper distance sufficient for it to appear as a whole, the film has asserted the national secret political concoction of “nation”; [29, minute 57]



by presenting the “Great ’Guin” and a group of old penguins in towering positions in relation to the “penguin nation”, the film has asserted the social position of the american Illuminati particularly, and the ethnical and the national secret political organizations generally; [29, minutes 6 and 61]



and by distinguishing and bringing into prominence “Gloria” and “Mumble” from the mass of penguins, the film has asserted the star-creating national secret policy and machinery of the american Illuminati particularly, and the ethnical and the national secret political organizations generally: [29, minute 28]



With that “first, there was just one, now there’s thousands,” [29, minute 97] namely the “happy feet” of “Mumble” becomes social or “national”, the american Illuminati expressed, formulated, and programmed the historical possibility that the “peculiar thoughts, strange ways”, [29, minute 58] and “fetid fantasies” [29, minute 91] of a “stubborn, hippity-hoppity fool”, [29, minute 67] for a concrete example, those of a “bad” Brittany Murphy in the future, on the basis of the historical precedent of the “bad” Marilyn Monroe in the past, would be adopted by the whole “nation” — just as the tap dance, taken as an example and promoted by the film, must have been individual before becoming national — and even by the ethnical and the national secret political organizations themselves, as they would have no other choice, if wanting to maintain their further control over the “nation”.

The film entitled “Happy Feet” of 2006 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

I can presume that the saying of “Mumble”, required to be acted by Elijah Wood, “Gloria, i adore-ia. I’d like to see more-ia”, [29, minute 28] through the mental-association strings: [adore-ia → Adorján] and [more-ia → mor + ia → (mortal or mor (romanian) = i die) + István ADORJÁN,] formulated and programmed the approximate message of the american Illuminati to Brittany Murphy: “‘Mumble’ represents István ADORJÁN. I mission you with doing for him,” namely with my spiritual or physical annihilation. And indeed: “I’m a particular kind of guy, the kind of guy who needs his own space.” [29, minute 66] This presumption can be corroborated by the saying “I knew a guy named Estevan” [29,

minute 44] with the mental-association string: [Estevan → István], which latter is my first name.

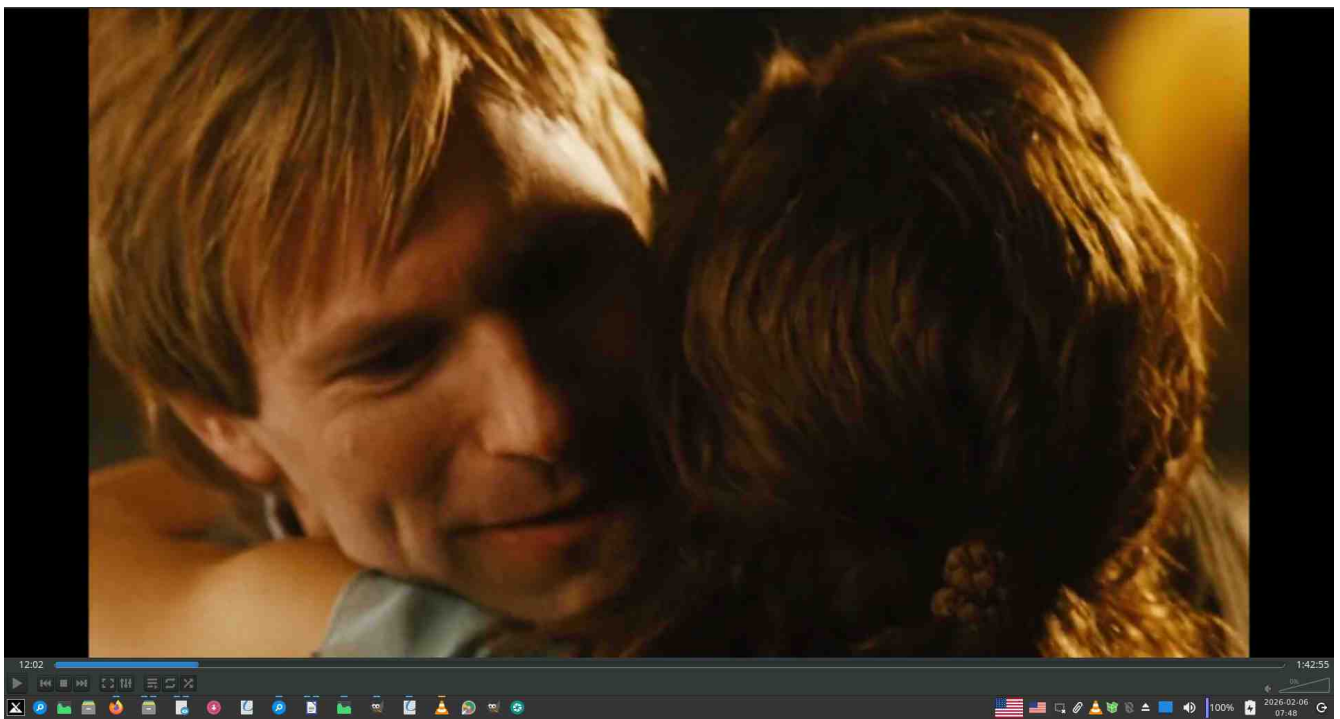
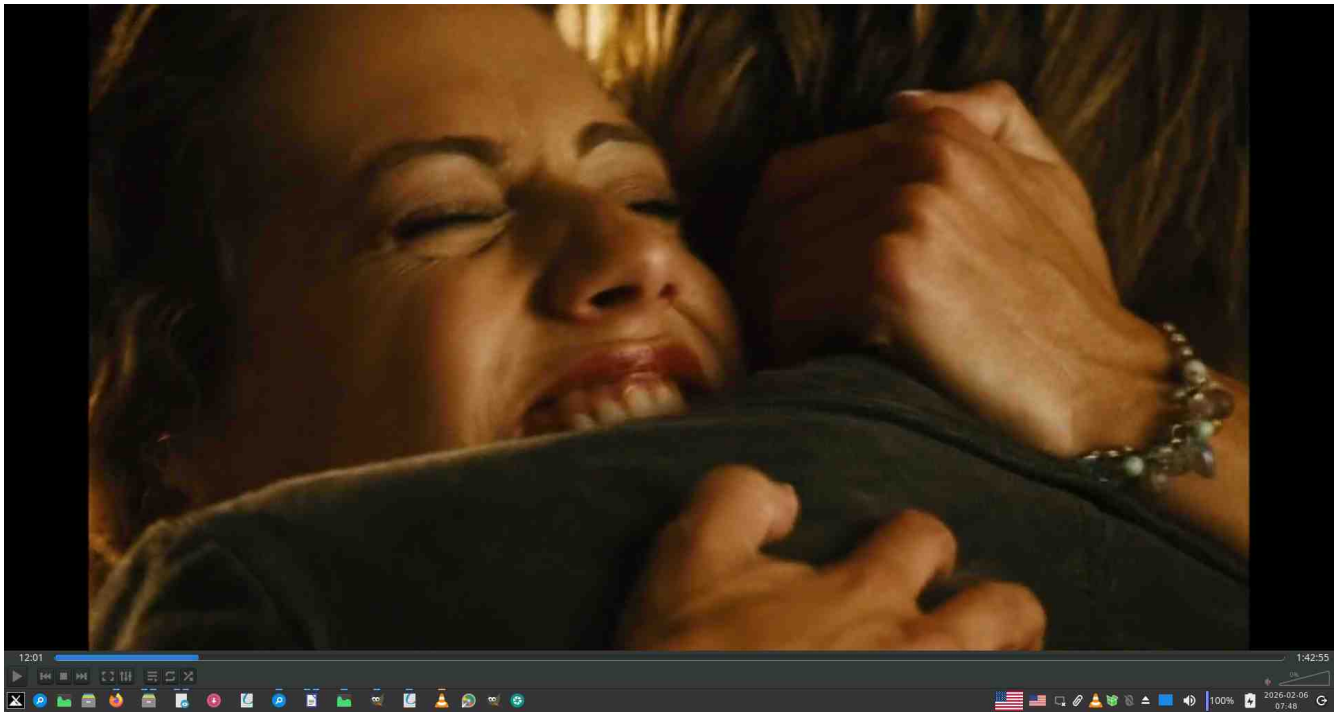
The utilization of spanish words and spanish songs, [28, minute 41 and 51] required to be sung by Elijah Wood as “Mumble”, can be an expression of the secret rivalry between the english-speaking american Illuminati and the spanish-speaking national secret political organizations in the rest of the american continent, what with reference to my person can be a formulation and programing of my envisaged “relocation” [29, minute 43] from the USA to a spanish-speaking american country as a potential reaction to the hostile personal and national secret policies implemented on my person by the american Illuminati, because of my “having laid too many bets”, [29, minute 14] namely writing books with inconvenient, or dangerous contents in fields in which i do not possess qualifications or results recognized by a professional organization.

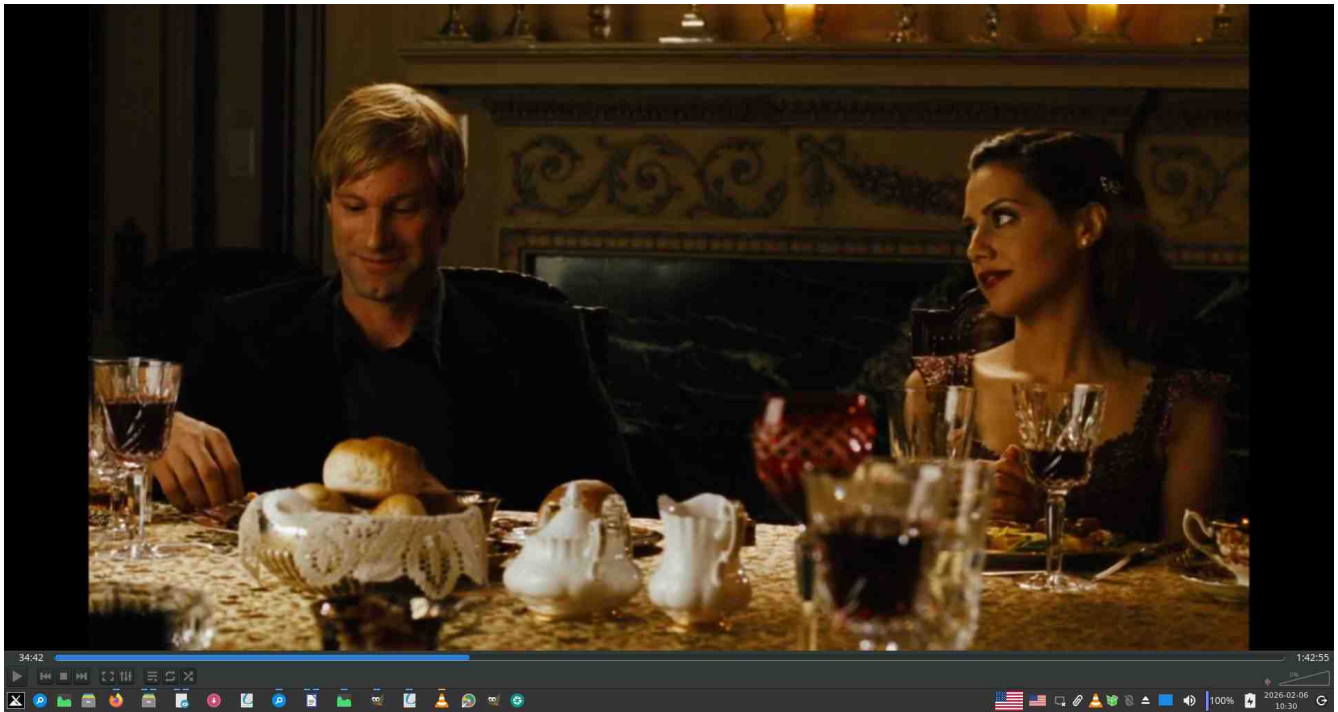
I can presume that Nicole Kidman was “abducted”, [29, minute 21] or even ordered for a “moon-child” [352] while her parents were in Hawaii, [334] by the american Illuminati to be utilized in relation to my person, like Angelina Jolie. One of the reasons of her selection must have been that her surname has formulated and programed that sexually i have been an “adult kid”: [Kidman → kid + man,] and at the same time the need of the american Illuminati for a “kid” of my person, resulted particularly from a Hollywood star. This presumption can be corroborated by that the “offspring” of Nicole Kidman as “Norma Jean” is “Mumble” as a potential and partial description of my person and envisaged “kid”. Further, she was required to act the wife of a naval officer in her film entitled “Dead Calm” of 1989, then in her film entitled “Eyes Wide Shut” of 1999 she was also required to have a dream about an affair with a naval officer, as the wife of Tom Cruise, both in the film and the real life, whose surname has formulated and programed the expectation of the american Illuminati that i would take up an ocean-going activity: [Cruise → cruise ship → oceangoing ship,] what indeed happened after all in 2022.

2.27. The film entitled “Neverwas” of 2005

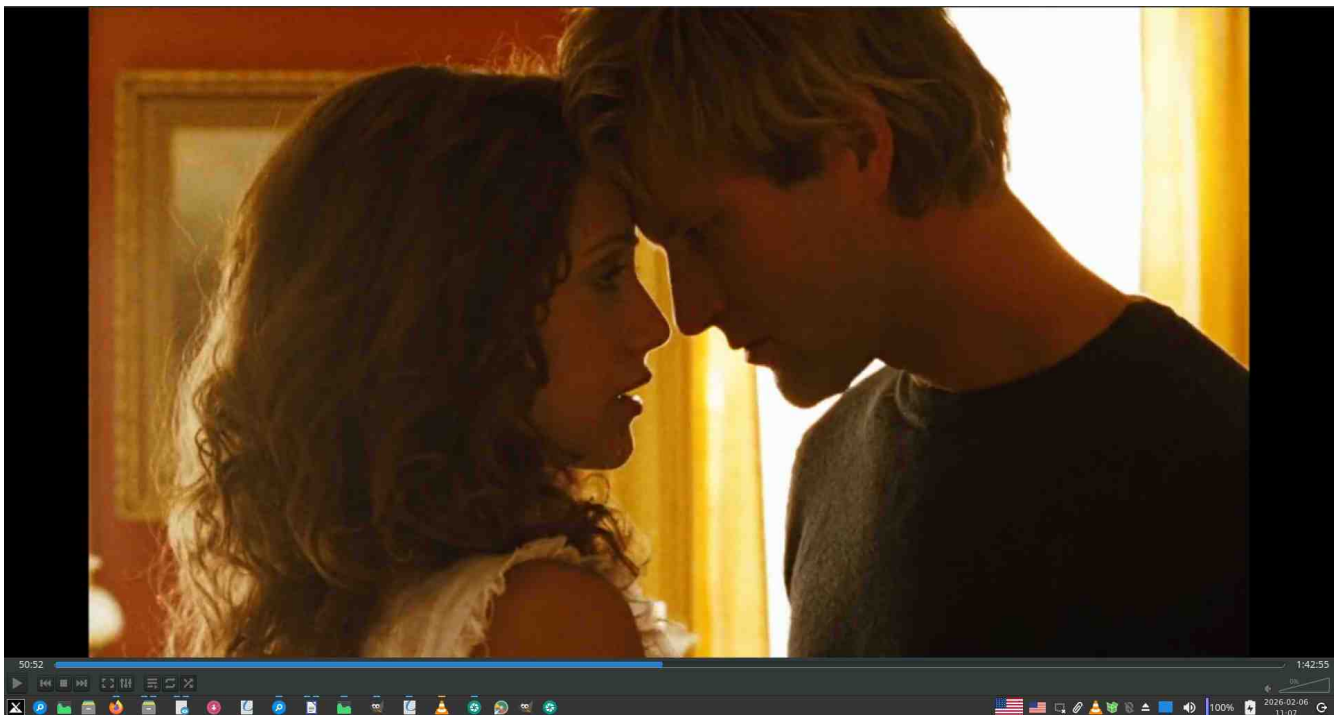
With this film — shot presumably in summer 2004 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actor Aaron Eckhart awarded around 2 times till the shooting of this film, [307] and the established actress Jessica Lange [306] awarded around 21 times till the shooting of this film. [435] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

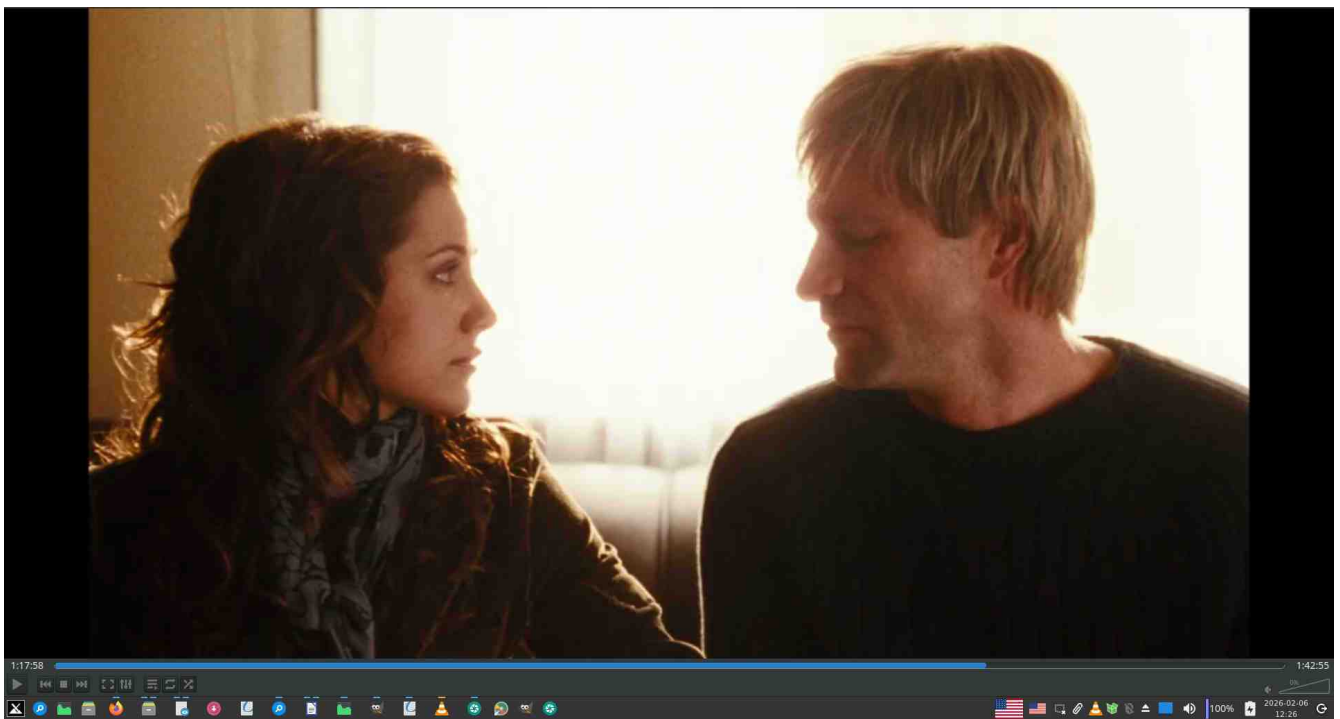
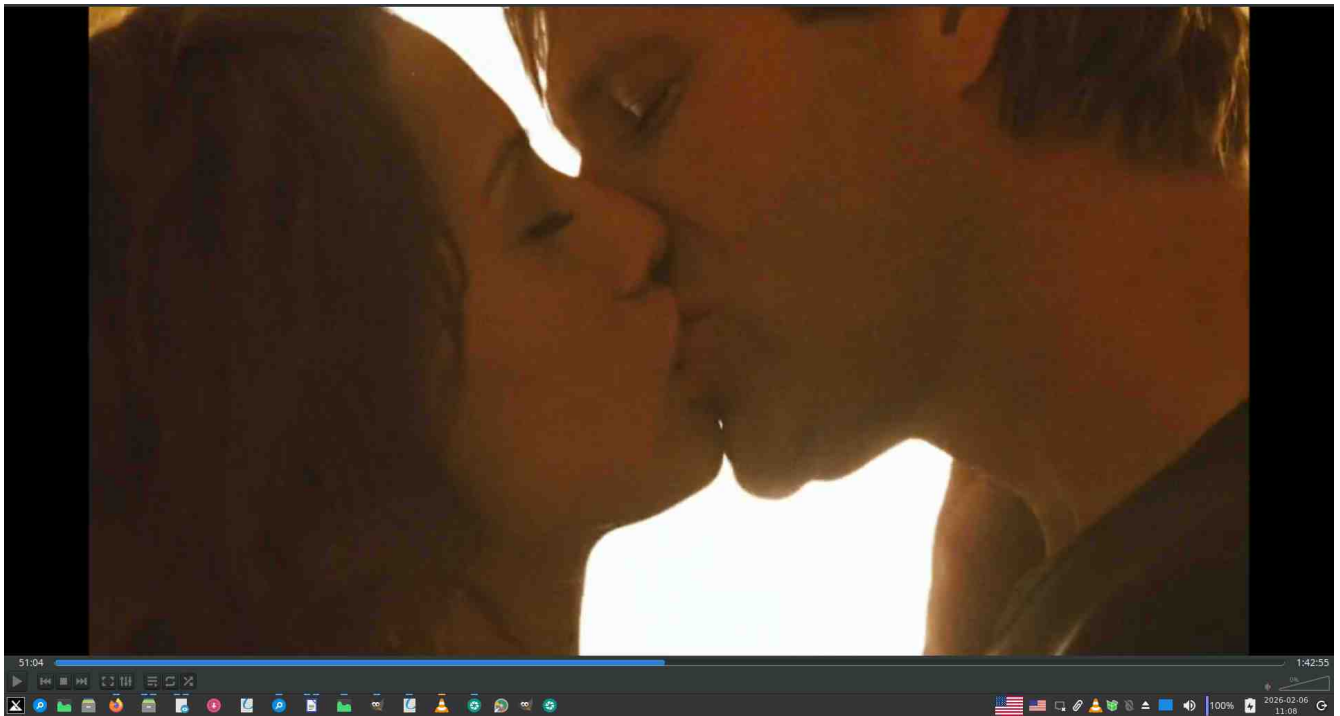
With the film entitled “Neverwas” of 2005, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Aaron Eckhart, who was unmarried at the time of shooting this film. [307] He as “Zach Riley” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie Paige” as her childhood playmate, passive party of research, and boyfriend, with conversing, hugging, dining, riding, hiking, and kissing: [26, minutes 13, 13 and 35]

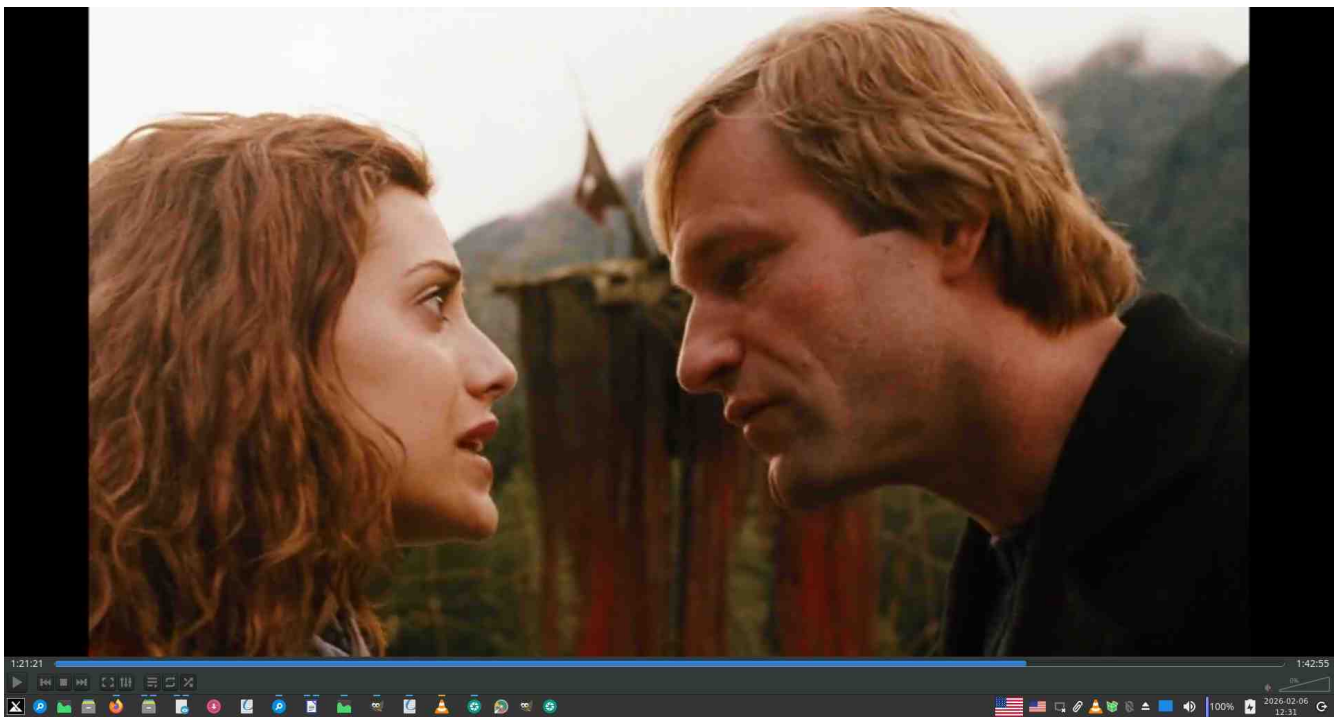


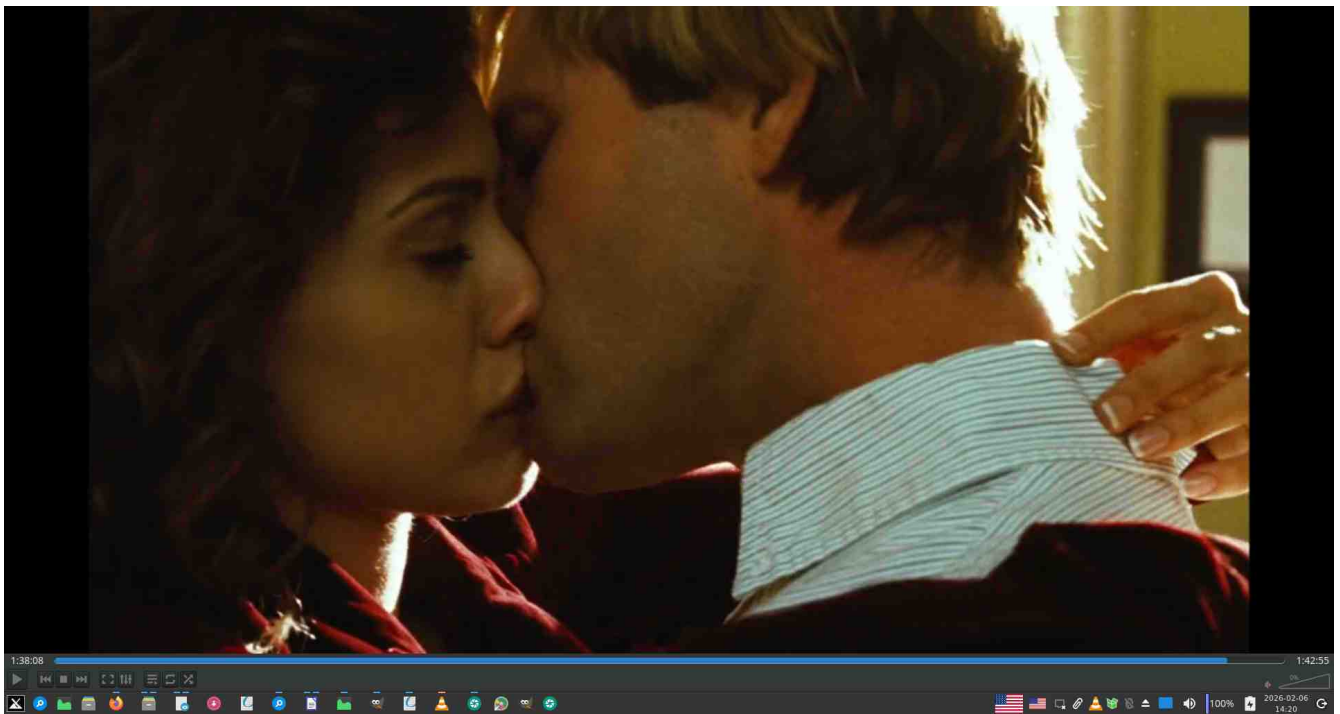
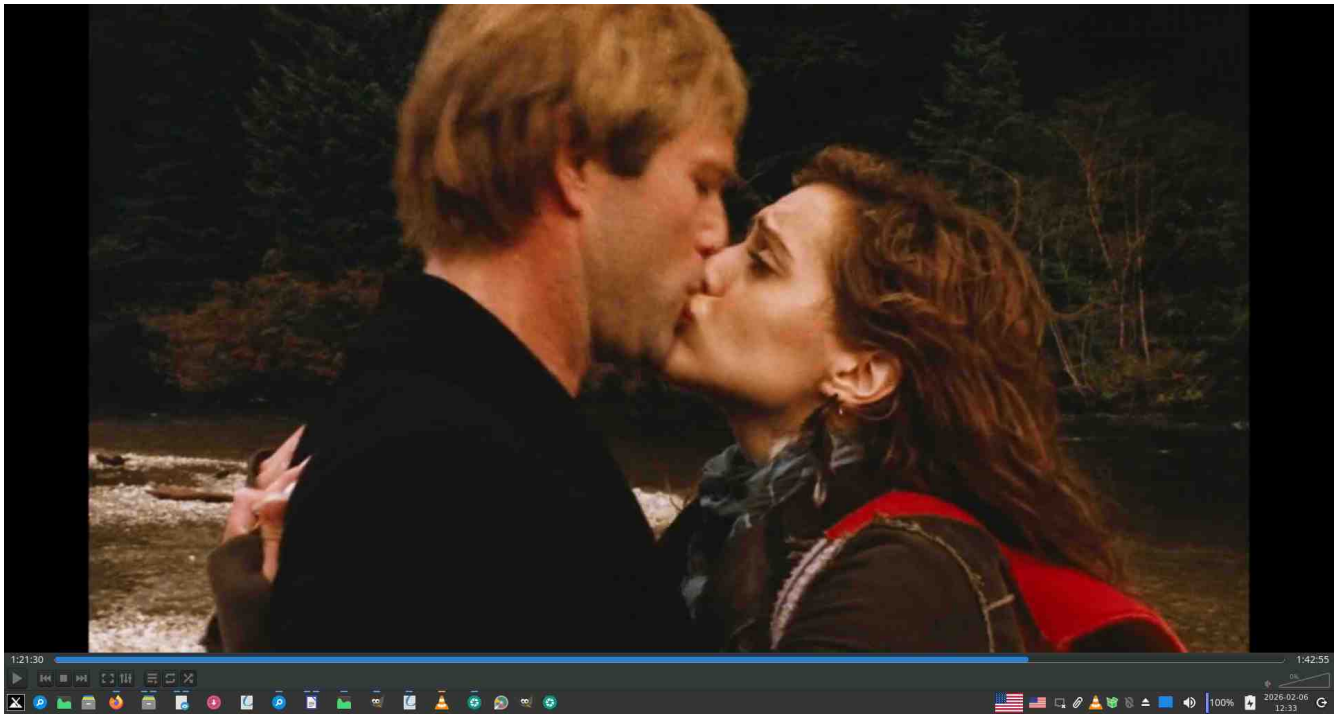


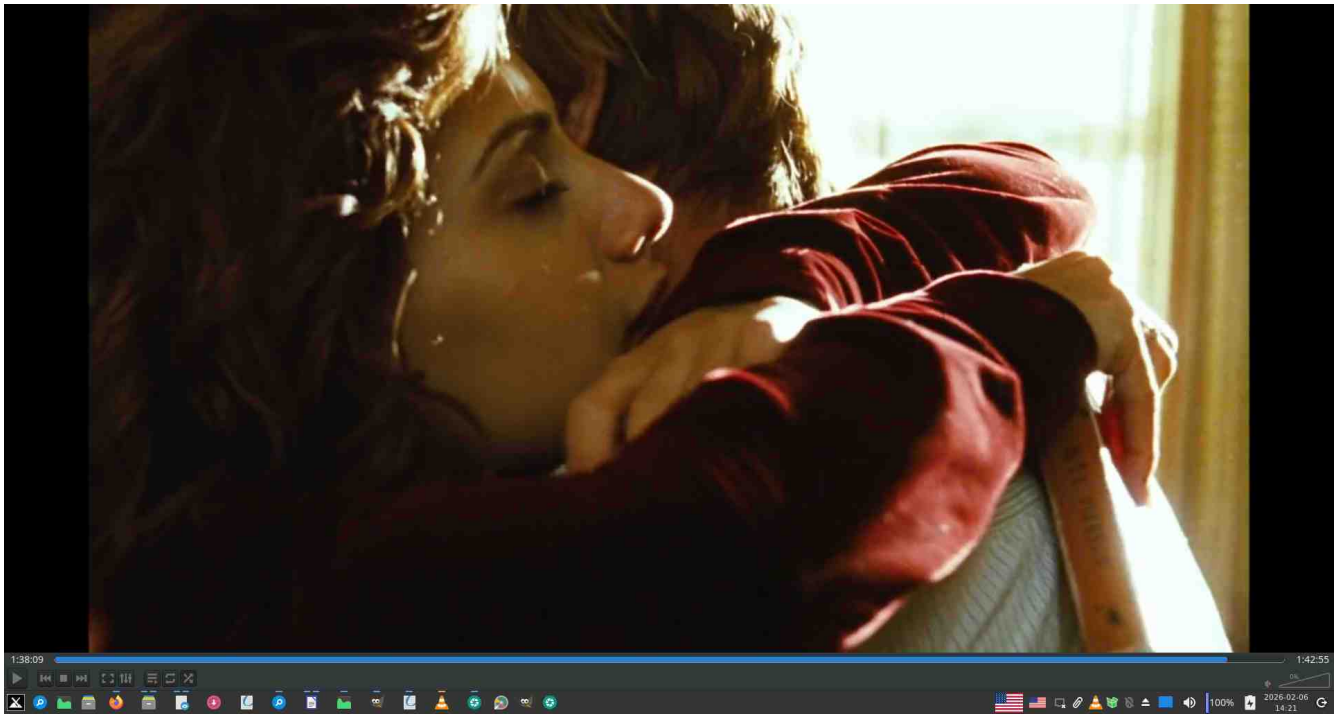
They were required to act the front-touching look introduced with the film entitled “Zack and Reba” of 1998: [26, minutes 51, 52, 78, 81, 82, 82, 99 and 99]



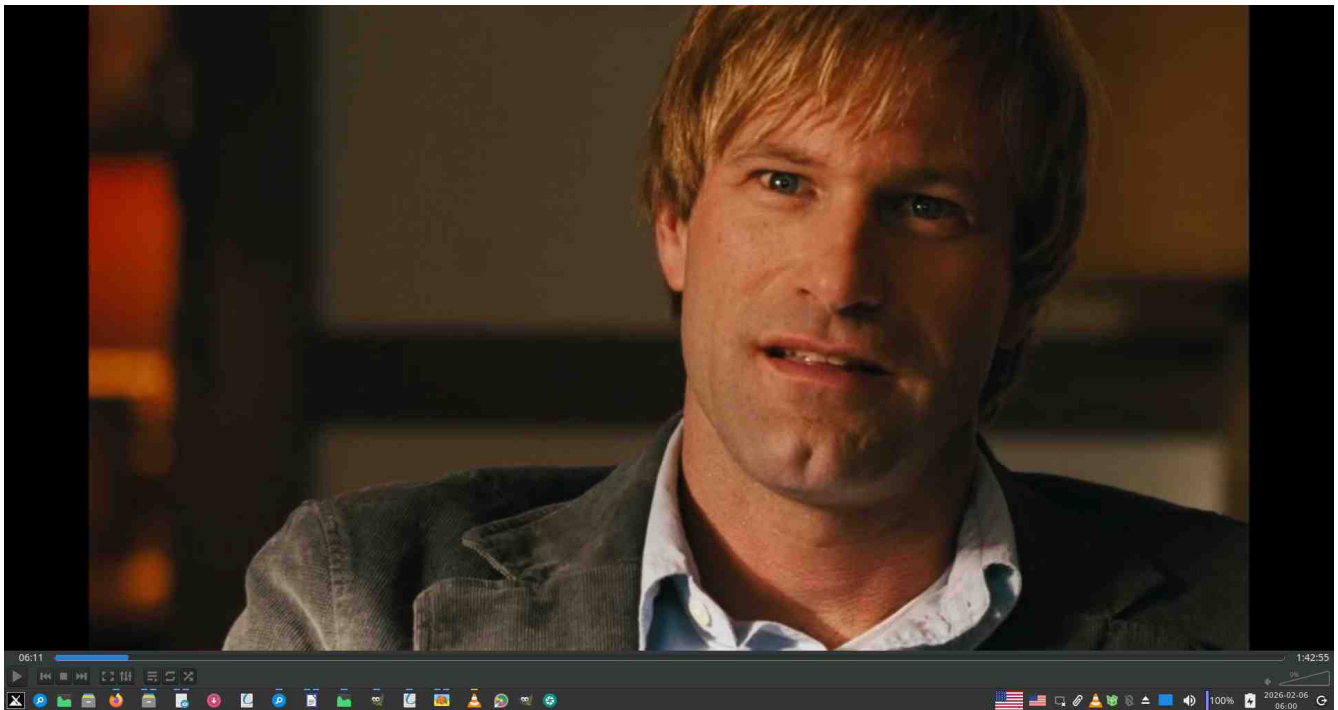


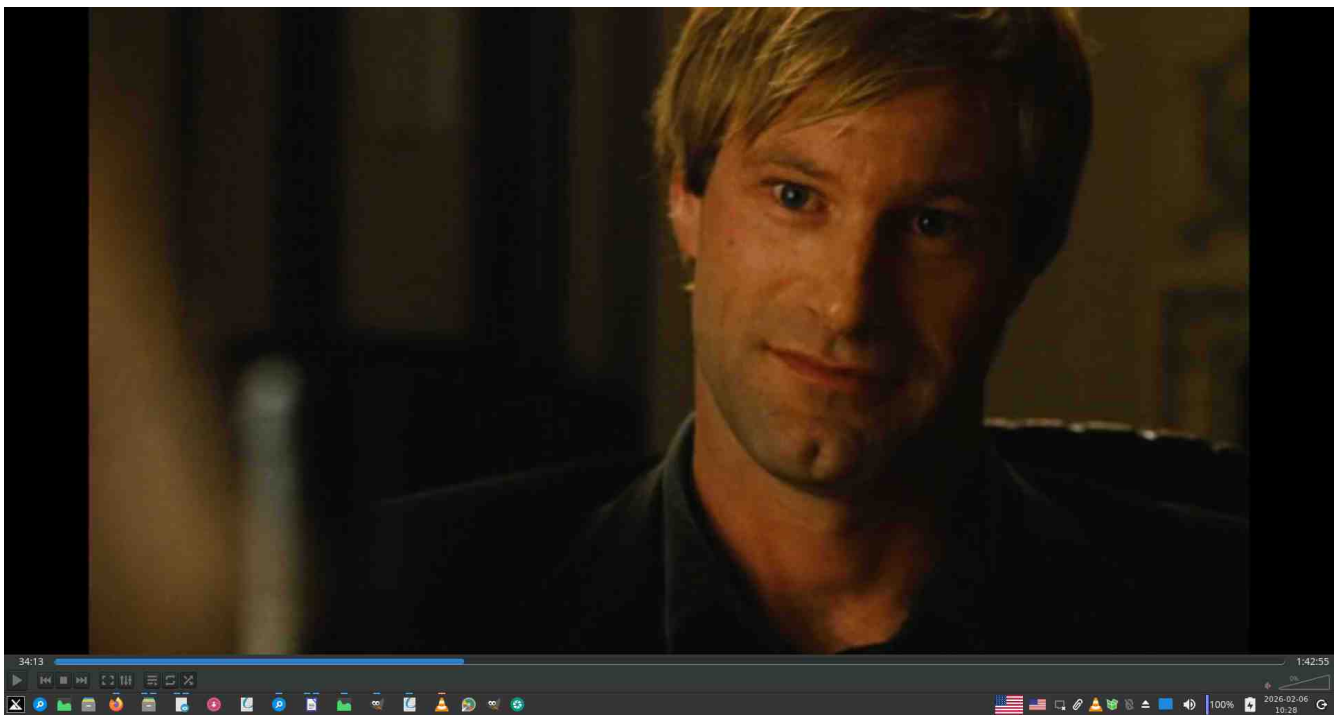
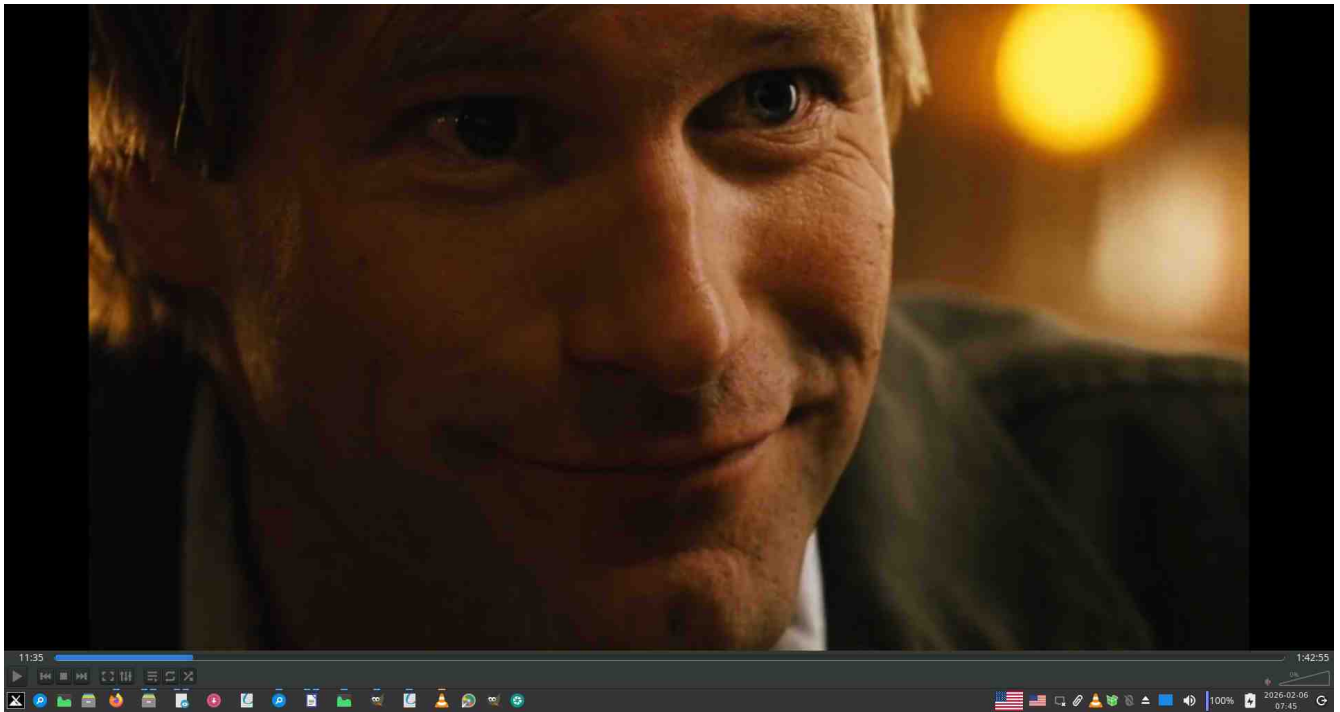




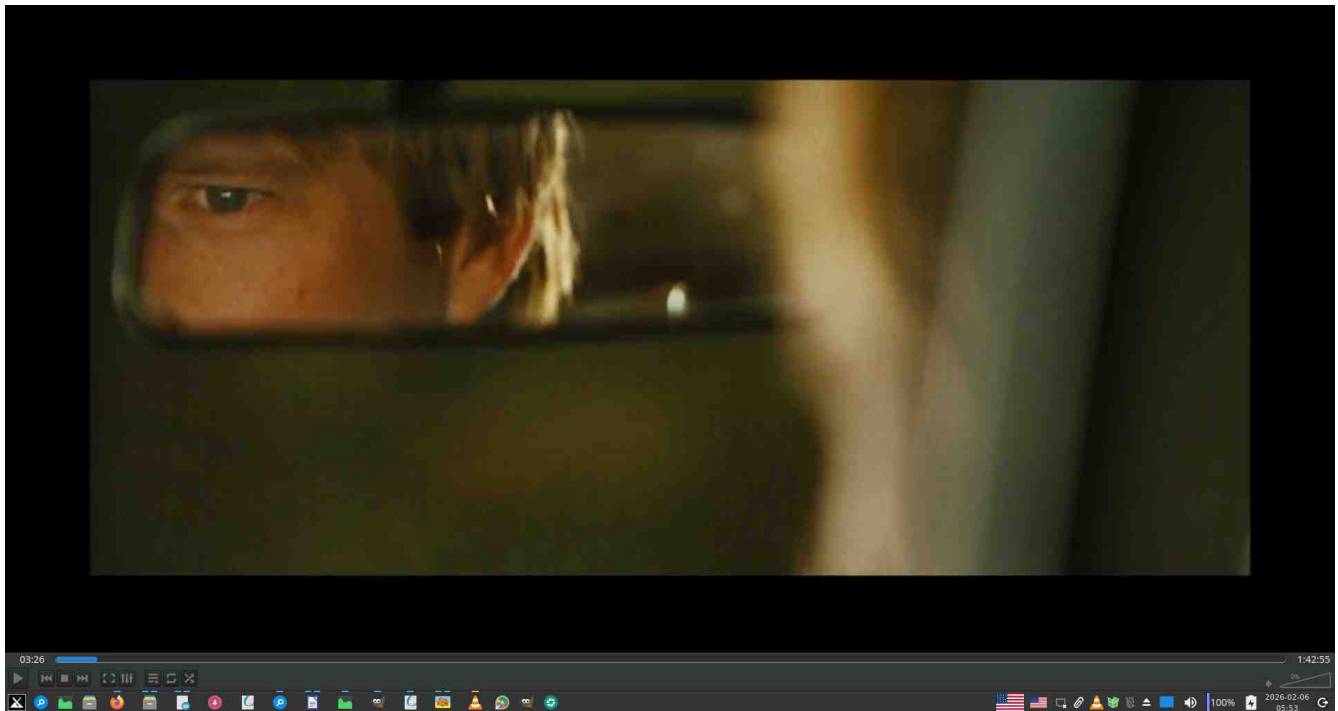


Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Aaron Eckhart was promoted by the film with full-screen presentations: [26, minutes 7, 12 and 35]



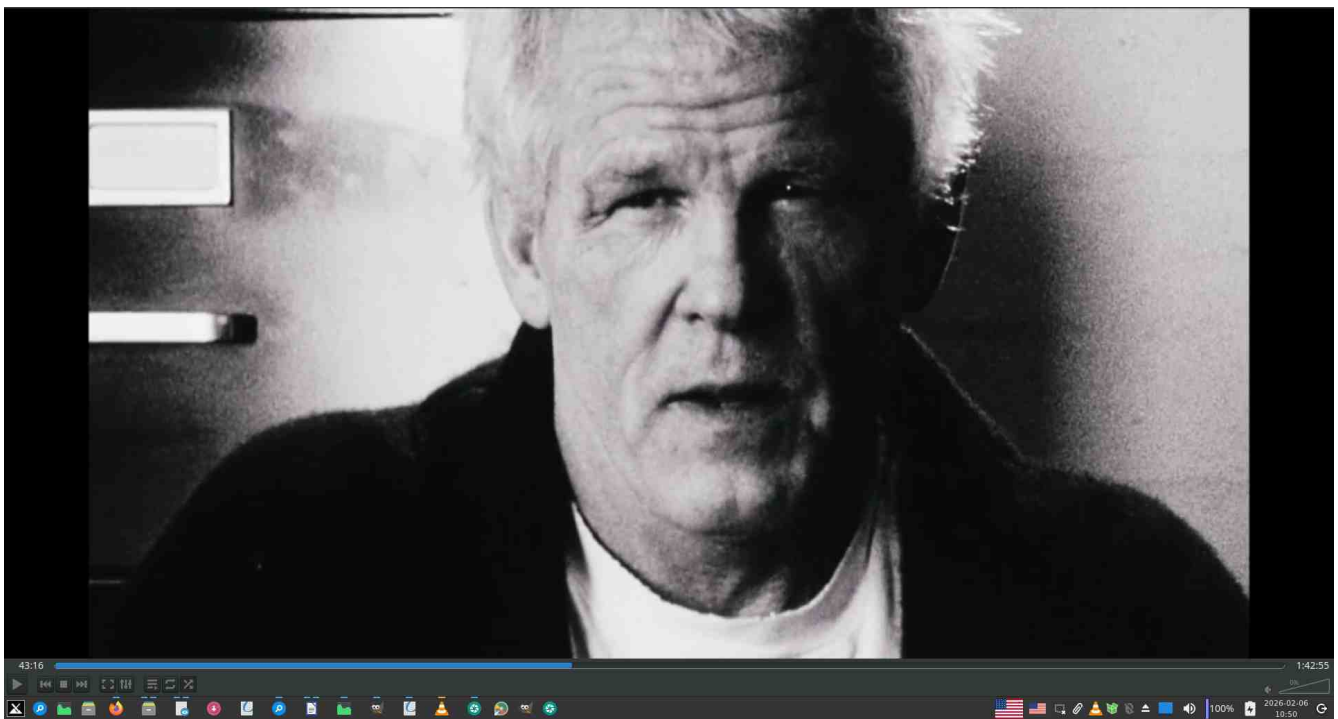
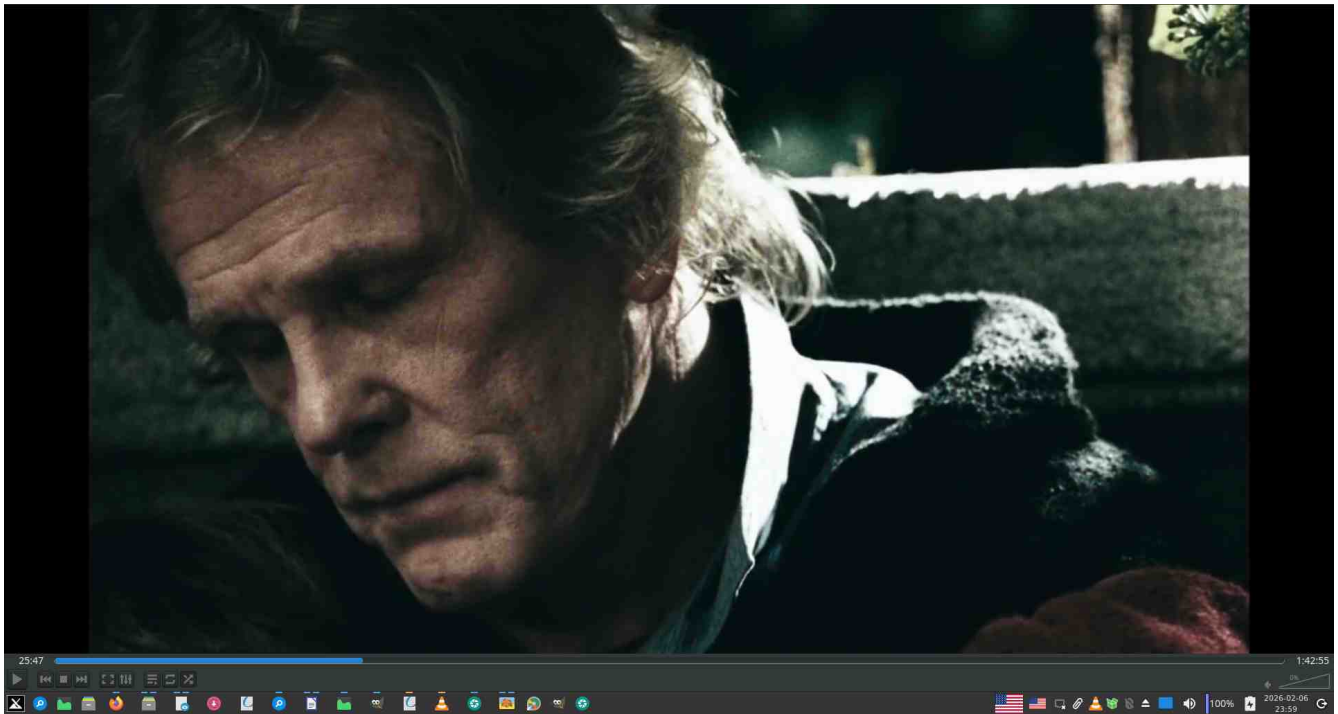


Aaron Eckhart was required to act a mirror scene, [25, minute 4]



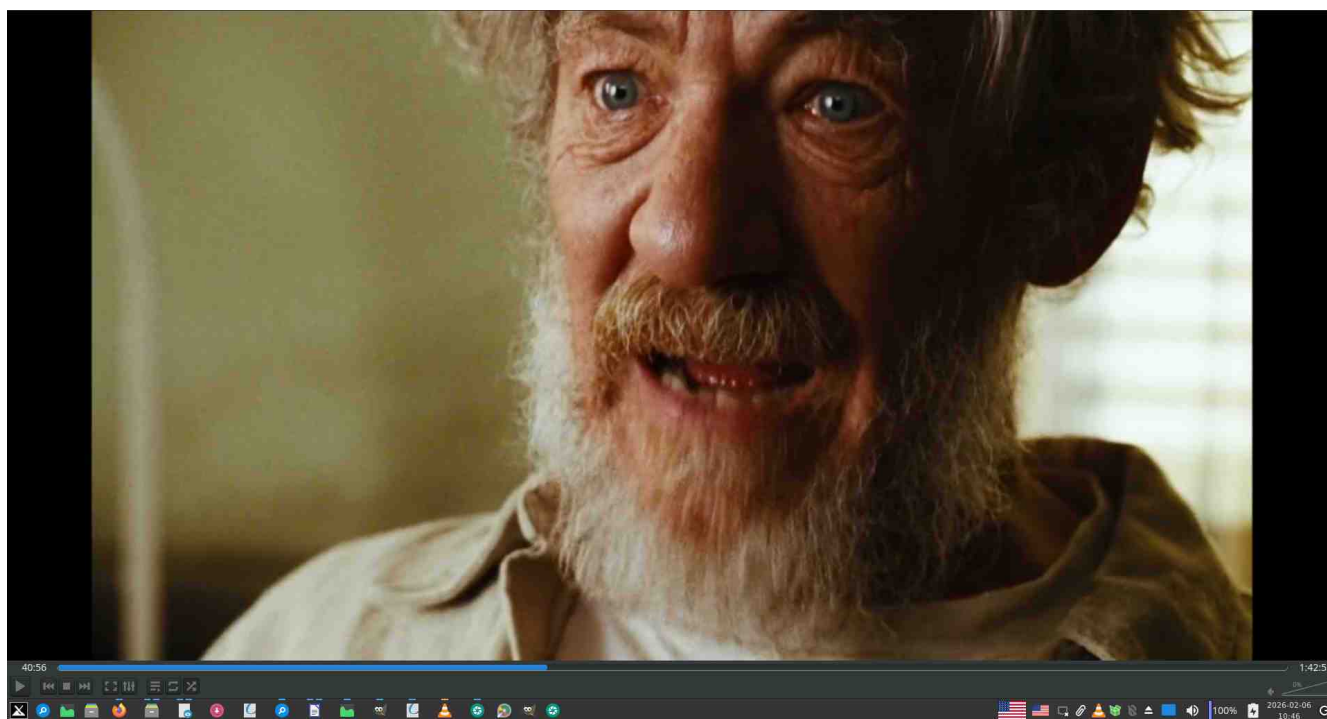
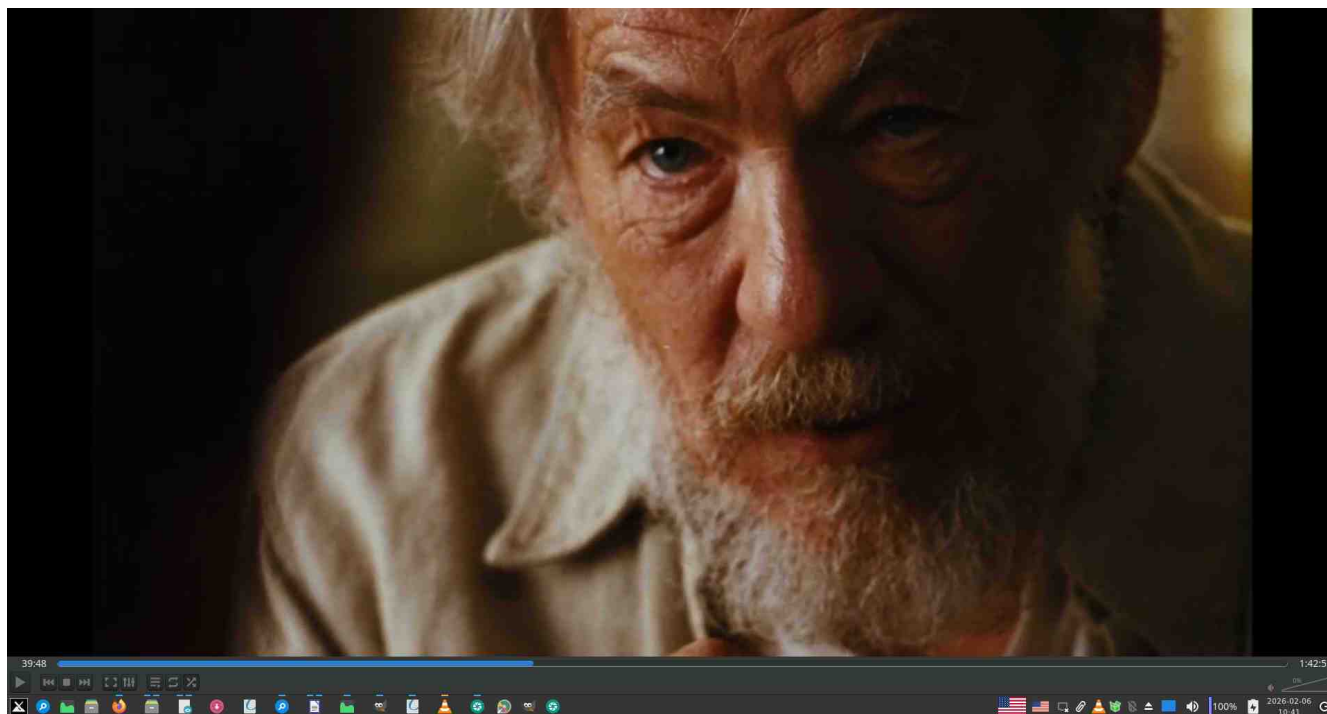
the reason why in this film his person was the most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy, formulated and programed with “the mirror having stared the viewers in the face” [29, minute 51] with his one-eye. To this refers also that he as himself was a mormon — in my conception, the mormon church having been a front organization of the american Illuminati — was required to act in the mormon-themed film entitled “Godly Sorrow”, as well as in the film entitled “In the Company of Men” with the “most malignant presence” as a “satanic prince”. [307]

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Nick Nolte, who was recurring from the film of Brittany Murphy entitled “Trixie” of 2000 — what reflects that at the time of shooting this film Brittany Murphy was still a “trixie” — and was unmarried at the time of shooting this film. [151] He as “T.L. Pierson” he was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie”, but his face was promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [26, minutes 26 and 44]



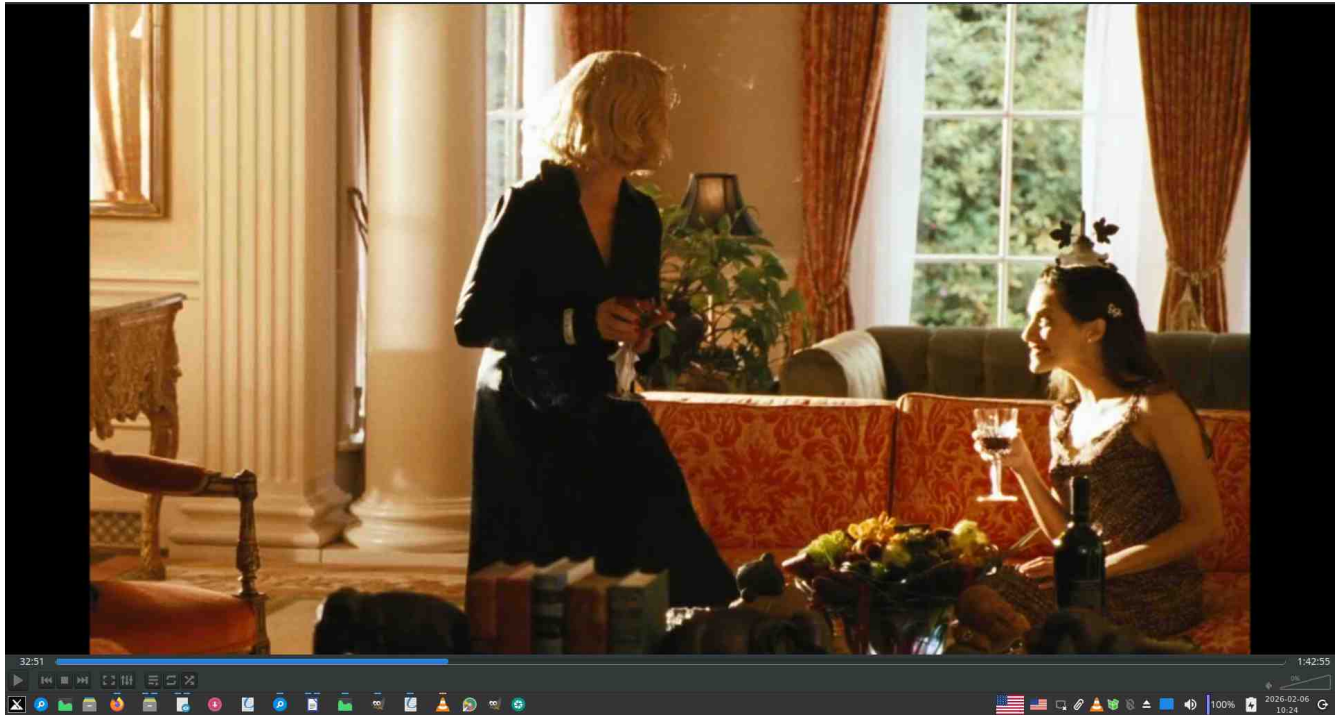
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Ian McKellen, who was unmarried at the time of shooting this film. [308] He as “Gabriel Finch” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie”, but his face was promoted by the

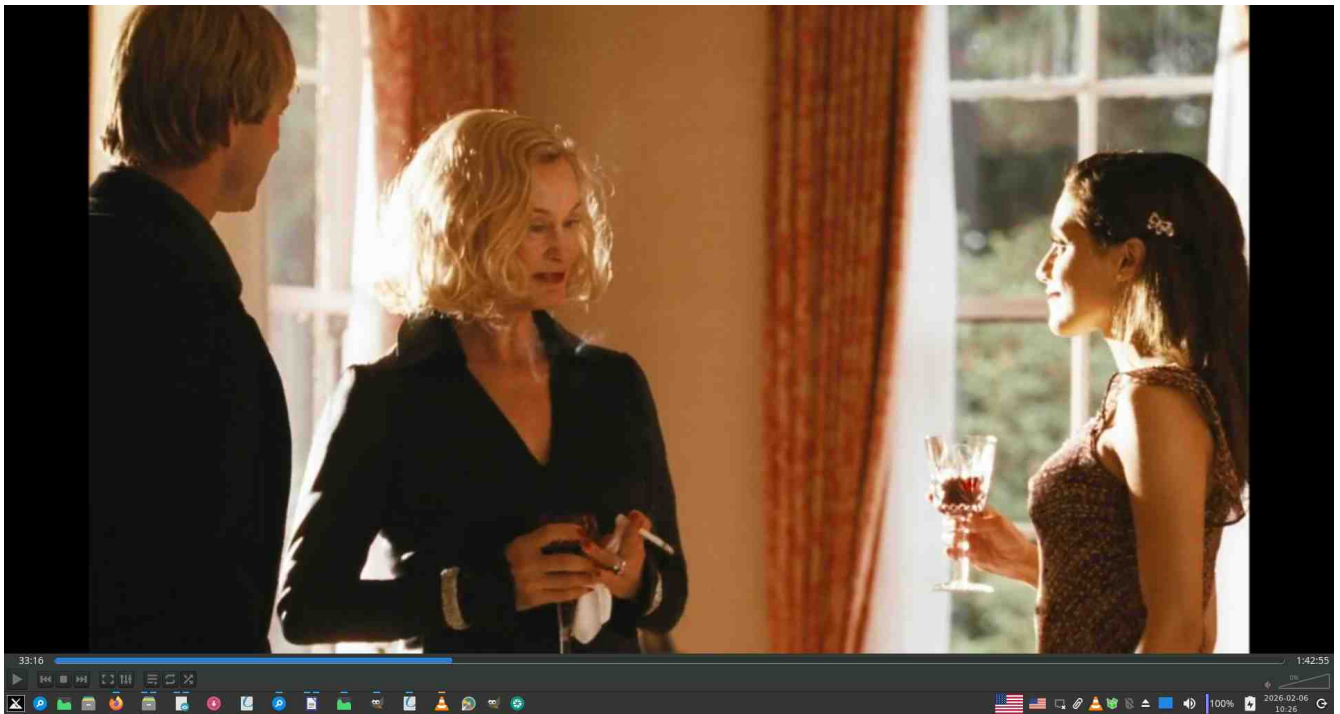
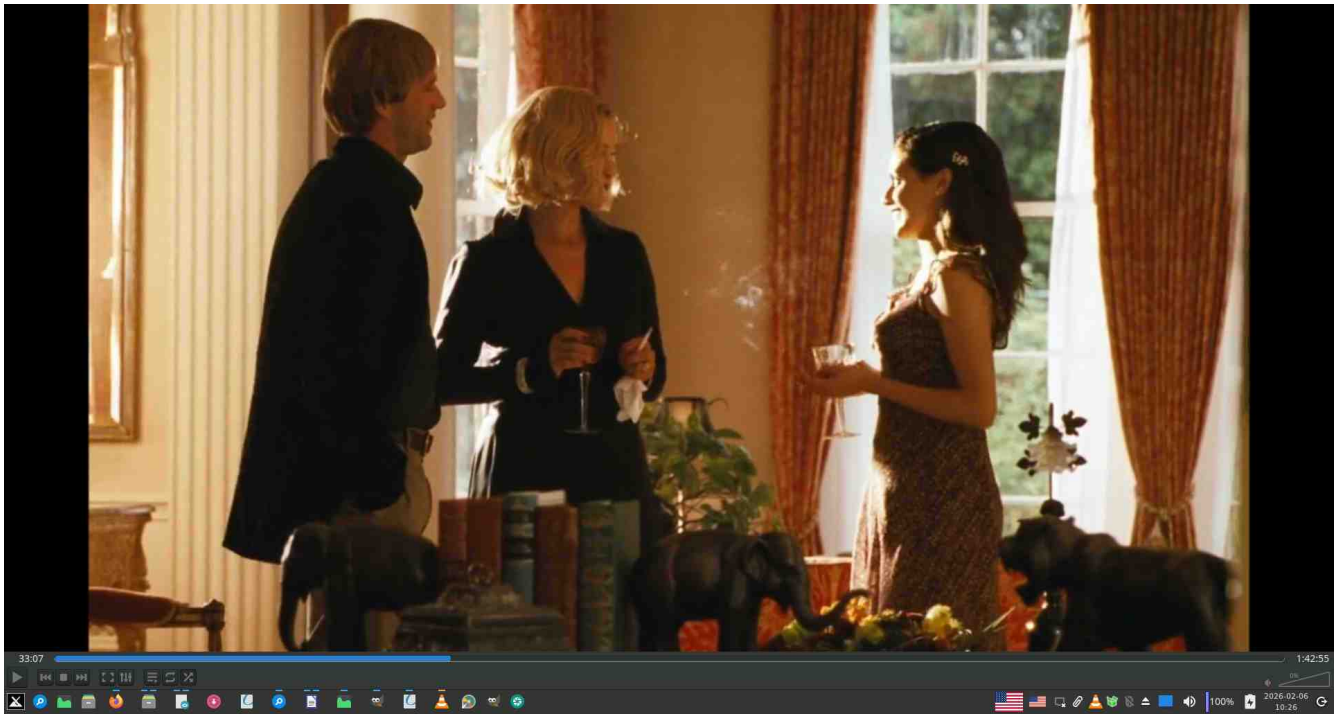
film with full-screen presentations, for after-shooting effects on Brittany Murphy: [26, minutes 40 and 41]



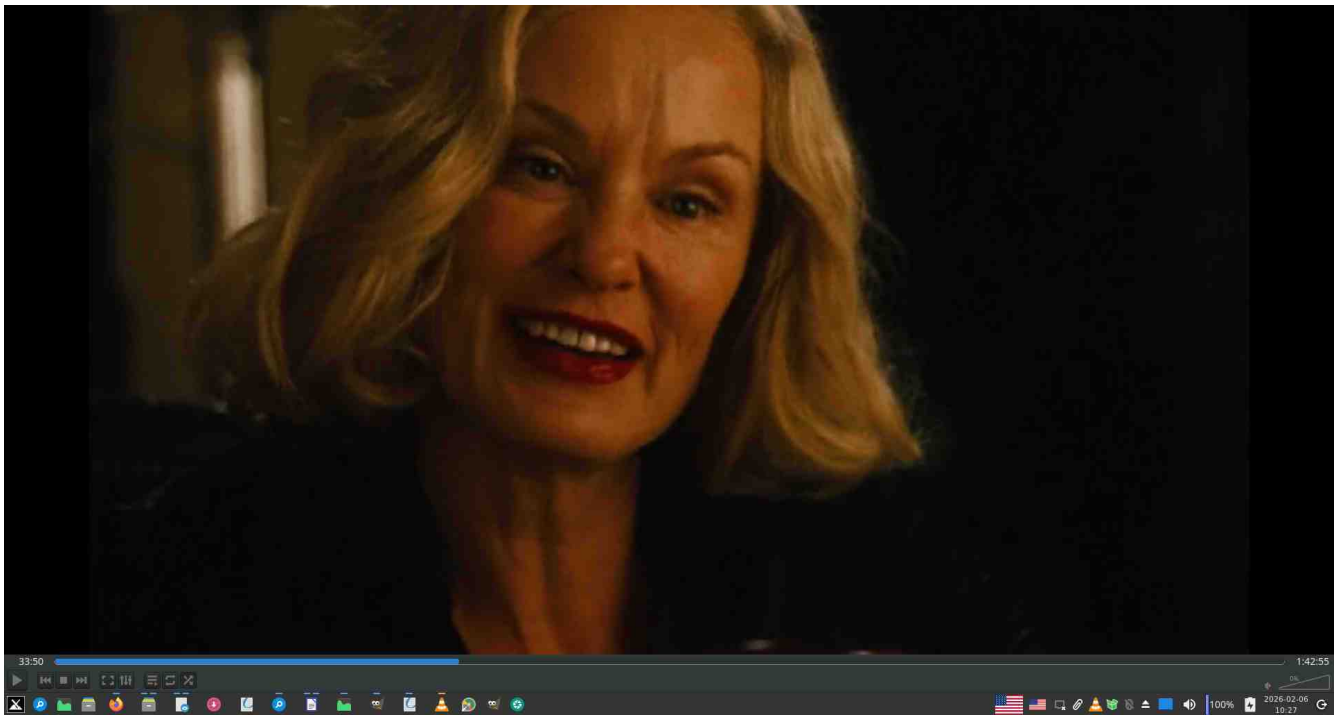
It can be presumed that the character first name “Gabriel” was concocted for a mental-association creating reference to Gabriel Mann, with the purpose of refreshing and recruiting the programings relative to that actor, as well as formulating and programing the approximate message of the american Illuminati to Brittany Murphy: “Gabriel Mann is willing to enter into a relationship with you.”

With the film entitled “Neverwas” of 2005, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jessica Lange, who was unmarried at the time of shooting this film. [306] She as “Katherine Pierson” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie” as the mother of Aaron Eckhart as “Zach Riley”, with conversing: [26, minutes 33, 34 and 34]

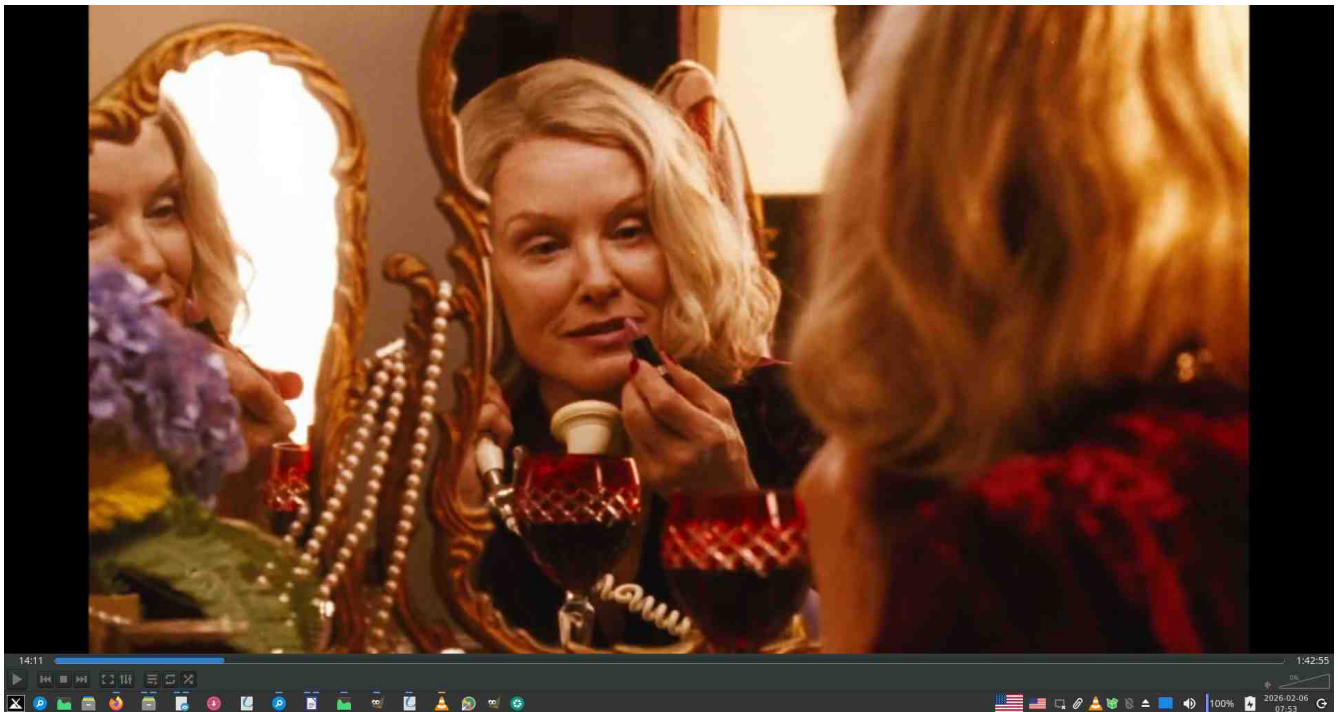




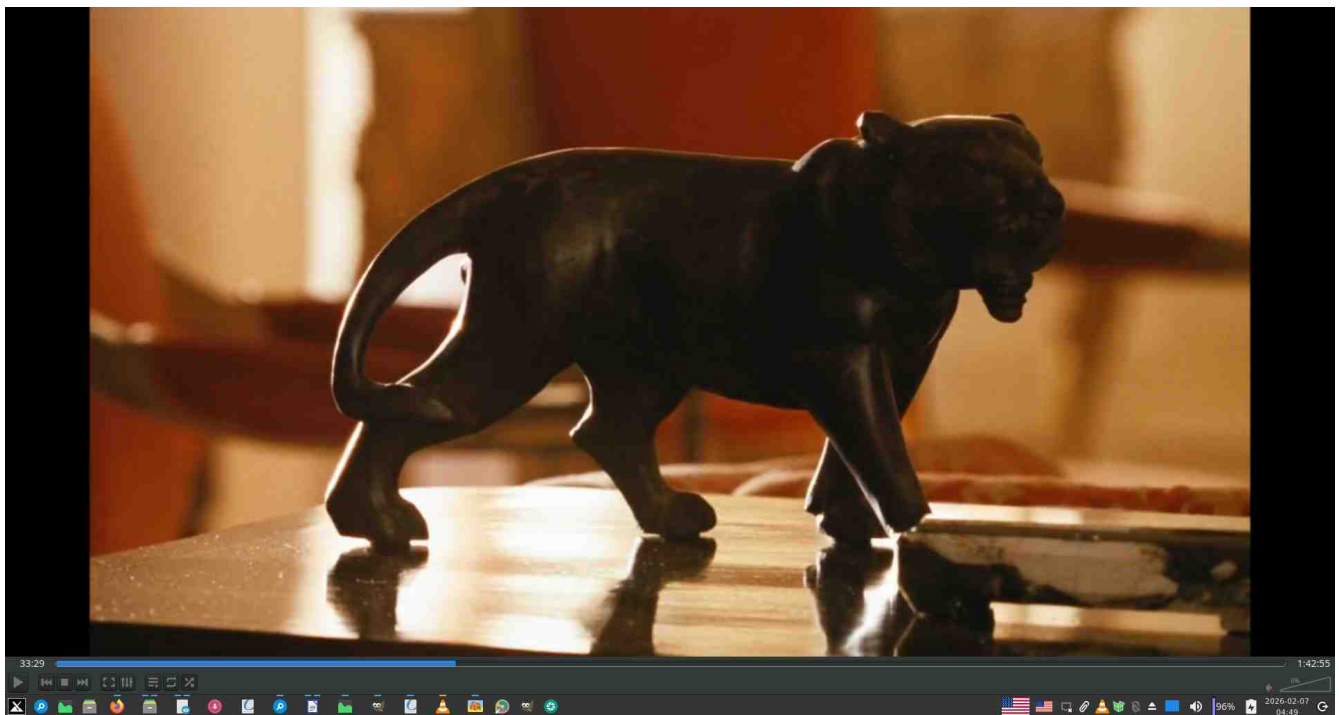
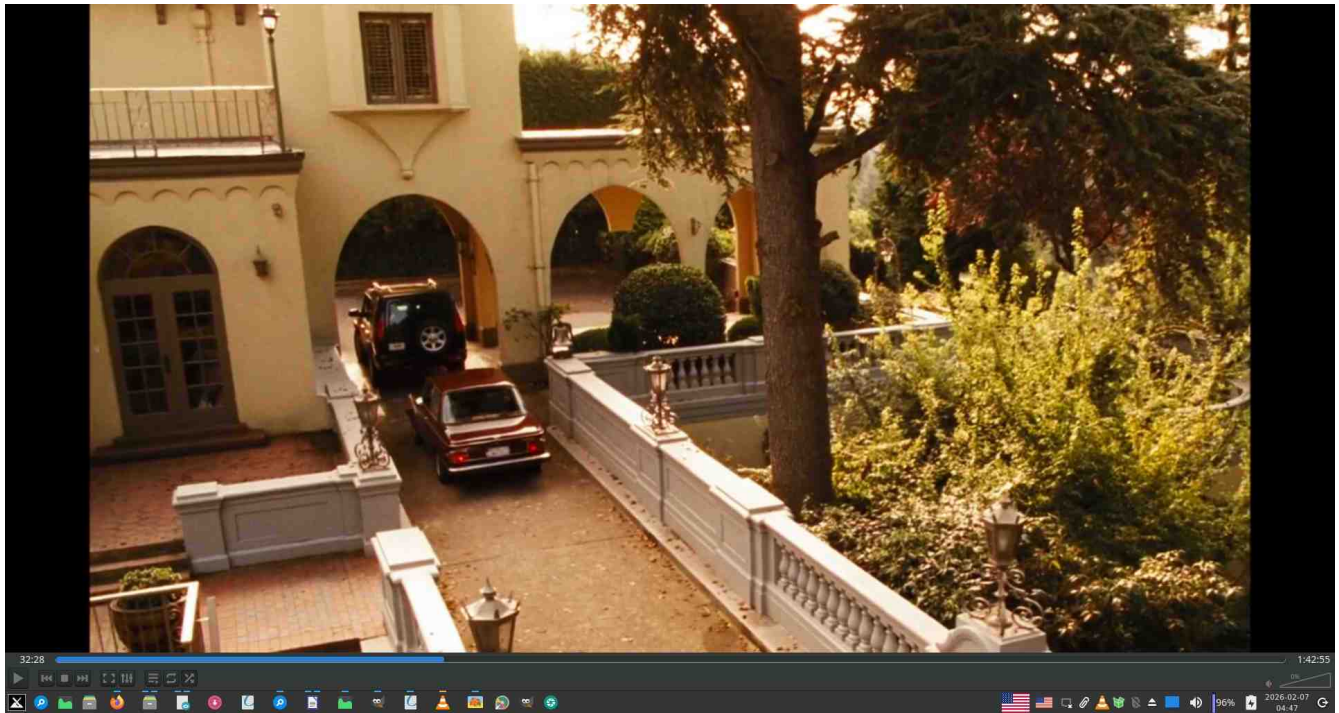
The face of Jessica Lange was promoted by the film with full-screen presentations: [21, minute 34]

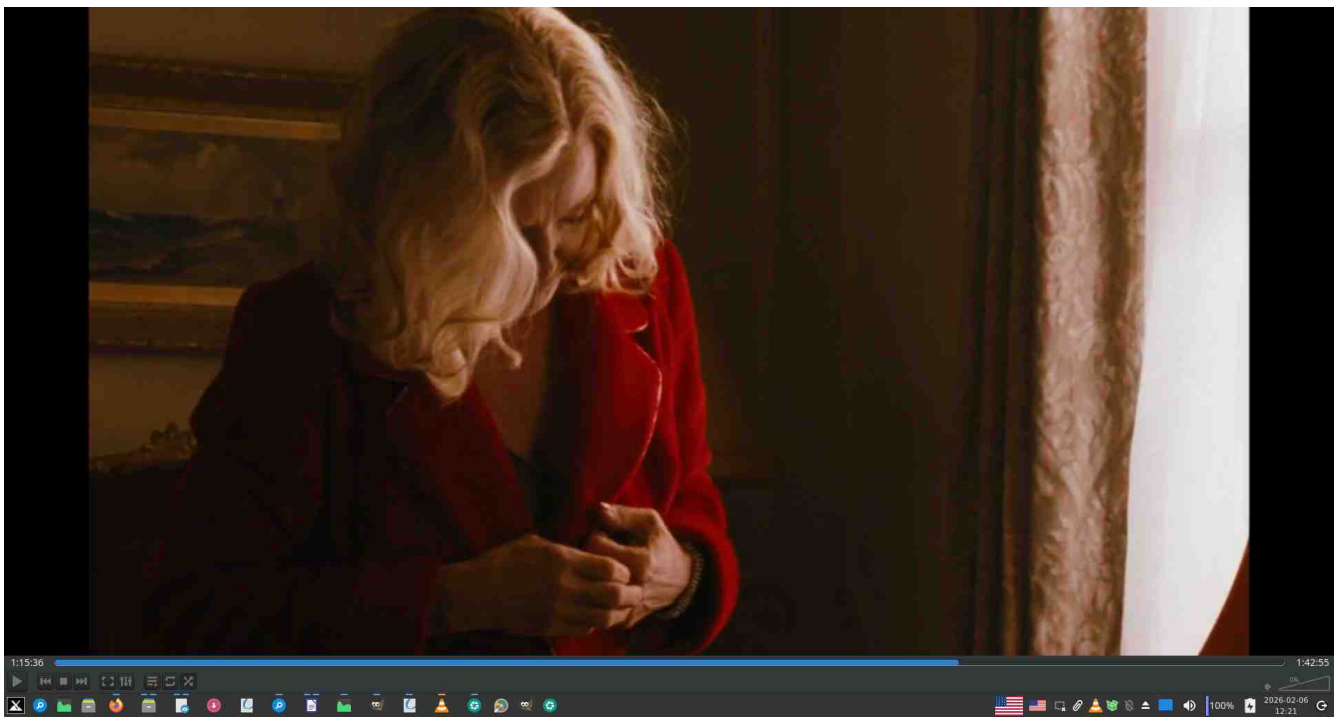
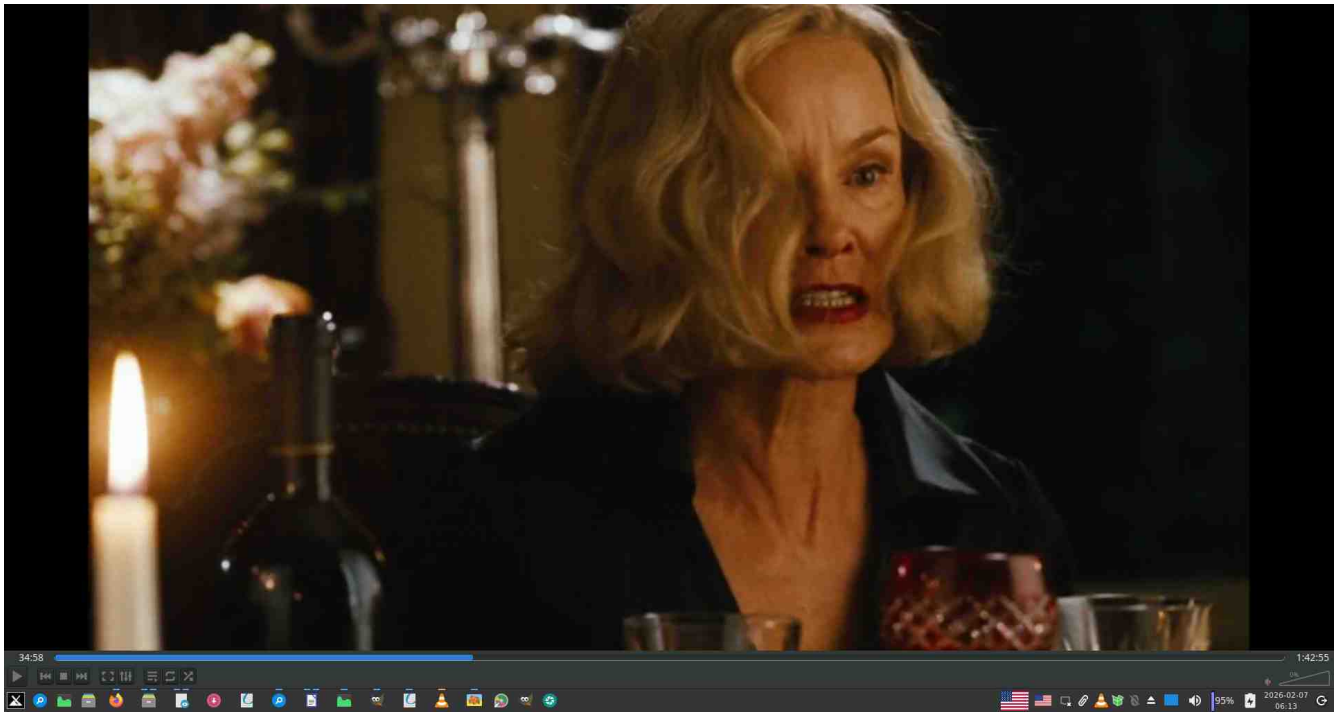


Jessica Lange was required to act a mirror scene, with two mirror images, [26, minute 15]

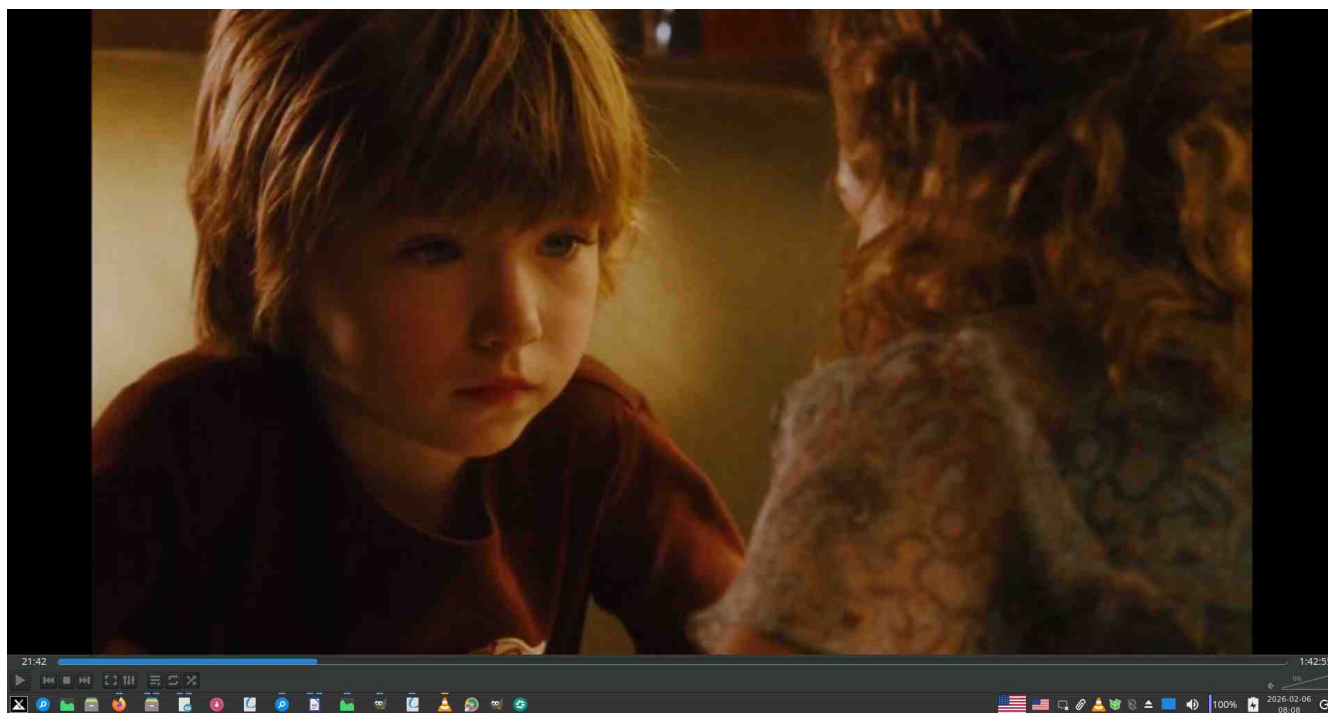
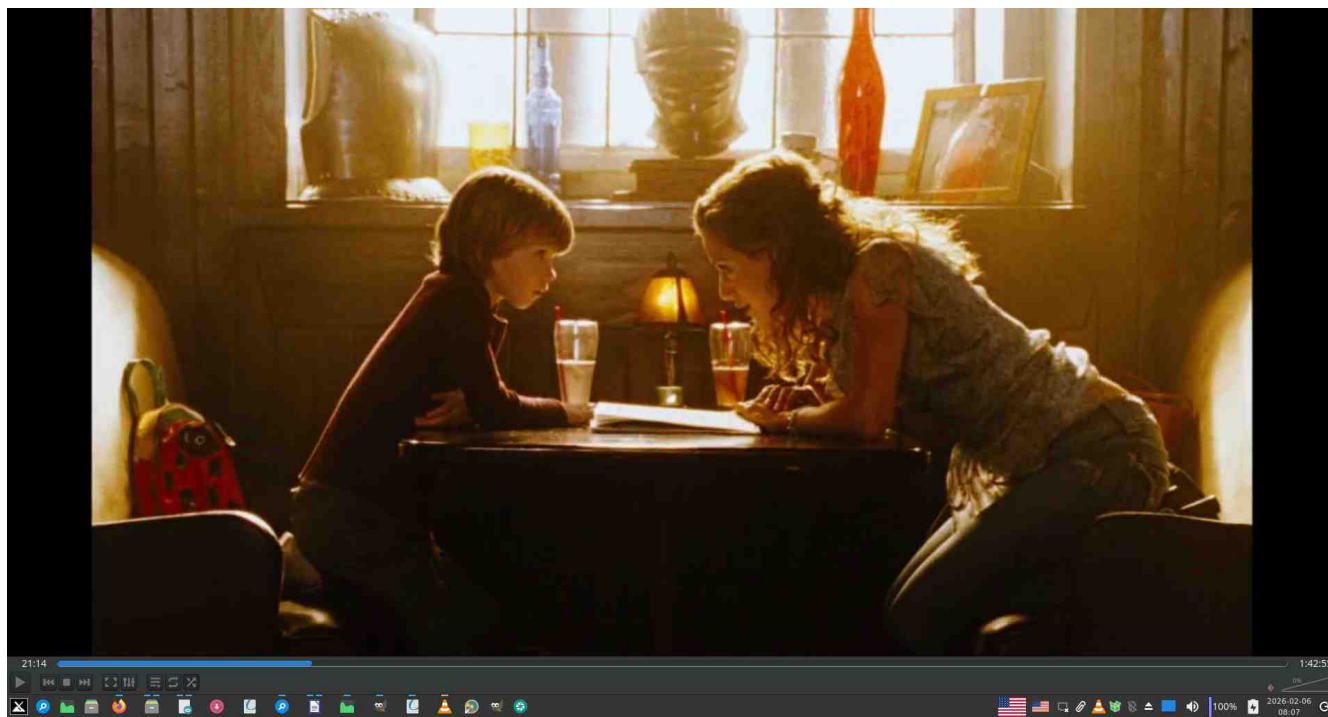


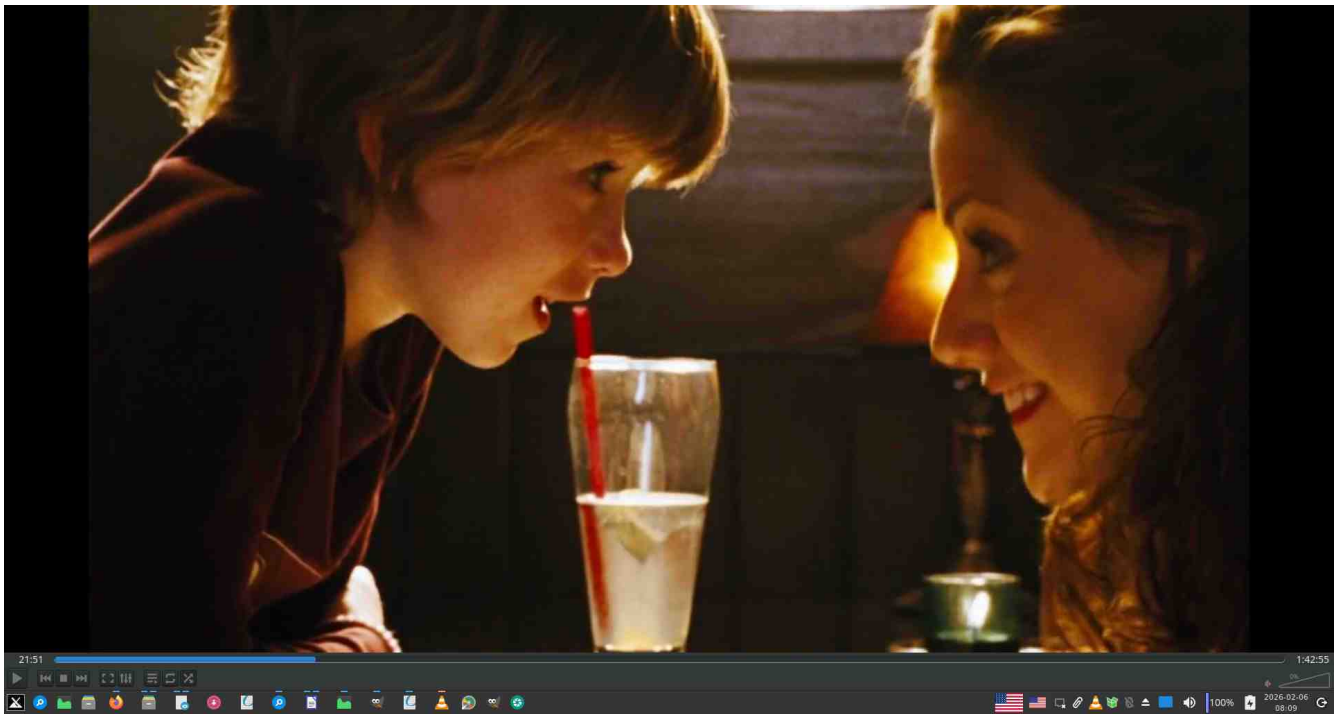
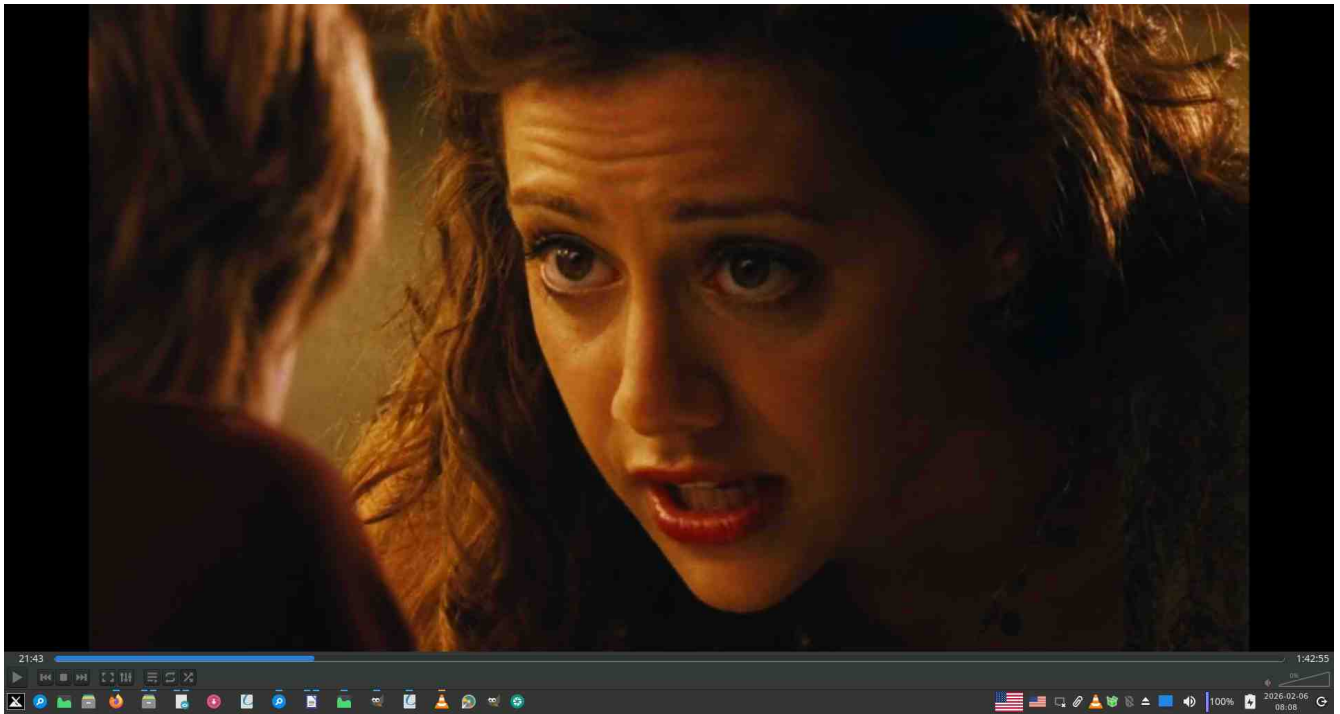
the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy, as also formulated and programed with her surname: [Lange → angel] and her having been required to act in a luxurious environment, including a lion figurine, representing the power of the american Illuminati, display a facial expression of her “evil” [36, minute 66] Illuminati personality, and wear a coat of purple color: [26, minutes 33, 34, 35 and 76]

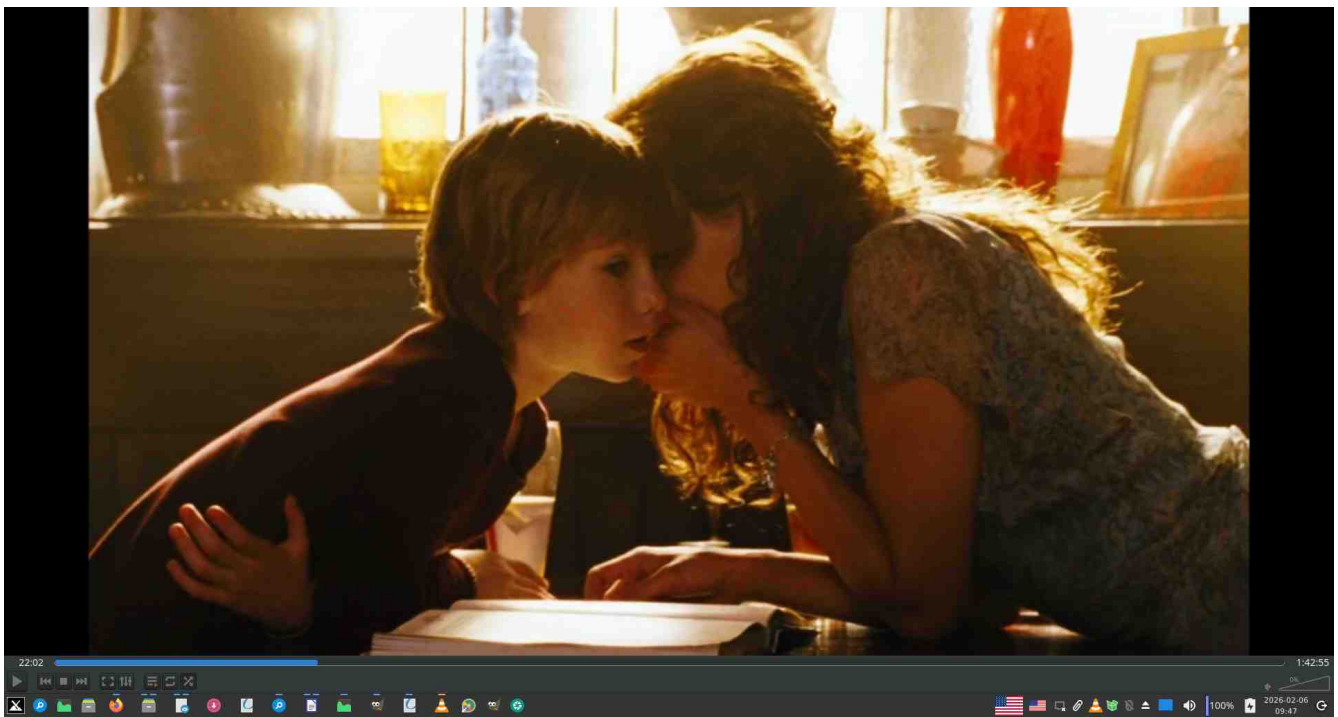




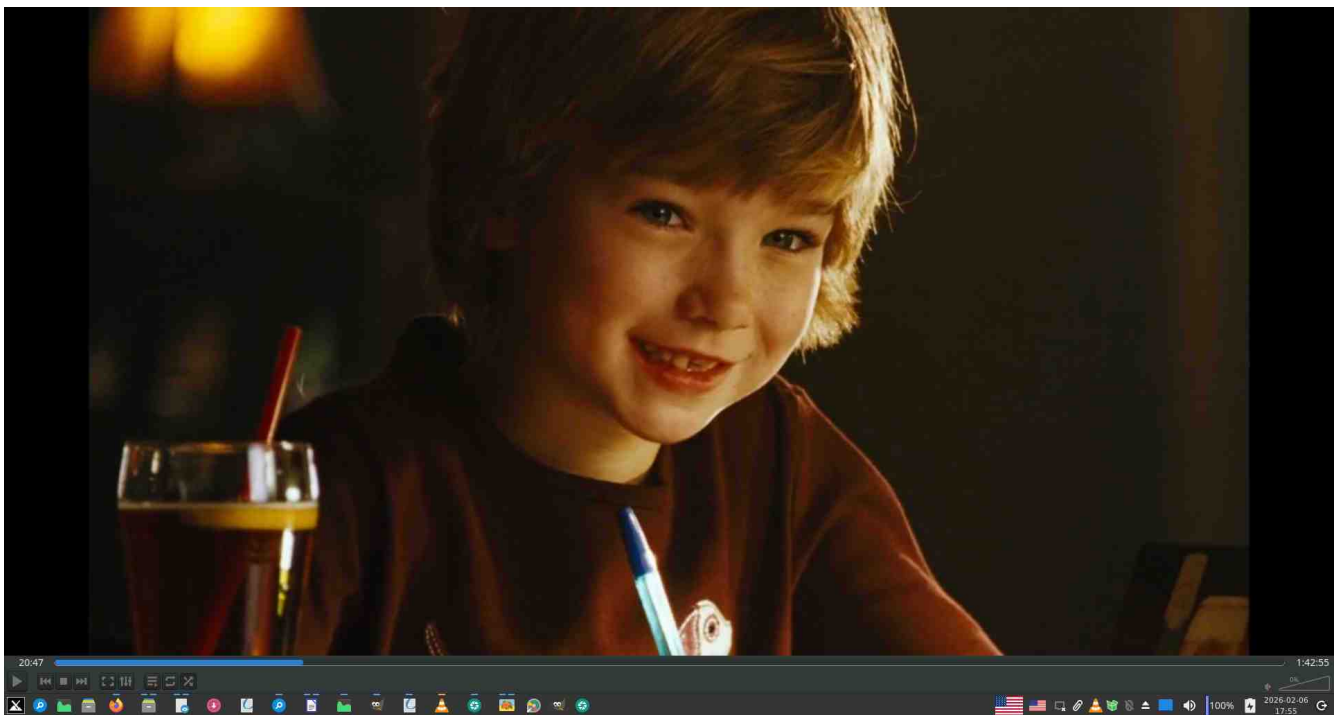
With the film entitled “Neverwas” of 2005, the first personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actress Cassandra Sawtell. She as “Little Girl” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie” by accepting her casual tale-reading offer: [26, minutes 22, 22, 22, 22 and 23]

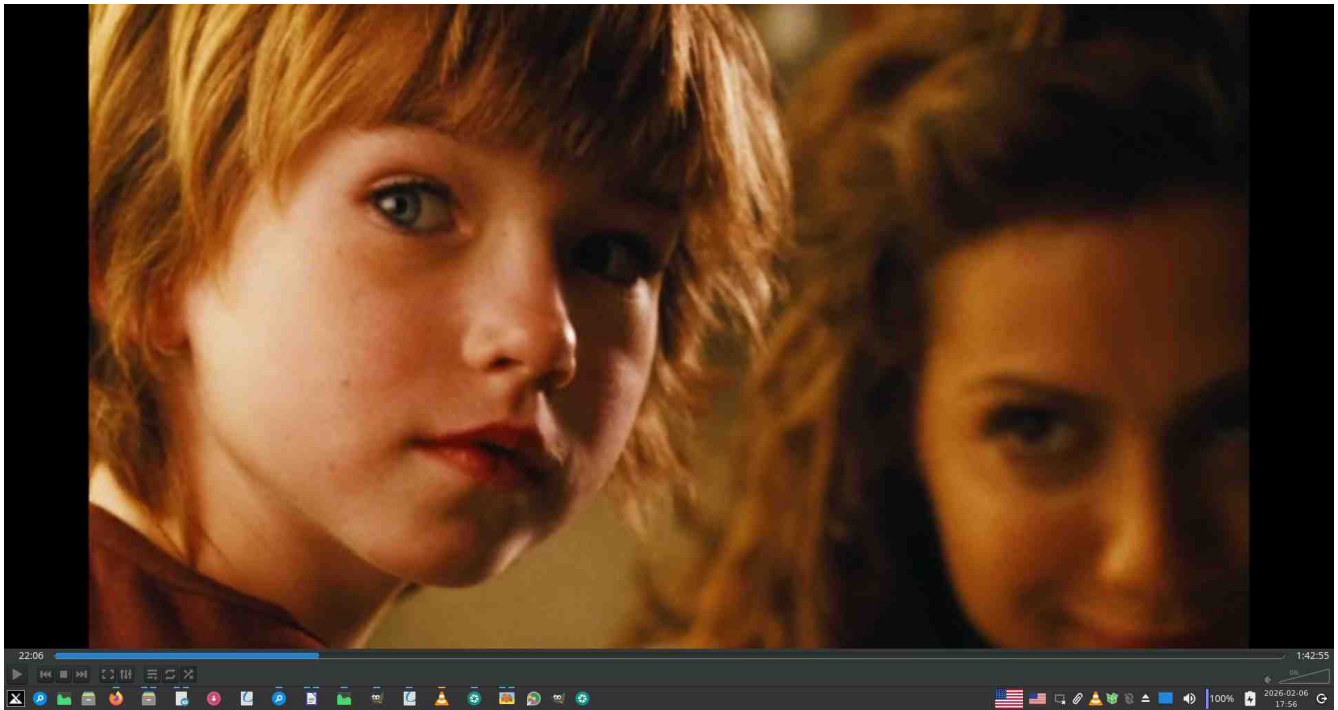




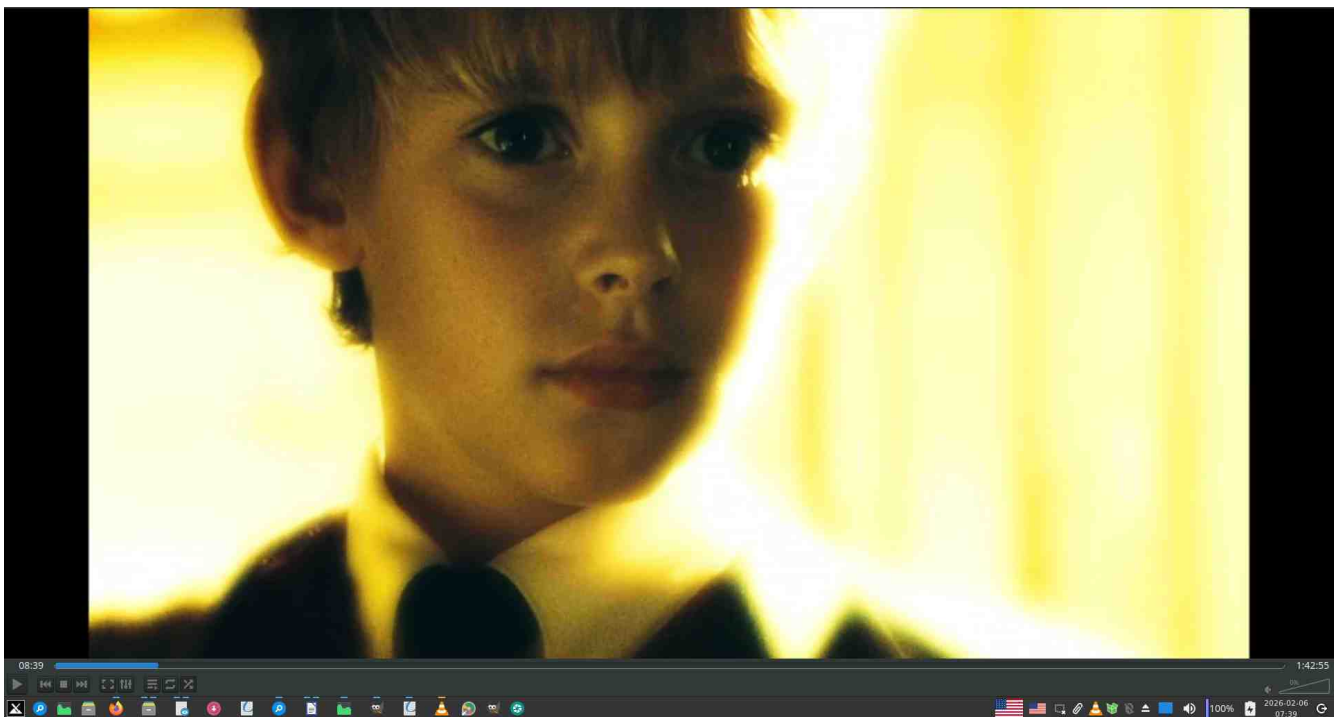


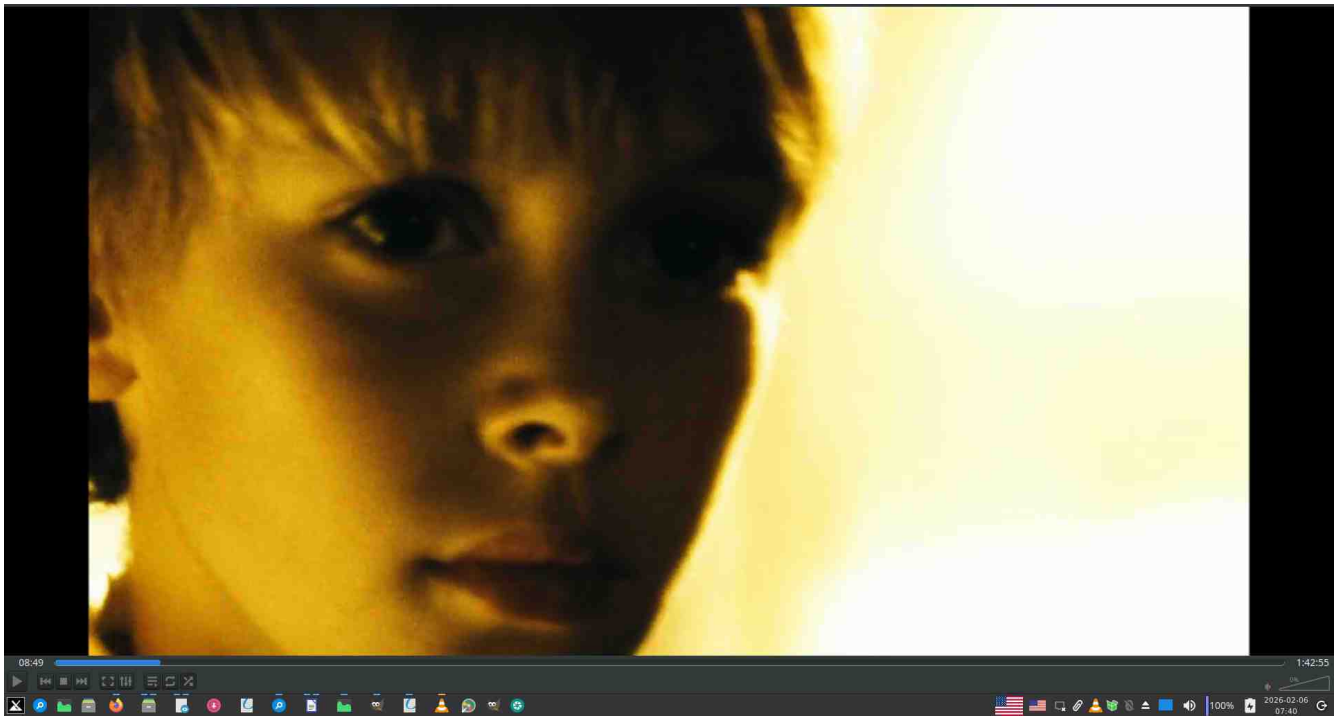
The face of Cassandra Sawtell was promoted by the film with full-screen presentations: [21, minutes 21 and 23]





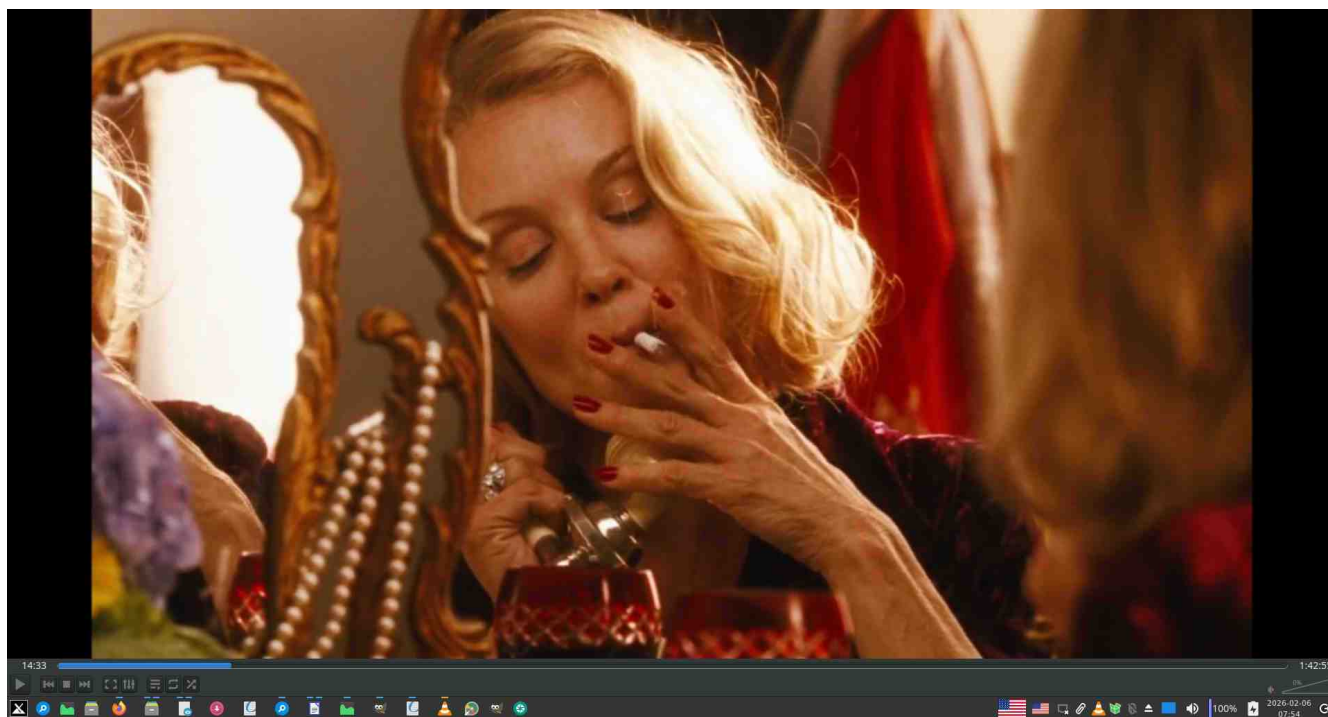
The second personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actor Ryan Drescher. He as “Young Zach” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Maggie”, but his face was promoted by the film, for after-shooting effects on Brittany Murphy: [26, minutes 9 and 9]



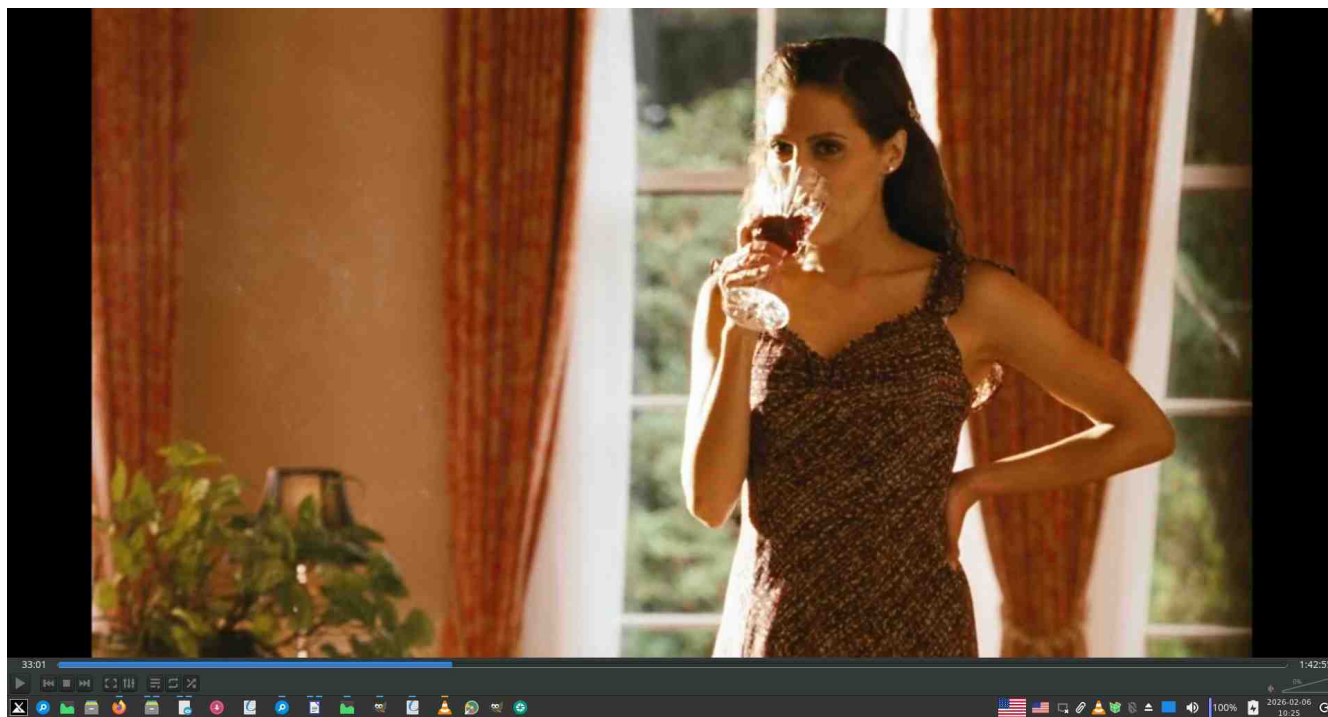


That the film was filmed in Canada, [55] as well as Cassandra Sawtell and Ryan Drescher were canadian citizens, [436] [437] can be presumed to have been manifestations of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the canadian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

The film entitled “Neverwas” of 2005 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [26, minute 15]

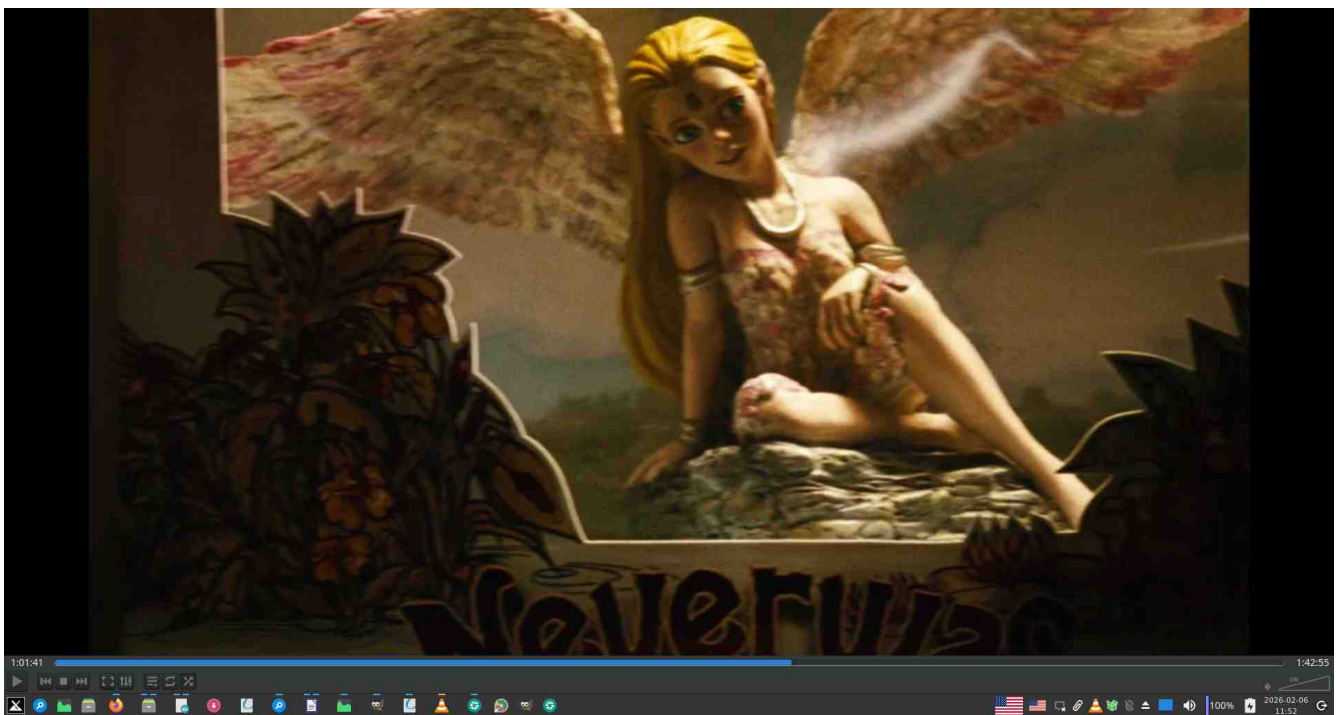


alcohol-addiction, with her character: [26, minute 34]

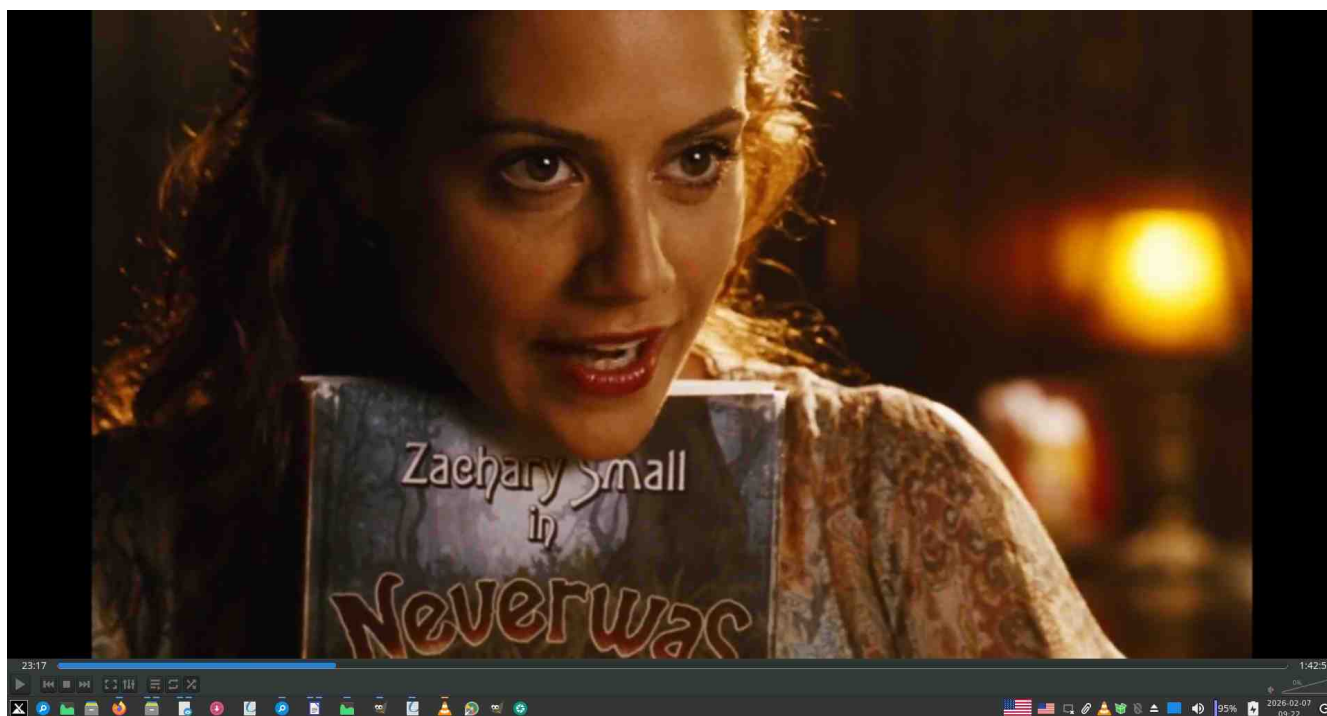
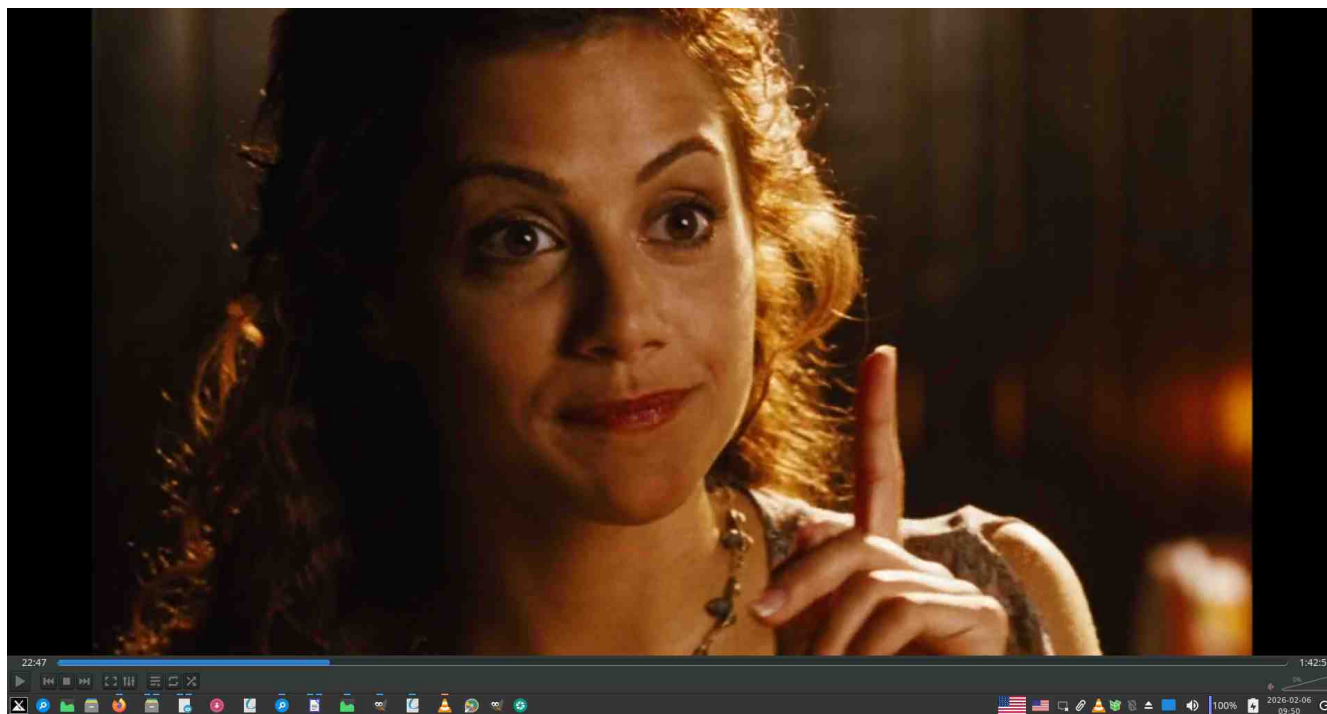


The film entitled “Neverwas” of 2005 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

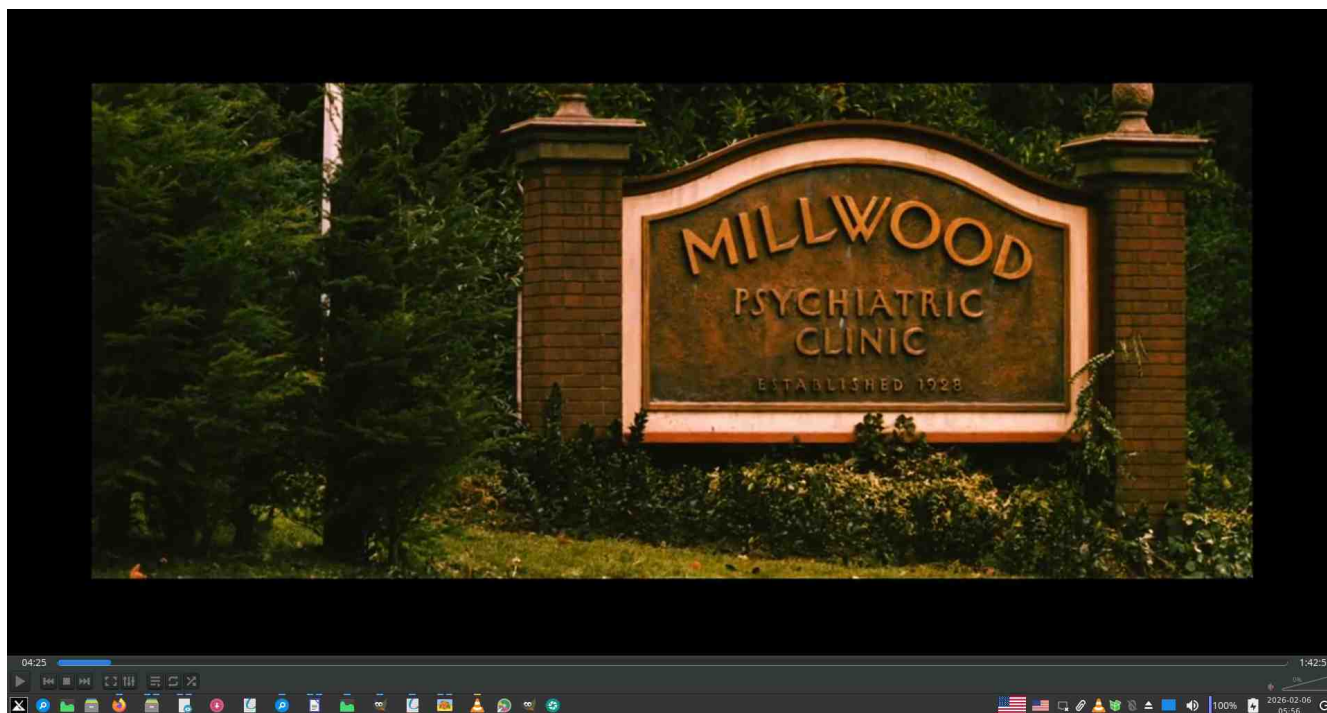
I can presume that in the title of the book of Nick Nolte as “T.L. Pierson” entitled “Zachary Small in Neverwas”, “Zachary” — derived from the tanakh prophet Zechariah — means my person as an “oracle” [26, minute 69] writing books, “Small” means my “small” status in any national state with which i have not integrated on the merit, and “Neverwas” means the “kingdom” “where i belong, where i will find my strength and my purpose”, [26, minute 54] but of which uninhabited territory does not coincide with the territory of any national state, and living in it does not constitute an integration on the merit with any “nation”. In this respect, Ian McKellen as “Gabriel Finch” and Aaron Eckhart as “Zach Riley” mean my person as a “lunatic” [31, minute 13] whose “insanity” [26, minute 60] conceives “fantasy” [26, minute 59] “children’s books”, [26, minute 60] and respectively contacts the “angel” [25, minute 128] Brittany Murphy for publishing them, [26, minute 62]



an eventuality formulated and prograded with having required her to raise her forefinger and take the book in her lap: [26, minutes 23 and 24]



The word concocted by the american Illuminati “Neverwas”, as the “kingdom” of Ian McKellen as “Gabriel Finch” and Aaron Eckhart as “Zach Riley” — hospitalized and respectively working in the significantly termed “Millwood Psychiatric Clinic” associating the notions of wood and “lunatic” [31, minute 13] — [26, minute 5]



and the “kingdom” of Brittany Murphy as “Maggie”, to whom the respective book “was the most important thing that she owns”, [26, minute 24] can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy and my person: “If you choose to retire into the woods of Canada to avoid my actions, then i will implement the standpoint of my personal policies relative to you that you, your lives and achievements never existed.”

That the formal author of the book was inspired by another person, not expressly mentioned in the book, means the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her of the american Illuminati my person of secretly plagiarizing my books, and openly presenting my person as having plagiarized the respective texts from the persons who were utilized in plagiarizing my books.

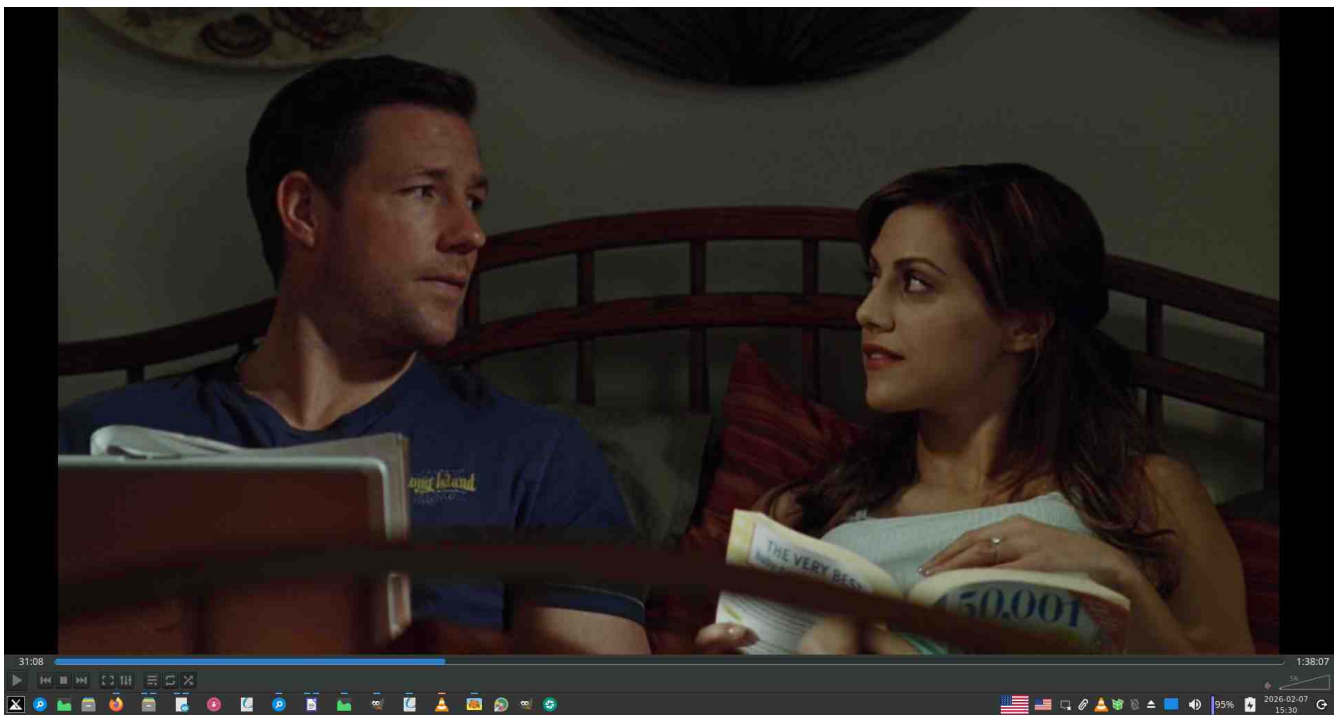
2.28. The film entitled “The Groomsmen” of 2006

With this film — shot presumably in summer 2005 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actor and filmmaker Edward Burns awarded around 2 times till the shooting of this film. [182] He must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

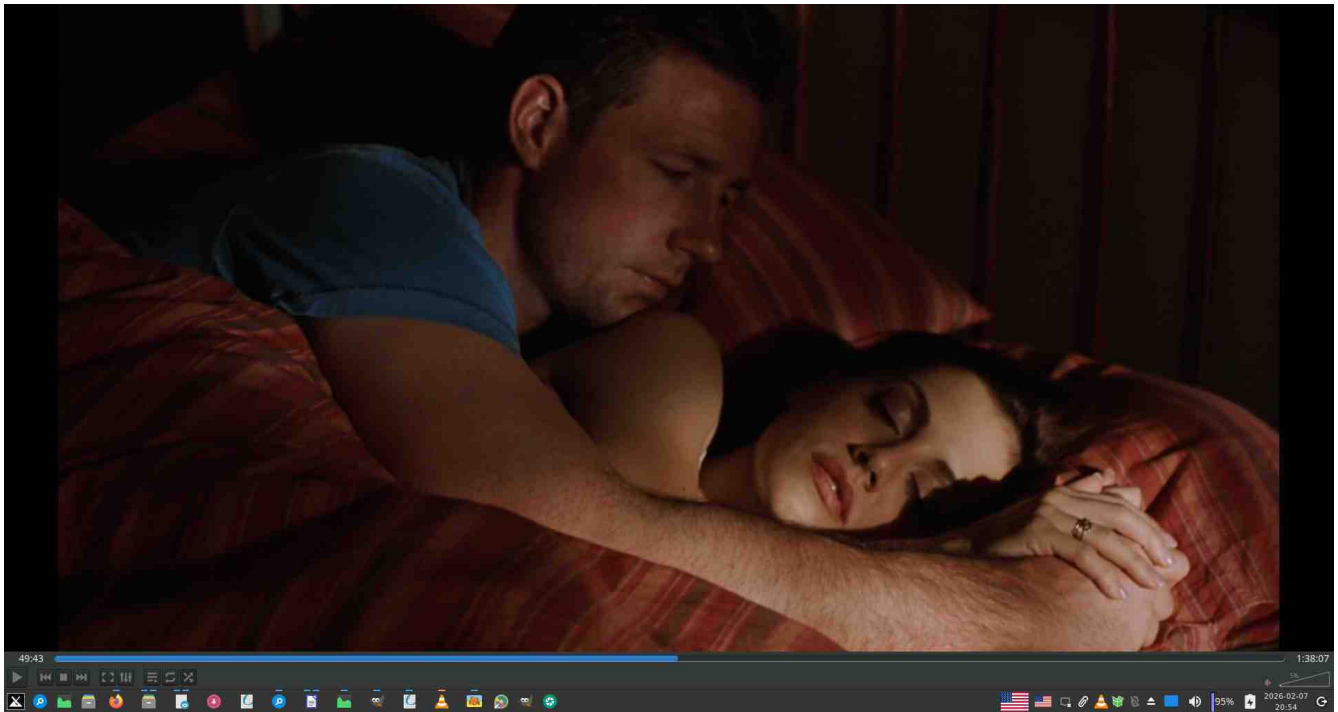
With the film entitled “The Groomsmen” of 2006, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be

presumed to have been the actor and filmmaker Edward Burns, who was married at the time of shooting this film. [182] He as “Paulie” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sue” as her fiancée, with conversing, sharing a bed, kissing, hugging, and taking by the hand: [27, minutes 3, 22, 32 and 39]

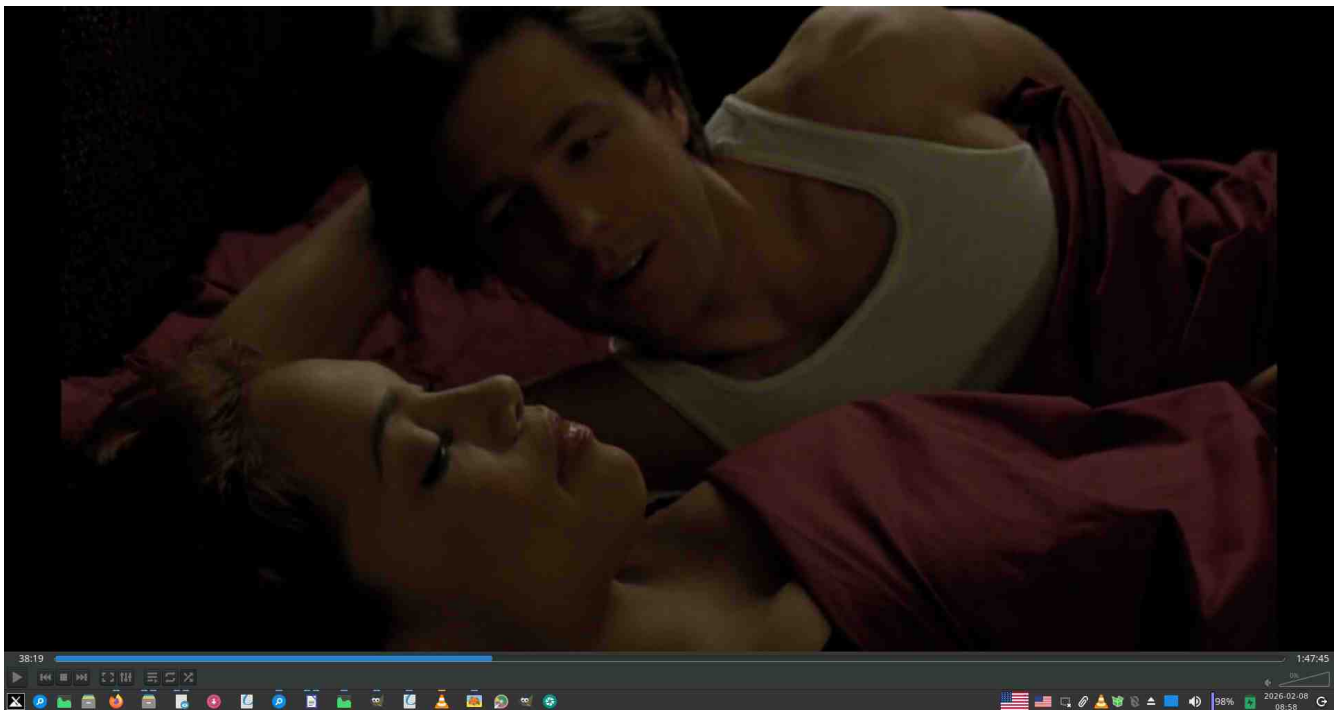




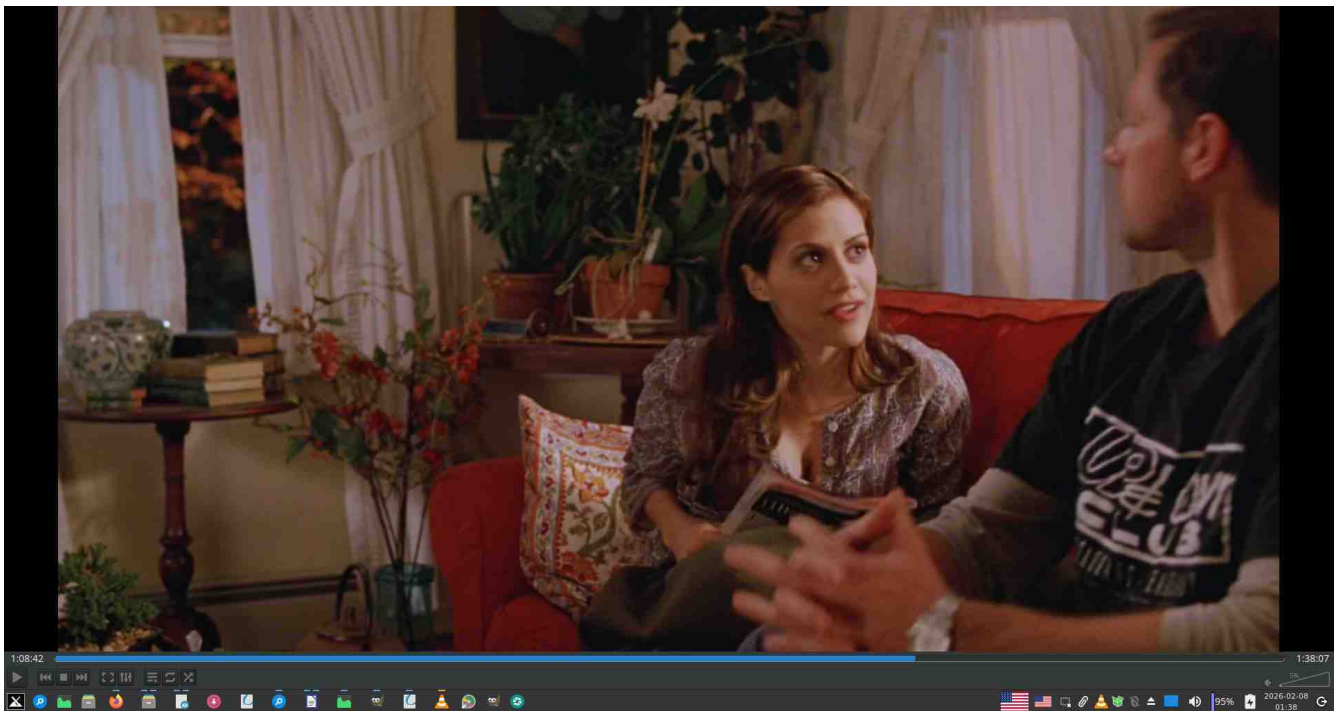
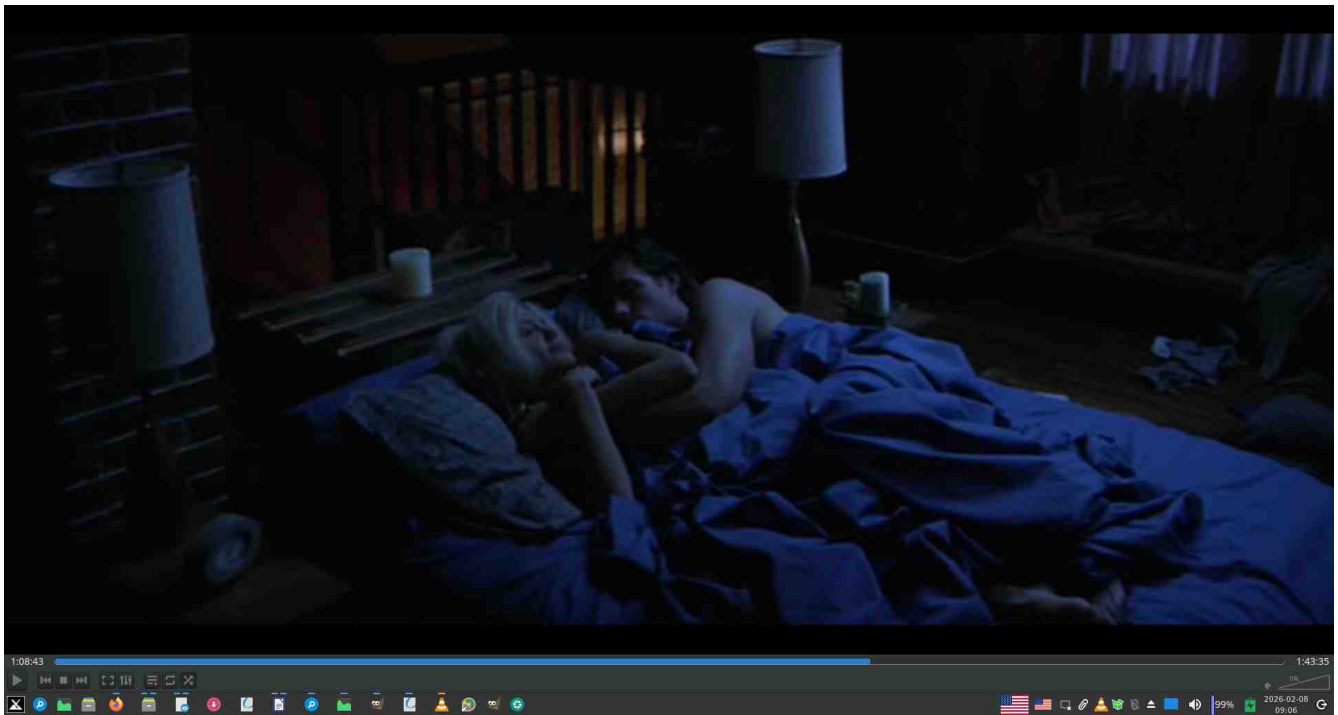
Edward Burns' bilaterally onscreen-"hooking up" [22, minute 82] Brittany Murphy included a bed scene in which he carried out his personal secret political mission of seeking out the feelings and attitude towards my person of Brittany Murphy as well, by having required her to passively lie in the bed while he approached, touched, and scrutinized her facial expression, [27, minute 50]



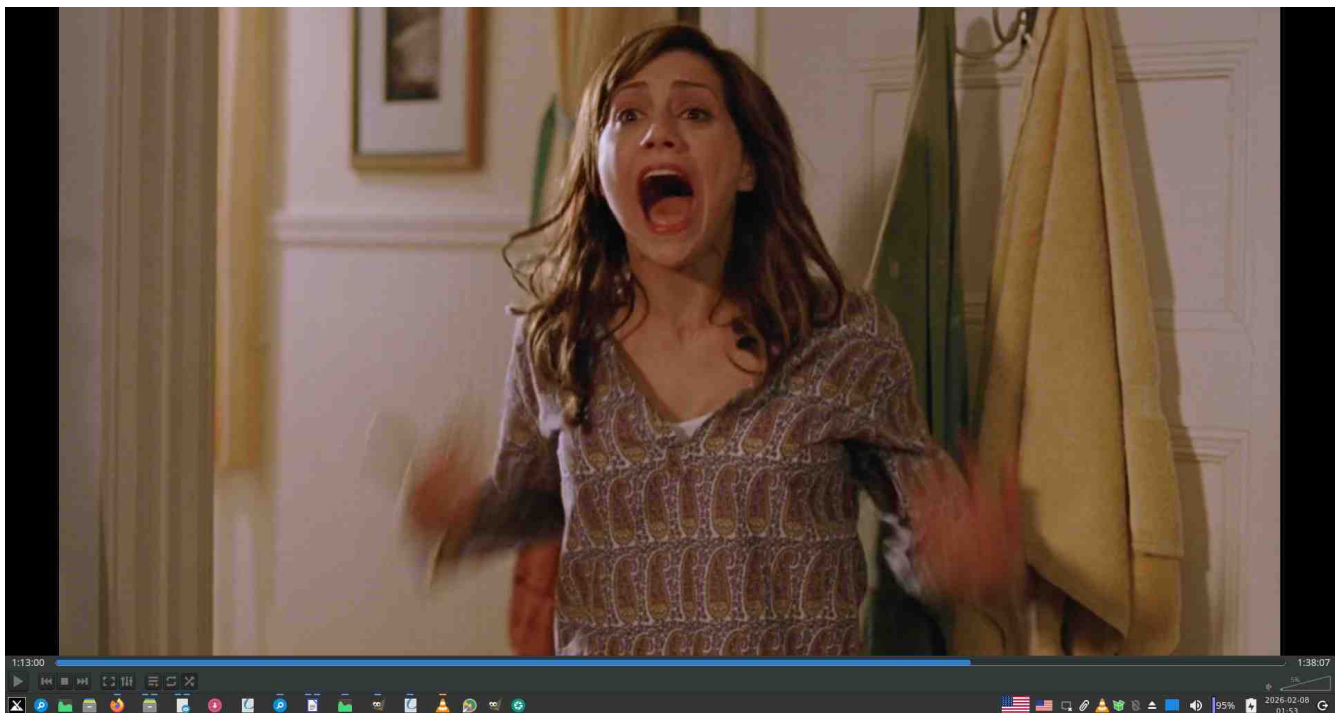
— together with the presumed secret agents hidden behind the camera — a mission already ordered by the american Illuminati relative to Rosario Dawson and Angelina Jolie, and carried out with similar bed scenes in the films entitled “Sidewalks of New York” of 2001, [15, minute 39]

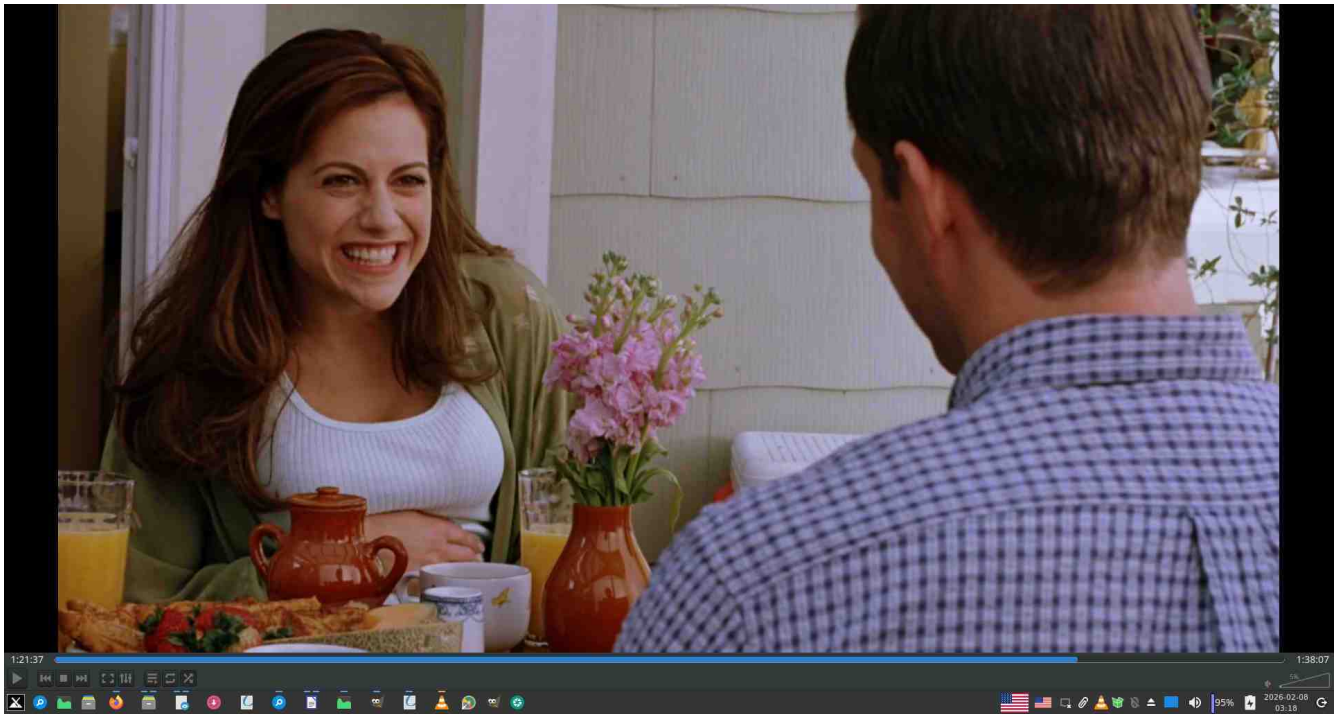


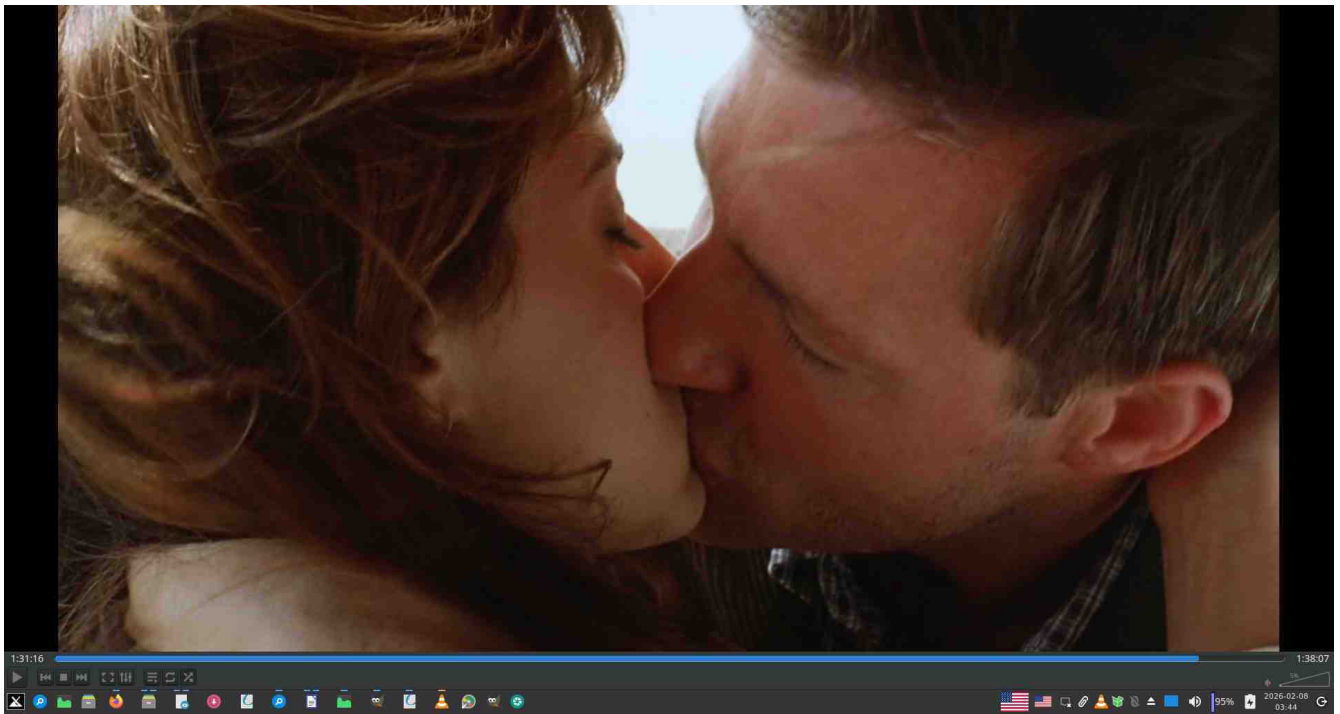
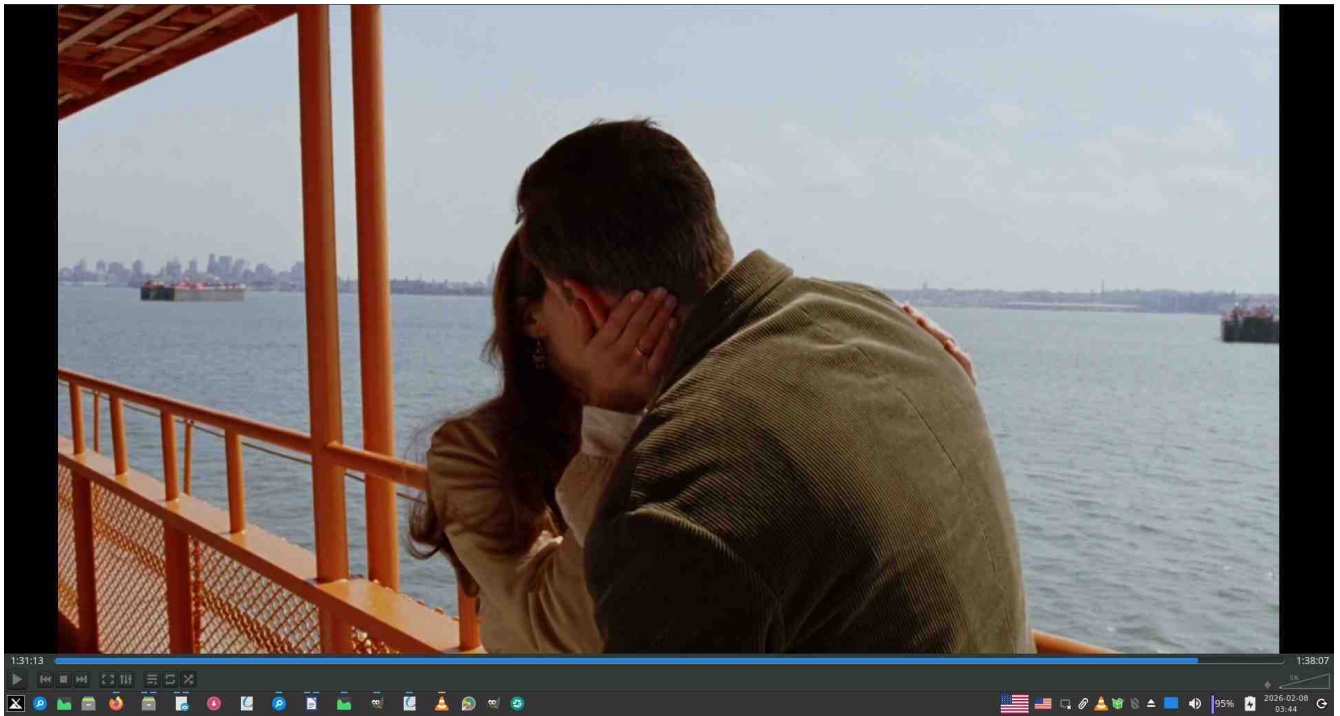
and respectively “Life or Something Like It” of 2002, [185, minute 69] [27, minute 69]

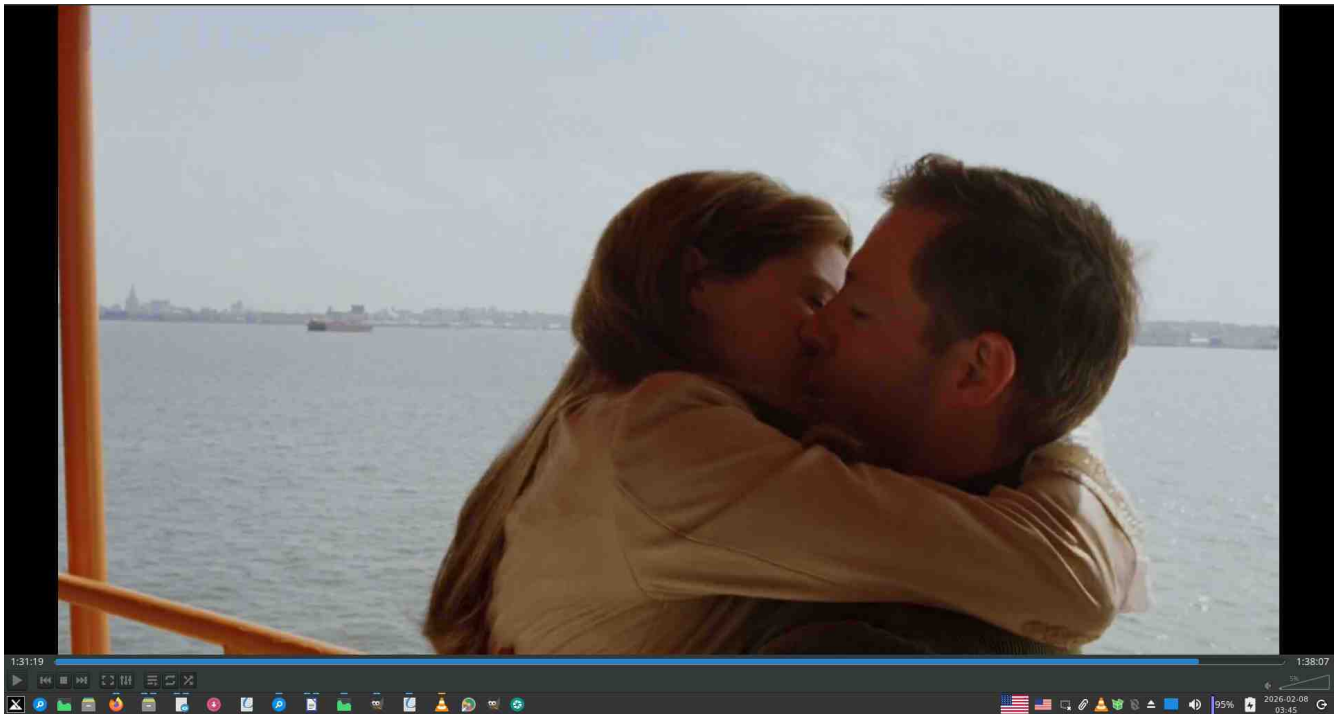


Edward Burns appears to have been required to seek out also Brittany Murphy's ability to have bad relations with my person, and to "prepare" [21, minute 25] her for such relations, in a scene in which she was required to act most negative feelings: [27, minutes 73, 74, 82, 82, 91, 92, 92, 92 and 94]



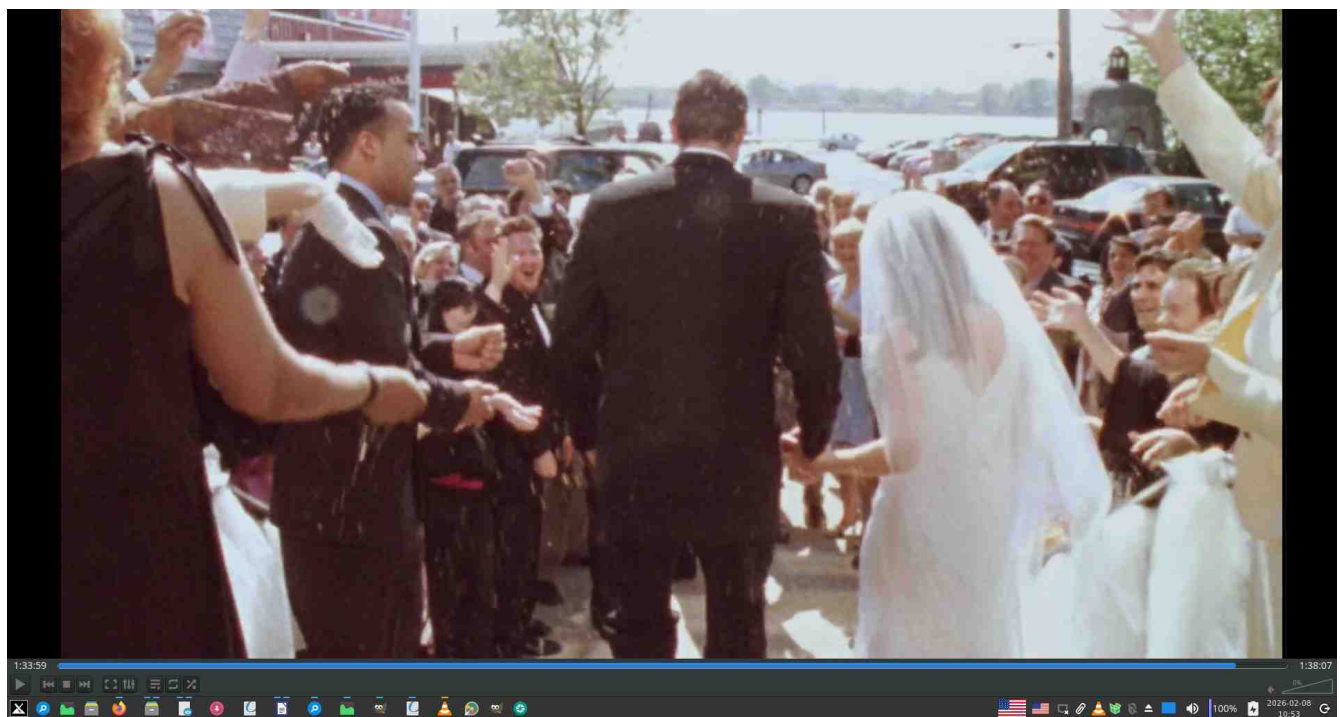
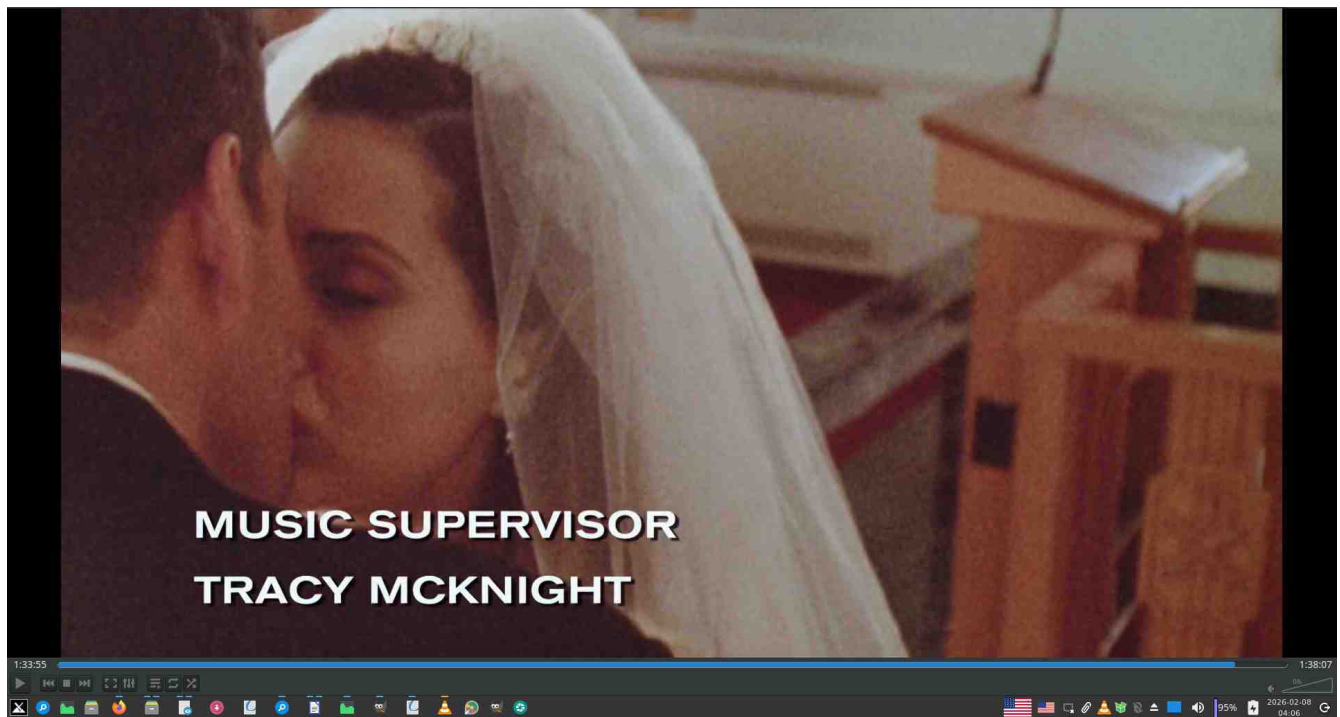






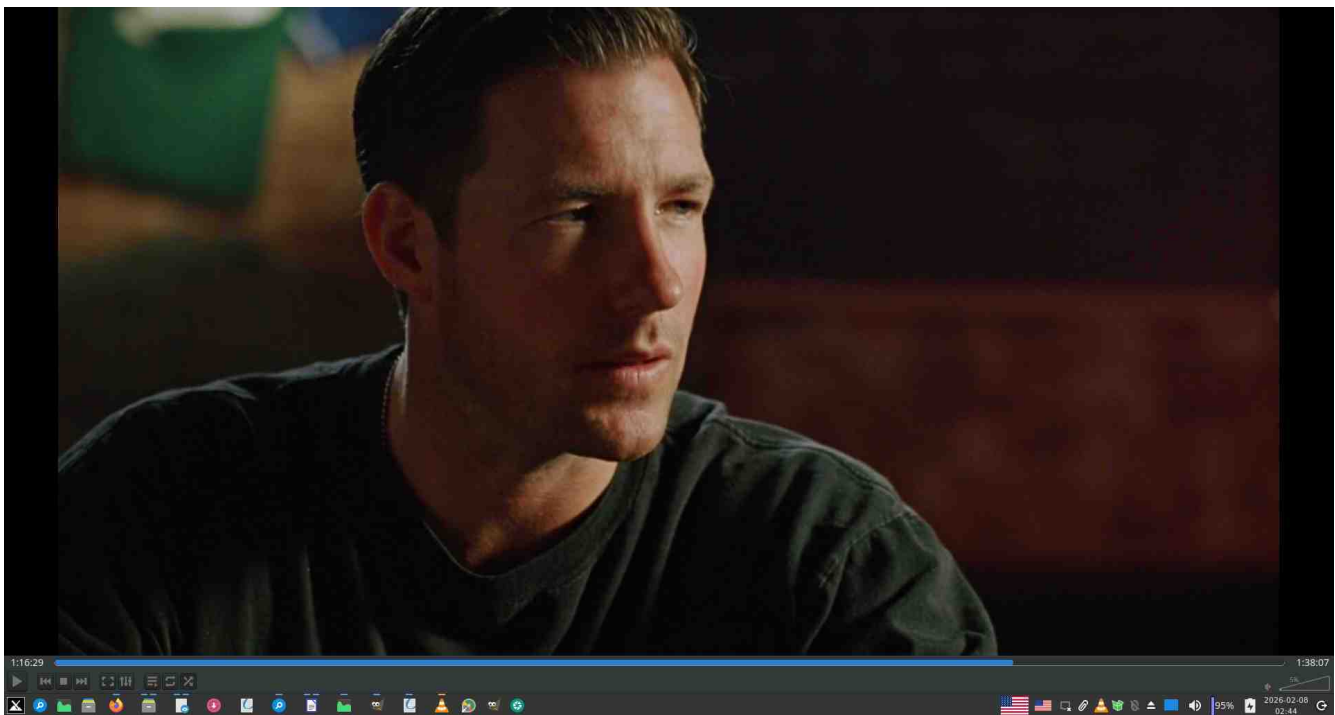
By requiring Edward Burns as “Paulie” and Brittany Murphy as “Sue” to marry in a catholic church, and showing the christian cross above them, the american Illuminati may have programed the following approximate message to my person: “If you follow Edward Burns as ‘Paulie’ and contact a hooker for financing the publication of your writings, then i will concoct you a christian”, as against my scien-

tific and philosophical atheism, namely it will implement the concoction of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person that: “István ADORJÁN has always been a christian”, and will “crucify” me, as it did with Sharon Tate, Marilyn Monroe, and not least Brittany Murphy. [27, minutes 94 and 94]



Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Edward Burns was promoted by the film with full-screen presentations: [27, minutes 4, 45 and 77]

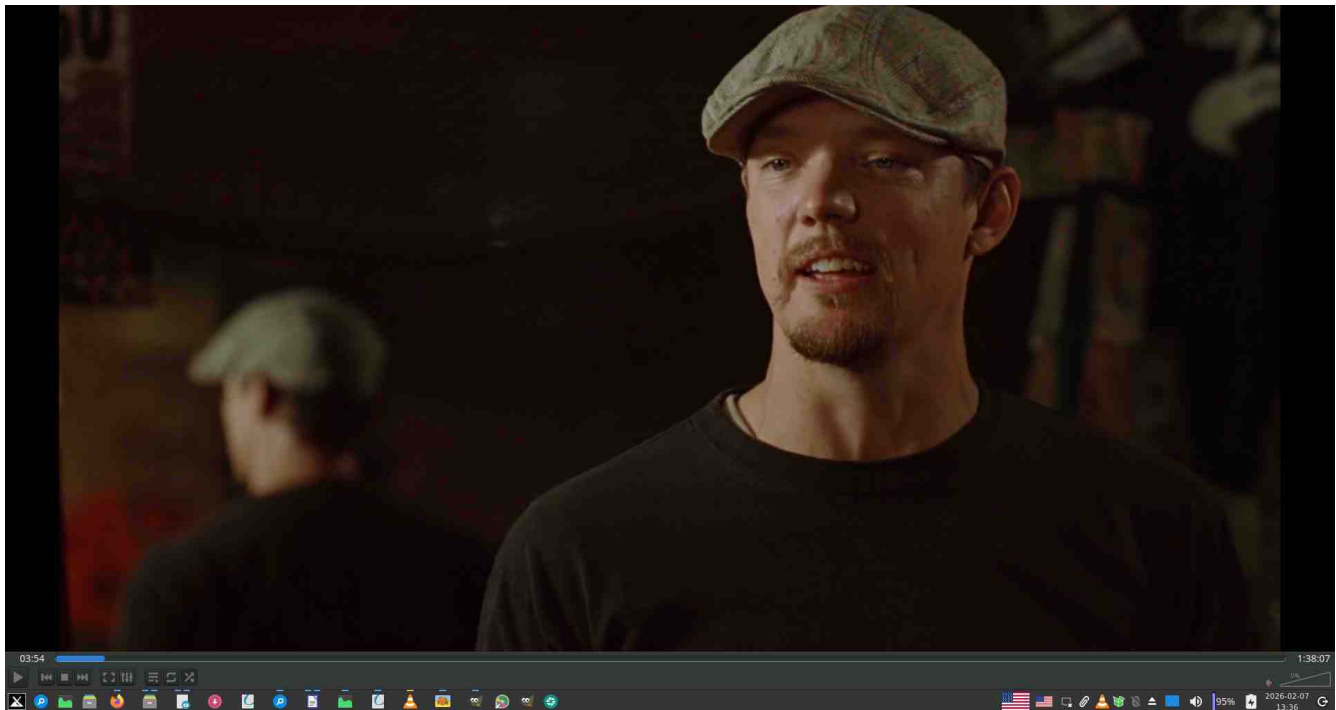


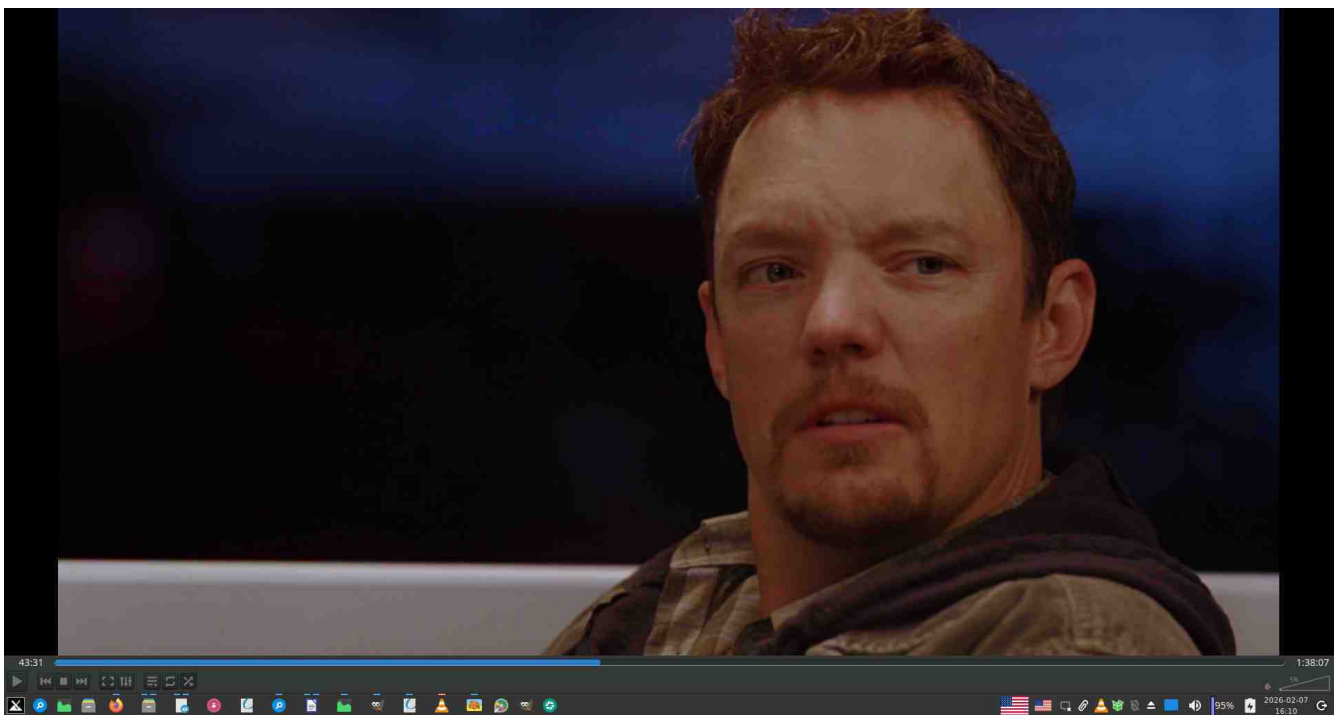
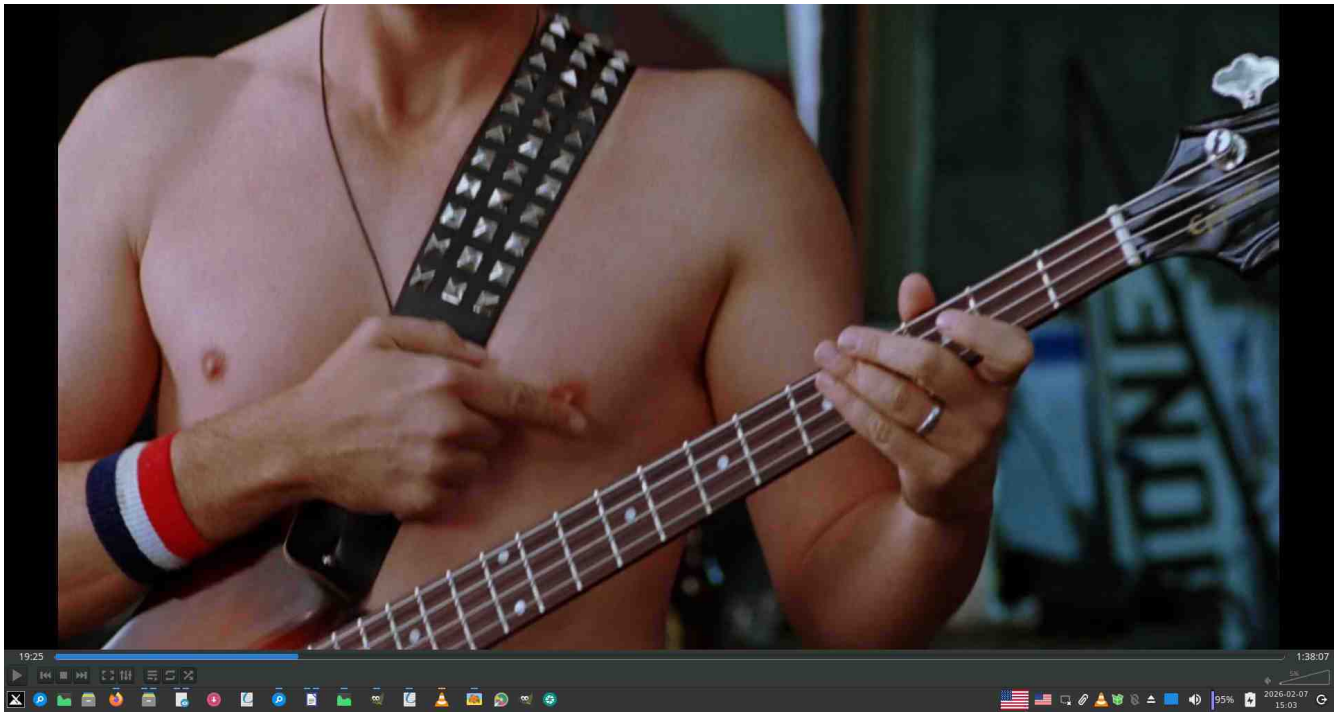


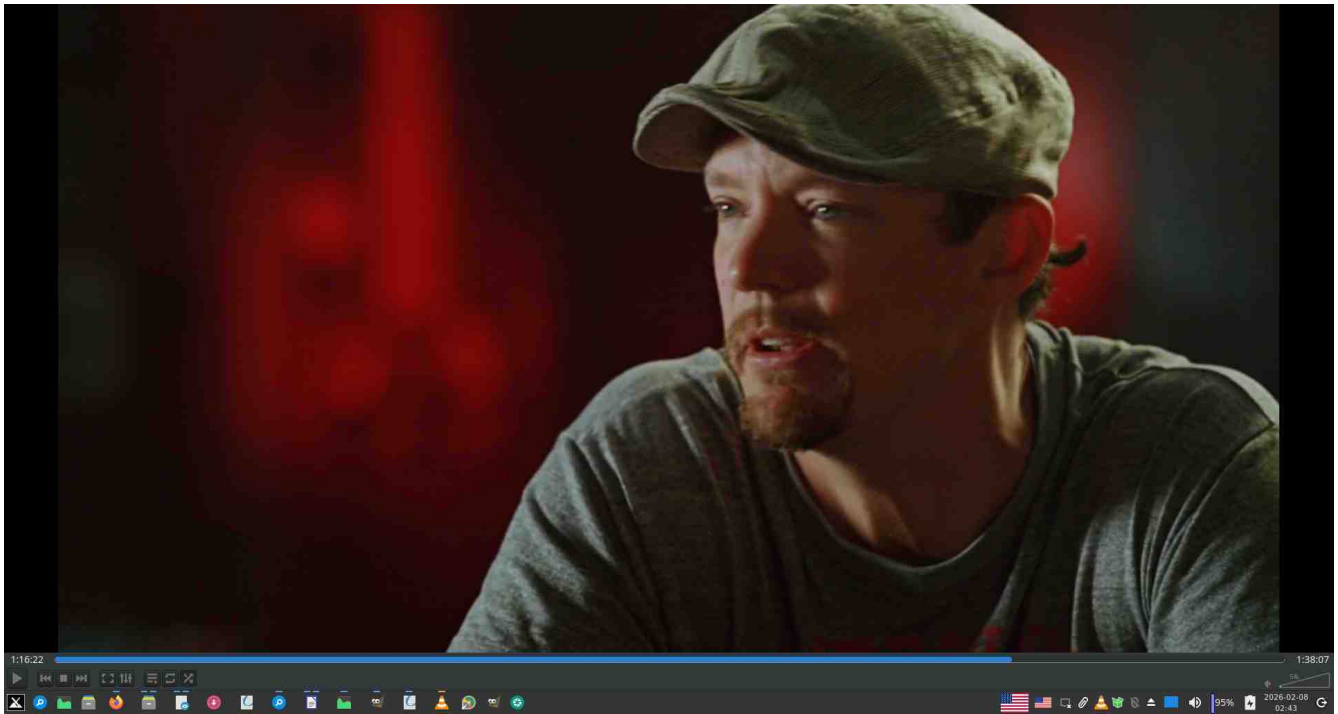
Also taking into account the respective considerations under the point 2.15, it can be presumed that a personal secret political purpose of this film was that Edward Burns carry out as an actor onscreen what he could not attain as a director offscreen with the film entitled “Sidewalks of New York” of 2001 relative to the implementation of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati. In order to conceal this purpose, he was required to marry in the period between shooting the above-mentioned film presumably in 2000 and this film presumably in 2005, what happened in 2002. [182] Moreover, he had to marry apparently motivated by his future wife’s becoming pregnant, [309] what was meant to formulate and program a denial of that the marriage was planned within the Brittany Murphy “project”. [3, minute 24] In this way, another personal secret political purpose of this film must have been to create the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and Edward Burns, by her “stealing” him from his wife just around two years after his marriage, with which there would have been implemented the personal secret political concoction of a most advanced sexuality of Brittany Murphy — what was done also by this film, written, produced, and directed by Edward Burns himself, with presenting her as “Sue” as becoming pregnant by cheating her boyfriend, and with Donal Logue as “Jimbo” qualifying her as being a “bitch” [27, minute 7] — that public image being necessary for the application to her of the method of concealed assassination of the type “infection with the HIV”, and at the same time by creating the self-concealing appearance that the assassinating operation was not premeditated. In order to stimulate Brittany Murphy for a real-life marriage with Edward Burns, he was required to express doubts relative to the justness of a marriage only based on pregnancy, and to drop down on his knee before Brittany Murphy when formally asking her hand in marriage. In all probability, Brittany Murphy must have been the first to become aware of that it was all about the hypocrisy of a conspiracy against her life, rather than the genuine desire of Edward Burns to marry her.

That Edward Burns was adjudged 2 of his 3 awards prior to his firstly “hooking up” [22, minute 82] Brittany Murphy with the film entitled “Sidewalks of New York” of 2001, also refers to that he had been “prepared” [21, minute 25] for his this “hooking up” by having been granted “fame and fortune”. [80, minute 11] In this way and with reference to the case of Marilyn Monroe, Edward Burns can be construed as having been the “Arthur Miller” created by the american Illuminati — on the basis of the lesson drawn from the case of Marilyn Monroe — for “baiting” [191, minute 61] Brittany Murphy within its Brittany Murphy “project”, [3, minute 24] to keep her professional activity under its fullest control, and prevent her from making inconvenient films, as Marilyn Monroe had succeeded in doing, particularly with her film entitled “The Prince and the Showgirl” of 1957. In all probability, Brittany Murphy must have been the first outside the american Illuminati to become aware of this personal secret political mission of Edward Burns.

The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Matthew Lillard, who was recurring from the film of Brittany Murphy entitled “Summer Catch” of 2001, and was married at the time of shooting this film. [202] He as “Dez” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sue”, but his face and naked trunk were promoted by the film, for after-shooting effects on Brittany Murphy: [27, minutes 4, 20, 44 and 77]

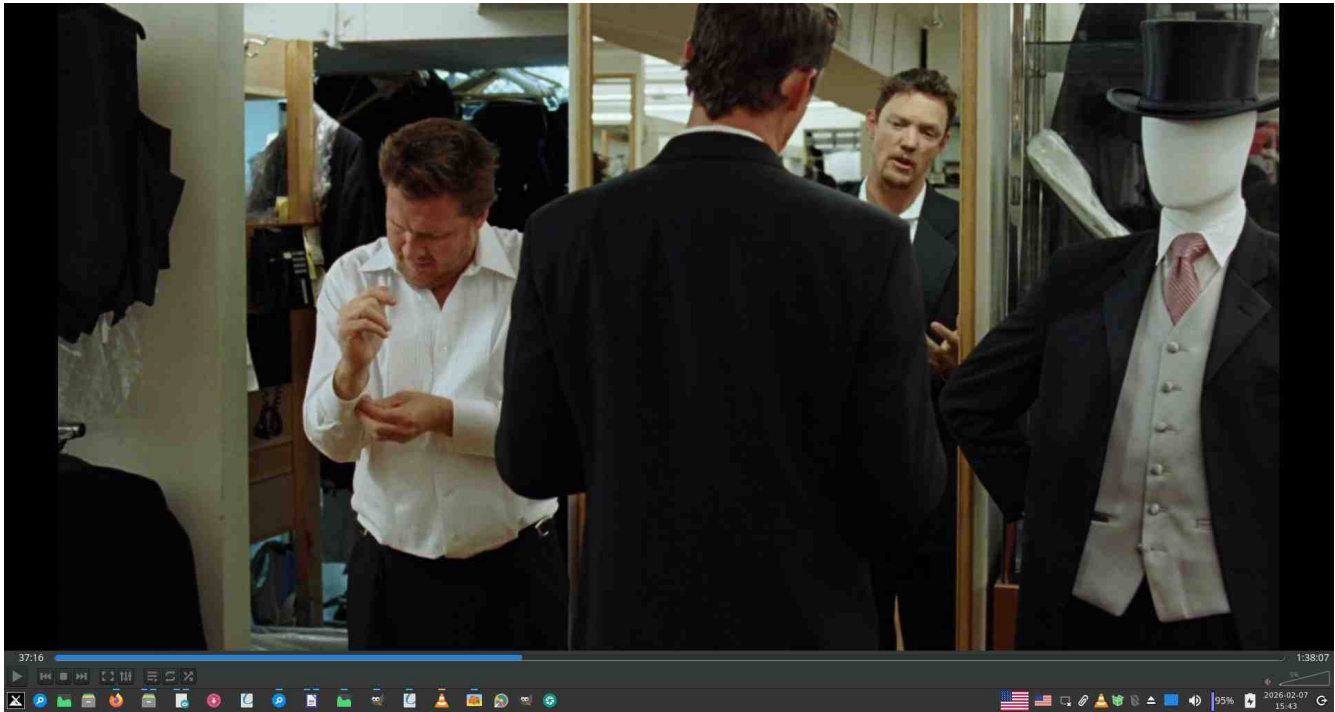




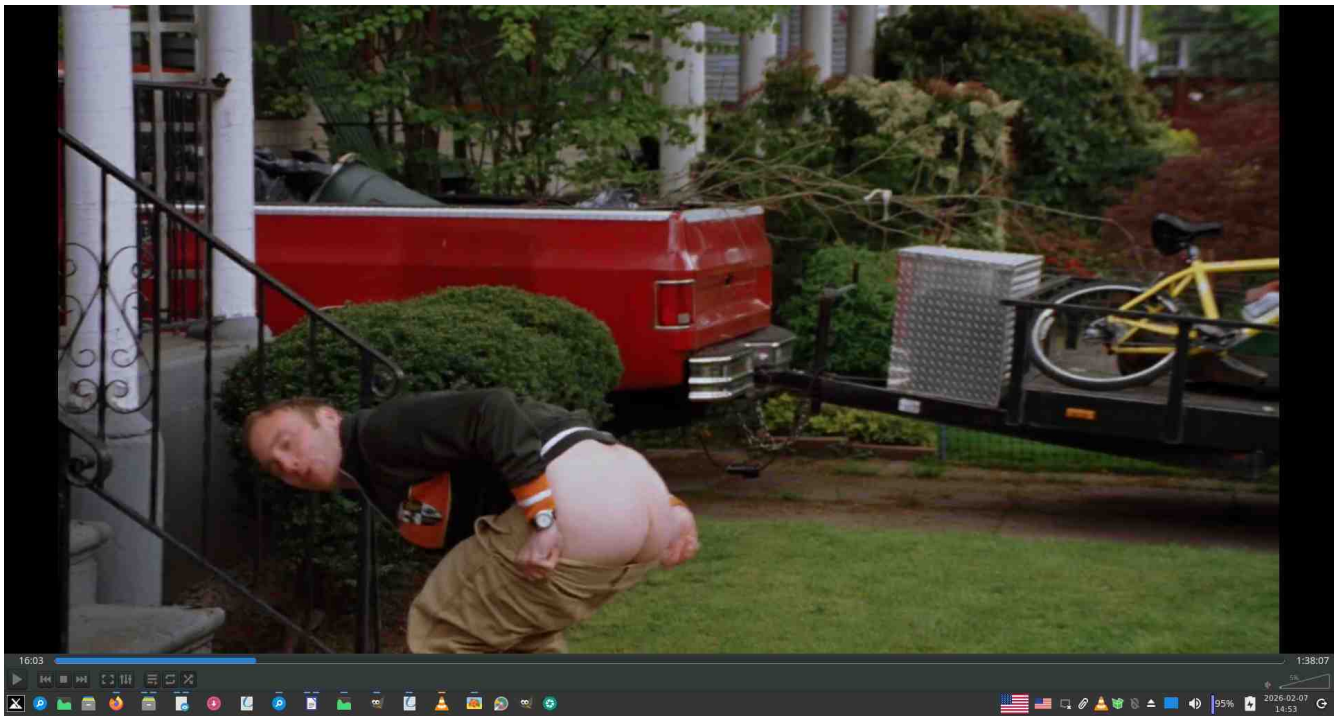
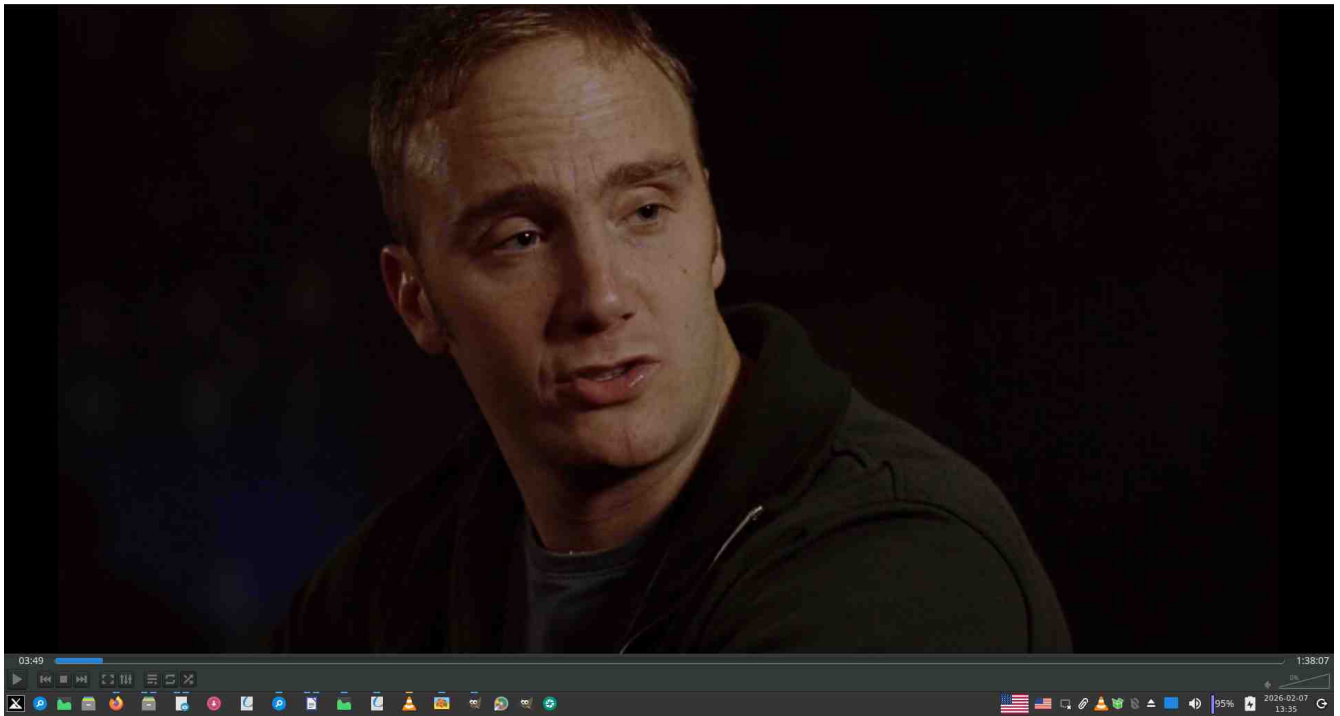


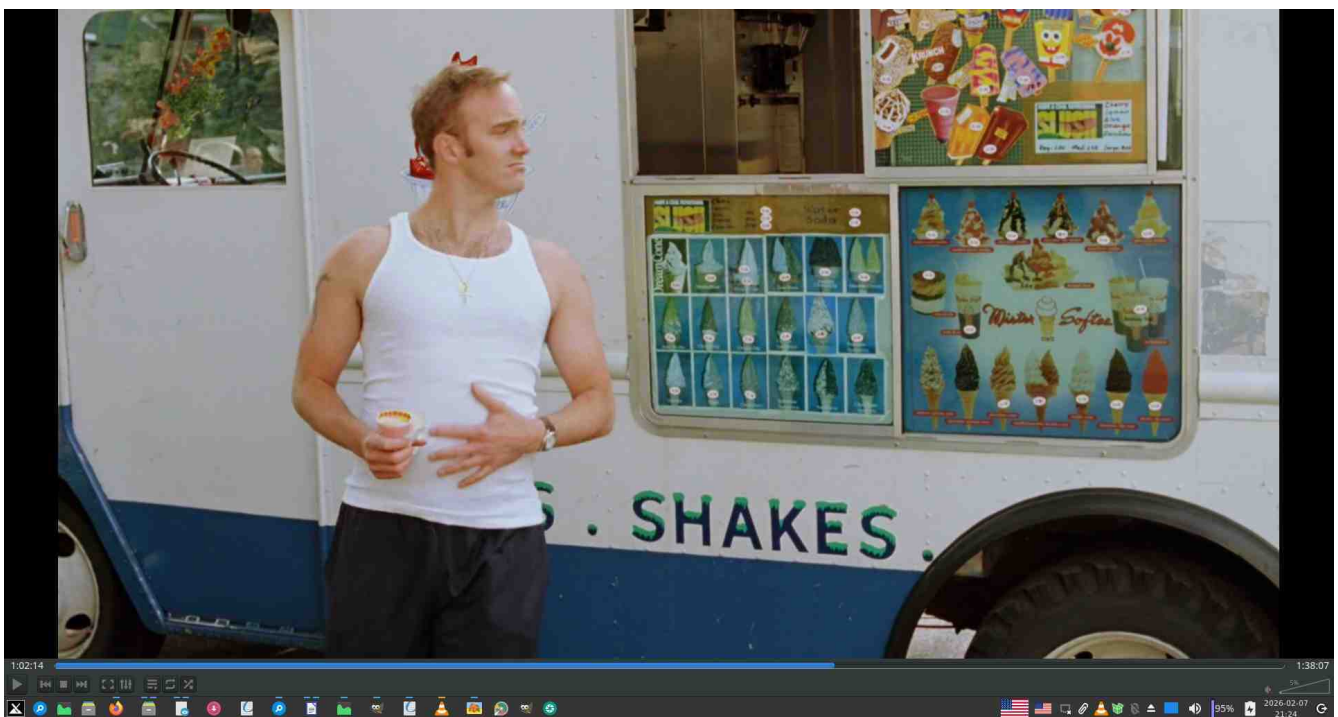
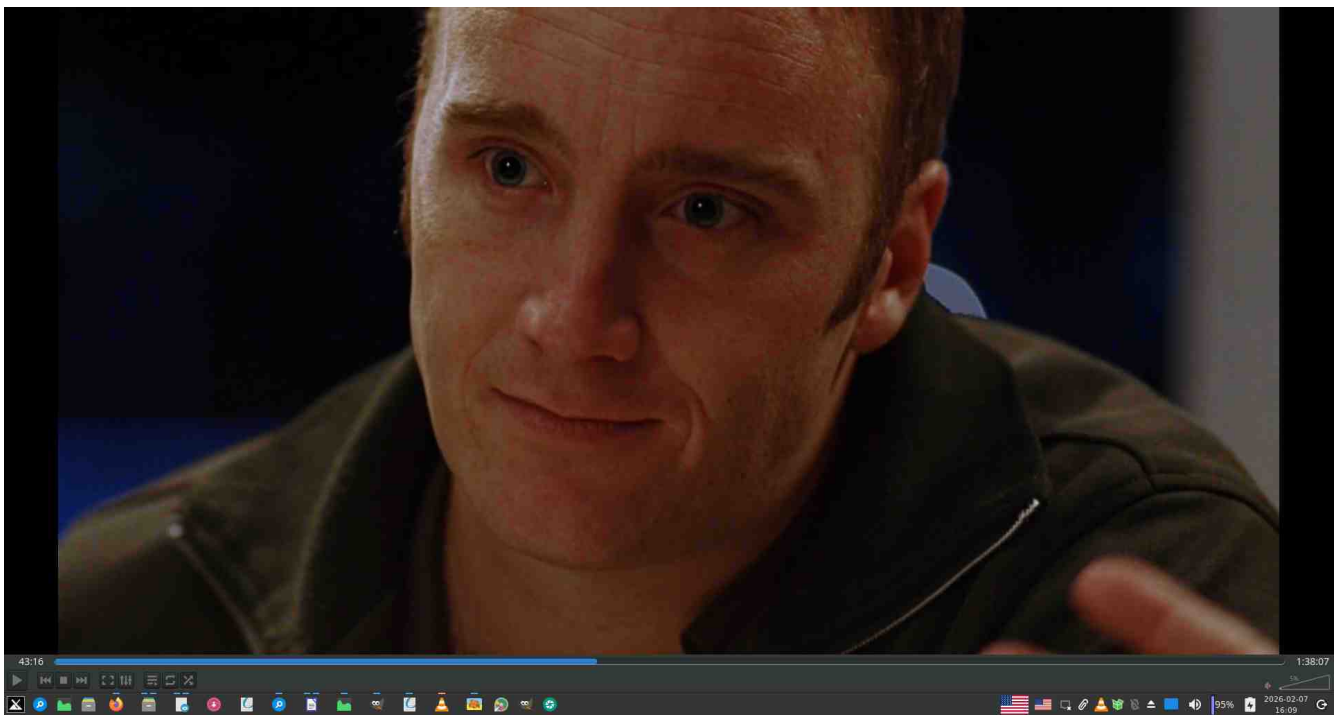
It can be presumed that Matthew Lillard was also required to marry in the period between shooting their first common film entitled “Summer Catch” of 2001 and this film, what happened in 2000, [202] with the same personal secret political purpose of creating the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and Matthew Lillard, just as in case of Edward Burns.

Matthew Lillard was required to act a mirror scene, the reason why in this film his person was a most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [27, minute 38]



The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Jay Mohr, who was recurring from the film of Brittany Murphy entitled “Cherry Falls” of 1999, and was unmarried at the time of shooting this film. [147] He as “Mike” he was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sue”, but his face, partly naked trunk, and naked buttocks were promoted by the film, for after-shooting effects on Brittany Murphy: [27, minutes 4, 17, 44 and 63]

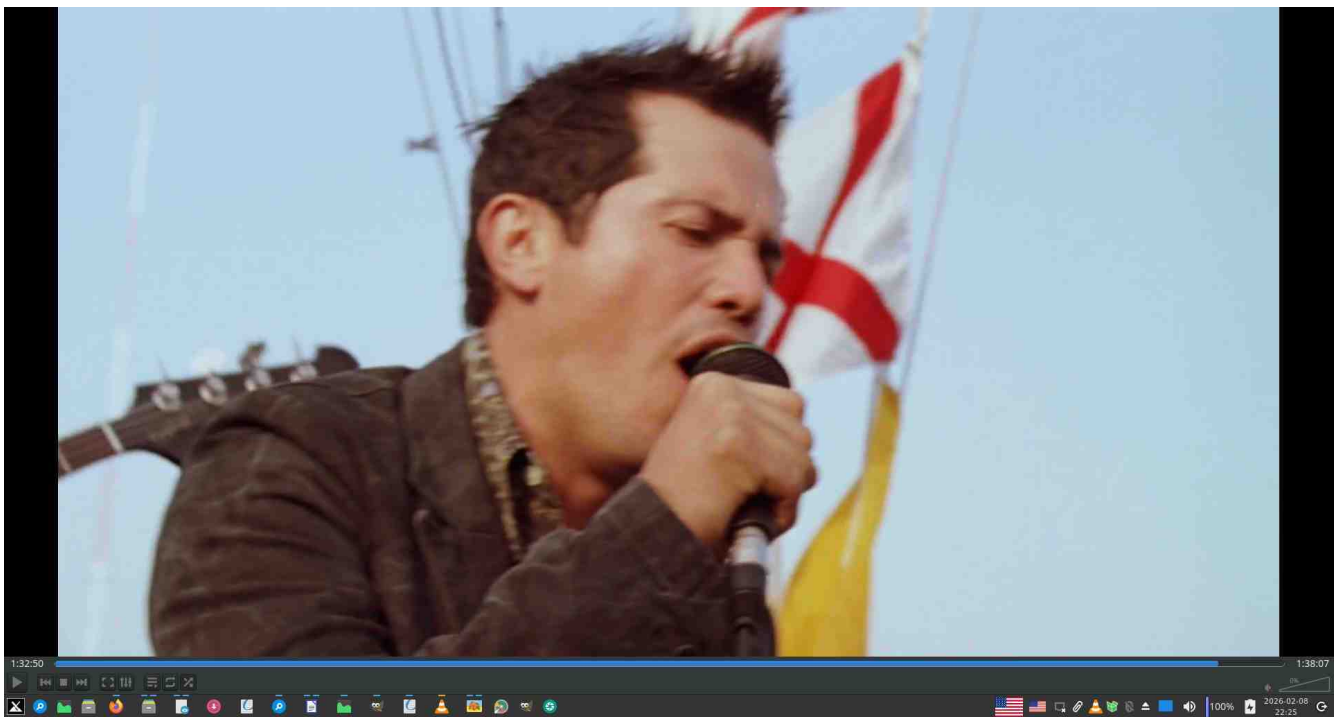




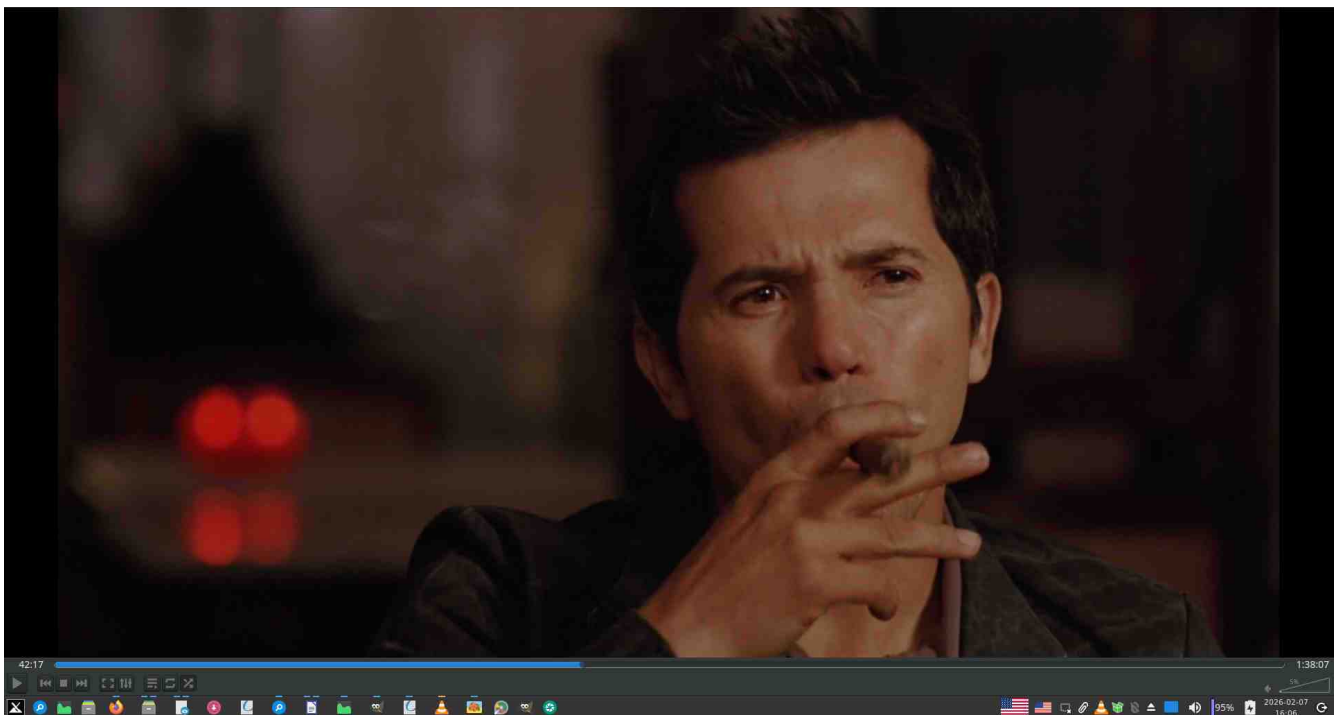
The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brit-tany Murphy for the role of husband in her real life, can be presumed to have been the actor John Leguizamo, who was recurring from the film of Brittany Murphy film entitled “Spun” of 2002, and was married at the time of shooting this film. [230] He as “T.C.” he was not required to onscreen-“hook up”

[22, minute 82] Brittany Murphy as “Sue”, but his face and singing voice were promoted by the film, for after-shooting effects on Brittany Murphy: [27, minutes 19, 37 and 93]



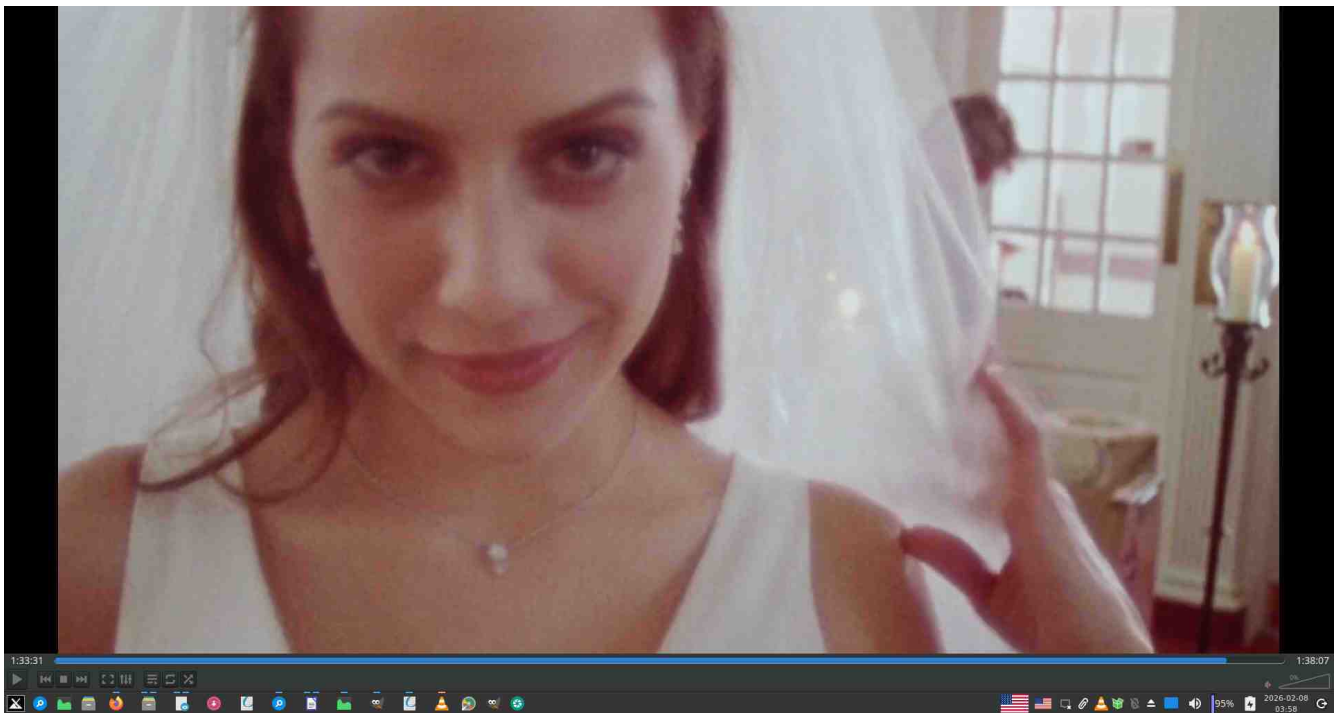


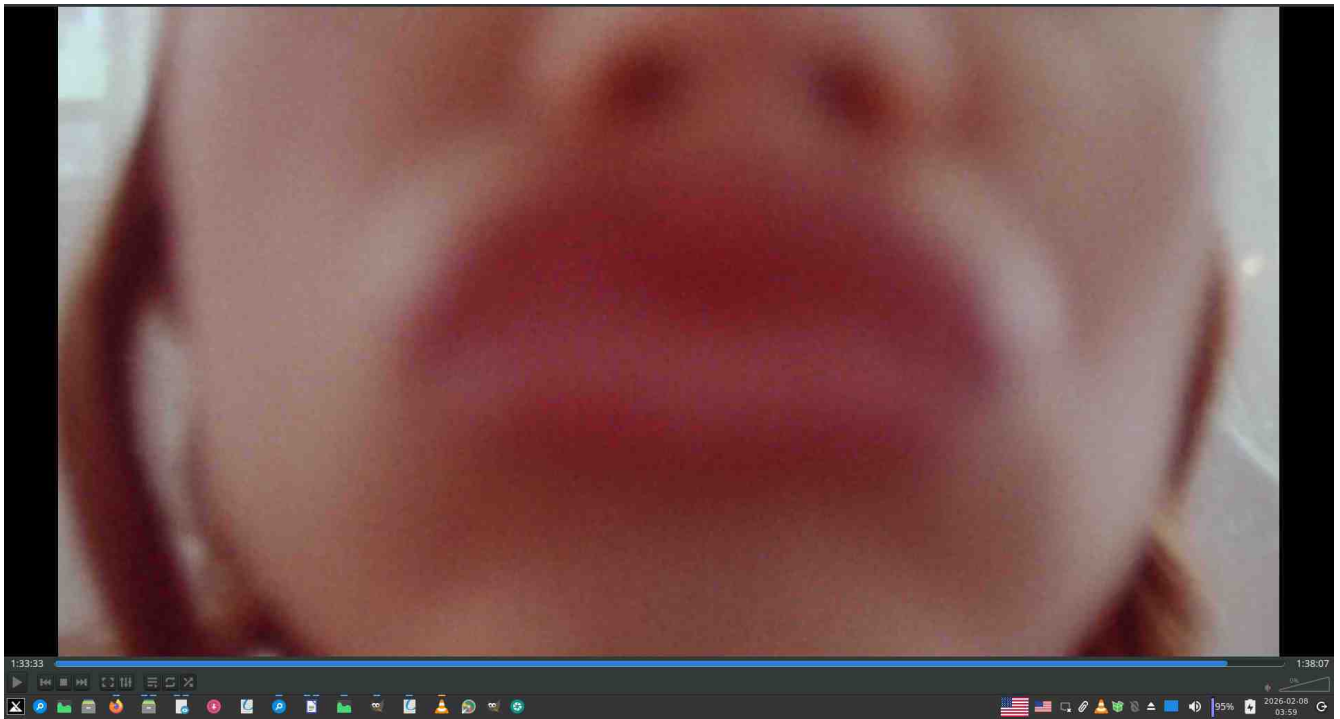
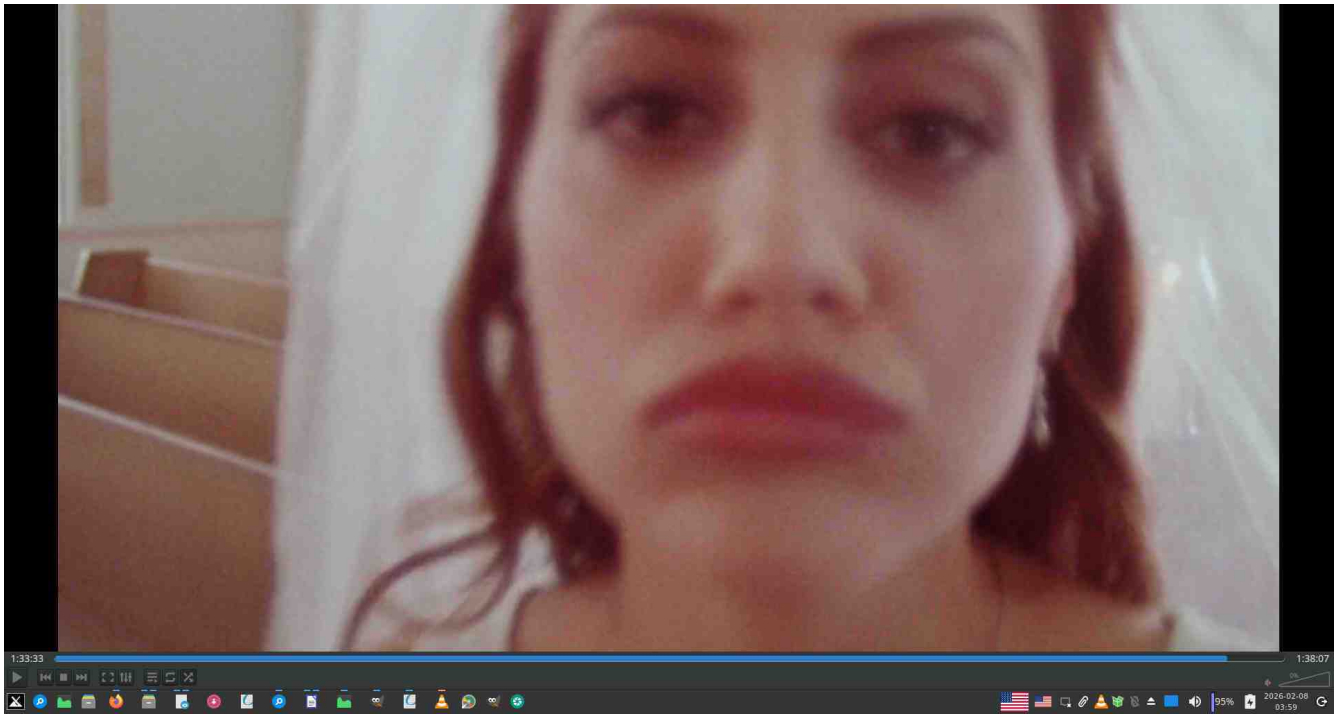
The film presents him as a “gay”, not only in words, but also metaphorically by having required him to smoke a cigar: [27, minute 43]

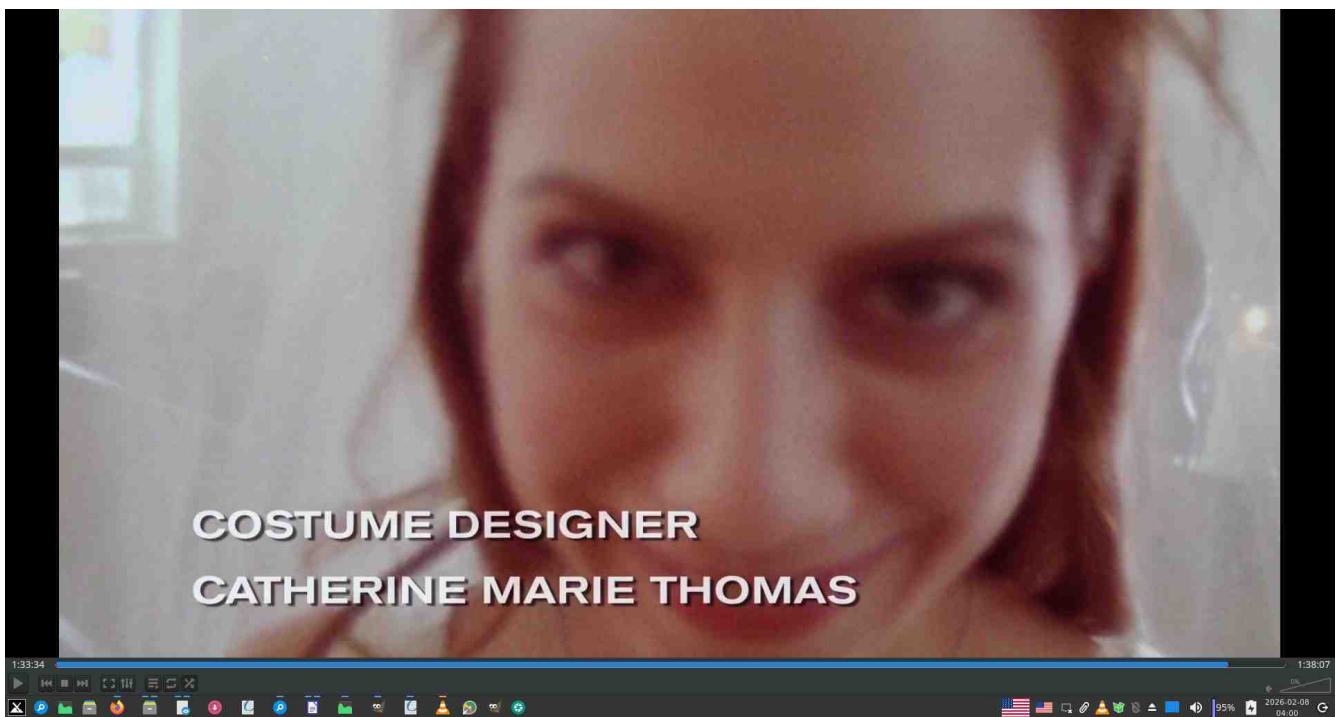


It can be presumed that John Leguizamo was also required to marry in the period between shooting their first common film entitled “Spun” of 2002 and this film, what happened in 2003, [230] with the same personal secret political purpose of creating the possibility of a concealed assassination of Brittany Murphy by bringing about a “spectacular” kind of marriage between her and John Leguizamo, just as in the cases of Edward Burns and Matthew Lillard.

The fact that all the above four personal secret political male “baits” [191, minute 61] to Brittany Murphy for the role of husband in her real life, had “hooked up” [22, minute 82] her in previous films, indicates that by 2005 the american Illuminati had roughly run out of actors considered suitable for serving in such a personal secret political function relative to Brittany Murphy. That she was required to look into and kiss the lens of the camera filming her wedding, which was the same as the camera shooting the film, [27, minutes 94, 94, 94 and 94]

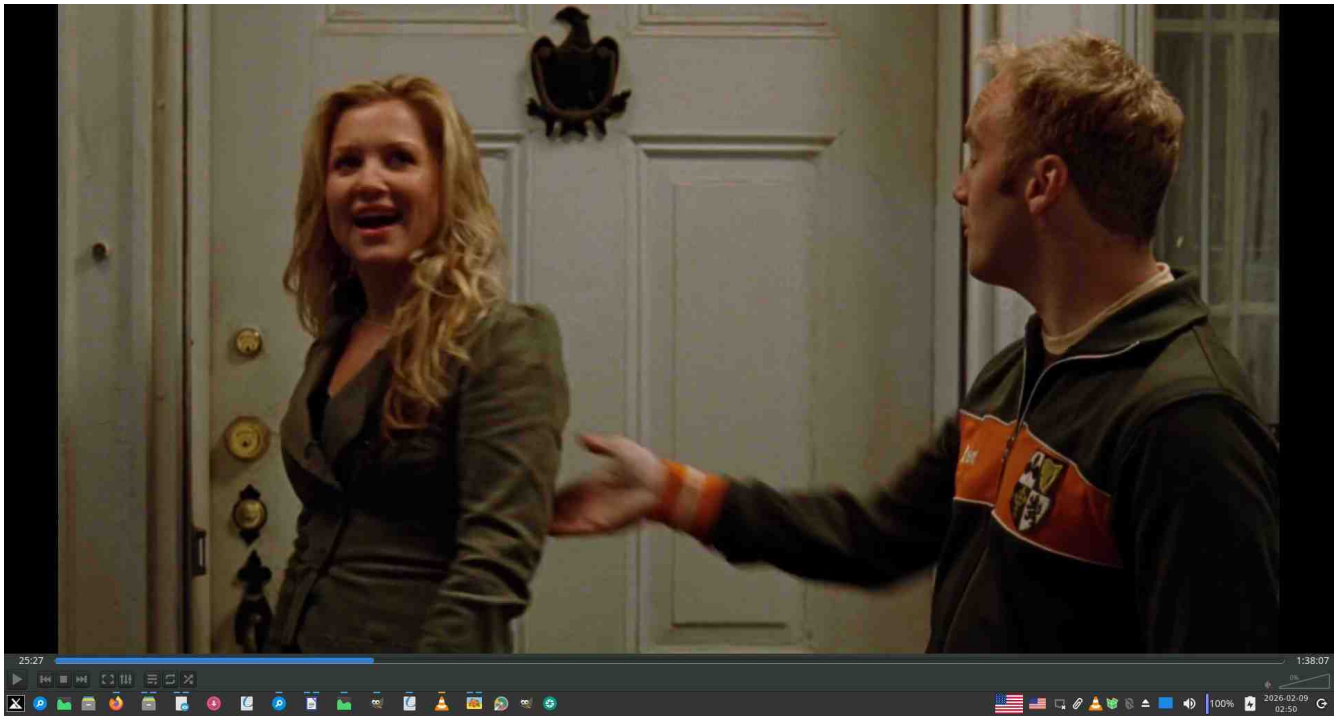


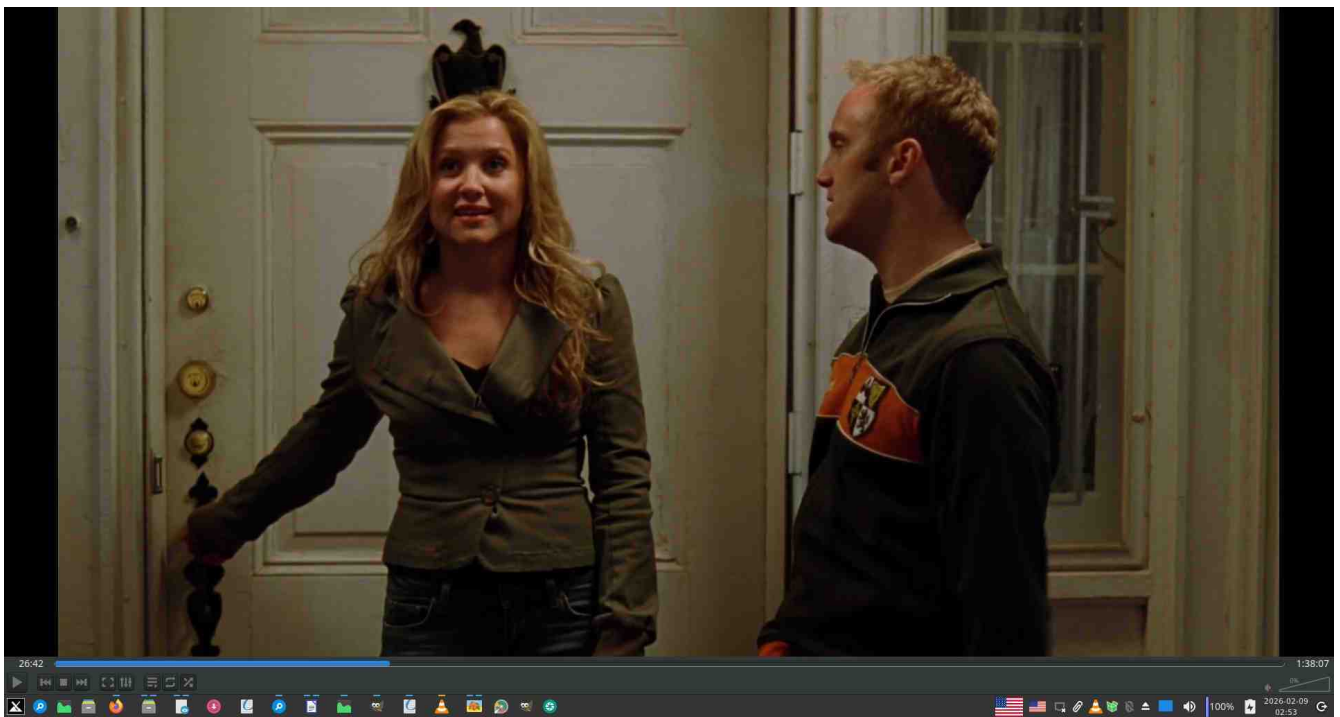
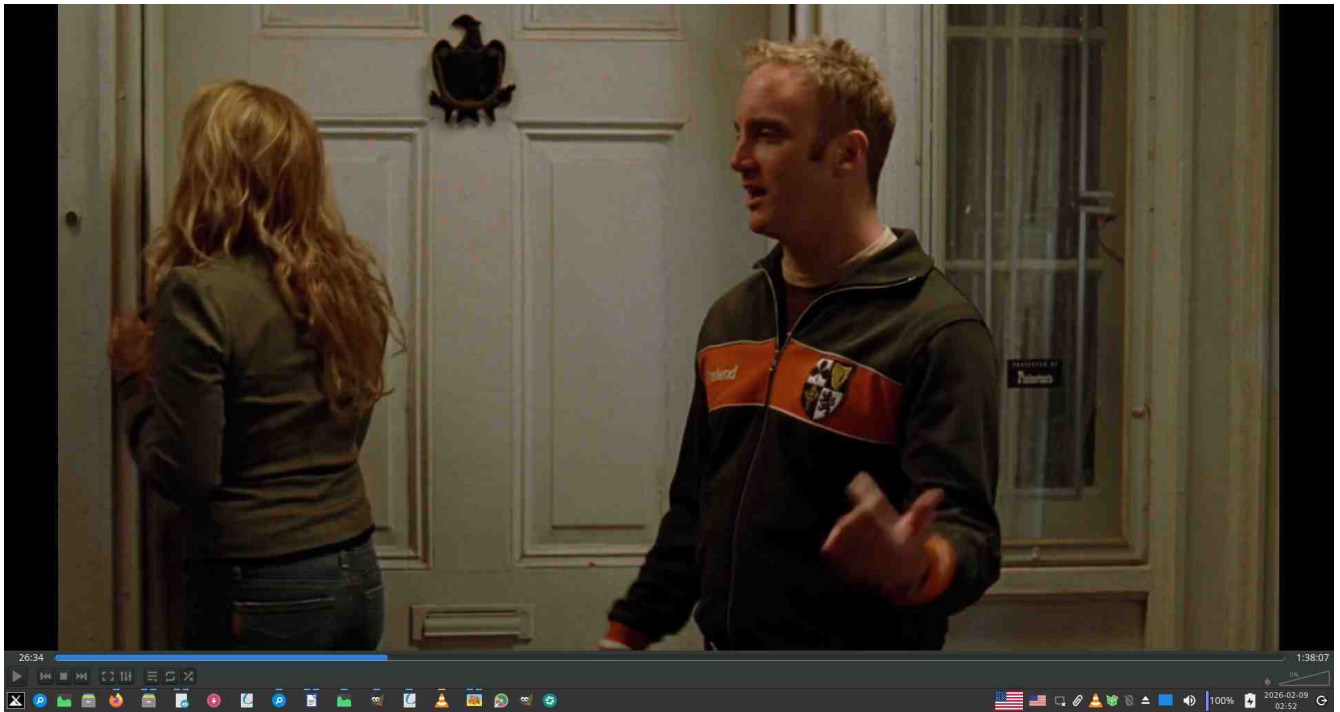


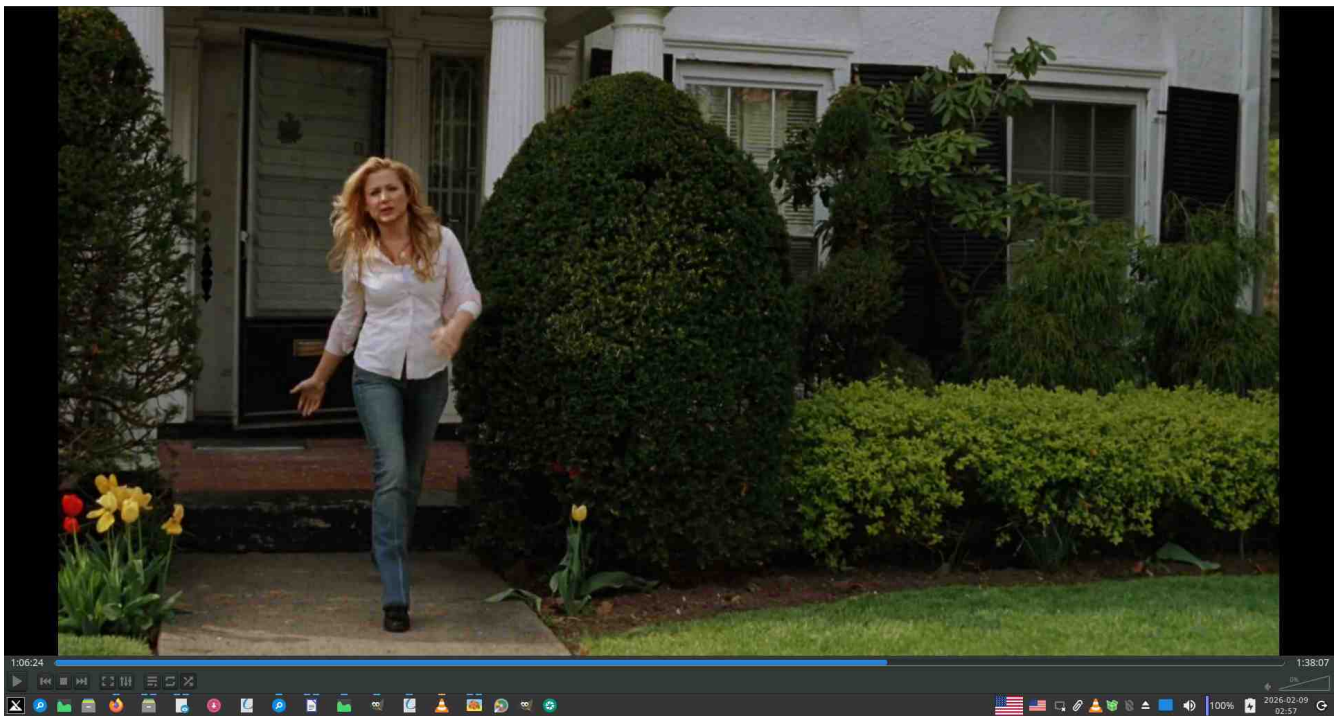
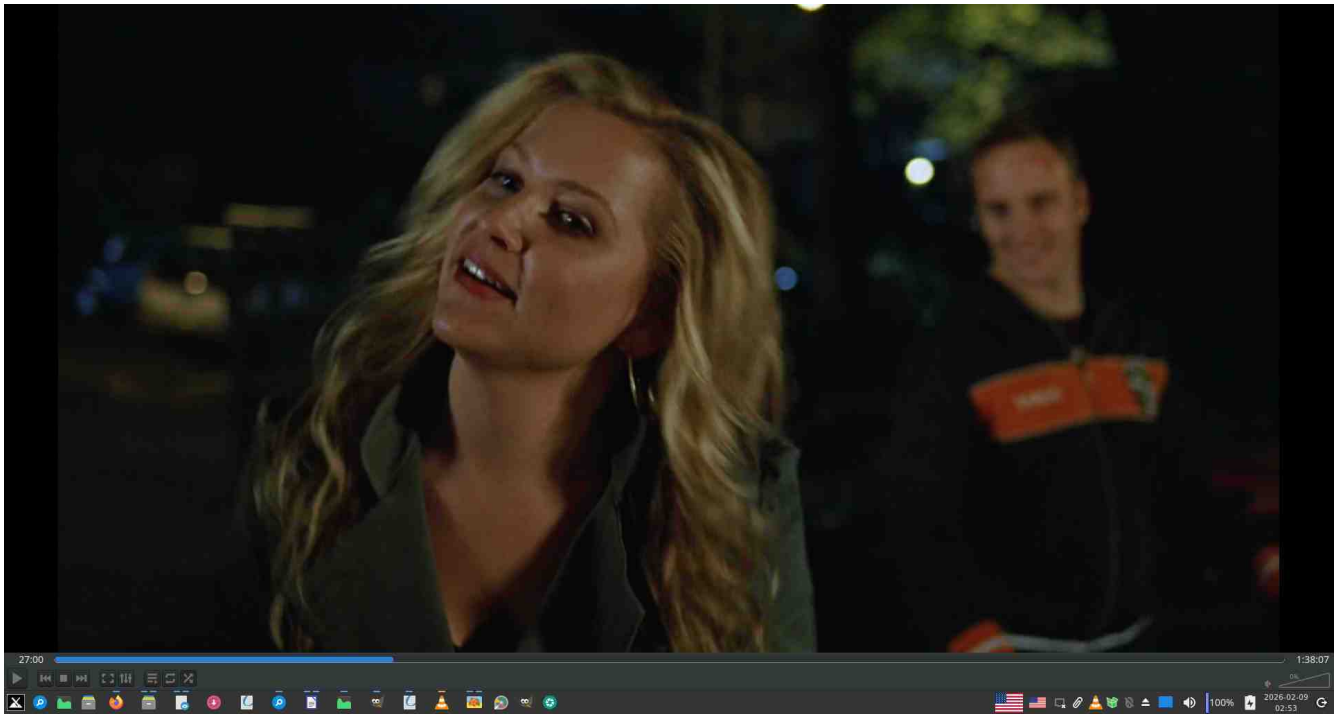


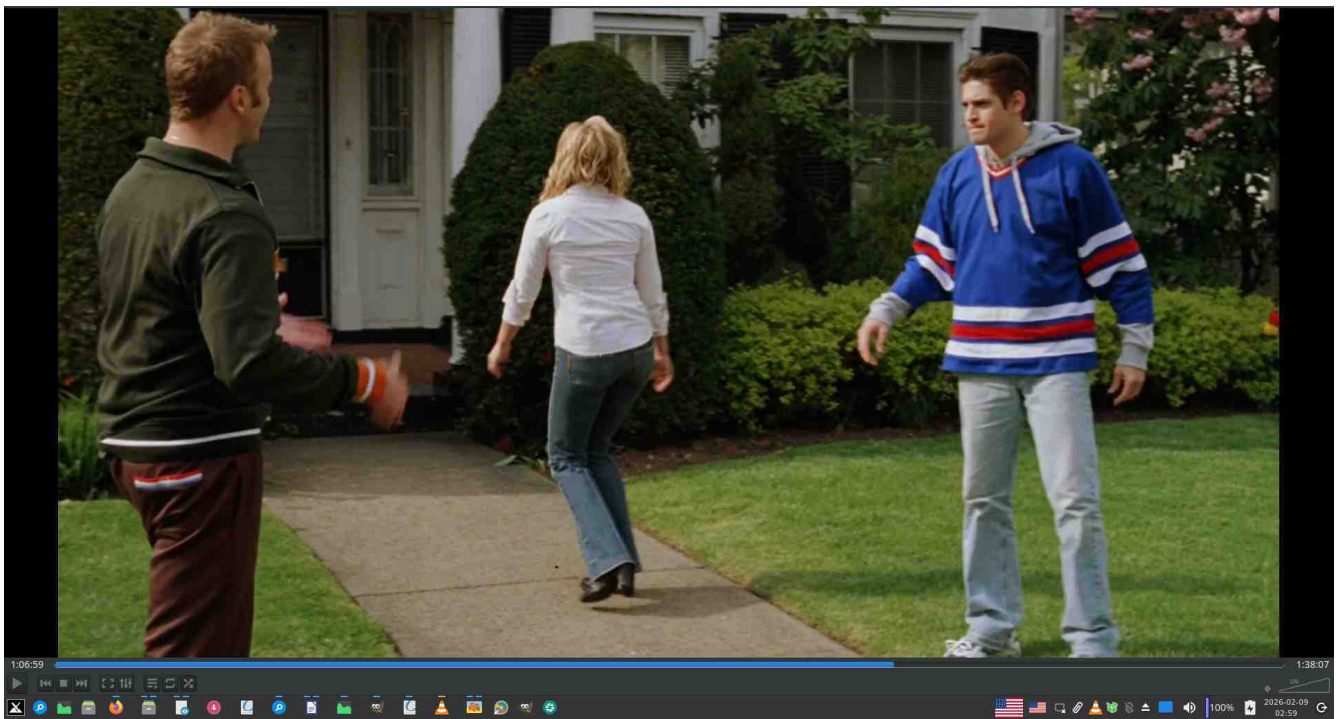
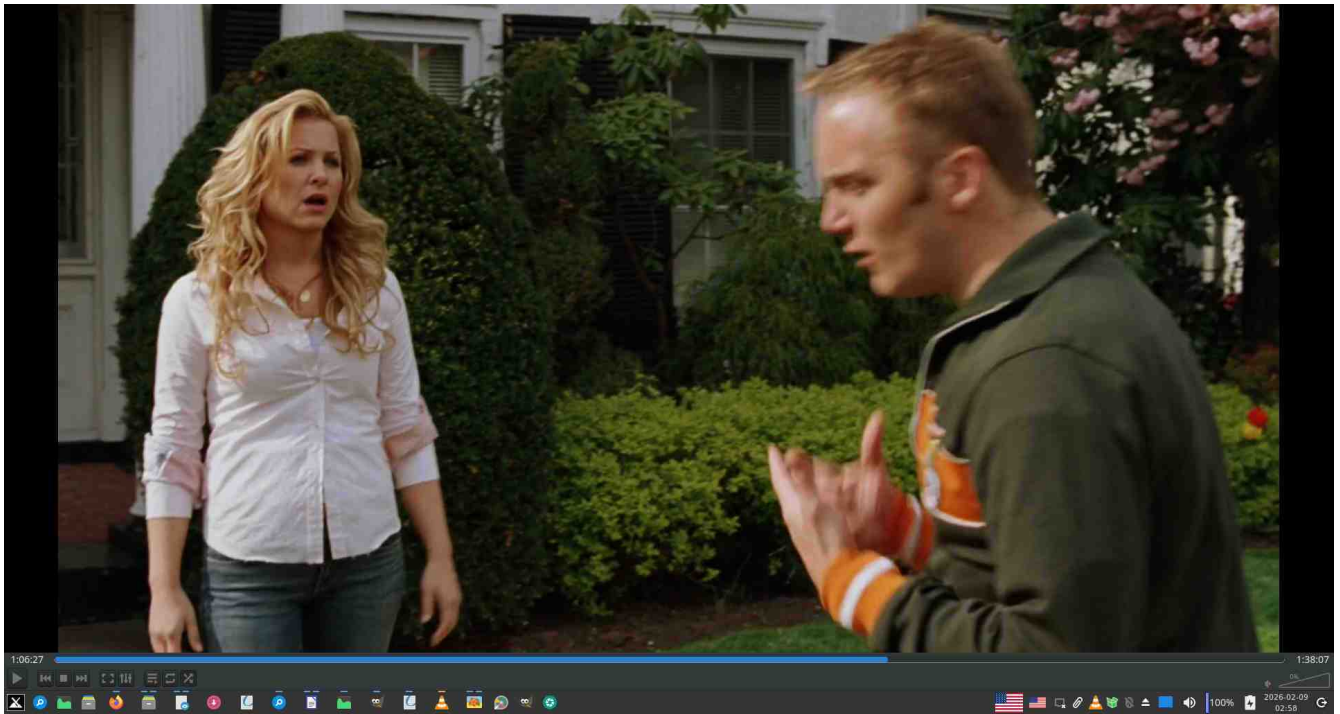
can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you fail to accept the asking your hand in marriage of Edward Burns, or the other men presented by me with this film, then you will have to find your life husband from among the mass of viewers,” which latter would have also created the possibility of a concealed assassination of Brittany Murphy by infecting her with the HIV virus, as it would have been a formulation and programing of the approximate message of the american Illuminati to the public: “Brittany Murphy’s sexual needs are so high that they cannot be satisfied with the actors and other staff necessary for making her films, and she also needs the mass of viewers for finding her life mate.”

With the film entitled “The Groomsmen” of 2006, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Jessica Capshaw, who was presumably unmarried at the time of shooting this film. [310] She as “Jen” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Sue”, but her face, dressed body, and “that ass” [27, minute 30] were promoted by the film, for after-shooting effects on Brittany Murphy: [27, minutes 26, 27, 27, 27, 28, 66, 67 and 67]

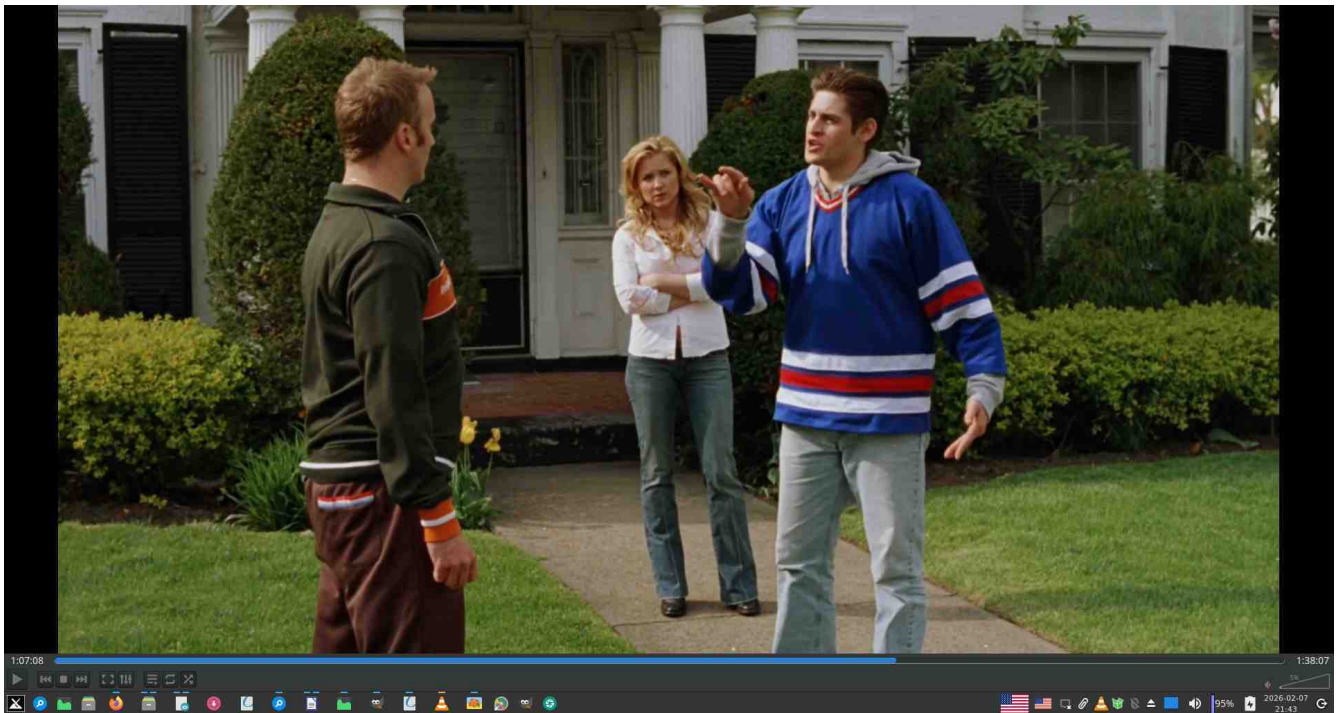






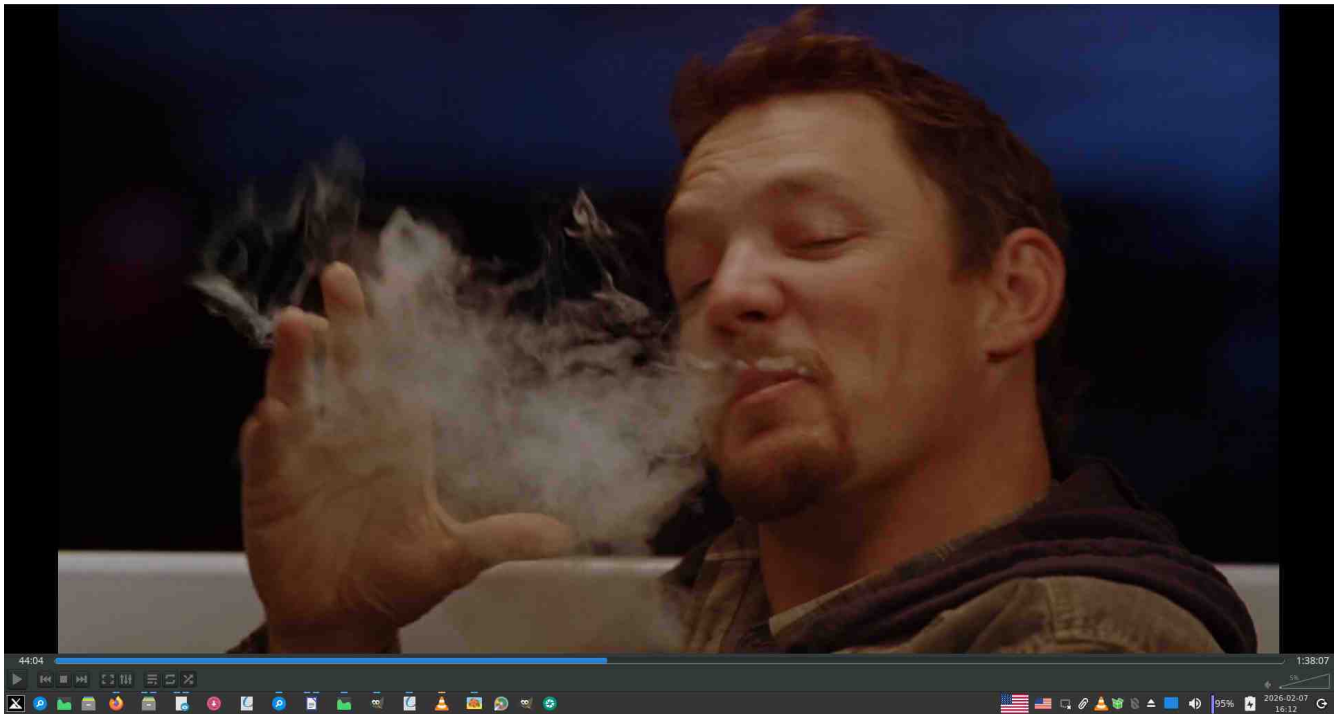


Joe Pistone as her brother was required to make the devil's hand-sign at her head, [27, minute 68]

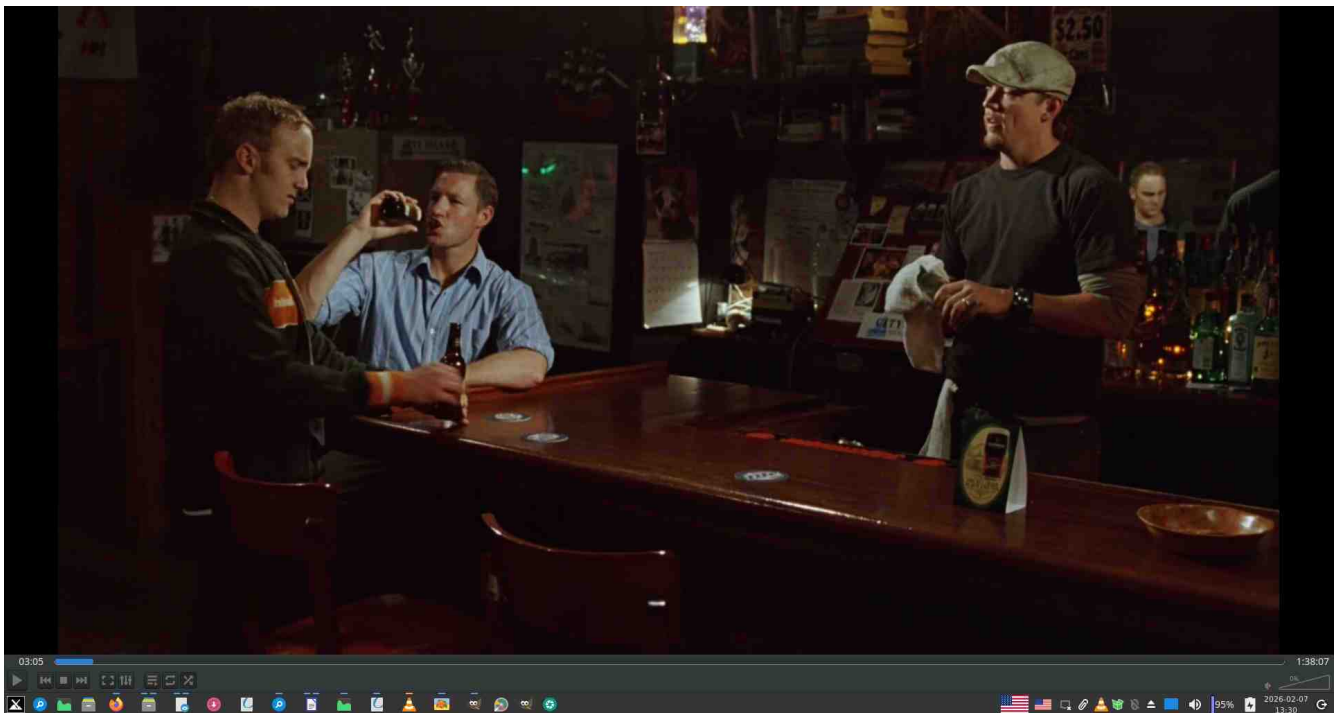


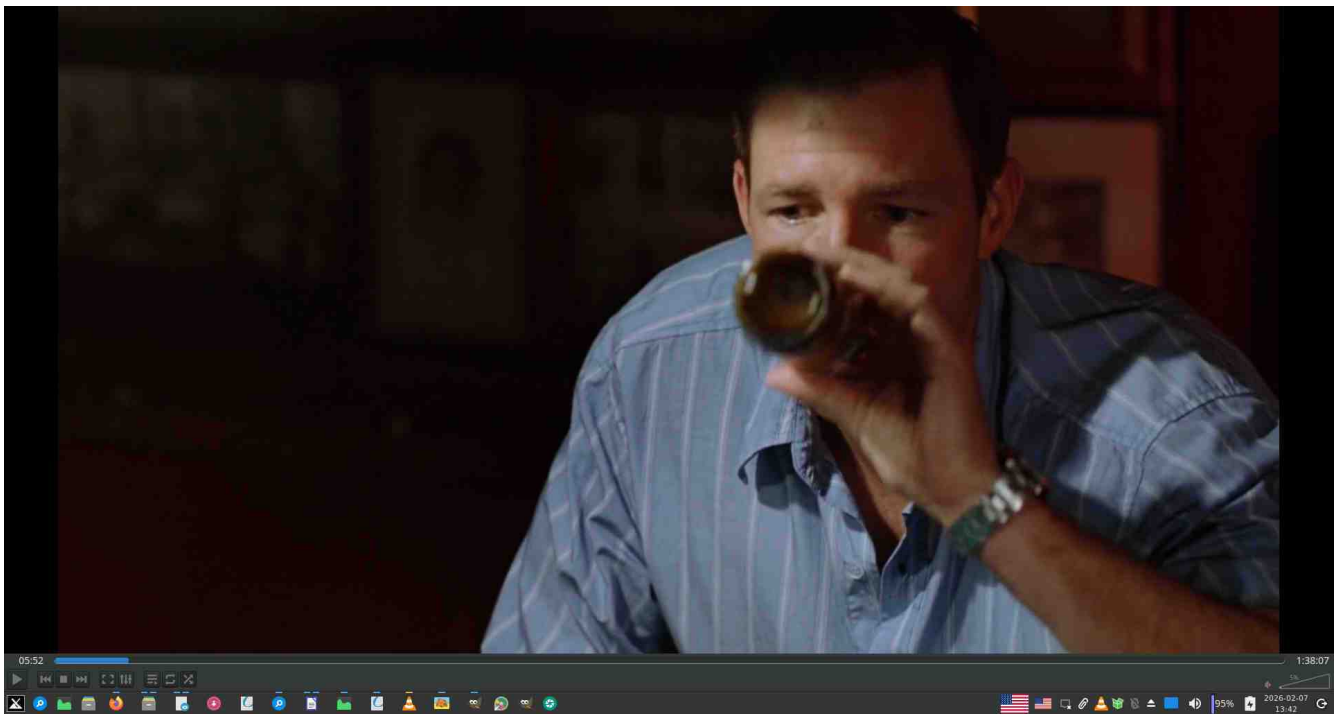
what can be presumed to have formulated and programmed that she was an “angel”, [25, minute 128] or even a member of the American Illuminati, because she was the stepdaughter of the director Steven Spielberg. [310]

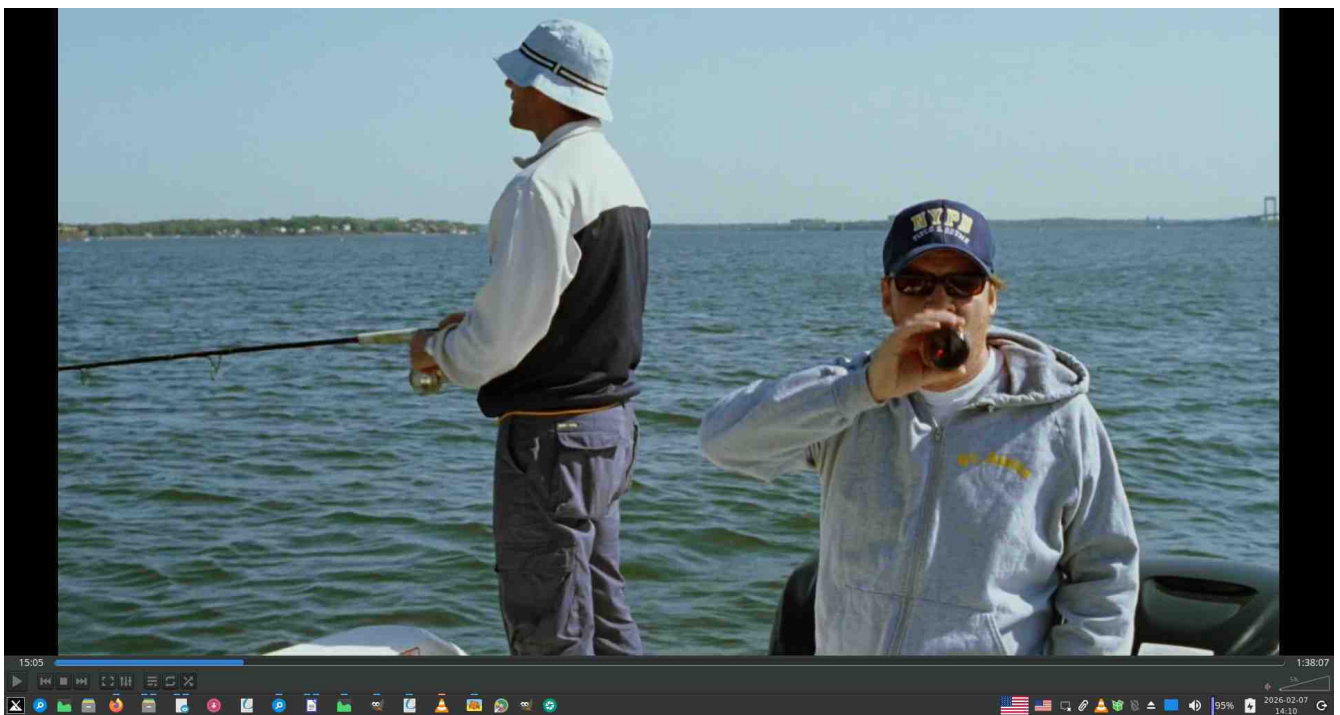
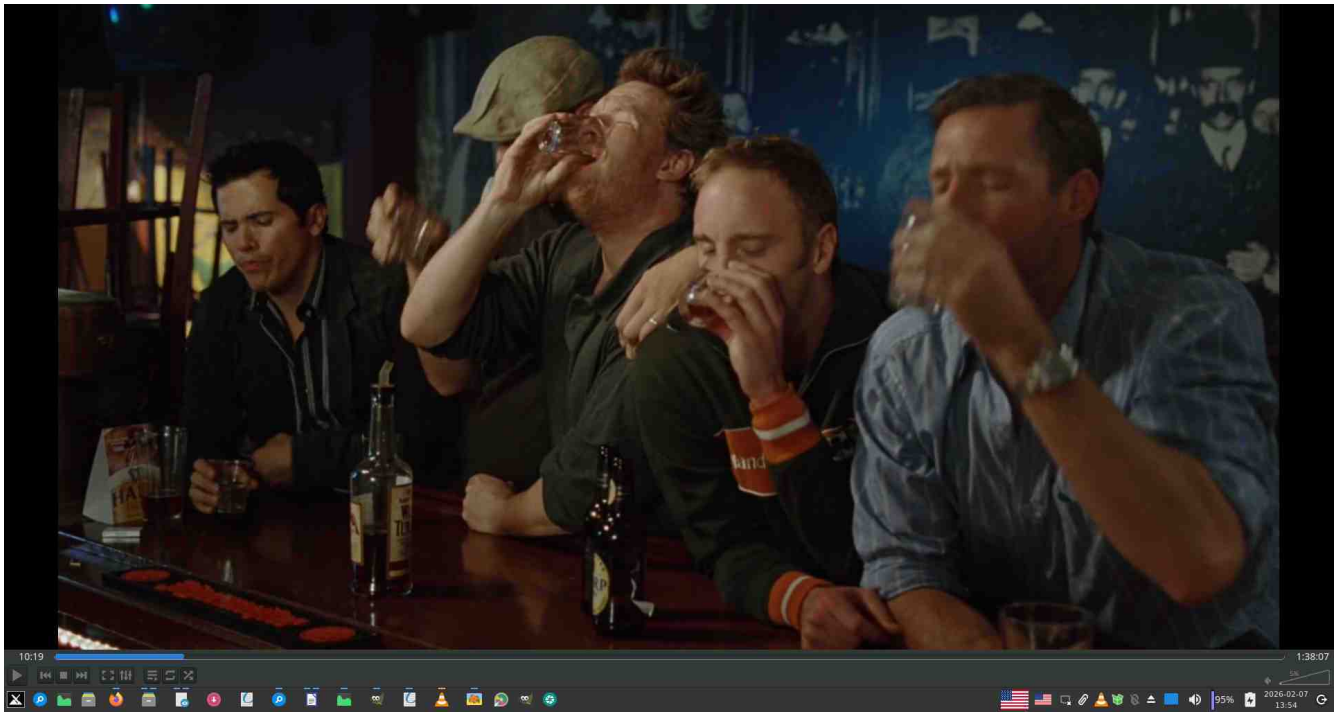
The film entitled “The Groomsmen” of 2006 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [27, minute 45]

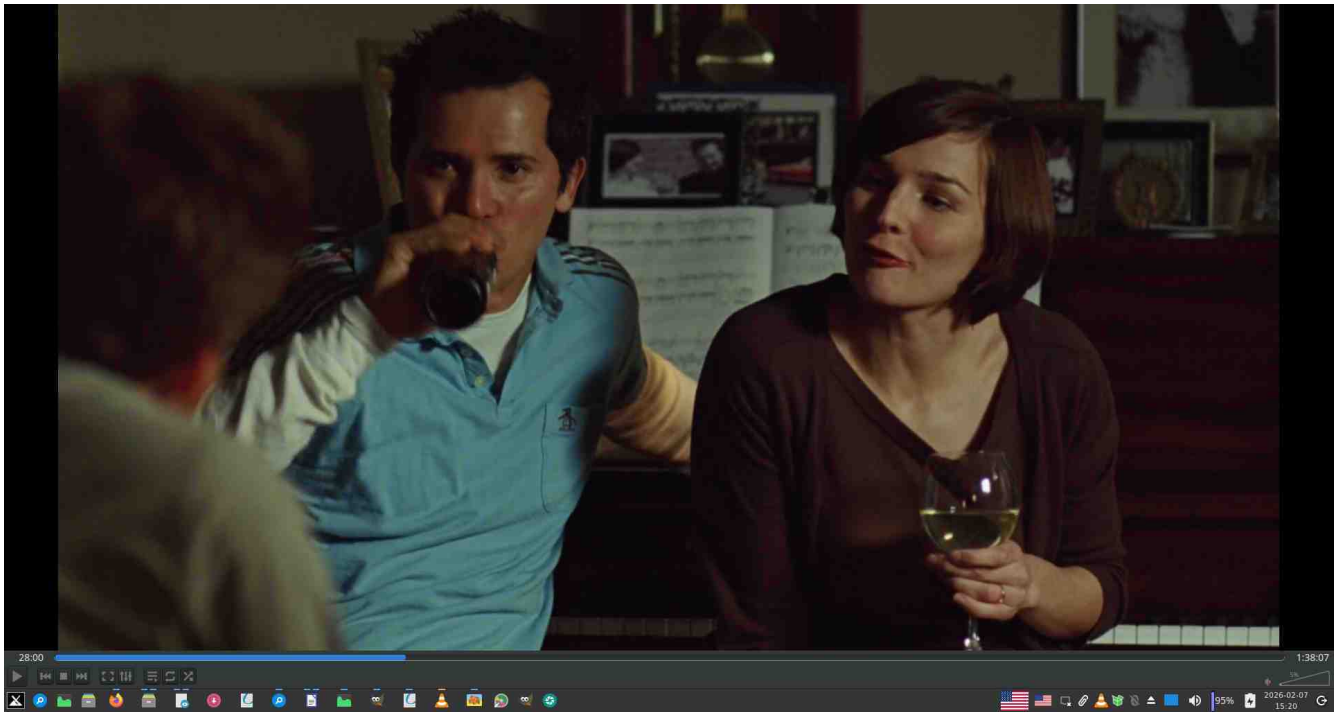


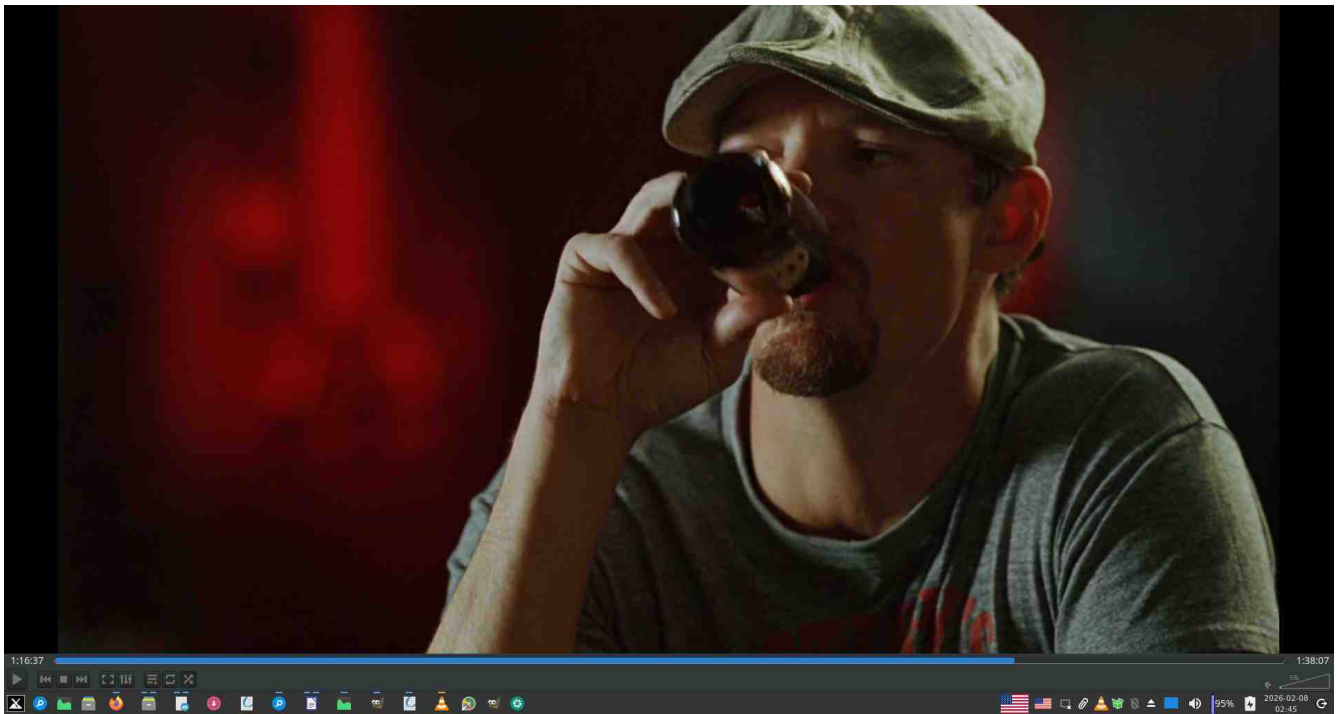
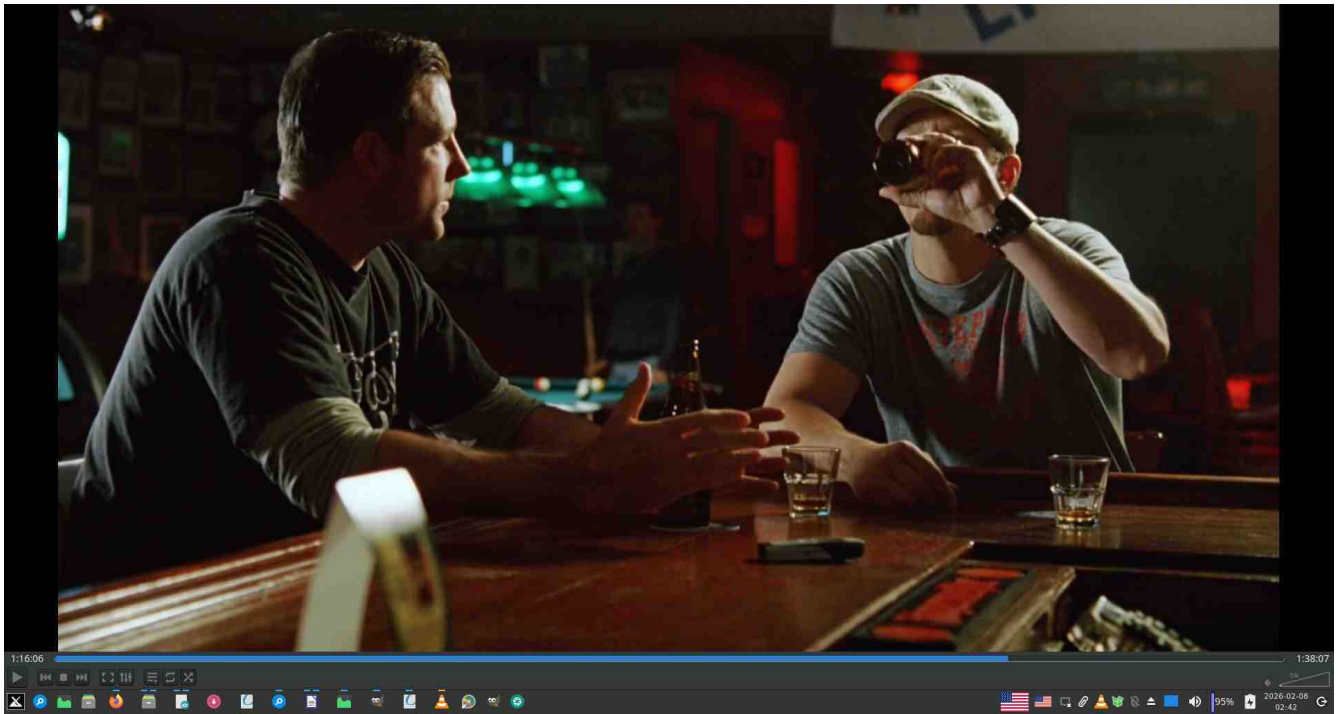
alcohol-addiction, with characters other than that of hers, in a scene without her: [27, minutes 4, 4, 6, 11, 16, 29, 29, 77 and 77]











sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [27, minute 6]

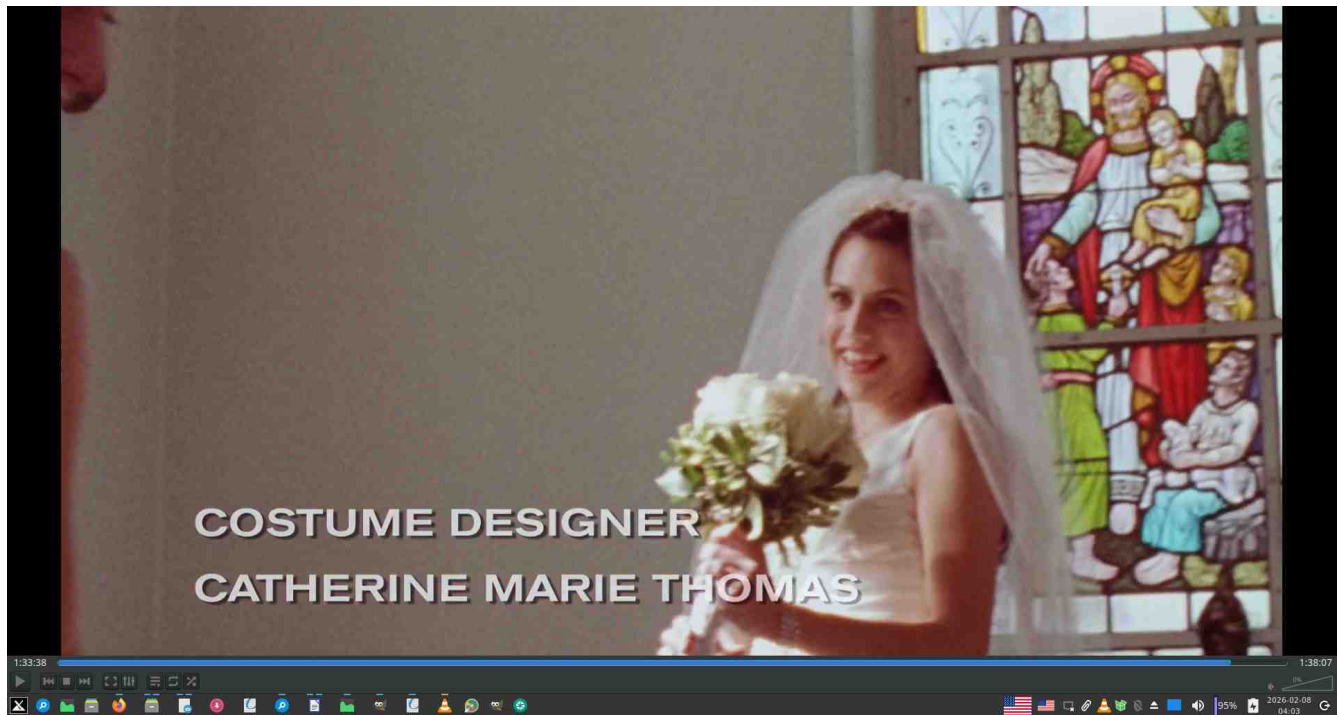


and sexual-addiction with prostitution, with characters other than that of hers, in a scene without her: [27, minute 65]

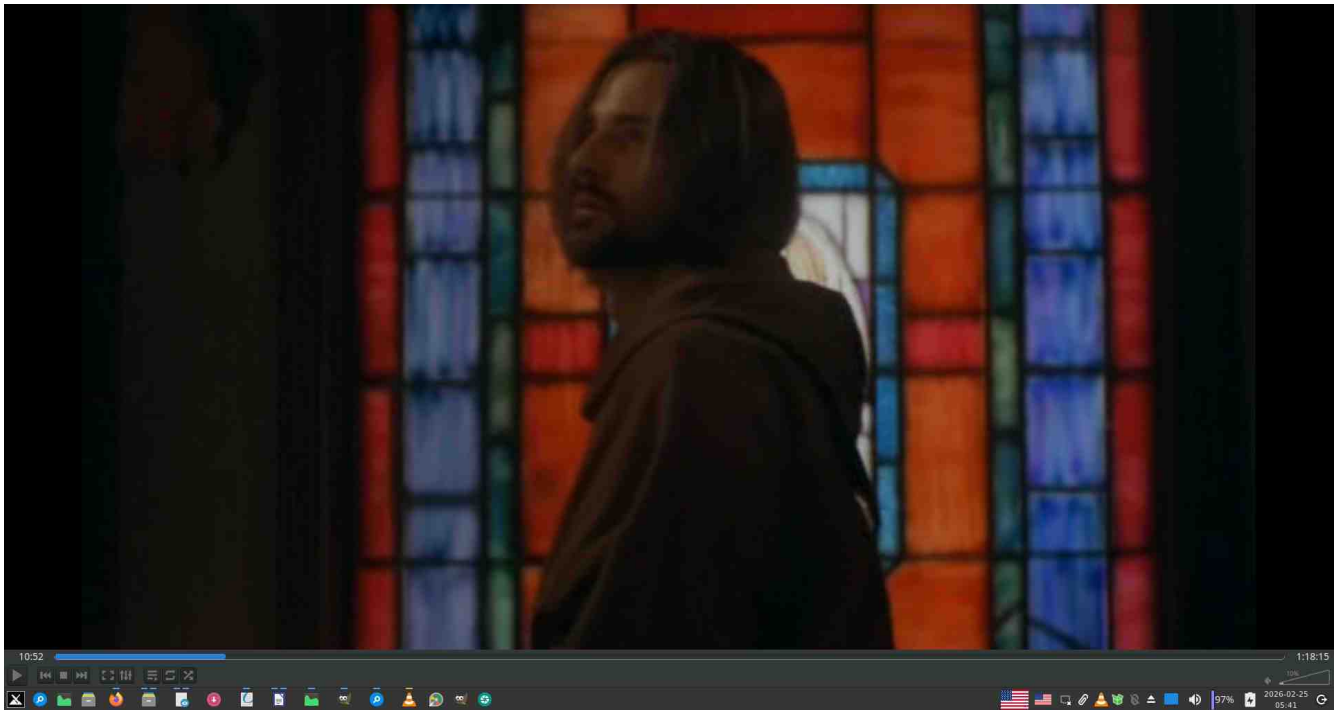


The film entitled “The Groomsmen” of 2006 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

For her wedding scene, Brittany Murphy as “Sue” was made up and required to appear resembling my sister at the age of around 20 years, [27, minute 94]

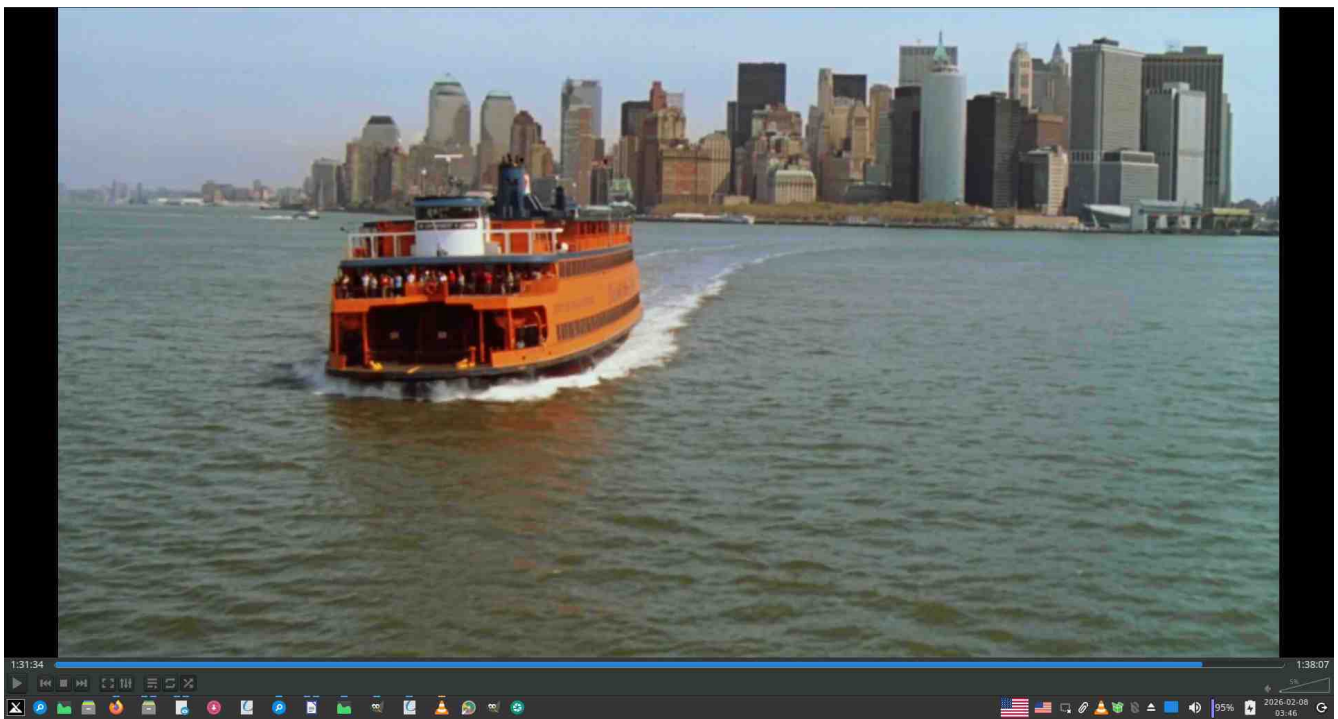
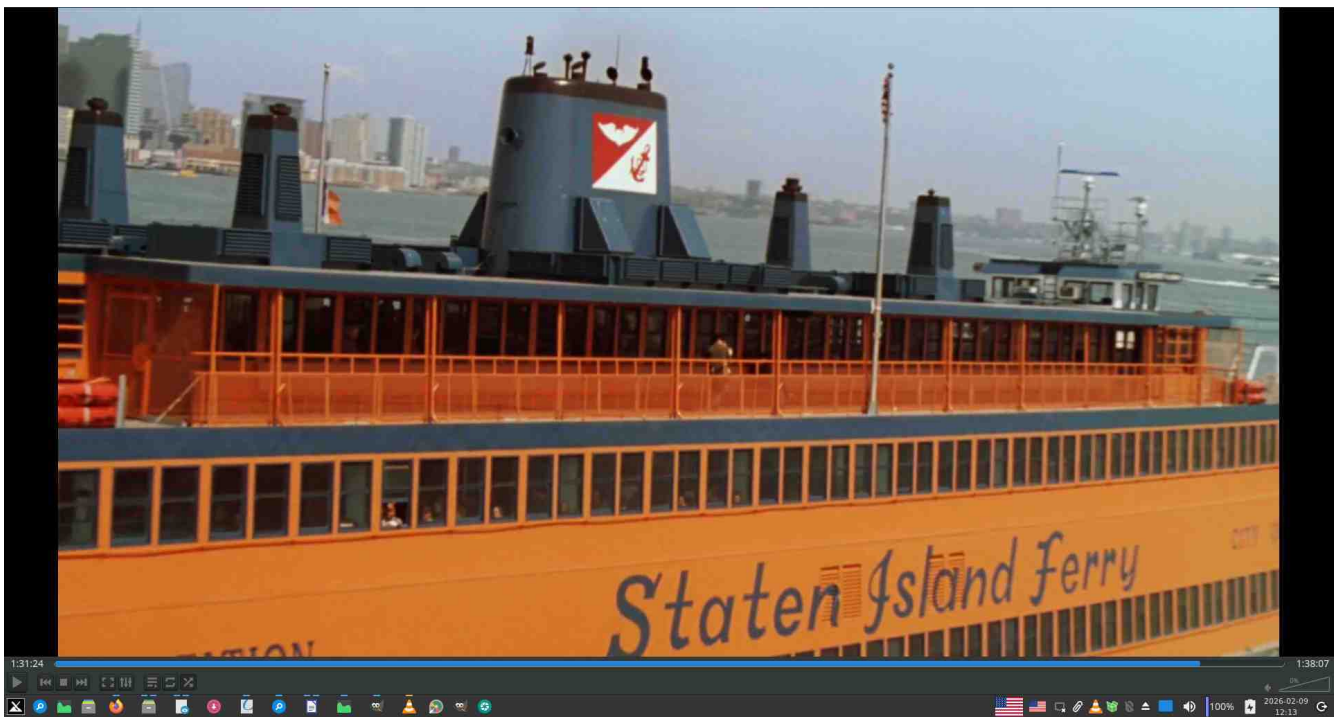


just as in her candle-lighting scene in the film entitled “Drop Dead Gorgeous” of 1999, what anew corroborates my presumption that she had been selected for “adoption” [3, minute 23] for stardom on the basis of a sister-brother kind of spiritual affinity between her and my person. At the same time, in the above scene she was also required to appear with an icon of the church in the background, in a similar manner as Bruce Abbott as “Thomas Daggett” in her film entitled “The Prophecy II” of 1998, [8, minute 11]



who, in my presumption, as the prophet “Thomas” has represented my personal secret political religious status, and as a monk has represented my personal secret political sexual status, what refers to that the above image of “saint” [25, minute 128] of Brittany Murphy was meant to represent her personal secret political sexual status.

The act of Edward Burns as ‘Paulie’ — as a presumed paragon to my person — of asking the hand of Brittany Murphy in marriage on the Staten Island Ferry, can also be construed as a formulation and programming of the approximate message of the american Illuminati to my person: “If you marry Brittany Murphy or a person of her kind, i will allow you to live in downtown New York”: [27, minutes 92 and 92]

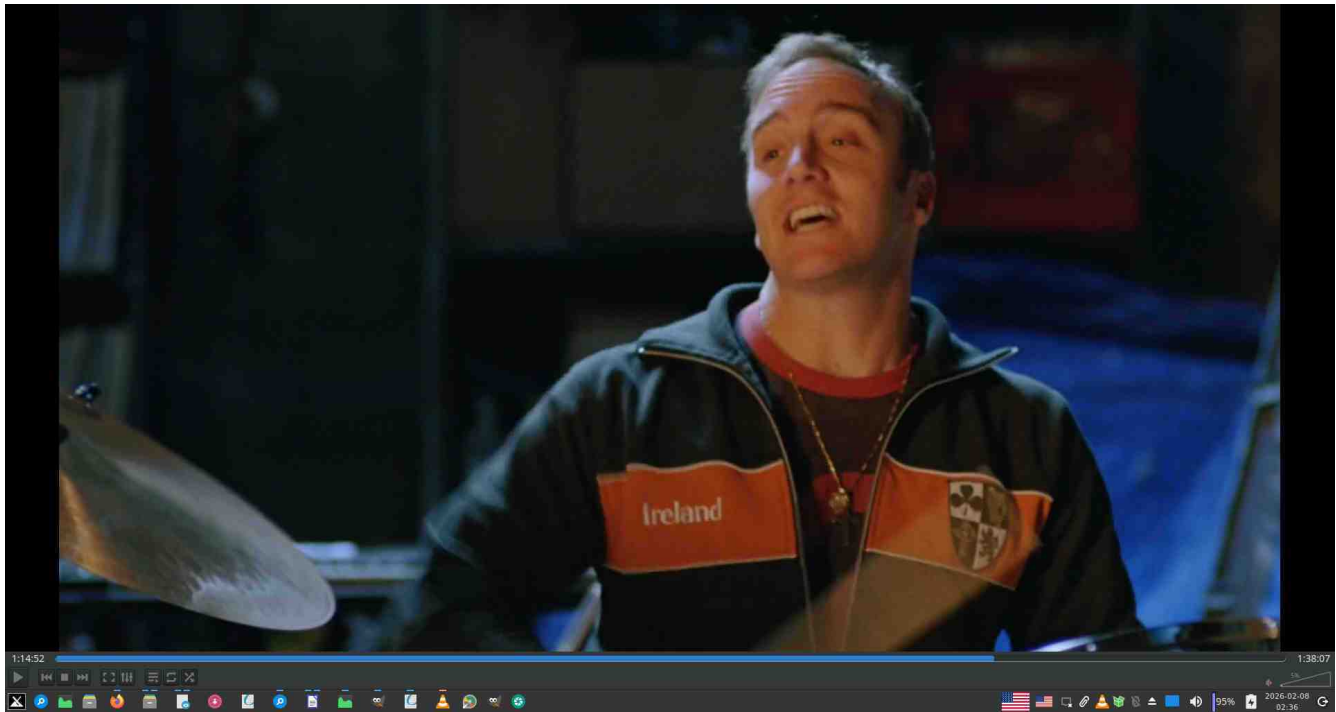


In my four books written about my four illegal fleeing attempts i inserted a paragraph with which i intended to express, formulate, and program my idea that all the religions originate not from “gods”, but from the humans themselves, by wording sentences partly on the pattern of the prayer entitled “The Lord’s prayer”: “New-world, heaven, garden of Eden, paradise, nirvana, or anyhow you are called, where are you? — raised the question to myself. ... We desire with all our hearts: be here on the Earth! ... We hope from the bottom of our hearts: you are as near to us as near we are to you! ... Extraterrestrial human, who are there in the new-world! ... Deliver us from evil! ... Your world come! ... Earth human, who are there in this world! ... Deliver yourself from evil! ... Create the new-world!” In this respect, the scene in which the players of a softball team were required to say the Lord’s prayer before the game, [27, minute 51]



can be construed as a formulation and programing of the approximate message of the american Illuminati to my person: “If you carry out an association with multiple persons for the publication of your books, i will treat and present the leitmotiv paragraph of your books as a religious prayer.”

Jay Mohr as “Mike” wearing an overgarment with the inscription “Ireland” and beating the drum, [27, minute 75]



can be construed as a formulation and programing of the approximate message of the american Illuminati to my person: [Mike → mic (romanian) = small, Ireland → ír (hungarian) + e (hungarian) + land = writes + this + land, namely decoded approximately: “If you continue to write books, your any national status will be small, and in order to immigrate particularly in the USA, you will have to become a drummer,” otherwise a “drummer” [27, minute 6] message having also been formulated and programed to Angelina Jolie with the 1993 music video entitled “Rock And Roll Dreams Come Through” of Michael Lee Aday (Meat Loaf).

I can presume that the character name “Paulie” of Edward Burns has been a formulation and programing of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the american Illuminati particularly, and of the ethnical and the national secret political organizations generally, of carrying out show trials against my person: [Paulie → Paul = Pál (hungarian) → Pál CSERESZNYÉS, endurer of administration of injustice.]

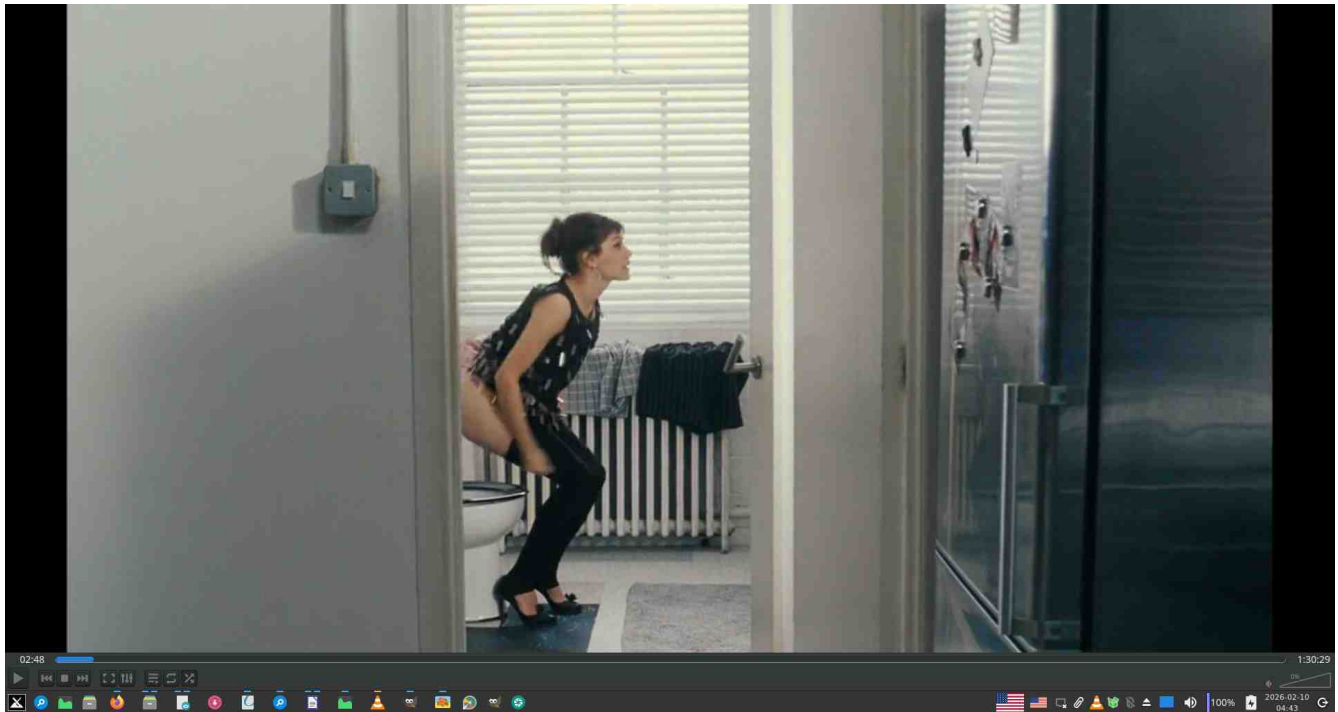
The films written, produced, and directed by Edward Burns are treated and presented as independent films, namely independent of the main studios in Hollywood as fronts of the american Illuminati, but this research proved them not to be independent of the american Illuminati itself, what refers to that also Edward Burns himself was a front person of the american Illuminati.

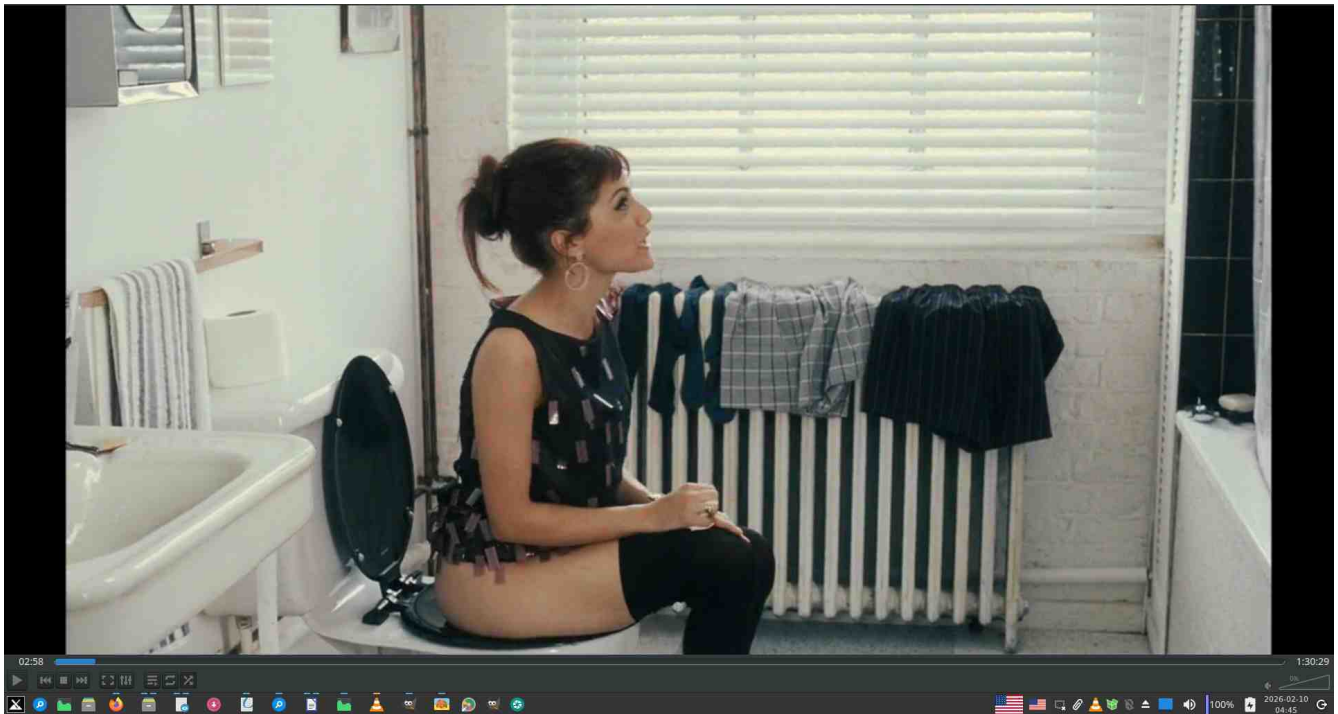
2.29. The film entitled “Love and Other Disasters” of 2006

With this film — shot presumably in autumn 2005 — Brittany Murphy was not bilaterally onscreen-“hooked up” [22, minute 82] and confronted with any actor more employed, more awarded,

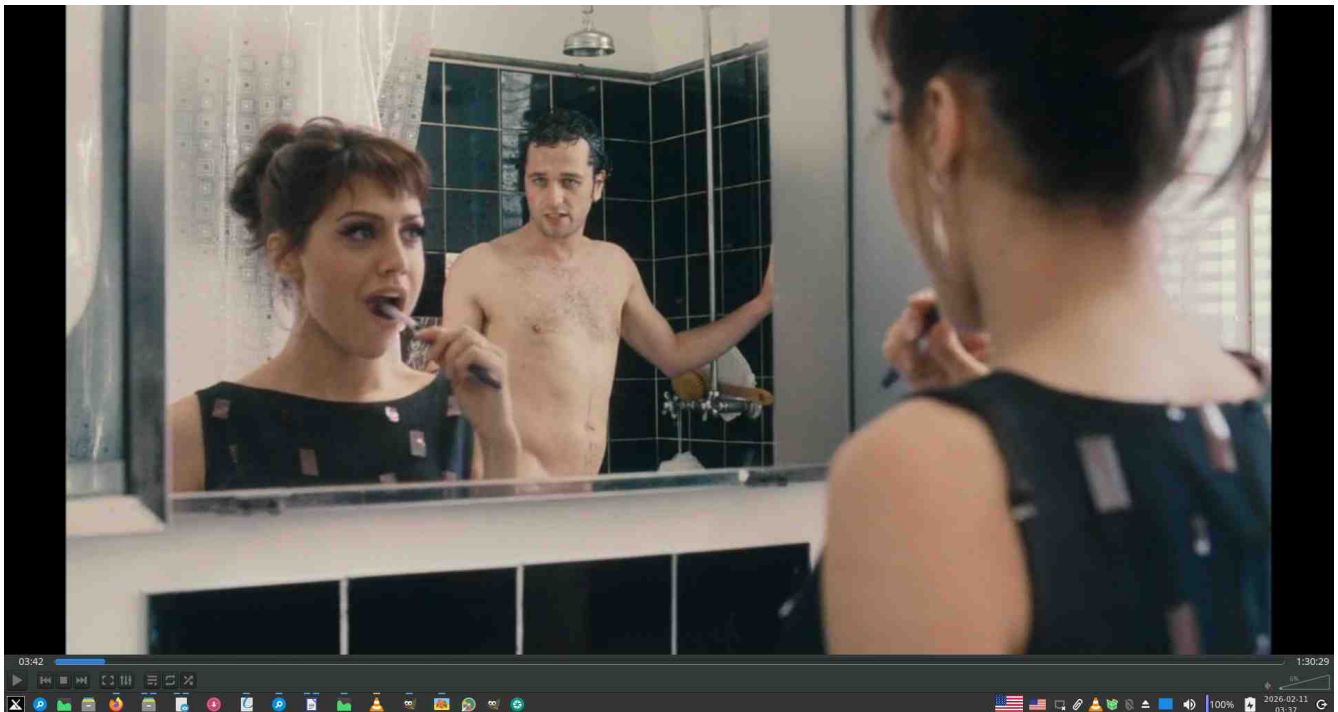
or established at the time of shooting this film.

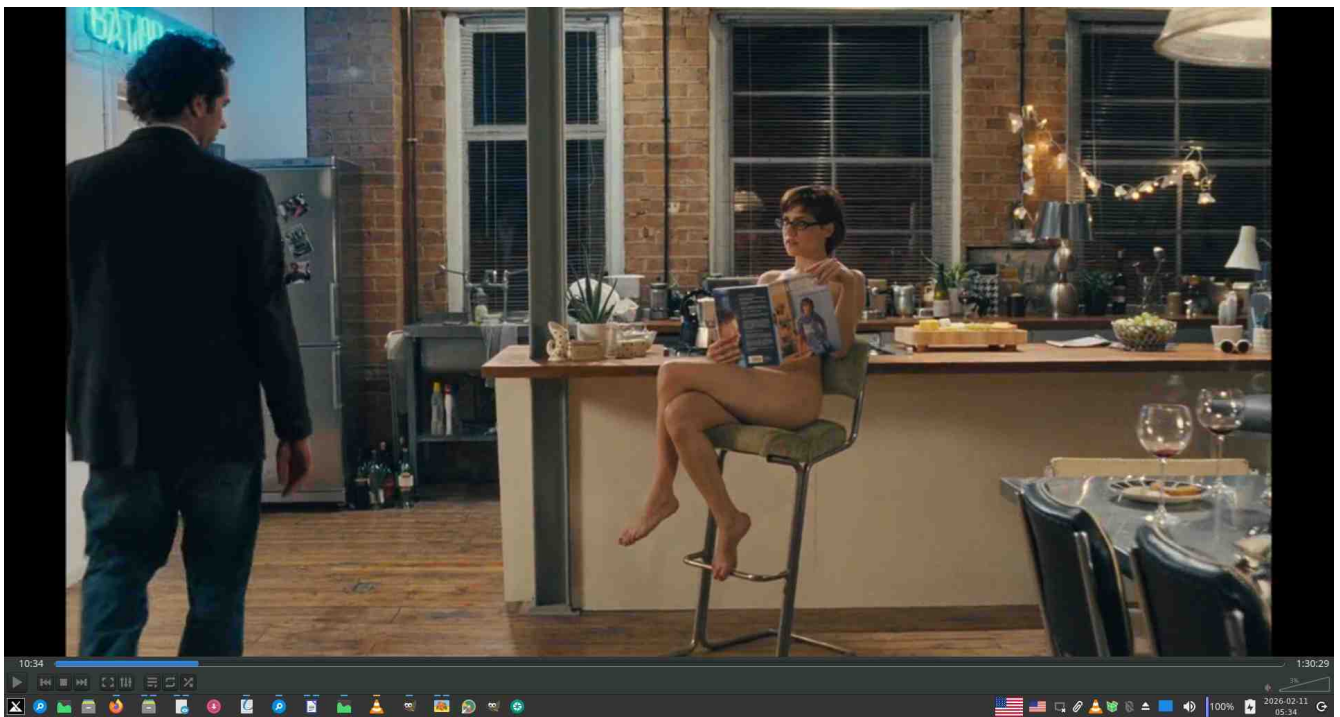
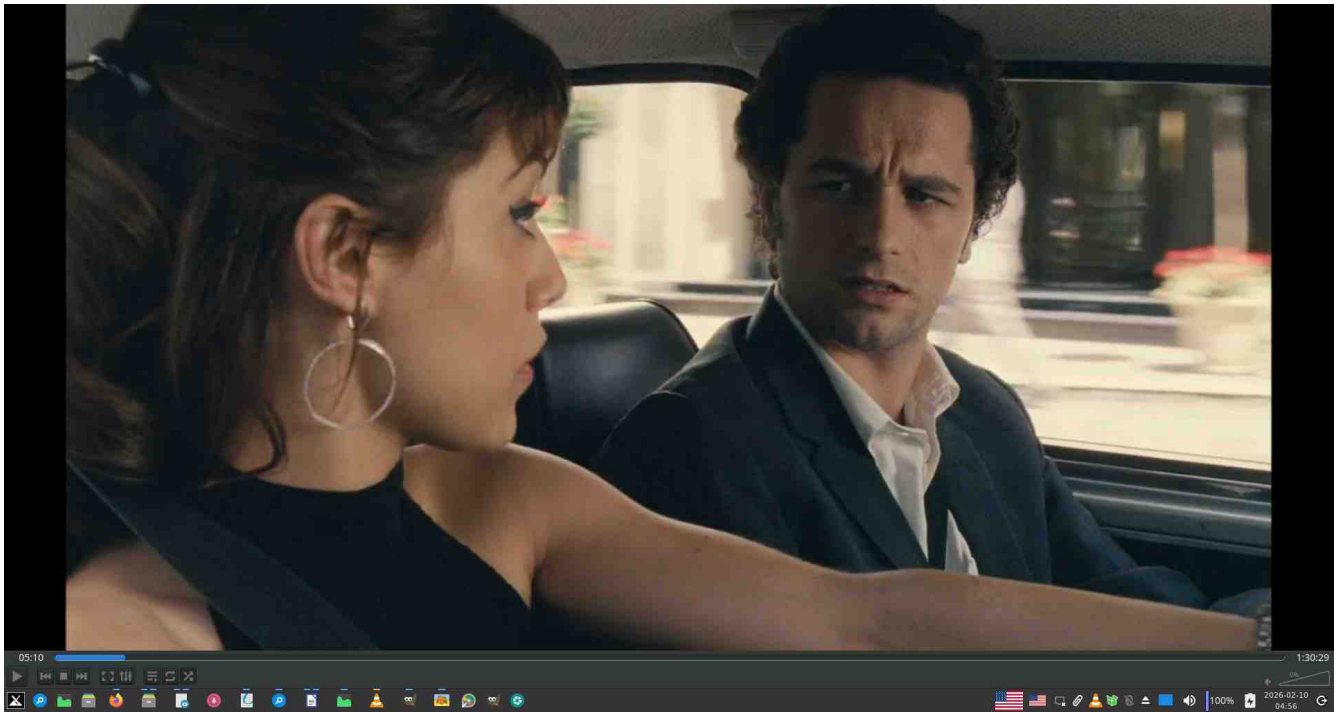
With the film entitled “Love and Other Disasters” of 2006, the first personal secret political male “bait” [191, minute 61] of the british national secret political organization and the welsh ethnical secret political organization in Wales to Brittany Murphy for the role of husband, can be presumed to have been the actor Matthew Rhys, who was unmarried at the time of shooting this film. [311] He as “Peter Simon” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Emily Jackson” or “Jacks” as her gay friend and co-tenant, with conversing, exposing nudity, riding, lying on his lap, keeping her legs in his lap, kissing, going arm in arm, and pressing close together. Already in their first common scene in their shared bathroom, she was required to pull off her panties while he was taking a shower-bath: [28, minutes 3 and 3]

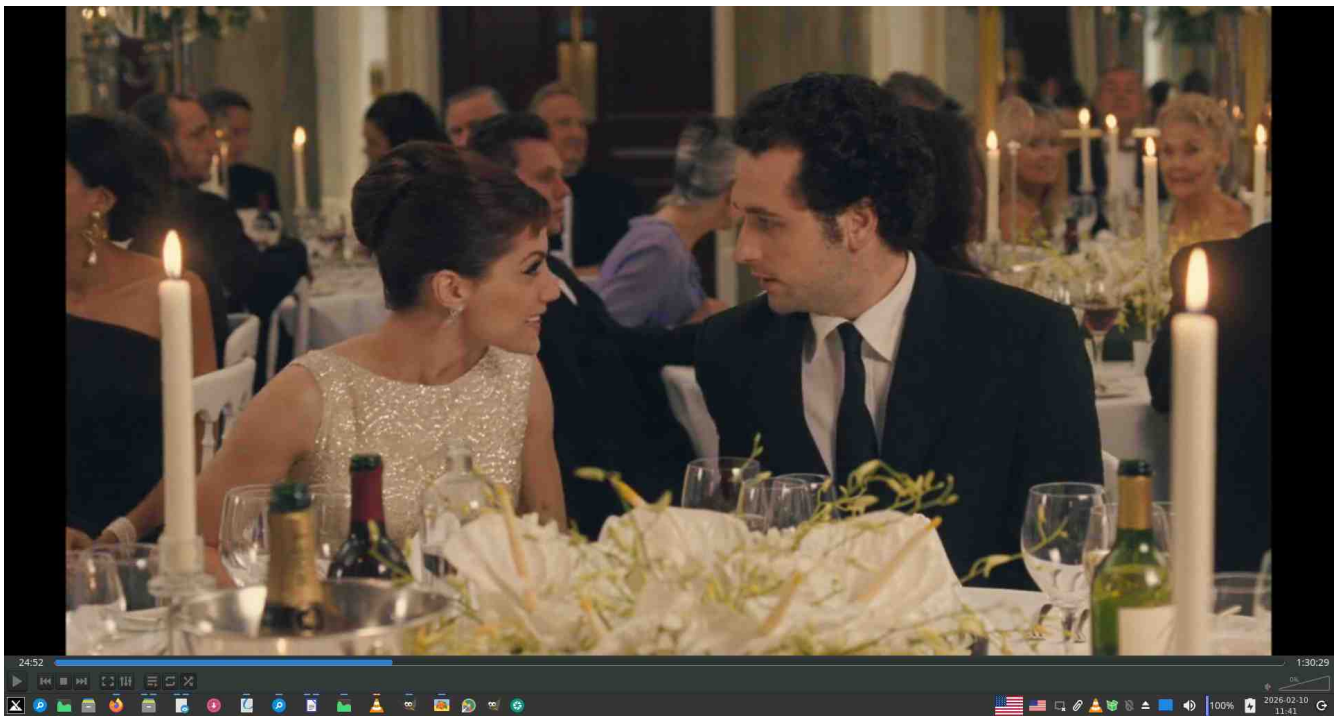
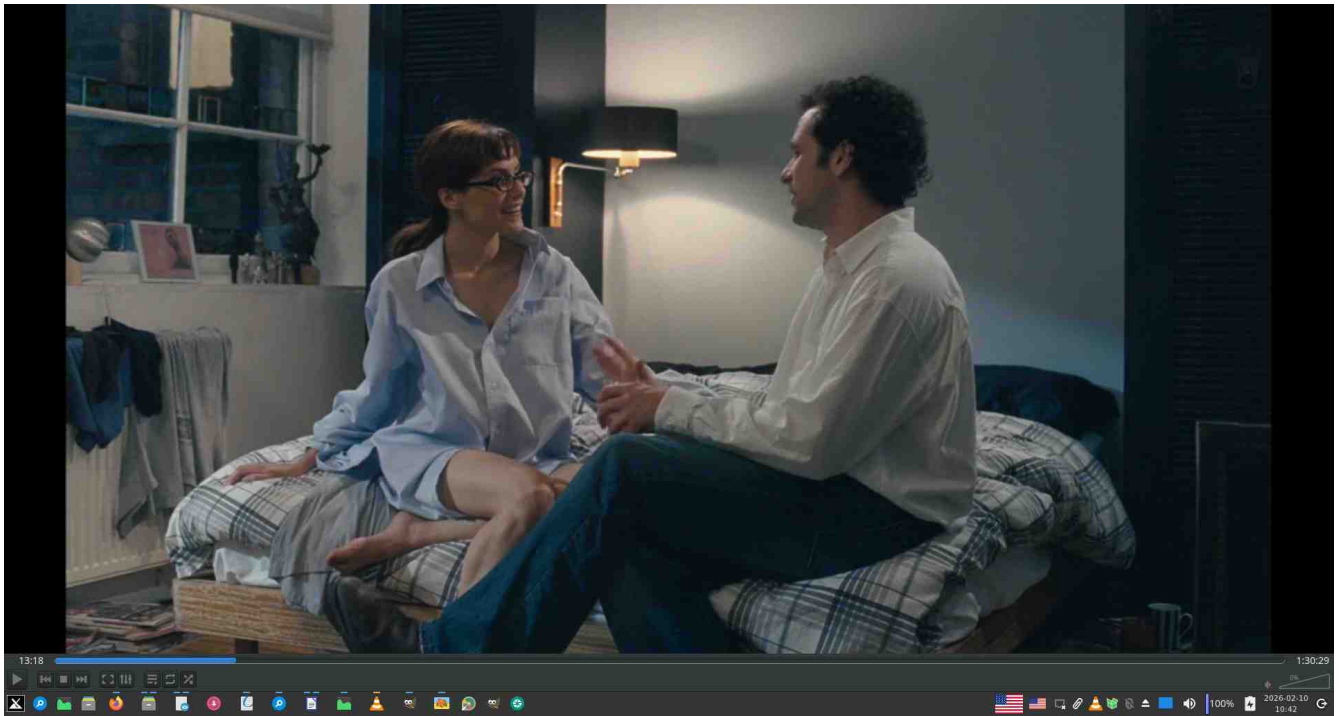


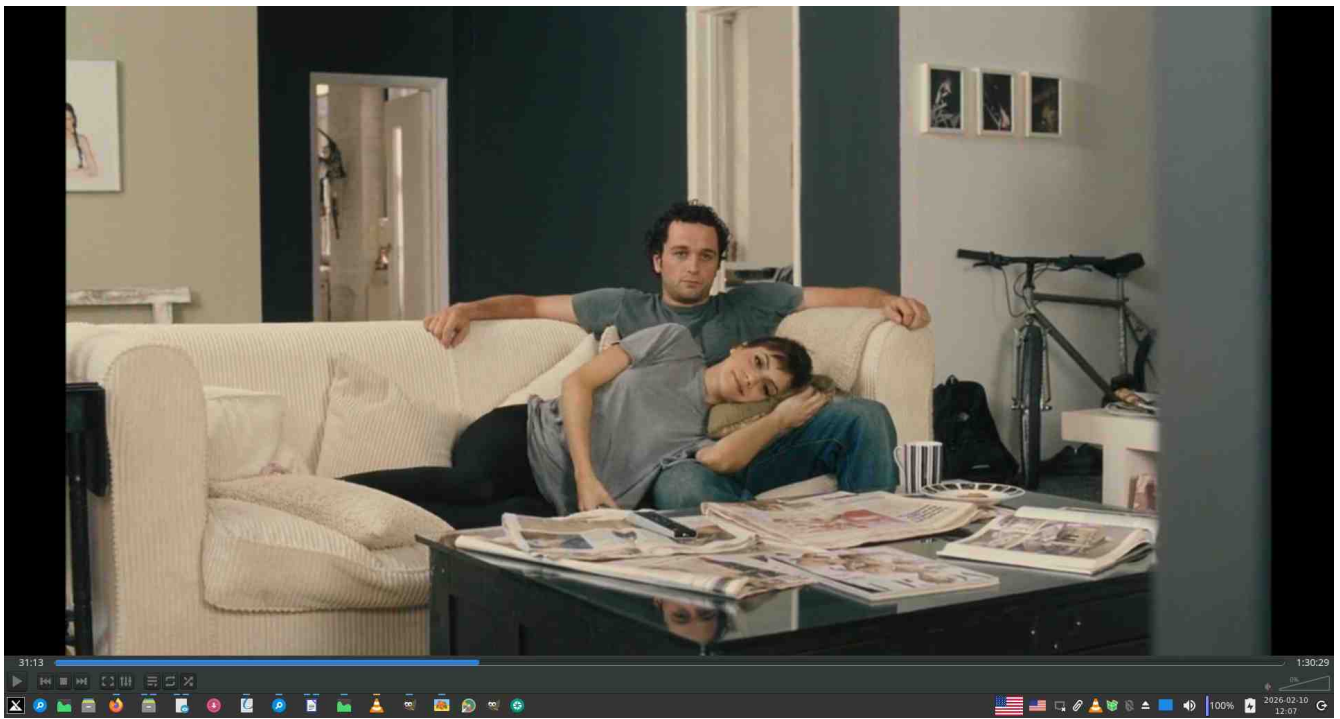
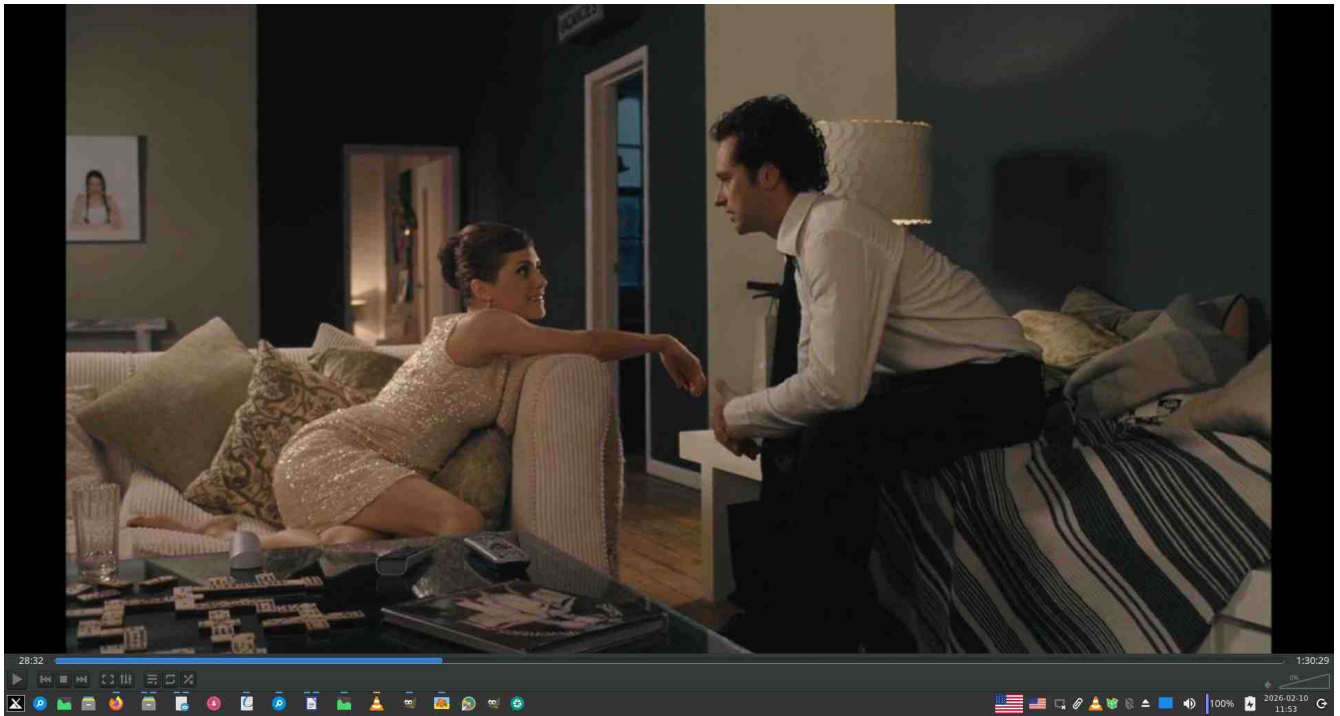


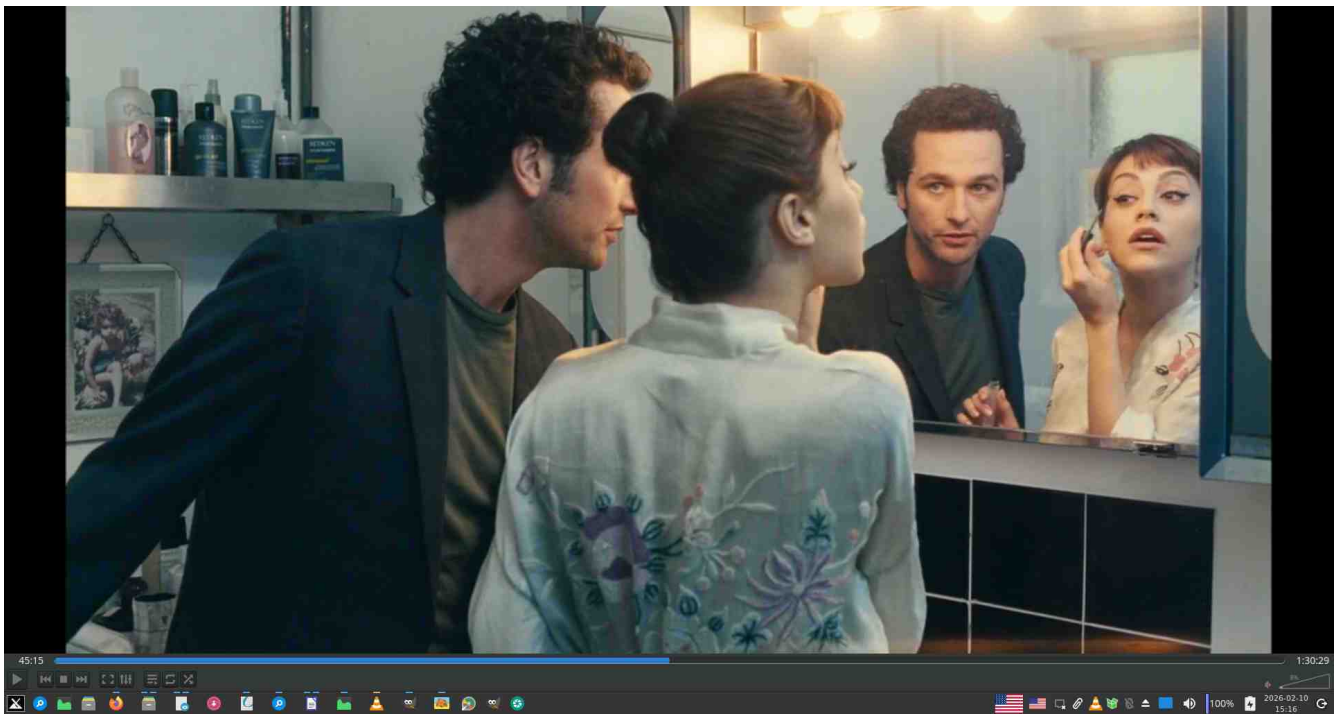
Then, he was required to appear naked before her, while she was brushing her teeth, with these acts the film presumably formulating and programming the requirement of an offscreen sexual intercourse of theirs initiated with “fellatio”: [12, minute 19] [28, minutes 4, 6, 11, 14, 25, 29, 32, 44, 46, 58, 60, 75, 75 and 76]

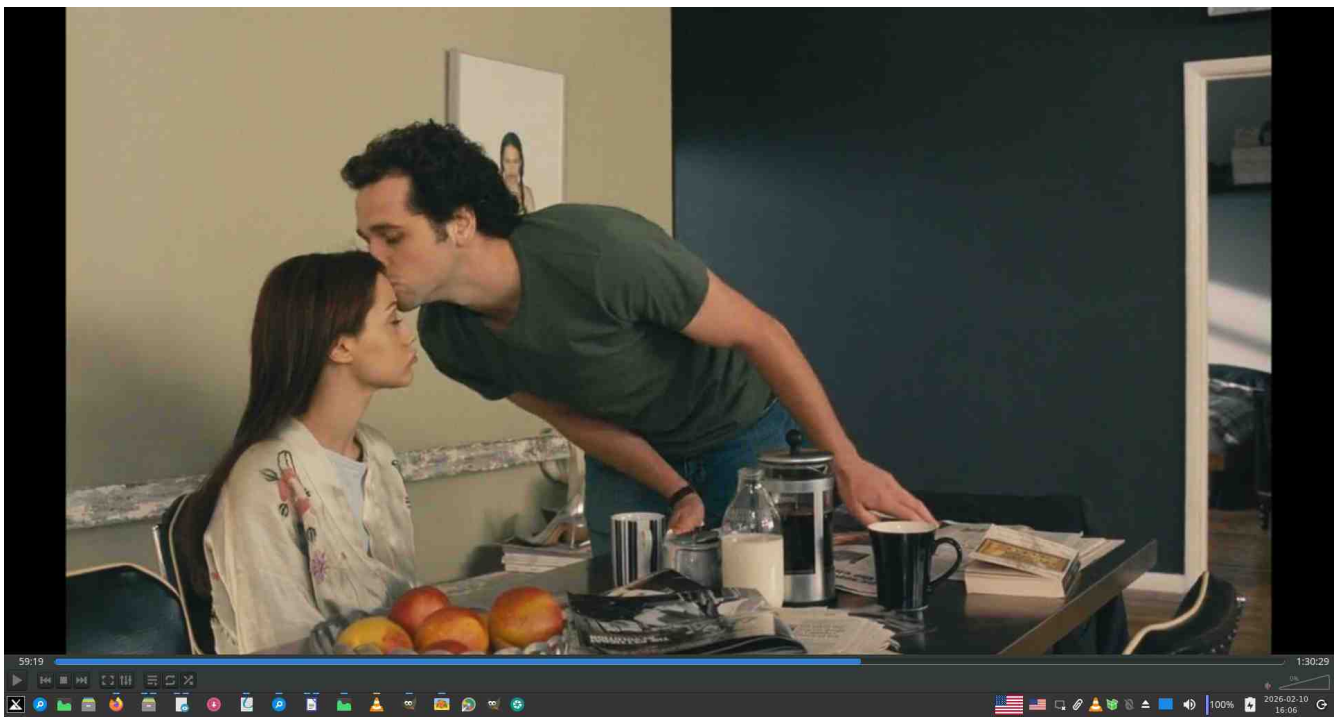


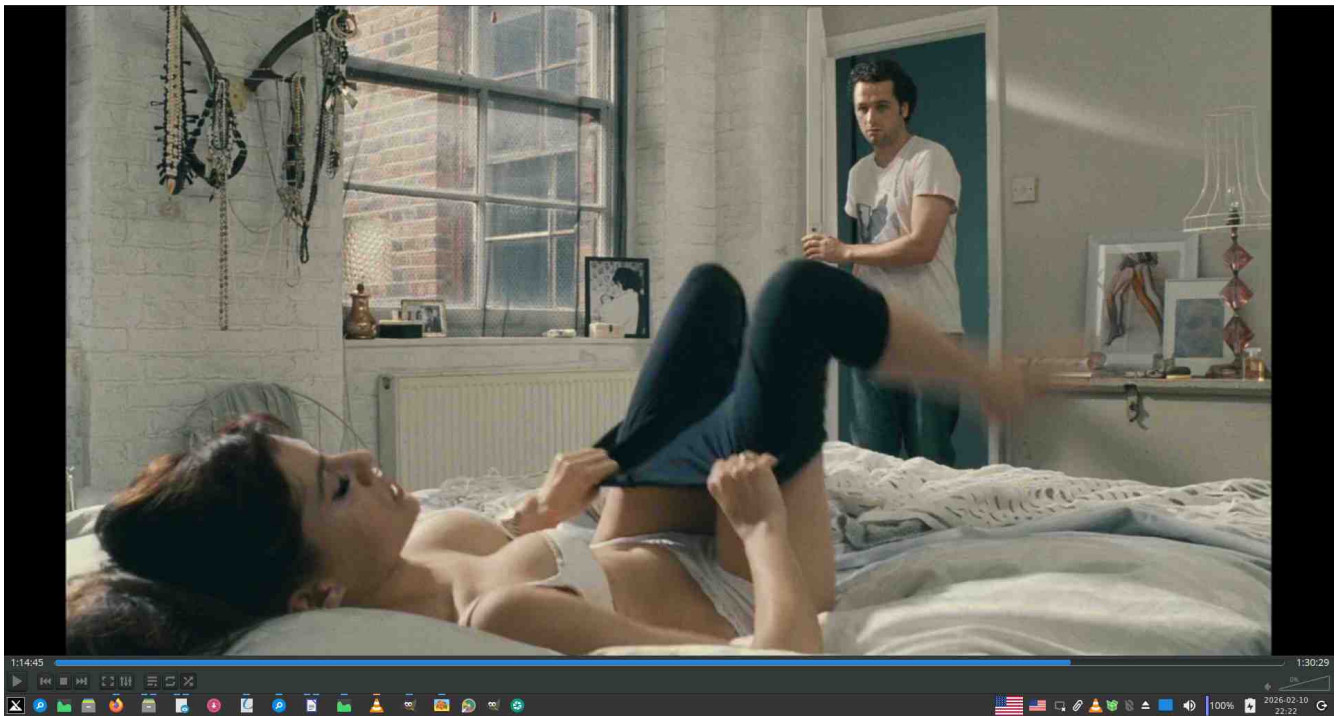
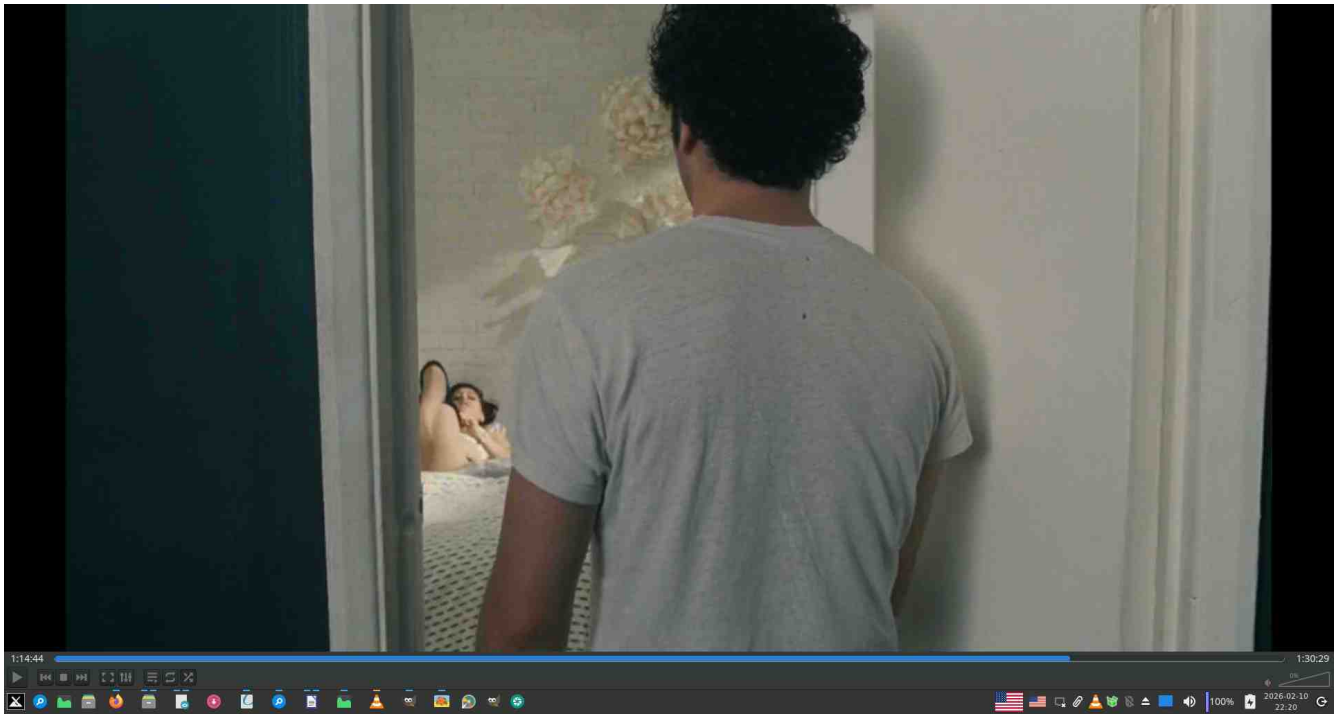


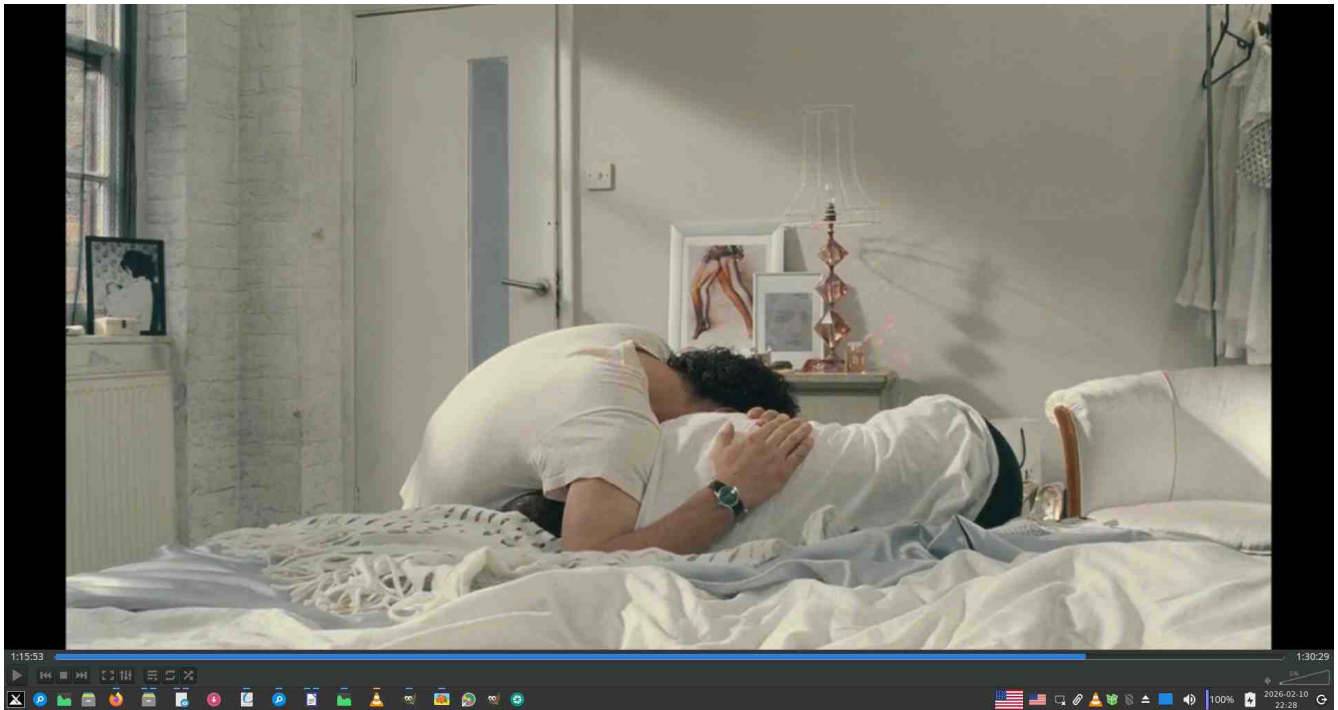




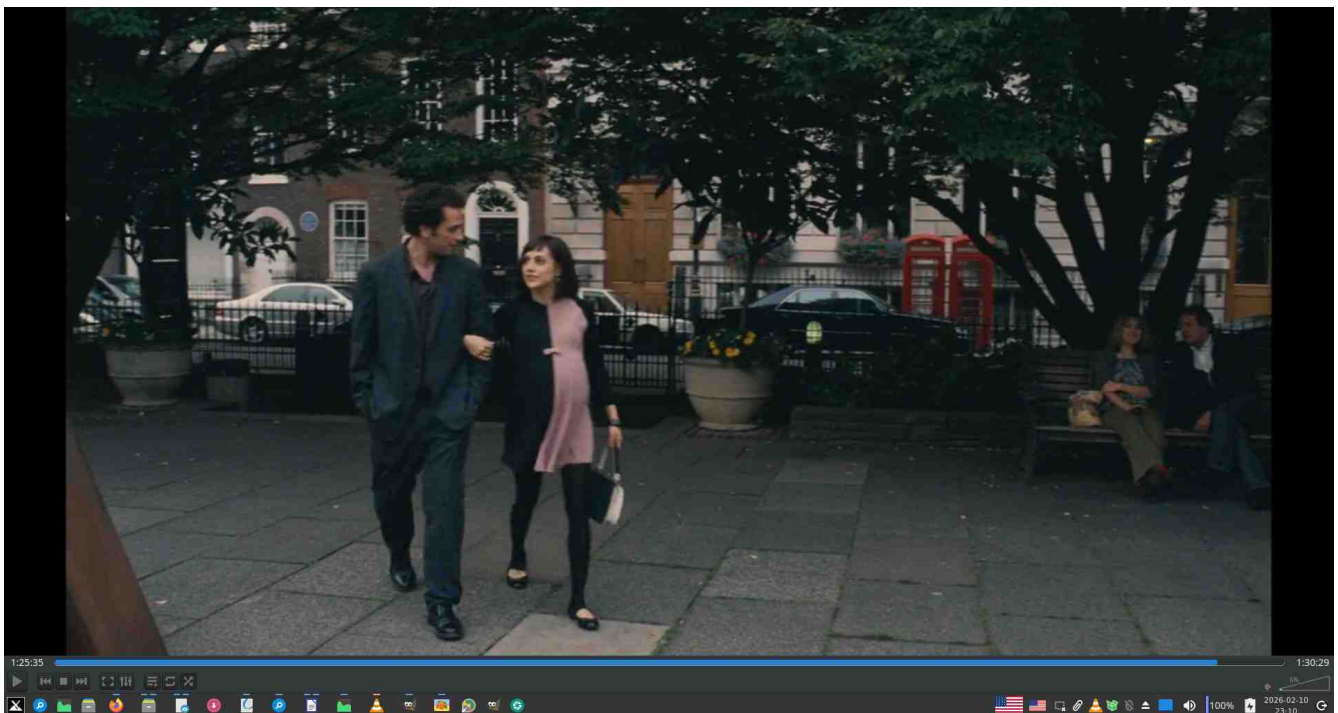




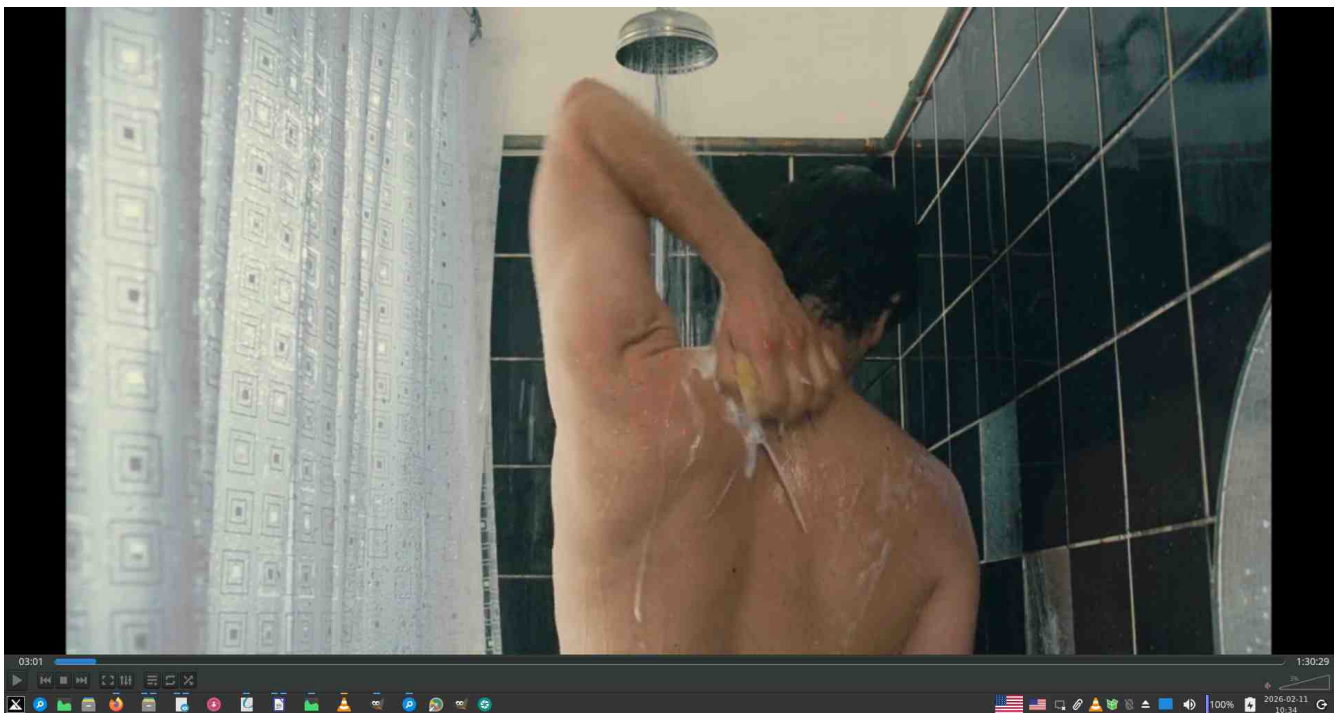
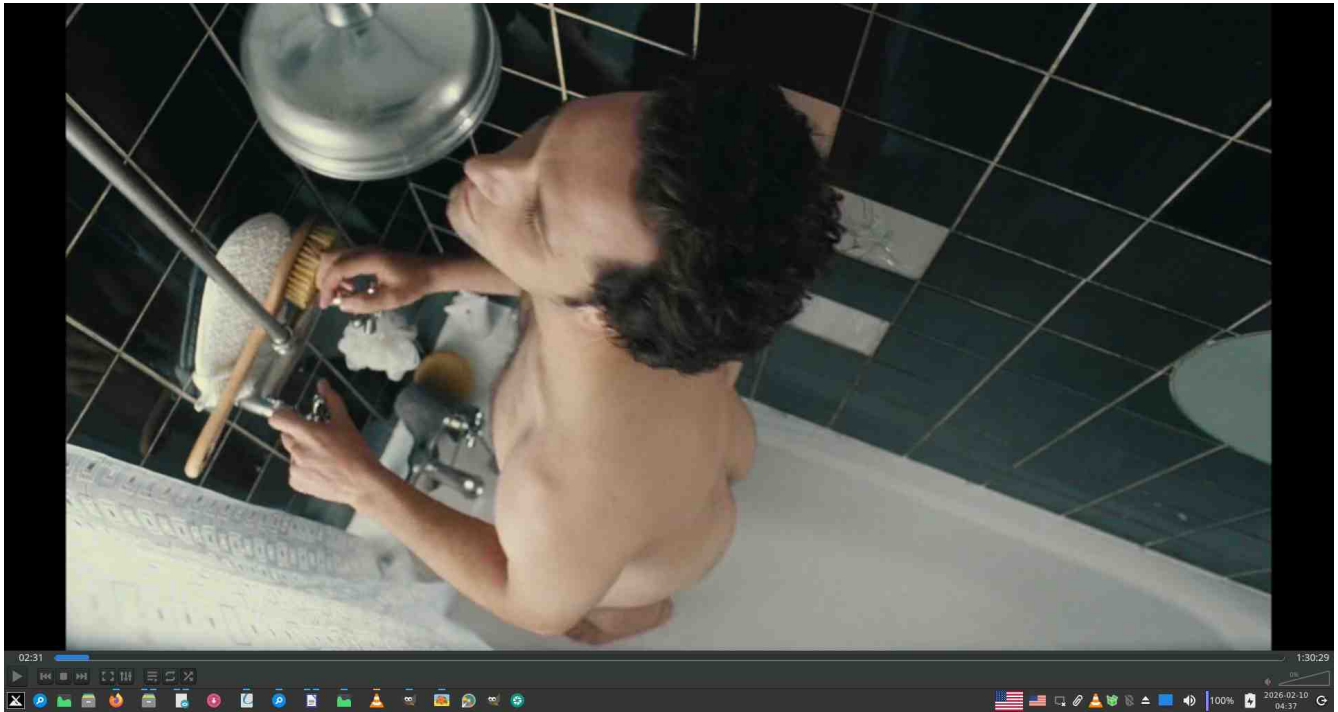


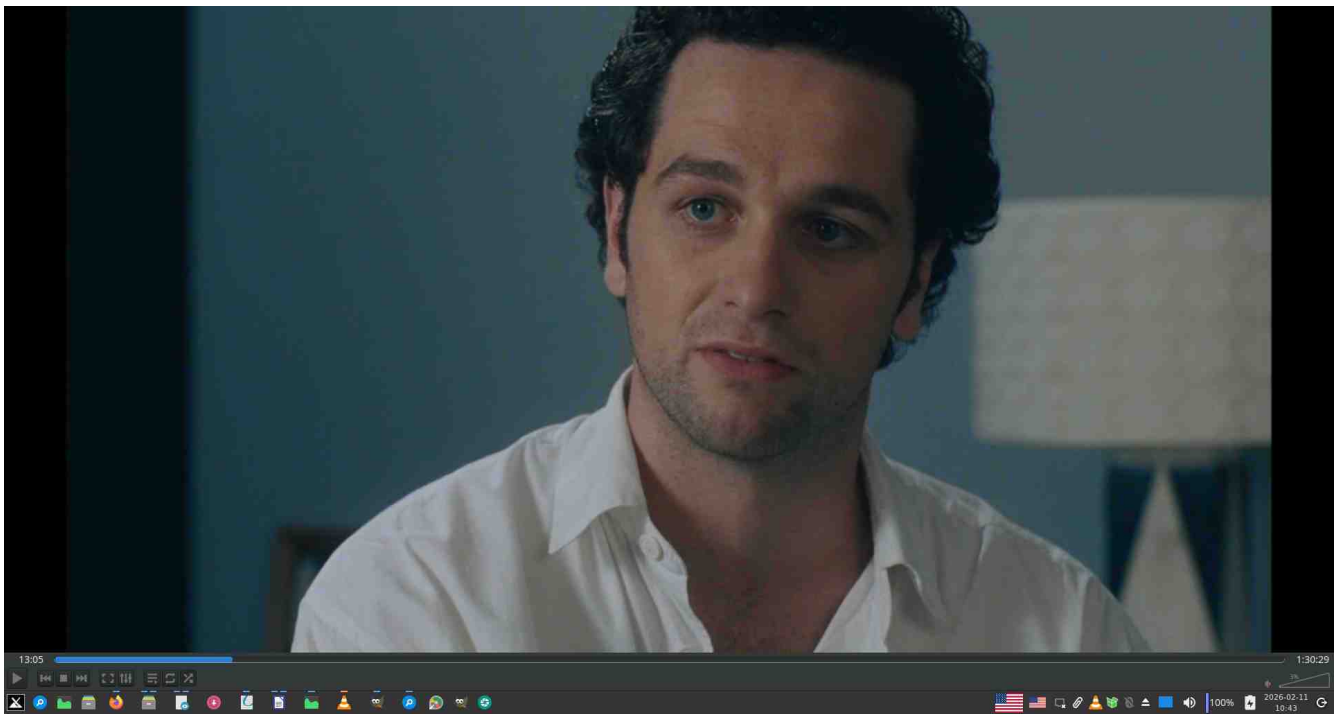
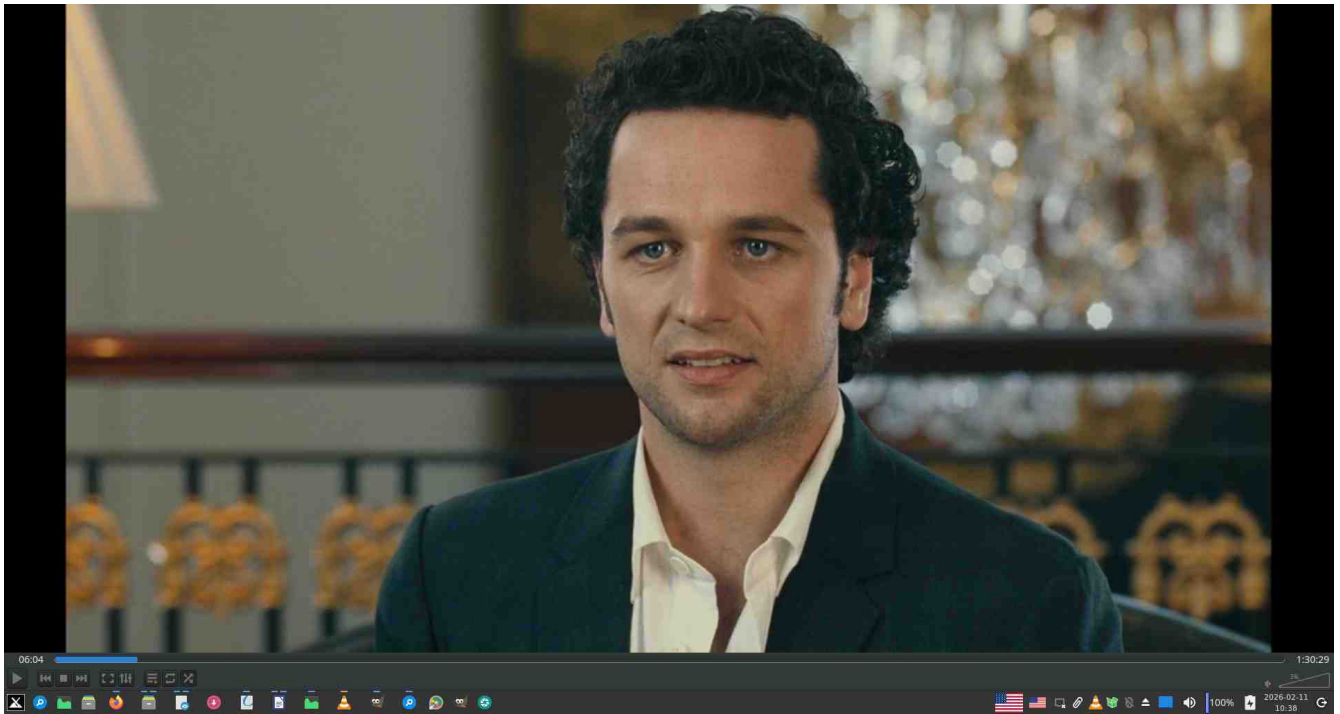


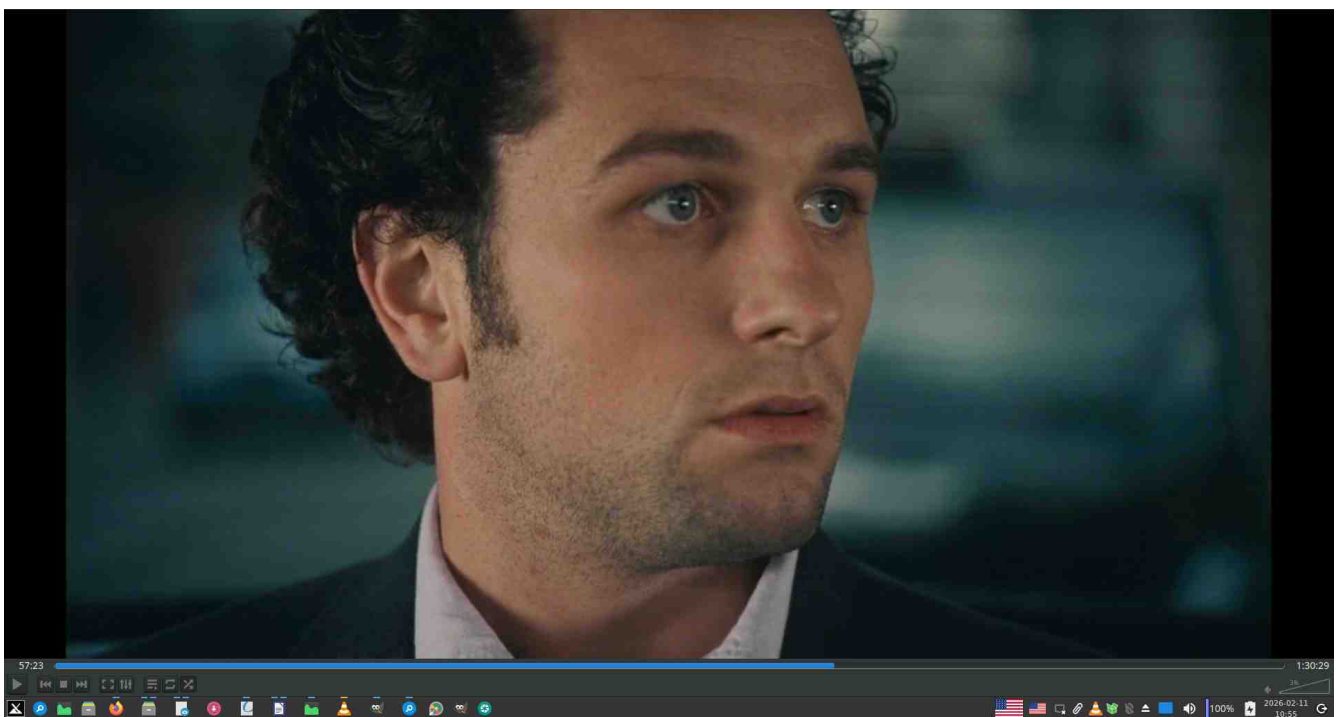
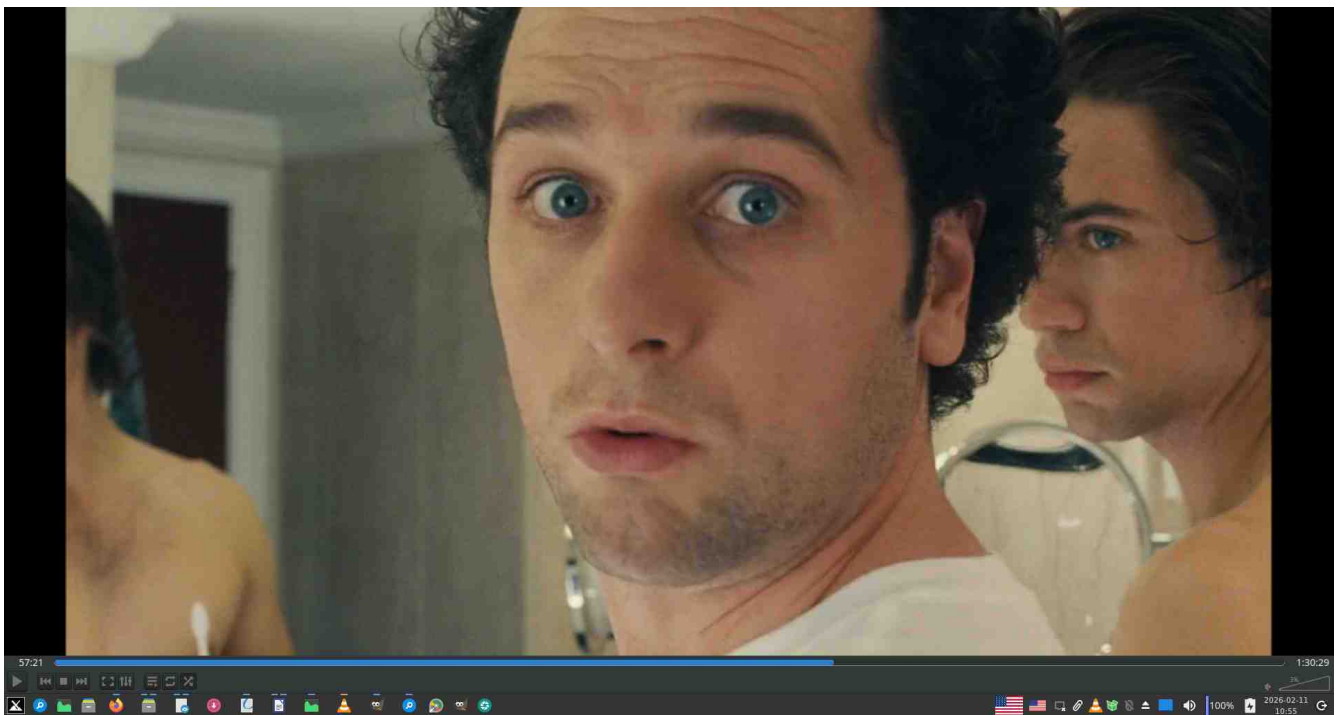
Their final common scene, in which they are walking with a pregnant Brittany Murphy having been required to take Matthew Rhys by the arm, can be presumed to have formulated and programed the requirement of her becoming pregnant as a result of their desired offscreen sexual relation: [28, minute 86]



Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the naked body and the face of Matthew Rhys were promoted by the film: [28, minutes 3, 4, 7, 14, 58 and 58]

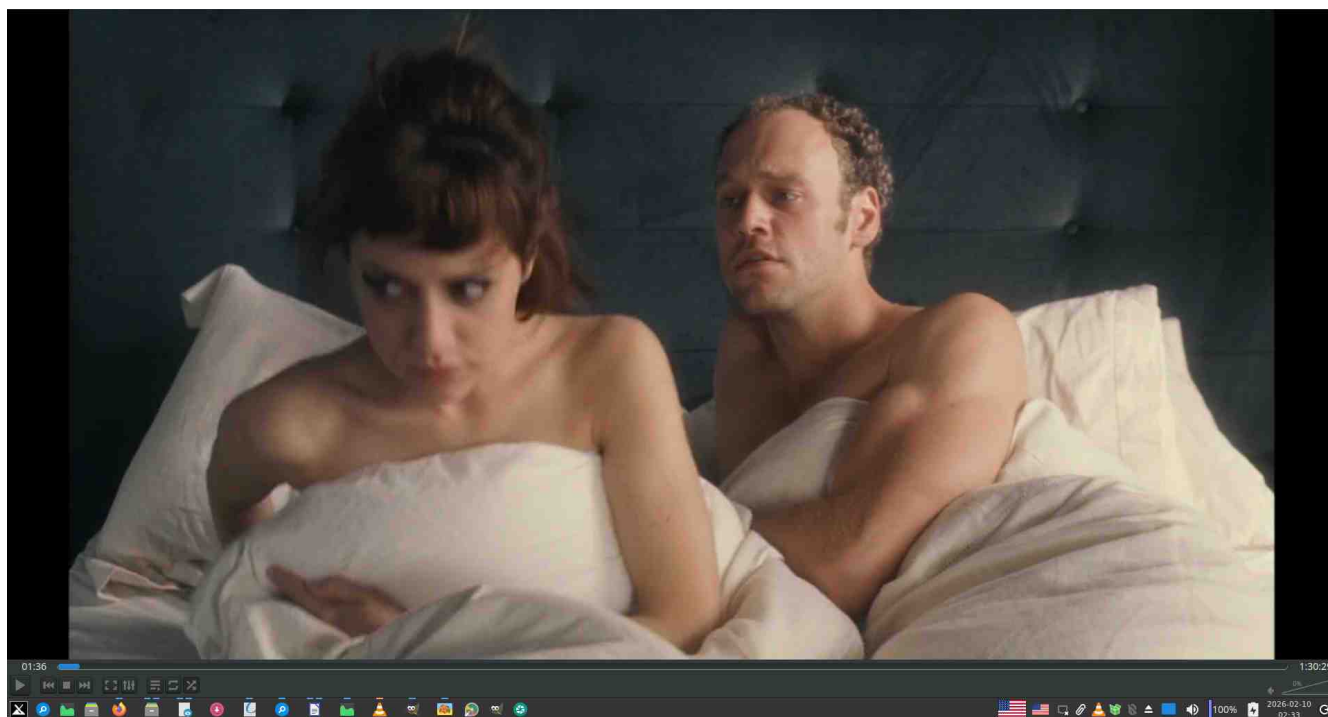
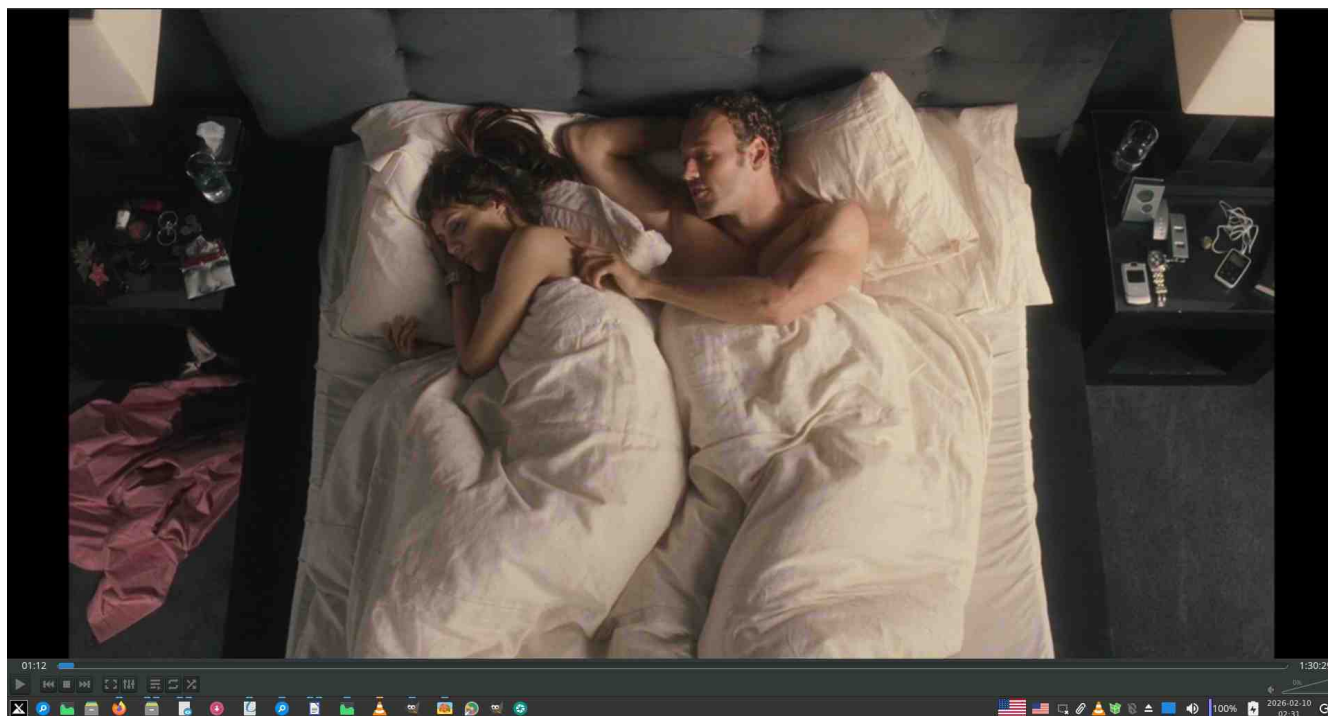


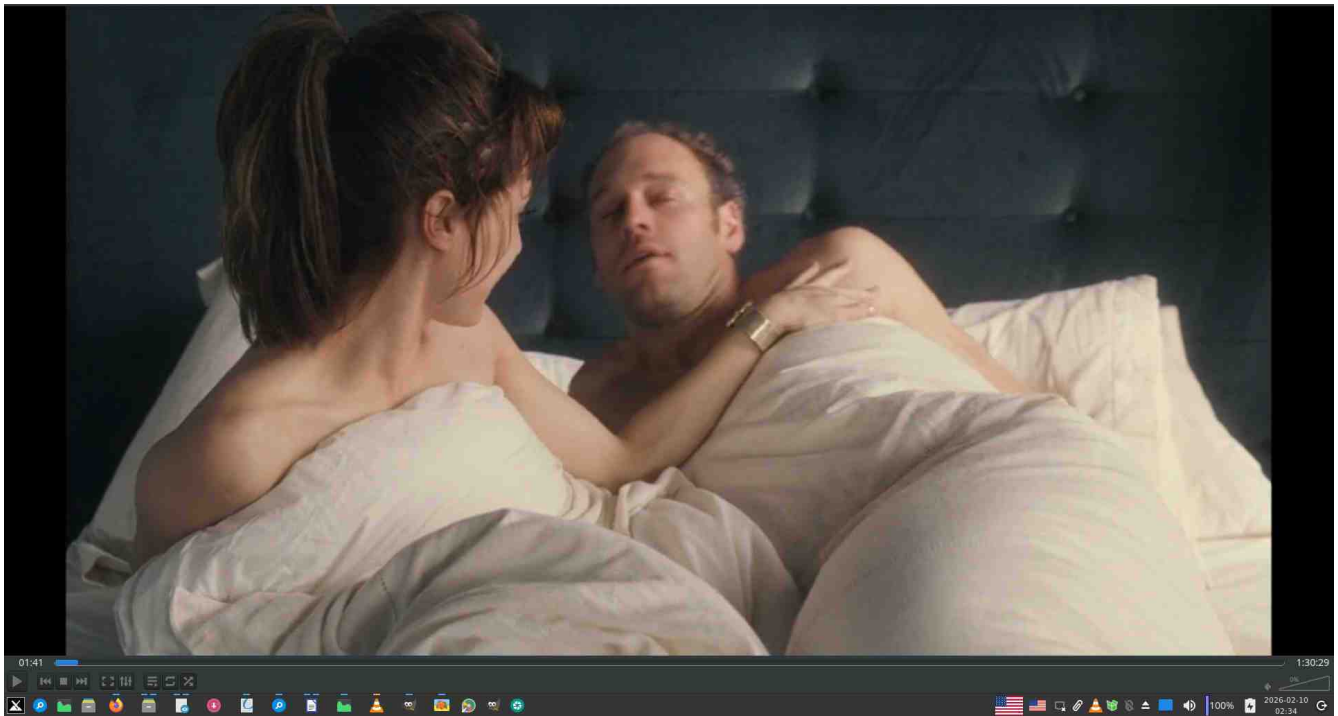




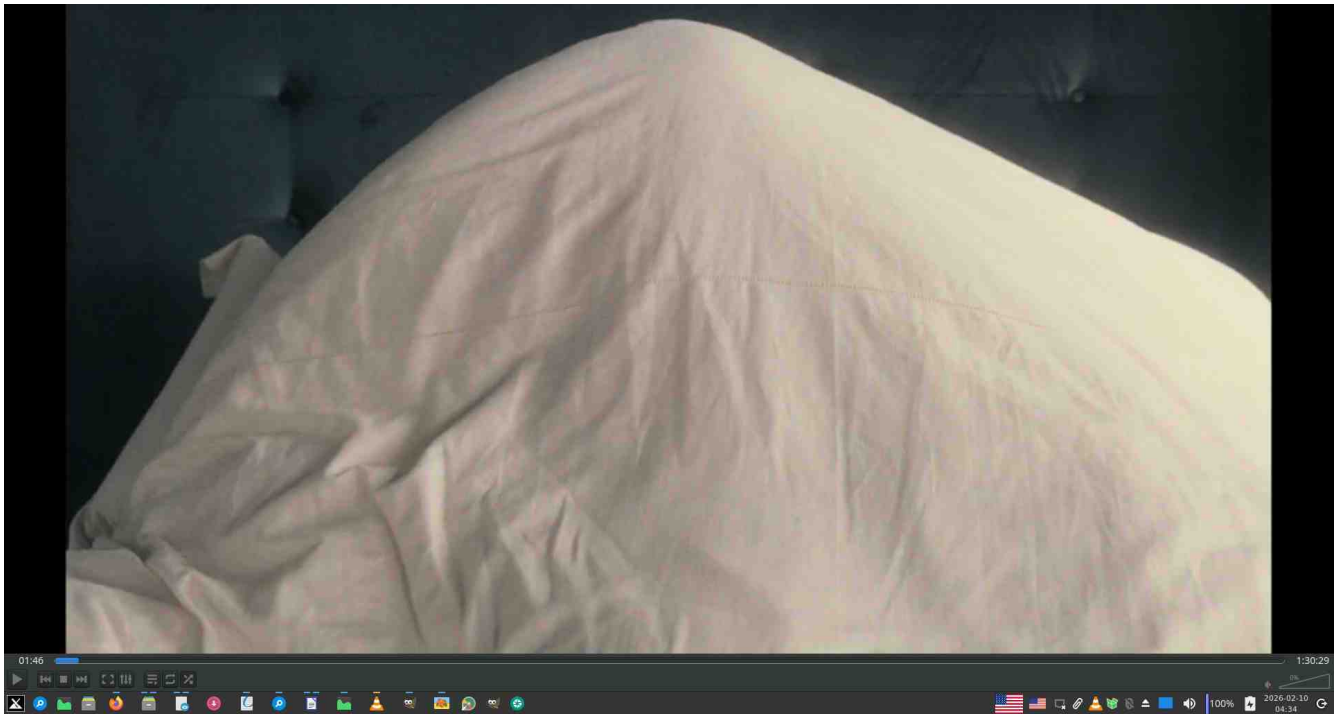
The second personal secret political male “bait” [191, minute 61] of the british national secret political organization to Brittany Murphy for the role of husband, can be presumed to have been the actor Elliot Cowan, who was unmarried at the time of shooting this film. [312] He as “James Wildstone” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her ex-

boyfriend and current sex partner, with sharing a bed, touching, conversing, exposing nudity, and kissing: [28, minutes 2, 2 and 2]

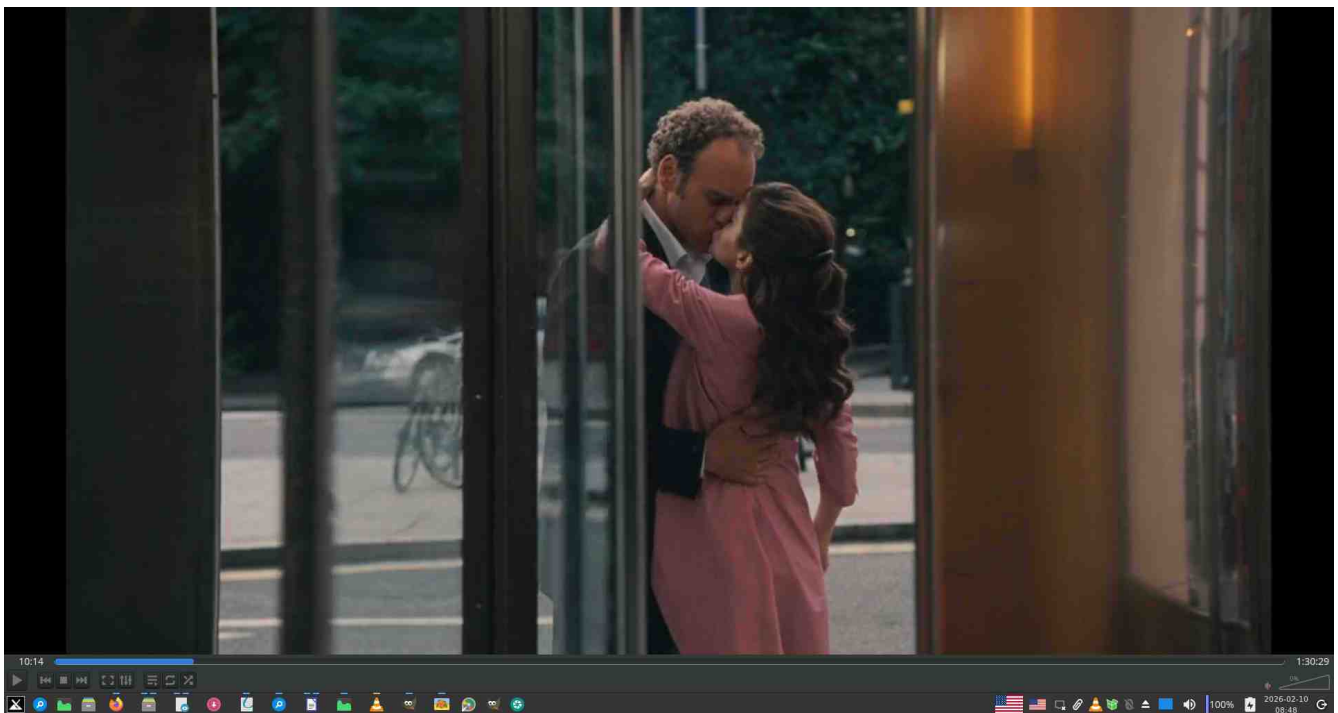


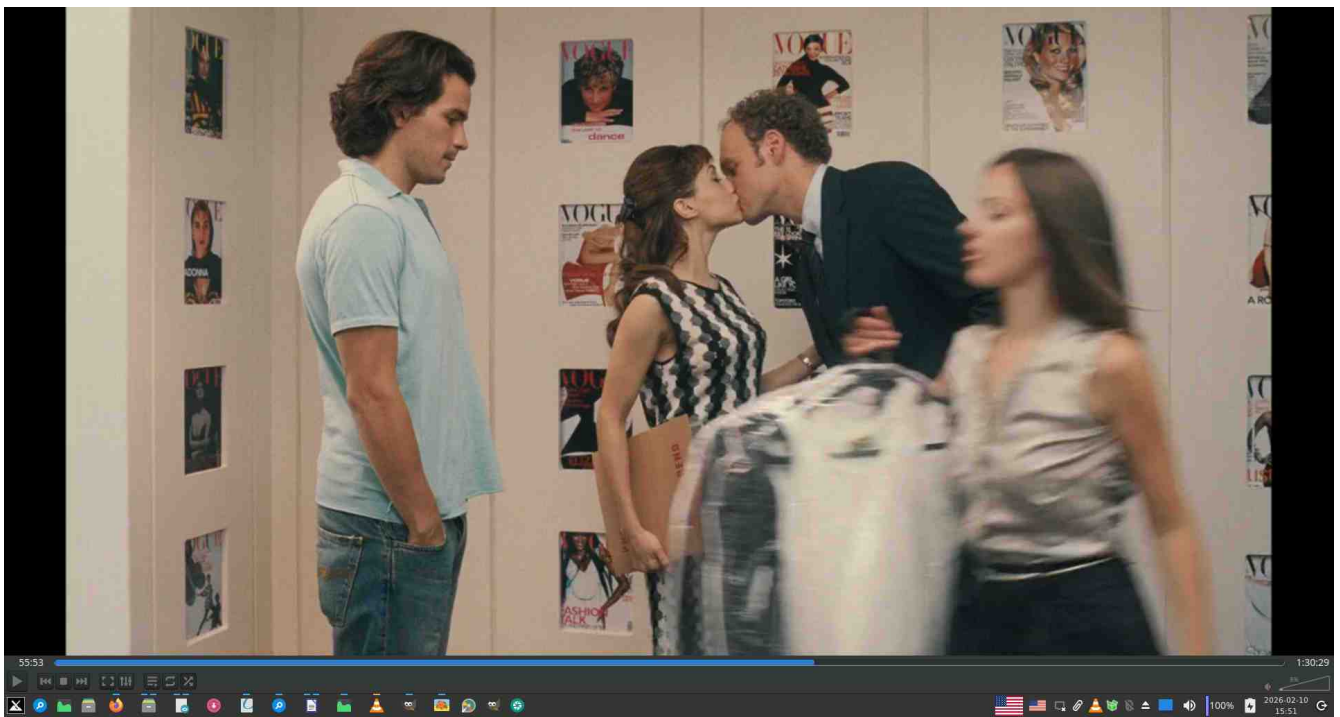
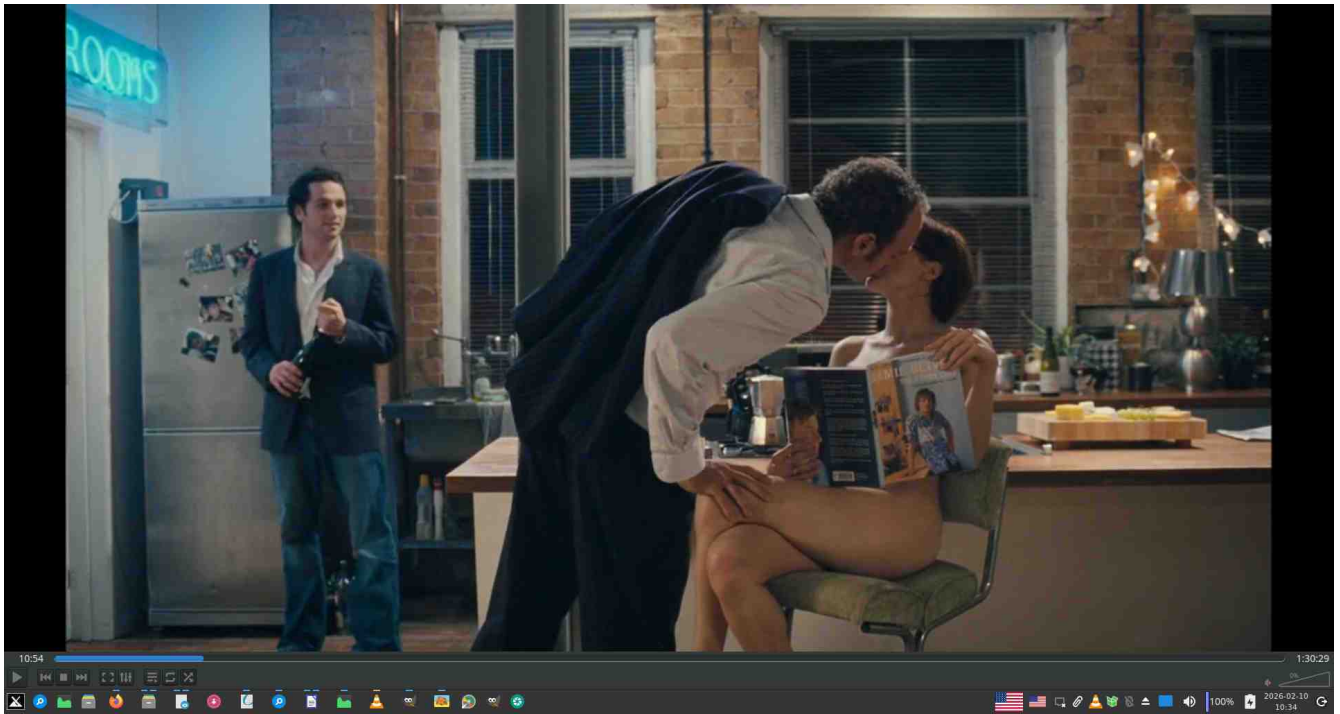


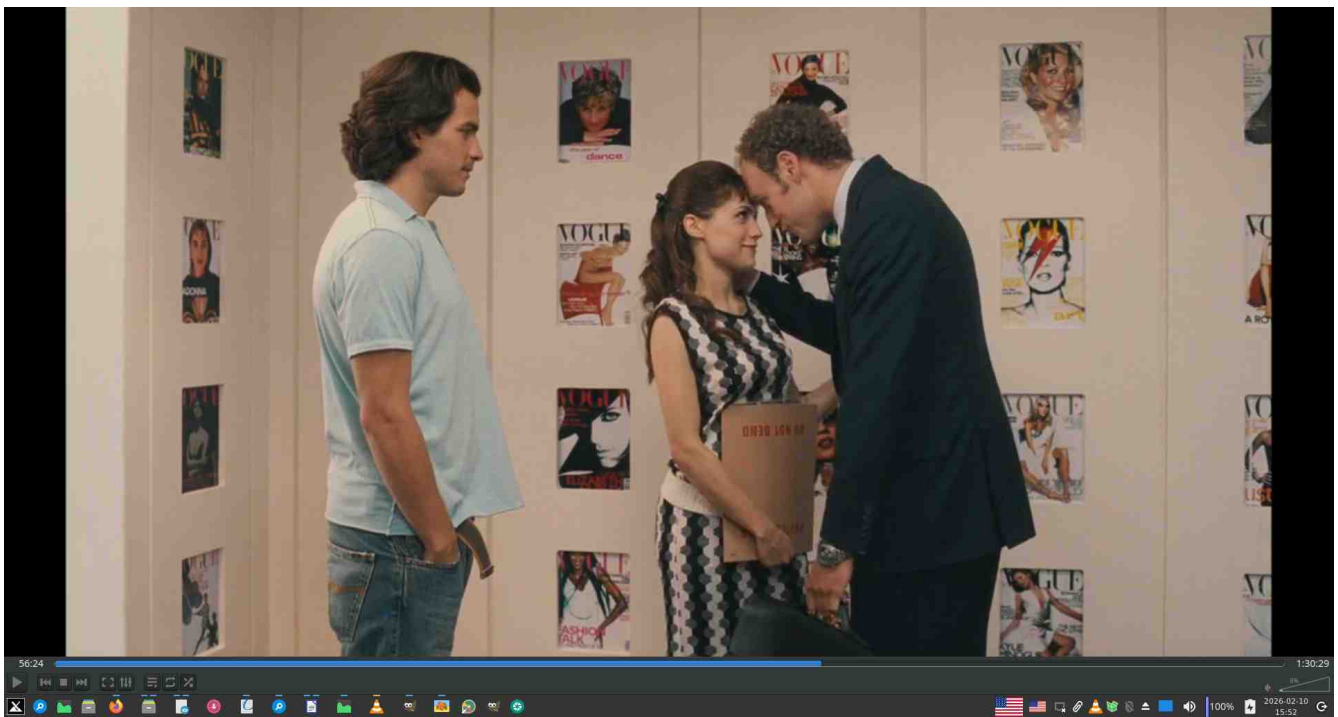
The above scene of sharing a bed can be presumed to have been in accordance with the presumed film sexual-behavior rule of Brittany Murphy, because she does not appear completely undressed on the screen, and according to that rule she must have been somewhat dressed under the blanket. However, the film creates a substantiation for the counter-presumption that the above-mentioned rule was broken by having required her to lift the blanket, because in this manner the viewers cannot see whether she was dressed or not, and her co-actor looked at her or not: [28, minute 2]



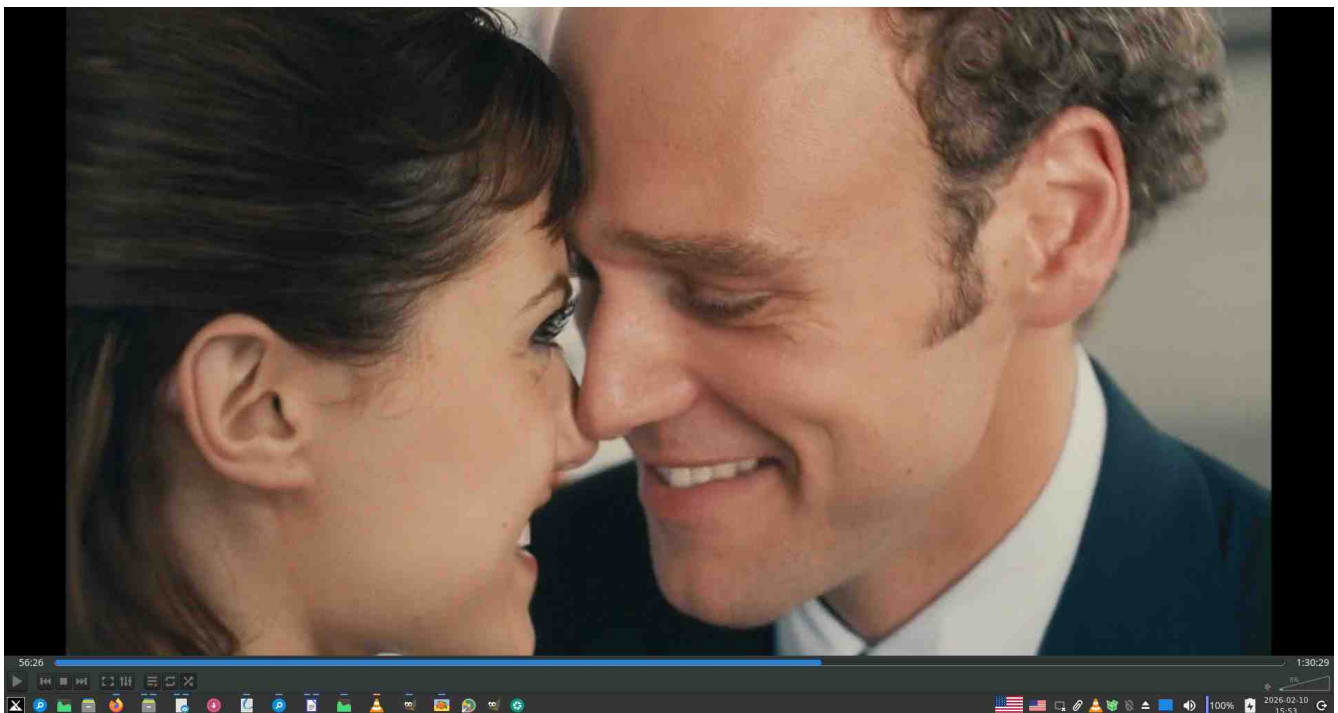
As such, the above scene refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the british national secret political organization by challenging her presumed film sexual-behavior rule. It is characteristic that while lying under the same blanket, it was closely wrapped around their bodies, so that they could not touch each other. [28, minutes 11, 11, 56 and 57]

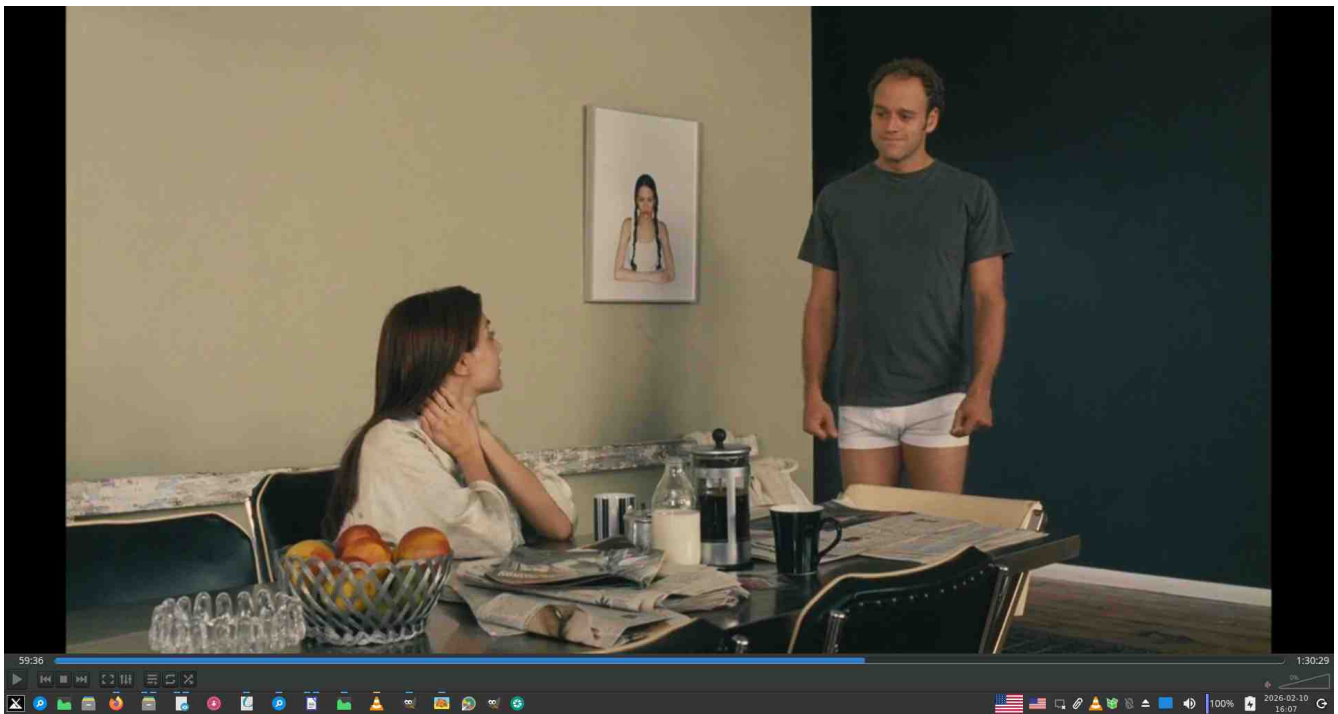
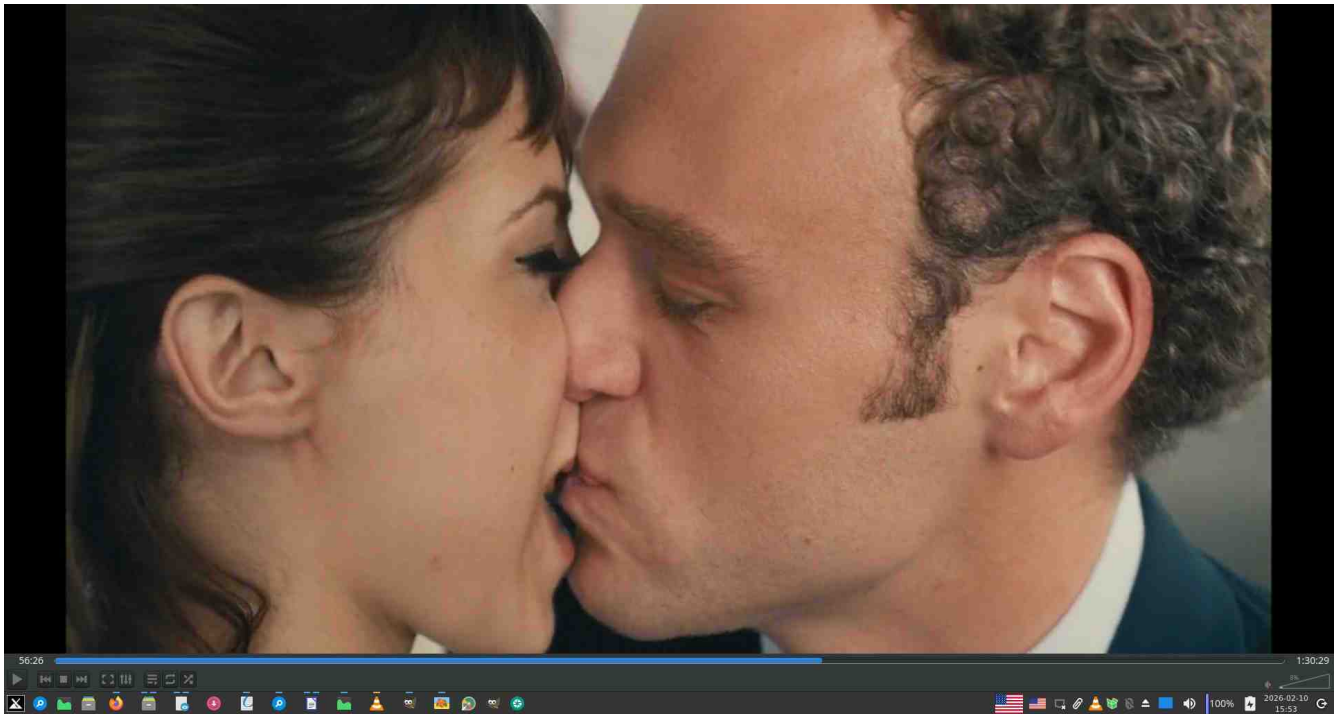






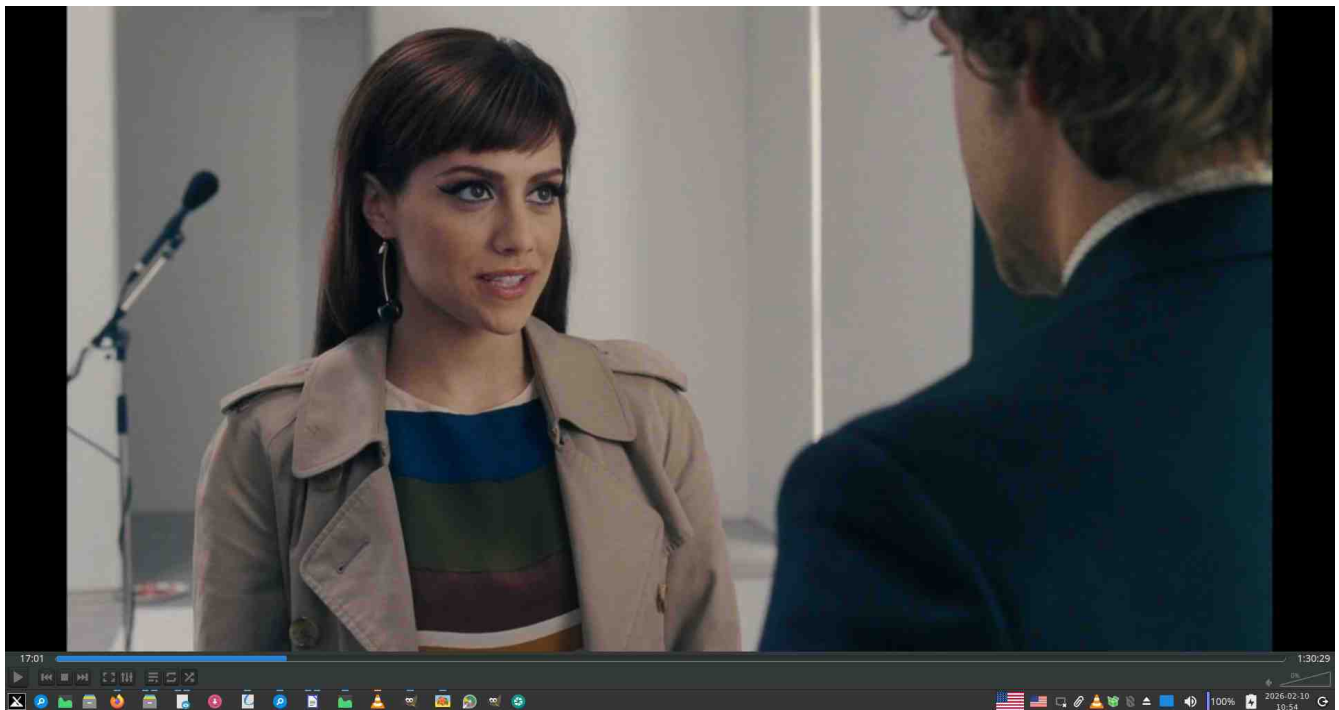
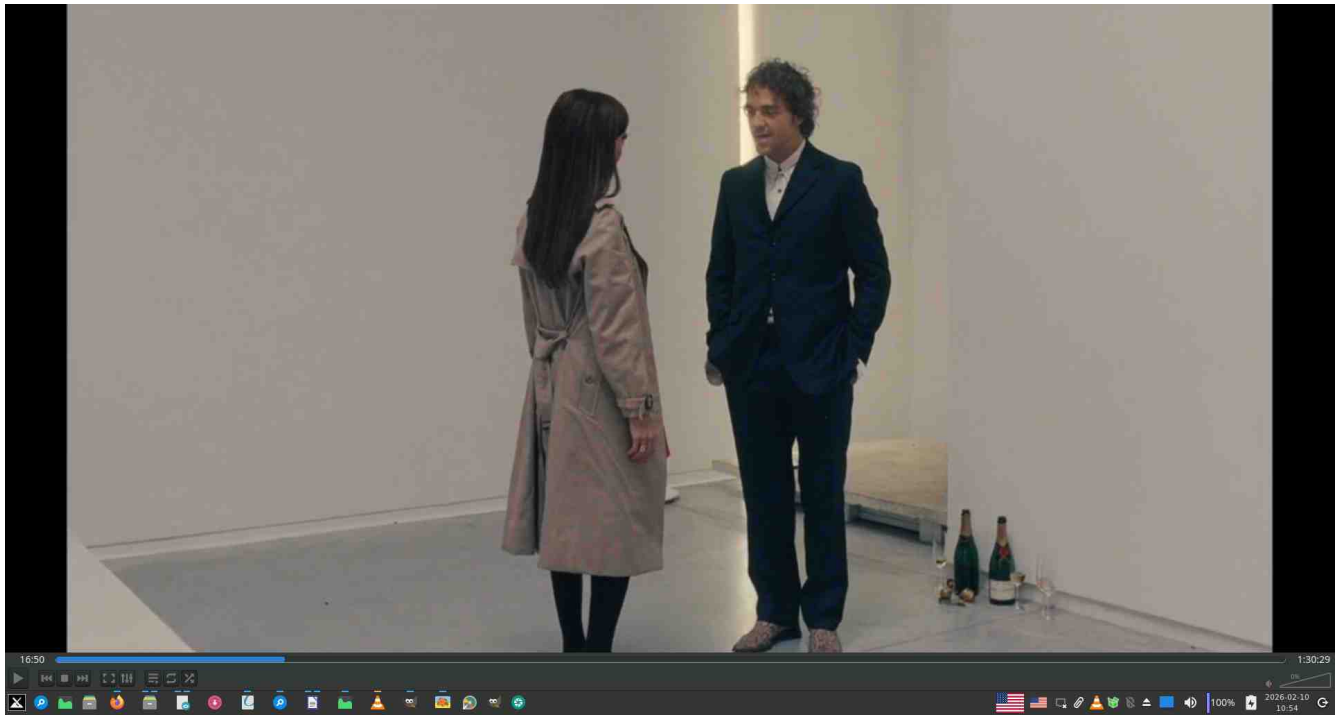
They were required to act the front-touching look introduced with the film entitled “Zack and Reba” of 1998: [28, minutes 57, 57 and 60]

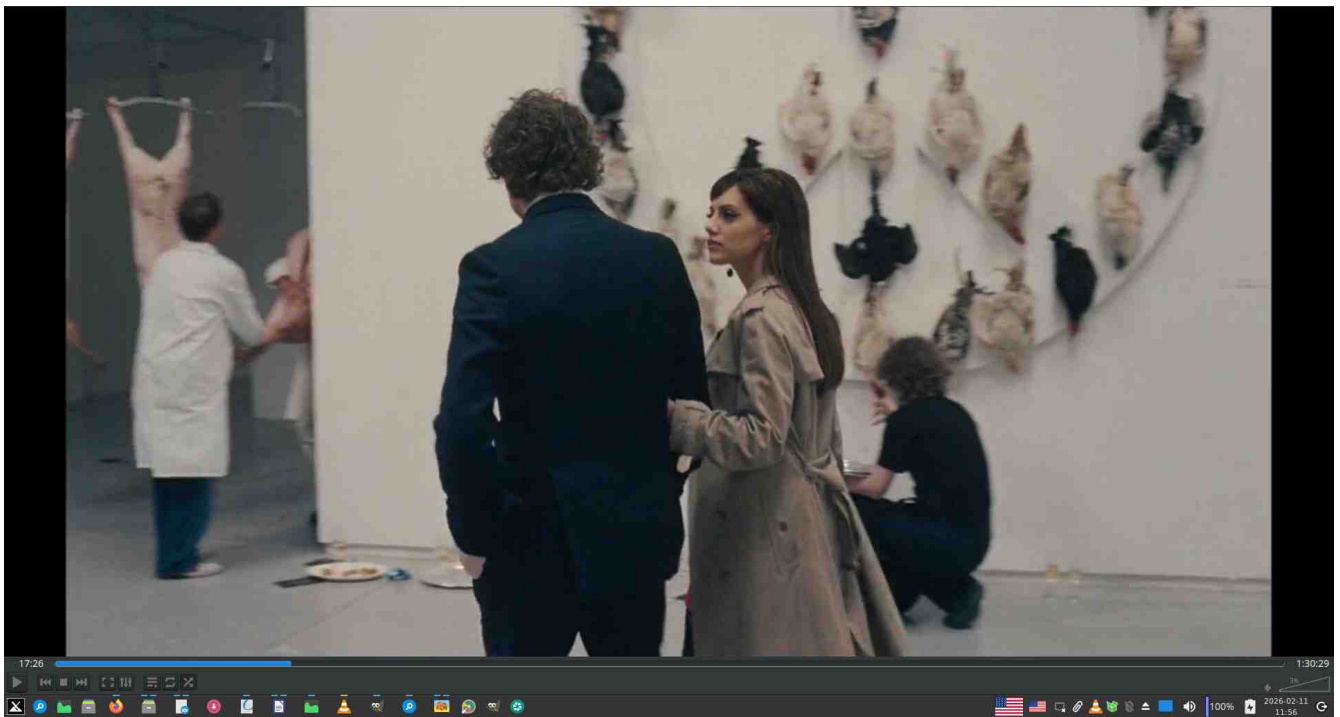
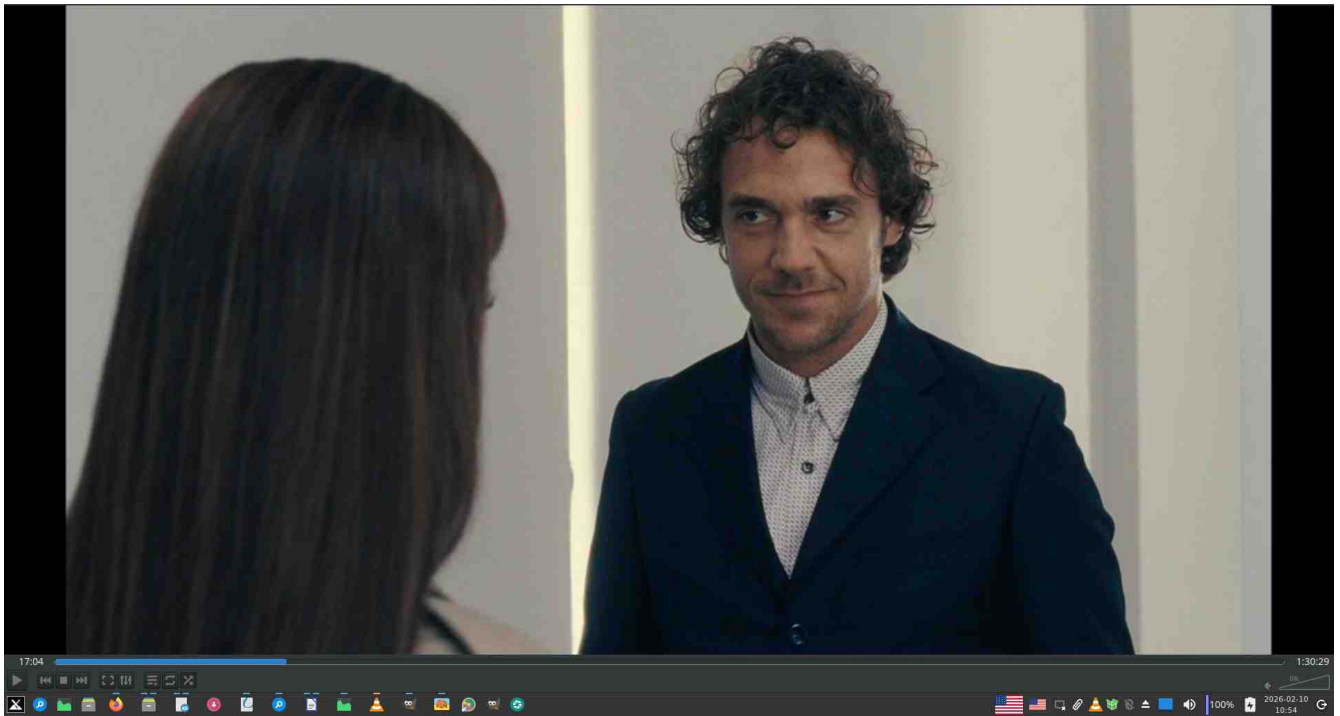


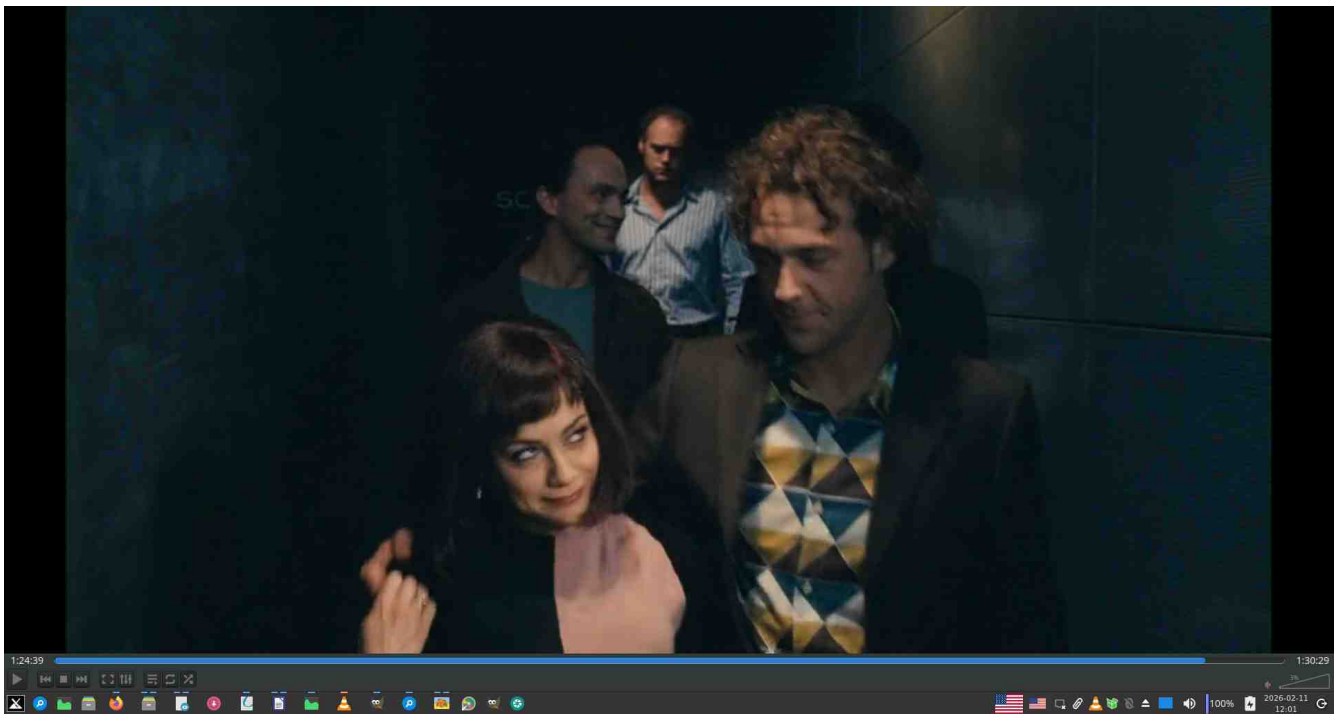
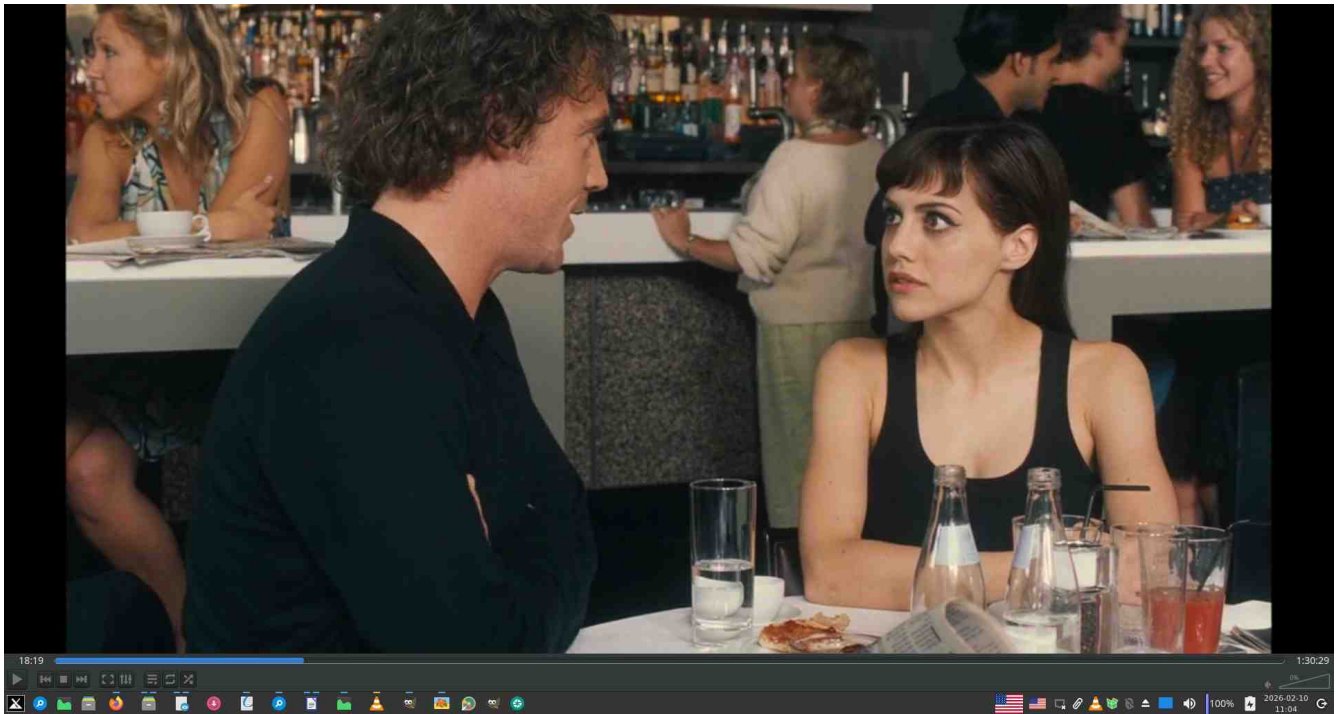


The third personal secret political male “bait” [191, minute 61] of the british national secret political organization and the scottish ethnical secret political organization in Scotland to Brittany Murphy for the role of husband, can be presumed to have been the actor Jamie Sives, who was presumably unmarried at the time of shooting this film. [313] He as “Finlay McMillian” was required to bilaterally on-

screen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her old friend, with conversing, going arm in arm, and flinging his arm around her neck: [28, minutes 17, 18, 18, 18, 19 and 85]





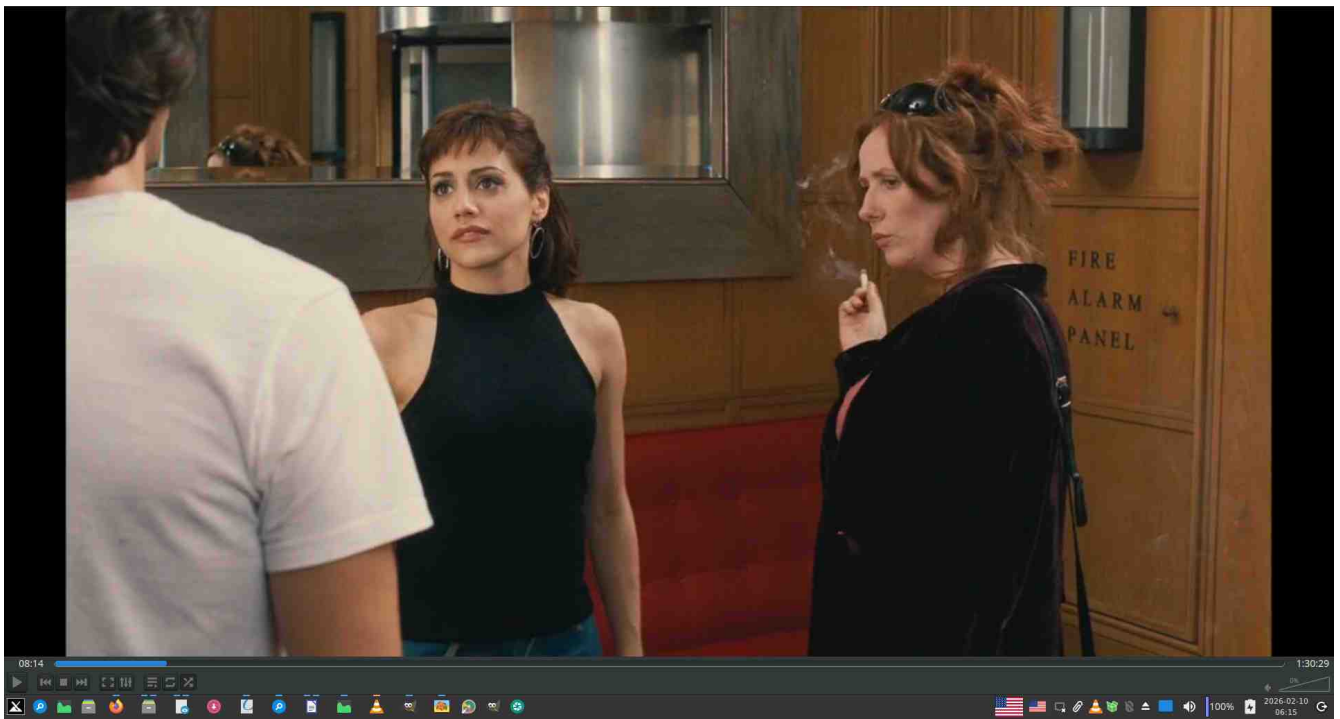
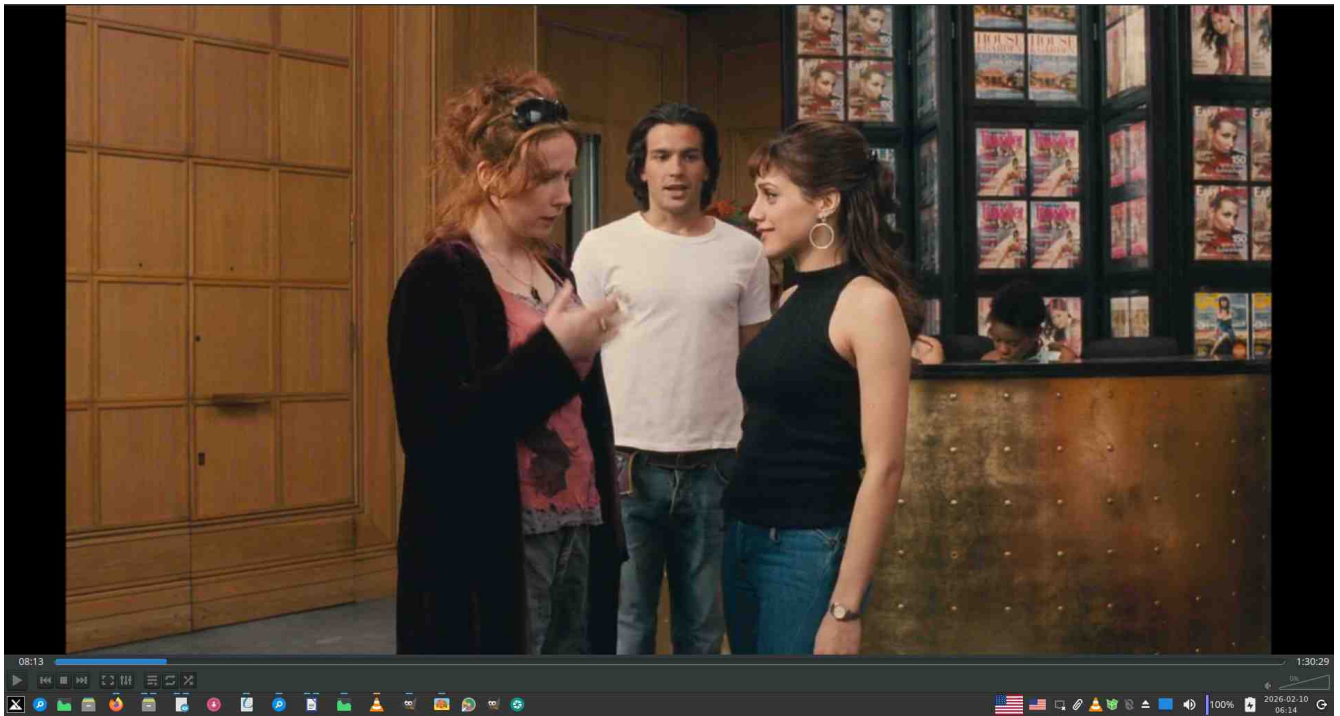


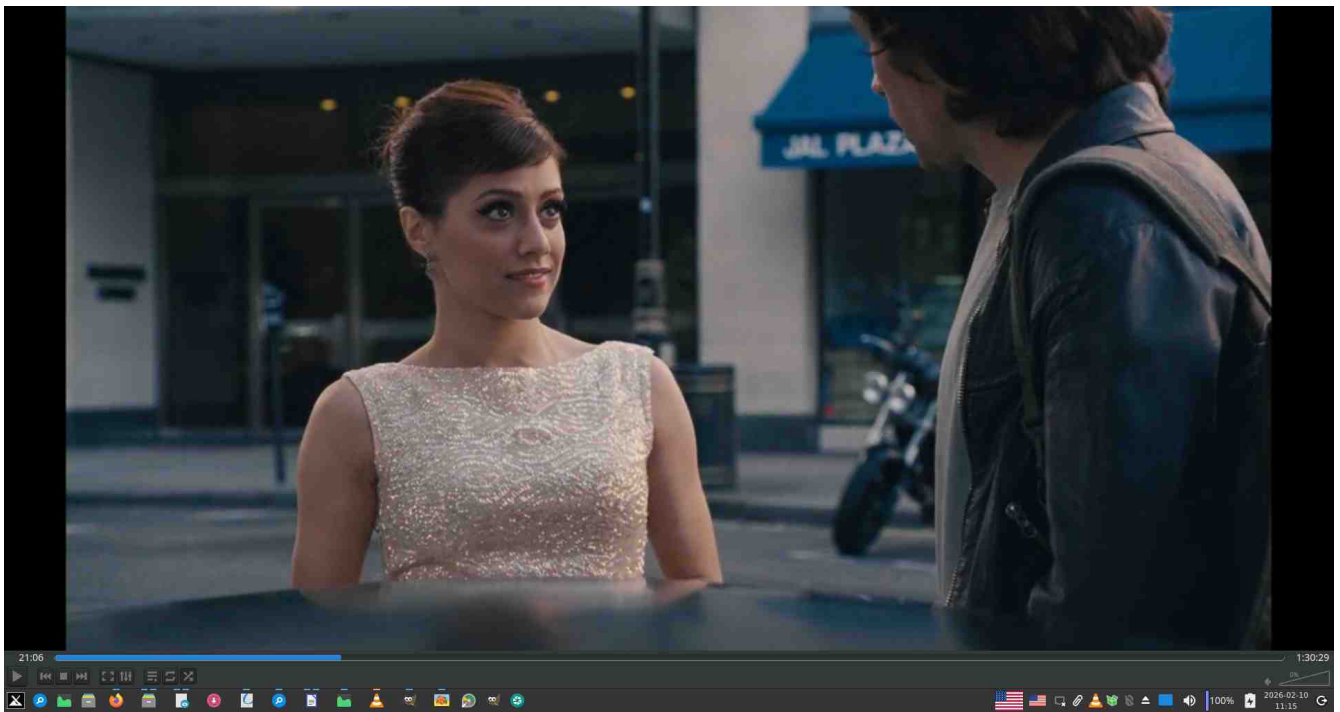
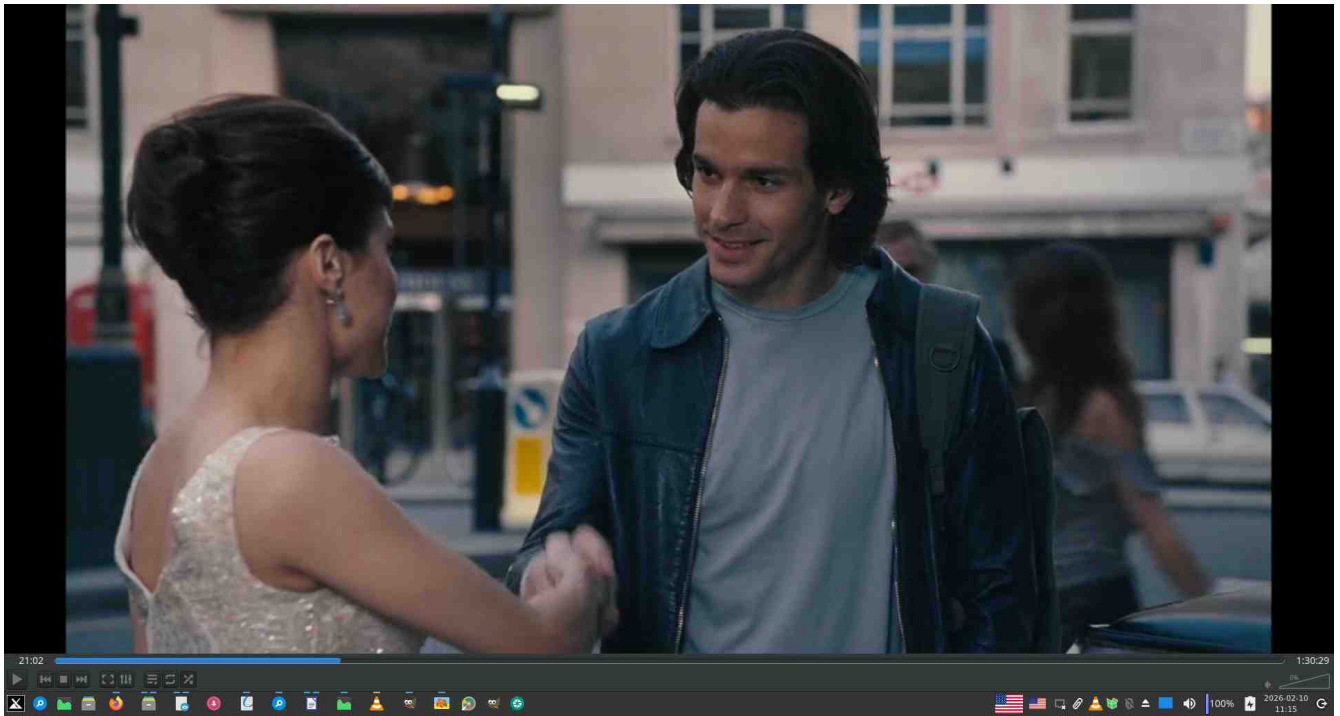
In a scene of going to an auction, Brittany Murphy as “Jacks” was required to appear together with all the above three personal secret political male “baits” [191, minute 61] to her of british nationality, [28, minute 58]

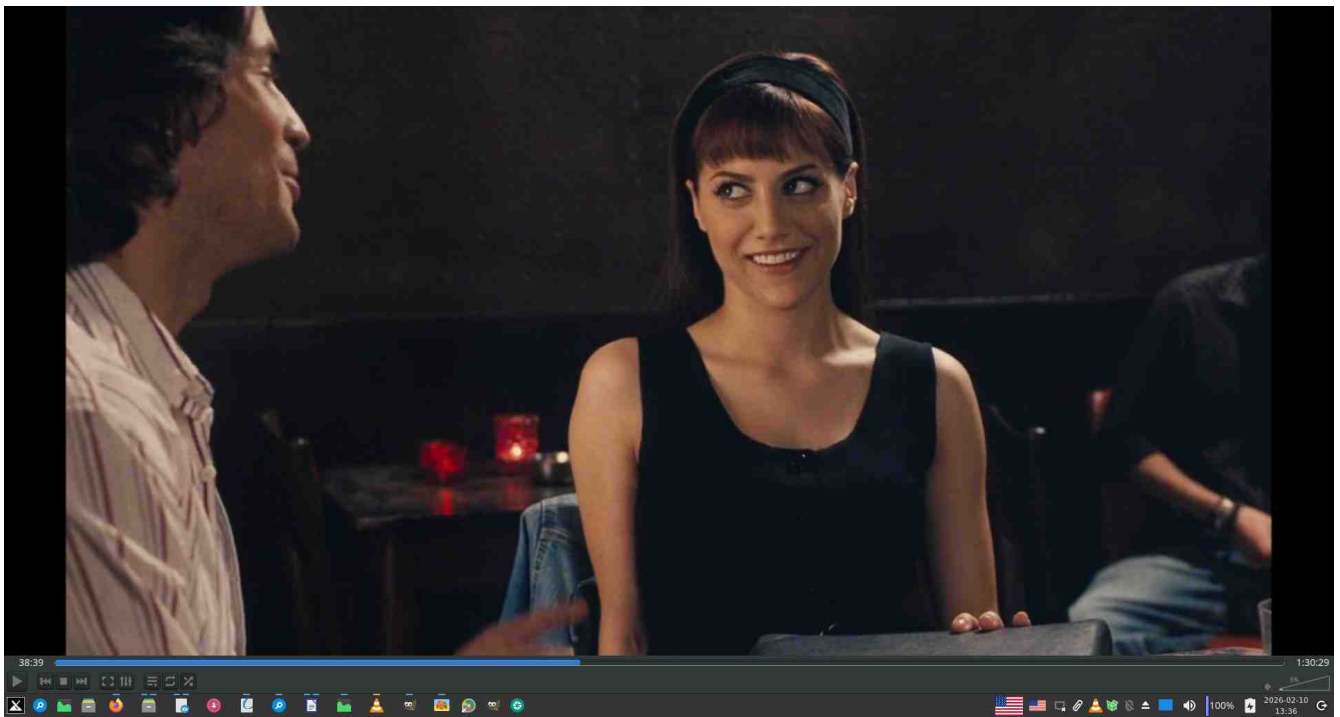
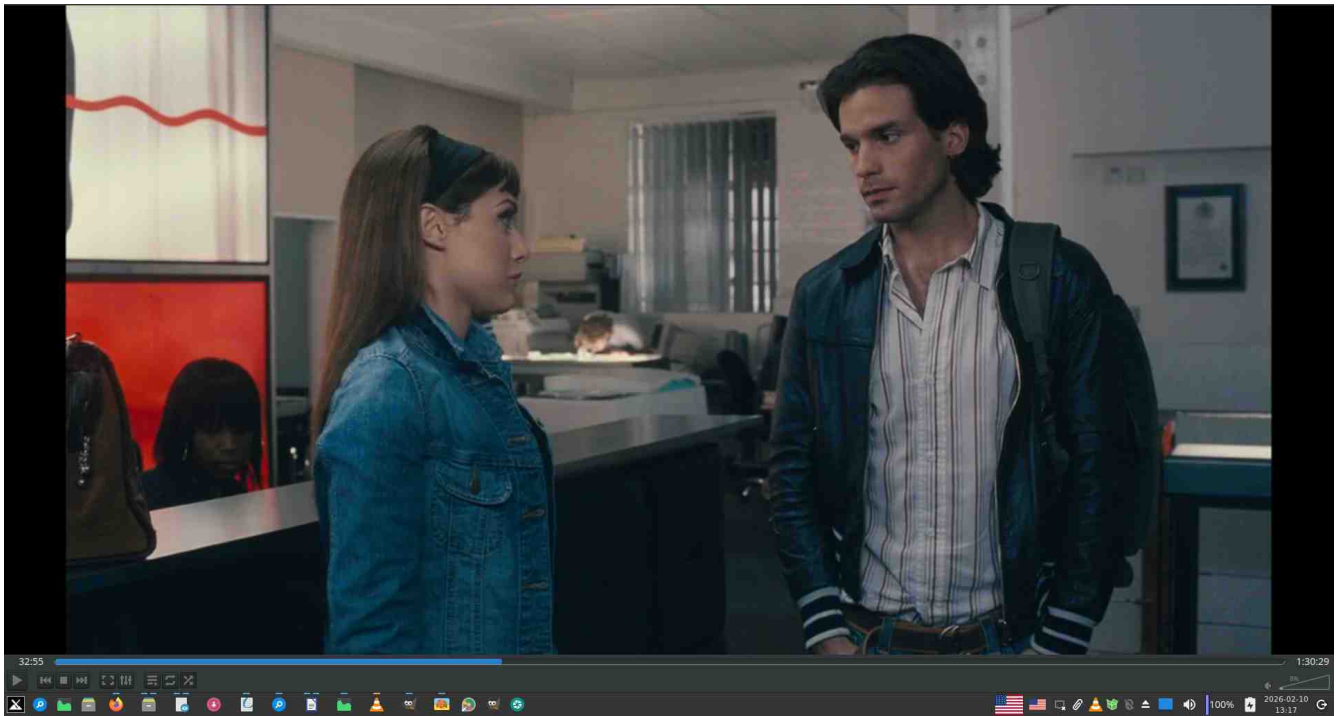


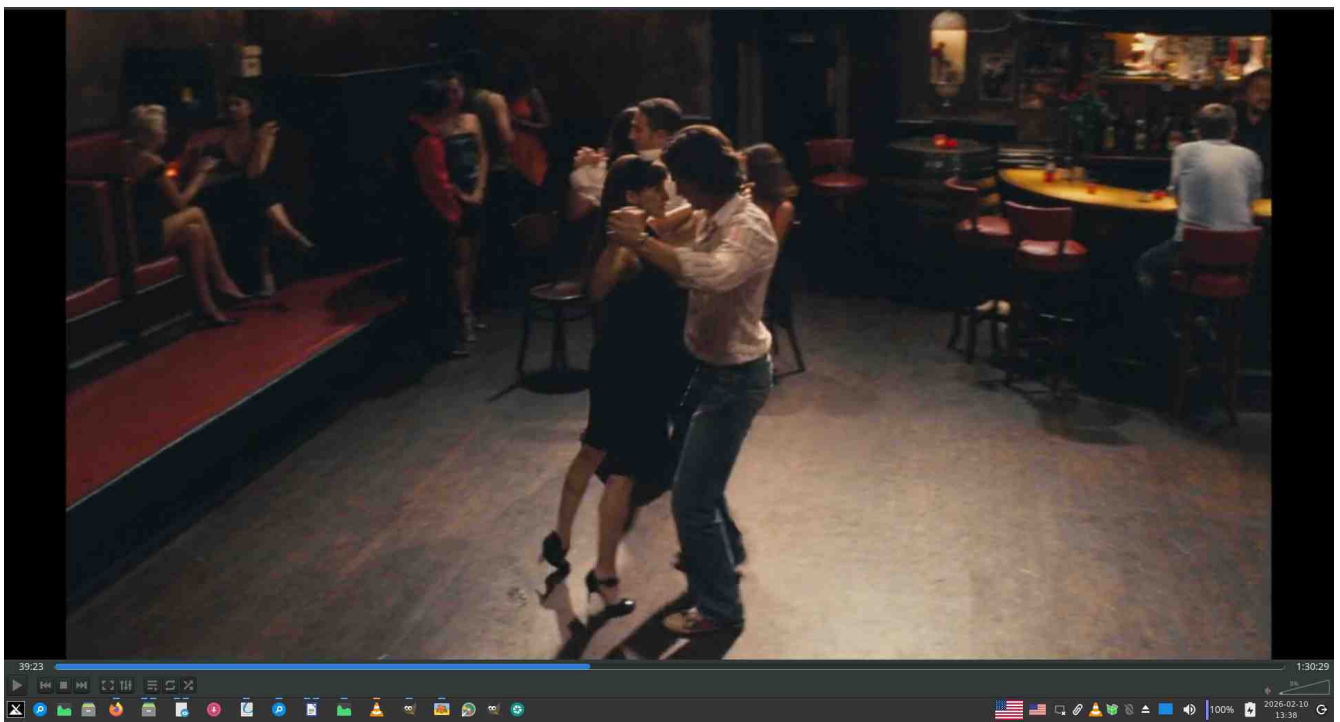
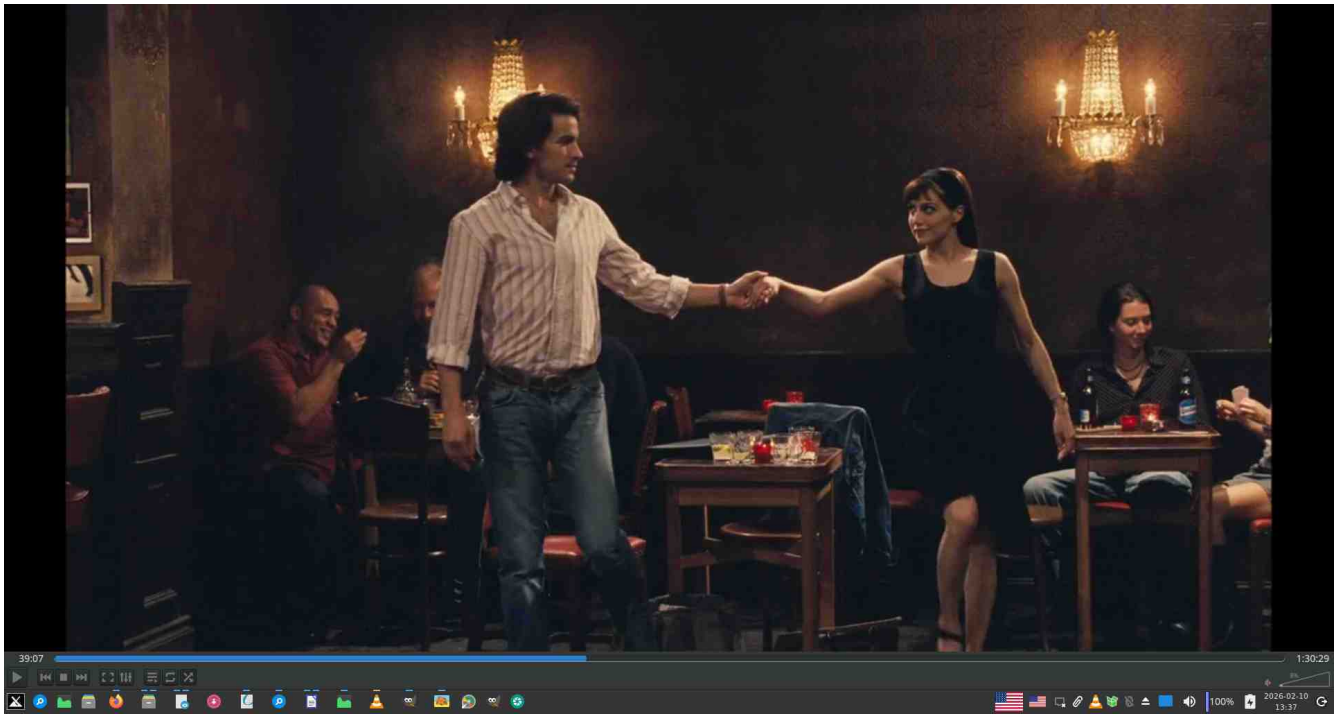
what can be construed as a formulation and programing of the personal secret political concoction of her most advanced sexuality, necessary for her concealed infection with the HIV virus.

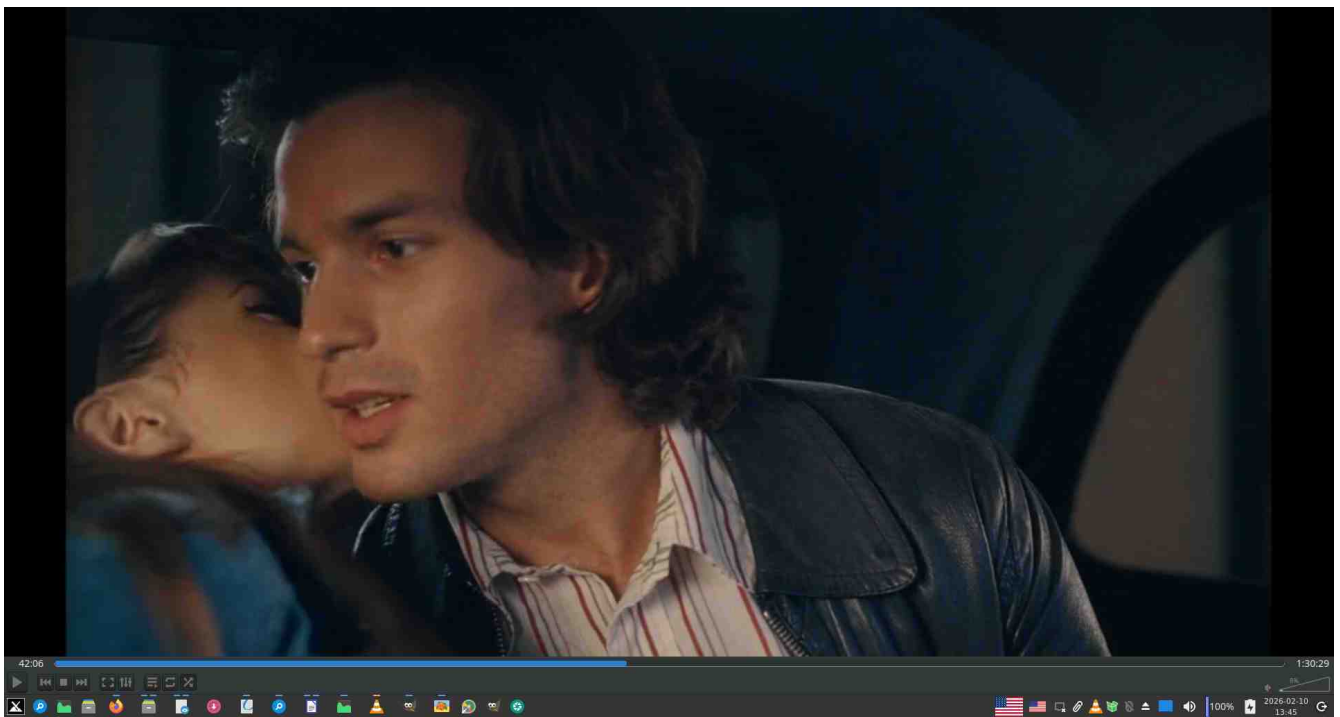
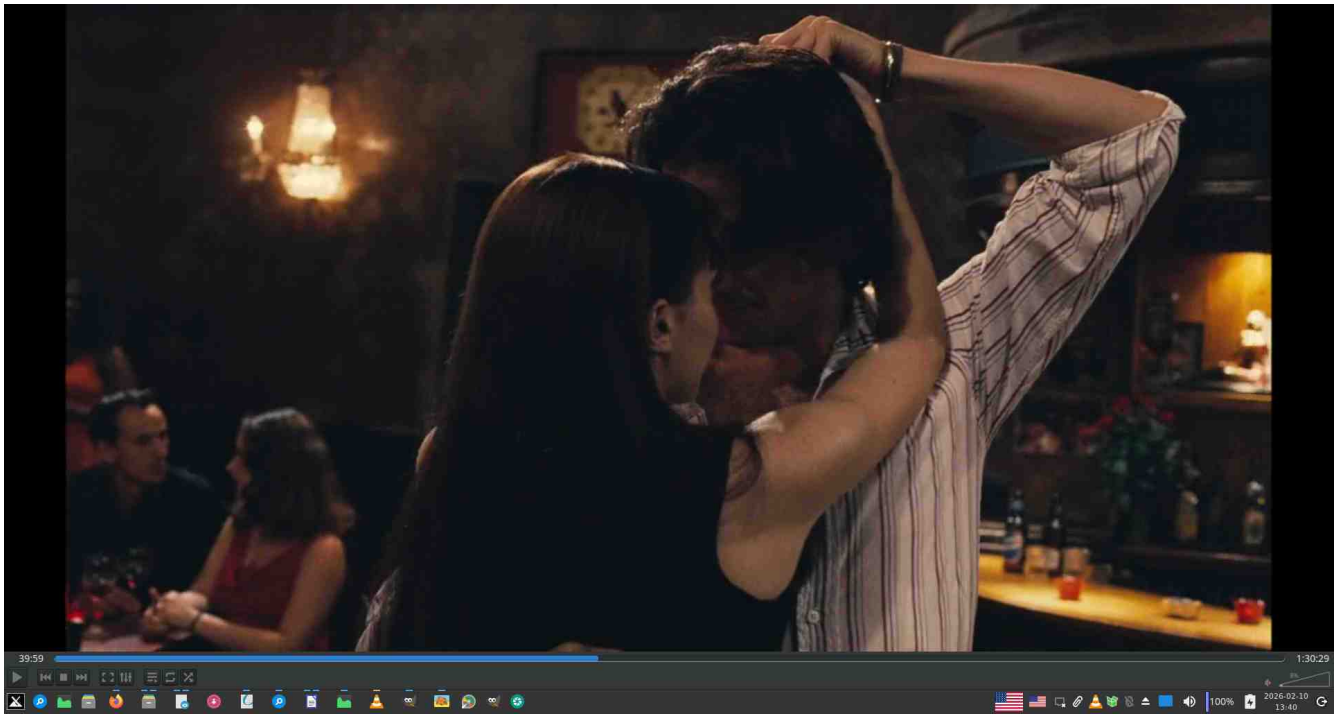
The fourth personal secret political male “bait” [191, minute 61] of the british and the chilean national secret political organizations to Brittany Murphy for the role of husband, can be presumed to have been the actor Santiago Cabrera, selected to resemble Simon Monjack at least in facial expression, who was married at the time of shooting this film. [314] He as “Paolo Sarmiento” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her boyfriend and fiancé, with conversing, handshaking, dancing, kissing, exposing nudity, and hugging: [28, minutes 9, 9, 22, 22, 23, 33, 39, 40, 40, 40 and 43]



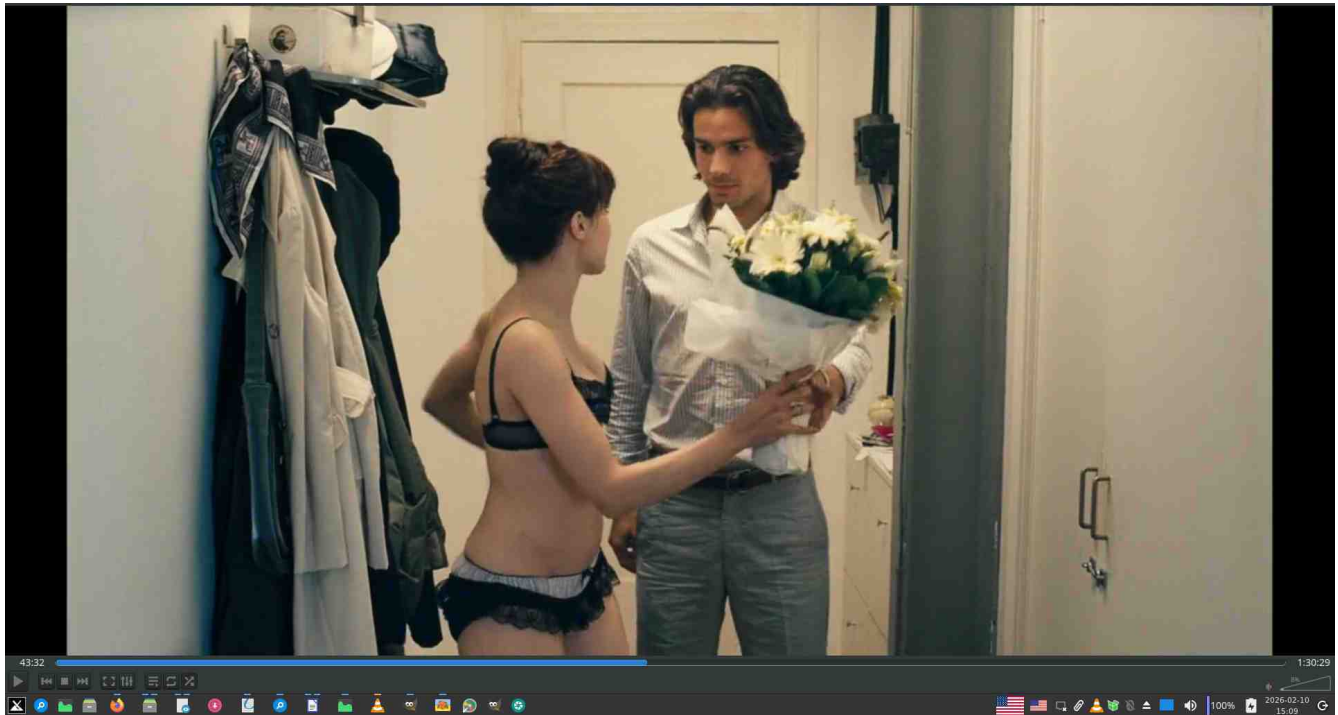


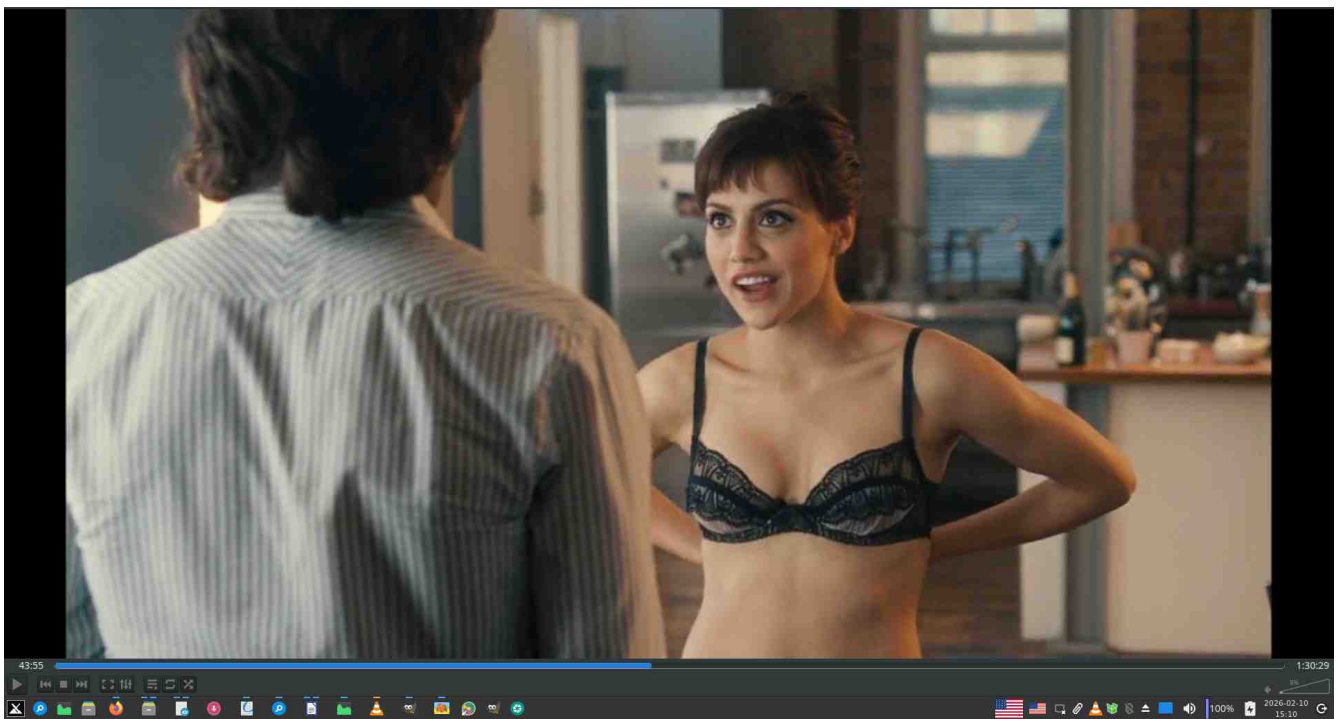
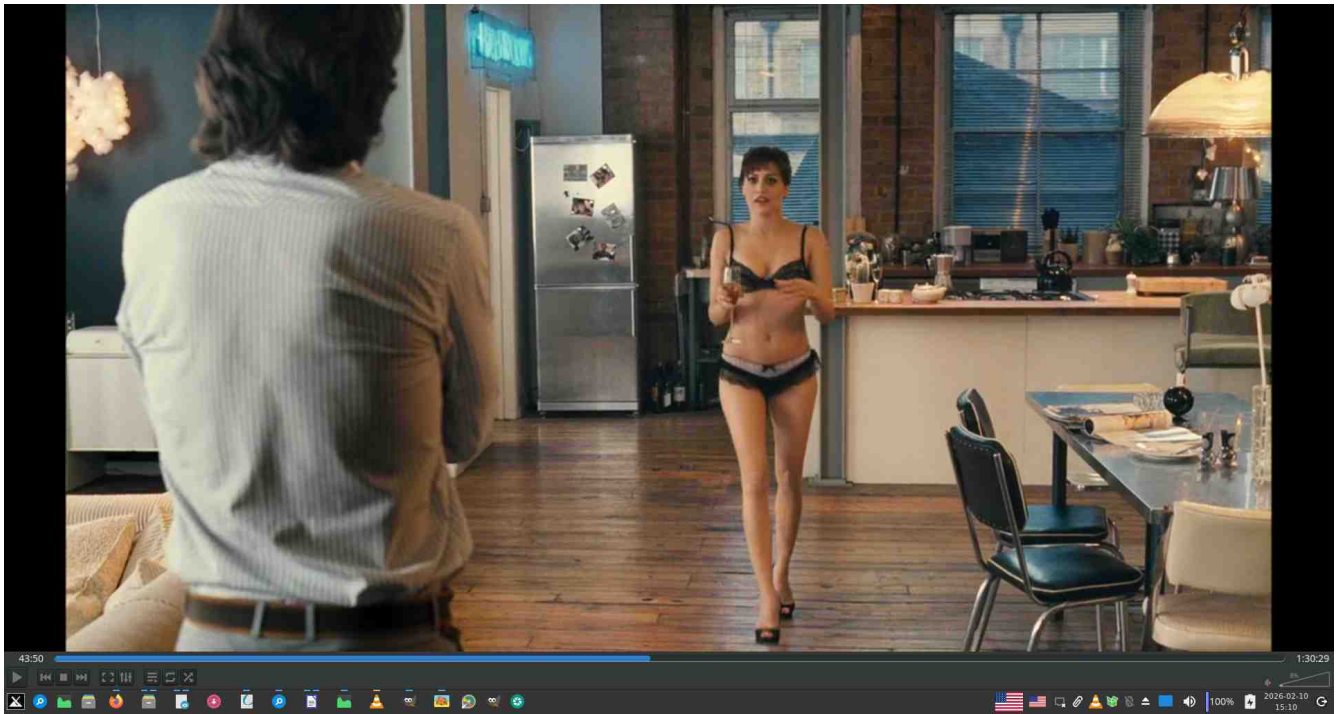


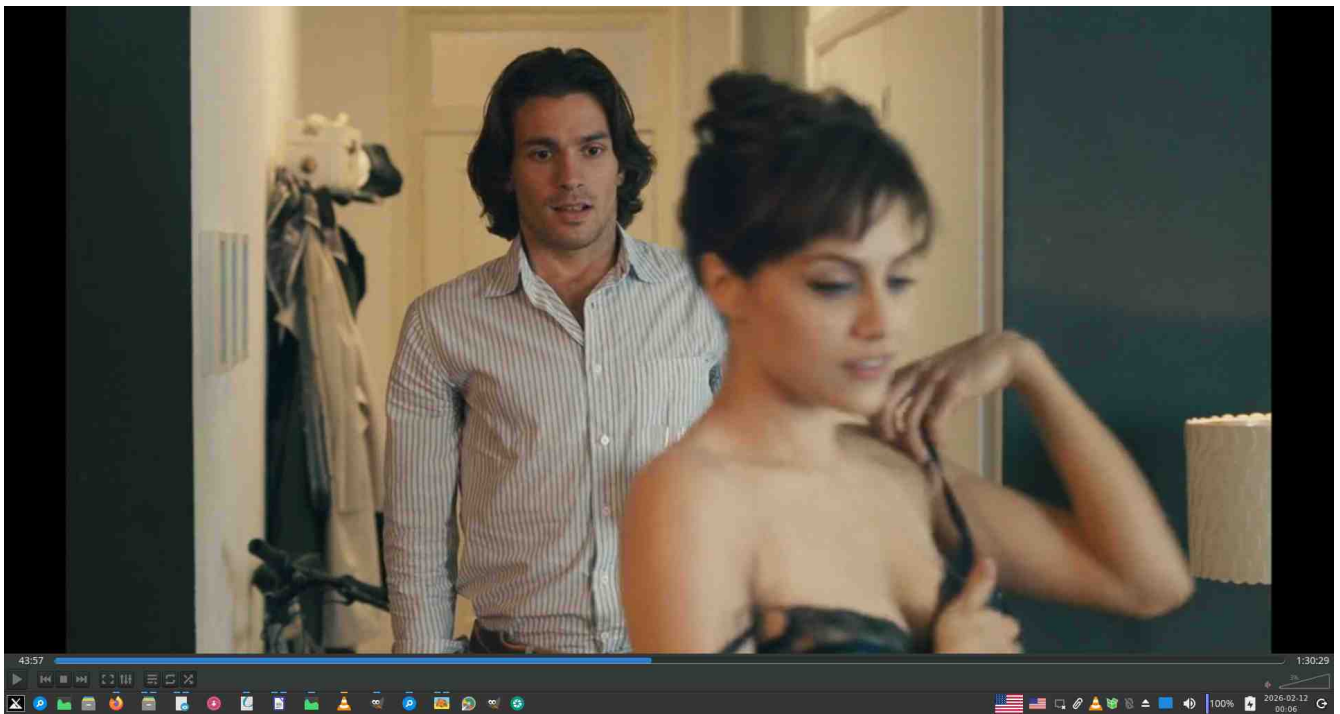
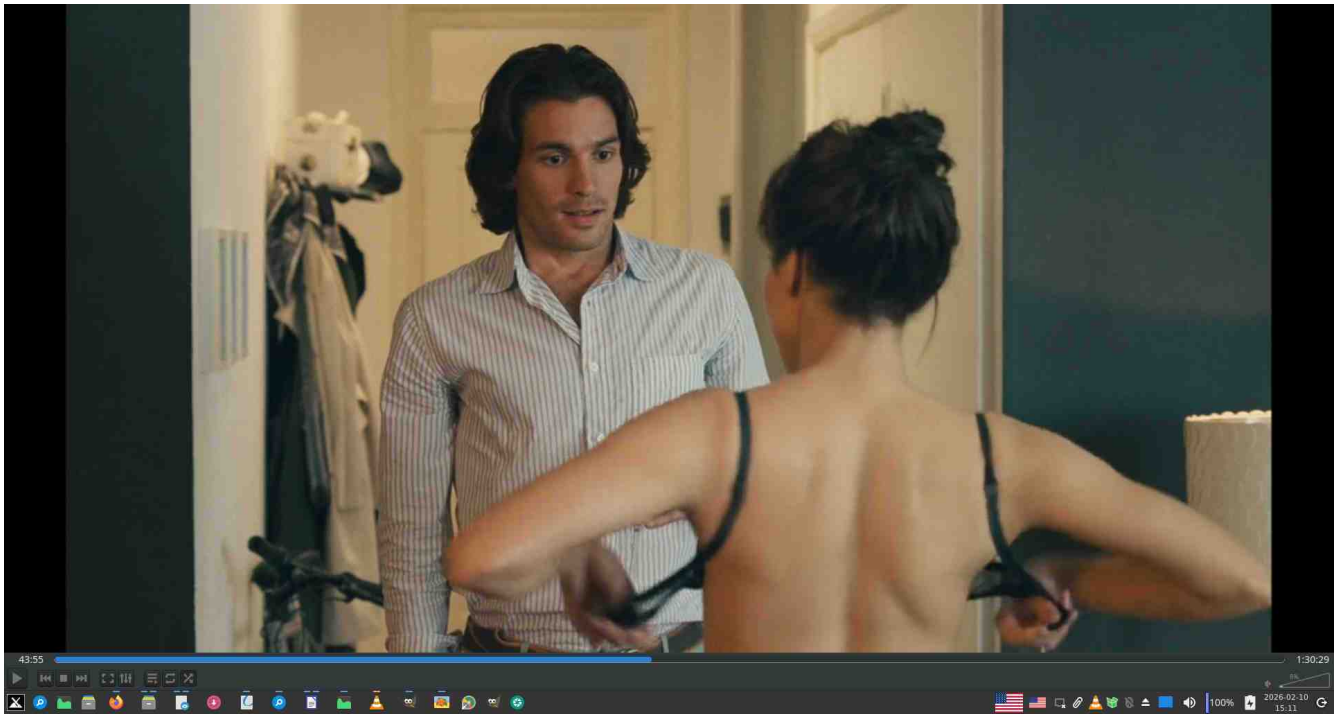


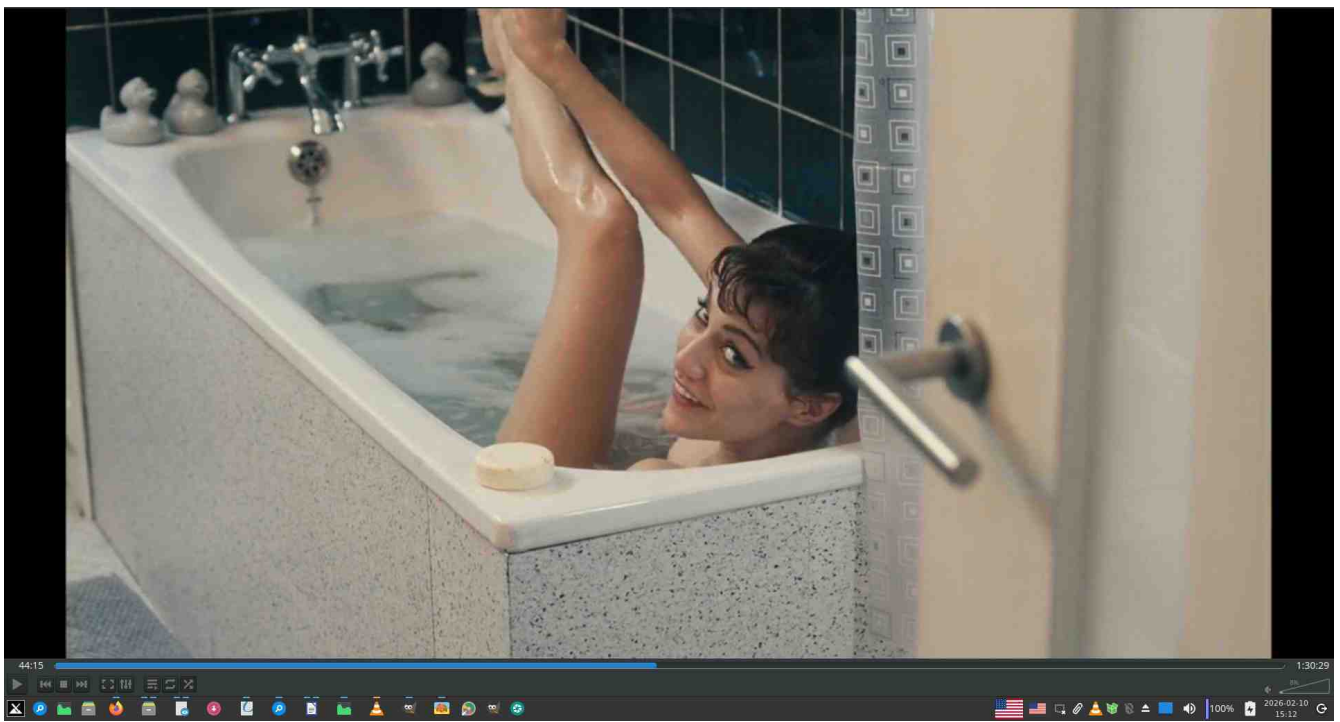
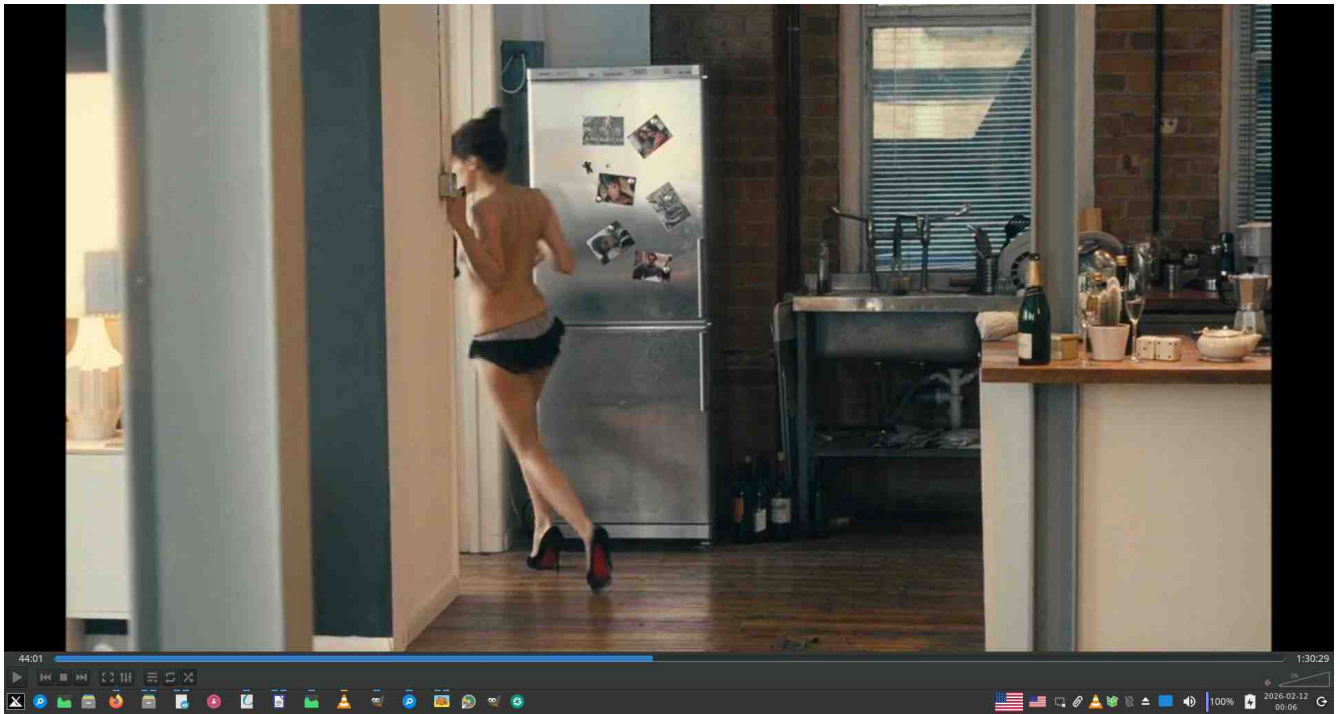


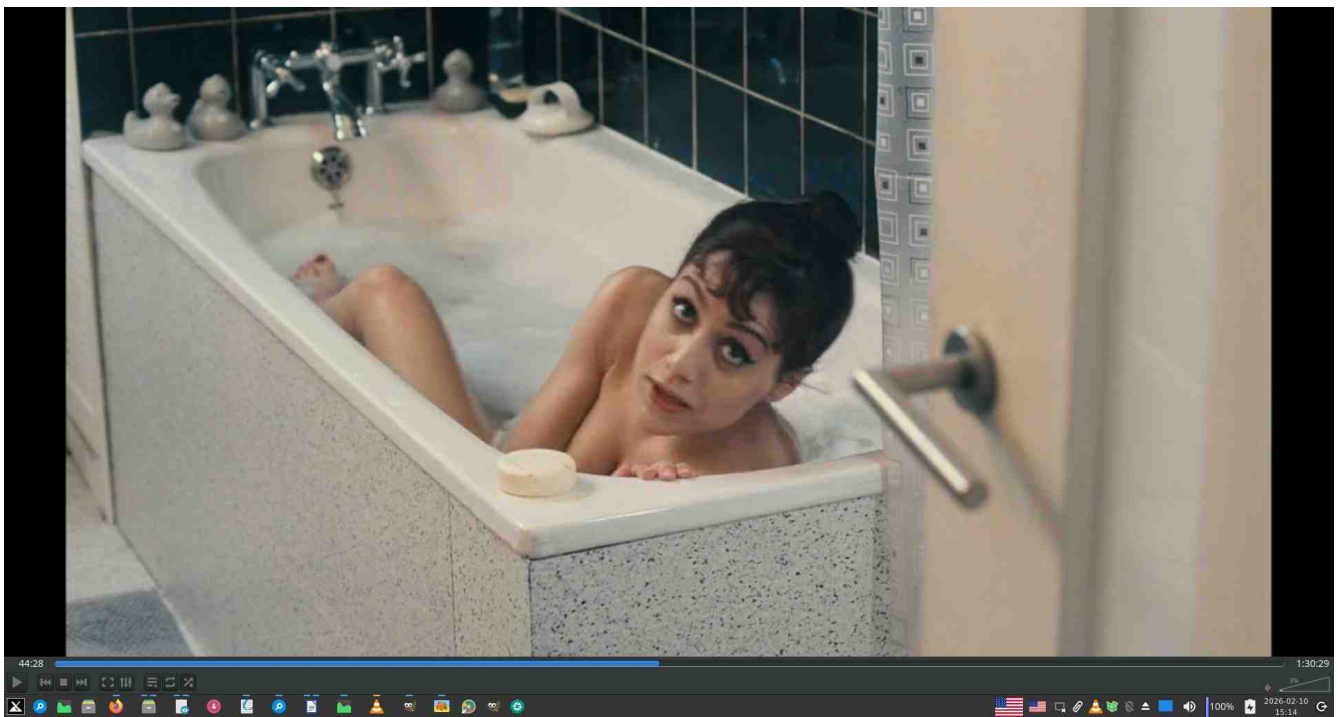
In their following common scene, Brittany Murphy was required not only to present herself stripped to bra and panties before Santiago Cabrera, but also to “take off her bra” [9, minute 21] before him — this time the filmmakers having her evolved to do it not under her shirt, as before Ray Liotta in her film entitled “Phoenix” of 1998 — moreover, to present herself completely naked before him, her sexual organs being covered only by the bathtub, in which she was required to act having a bath: [28, minutes 44, 44, 44, 44, 44, 45, 45, 45 and 45]







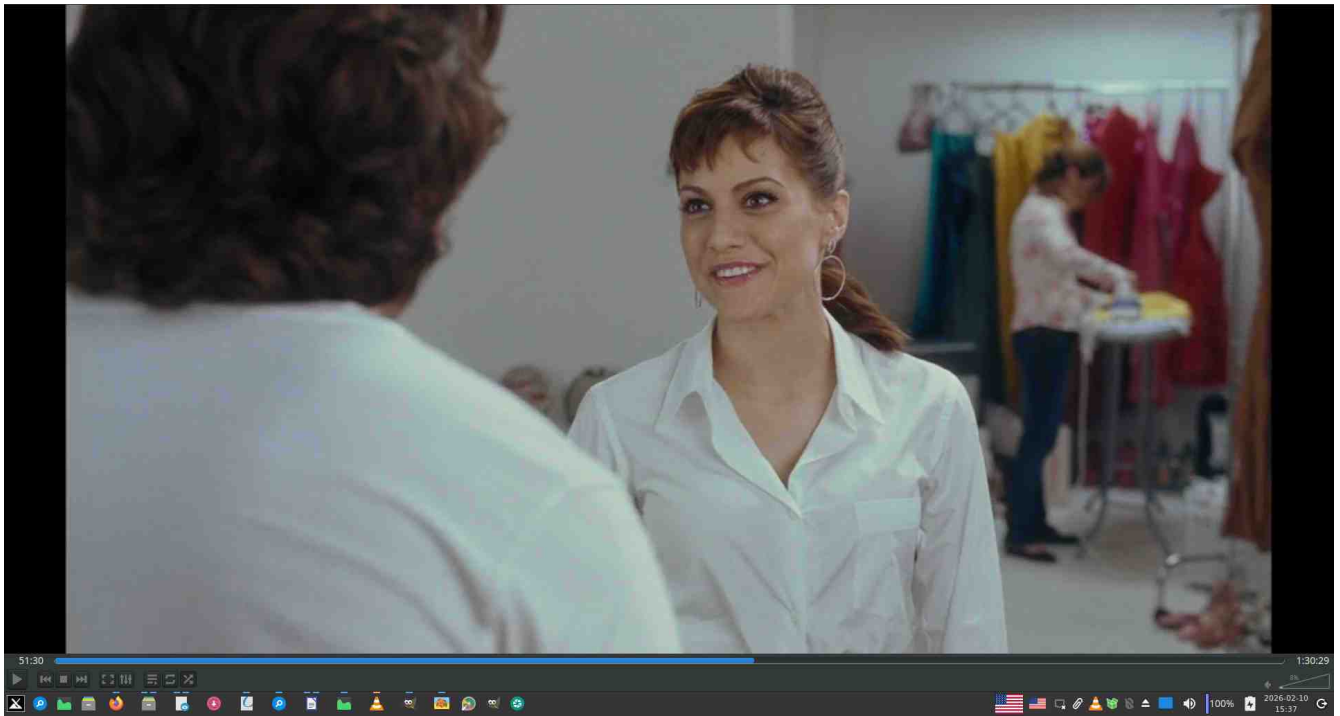


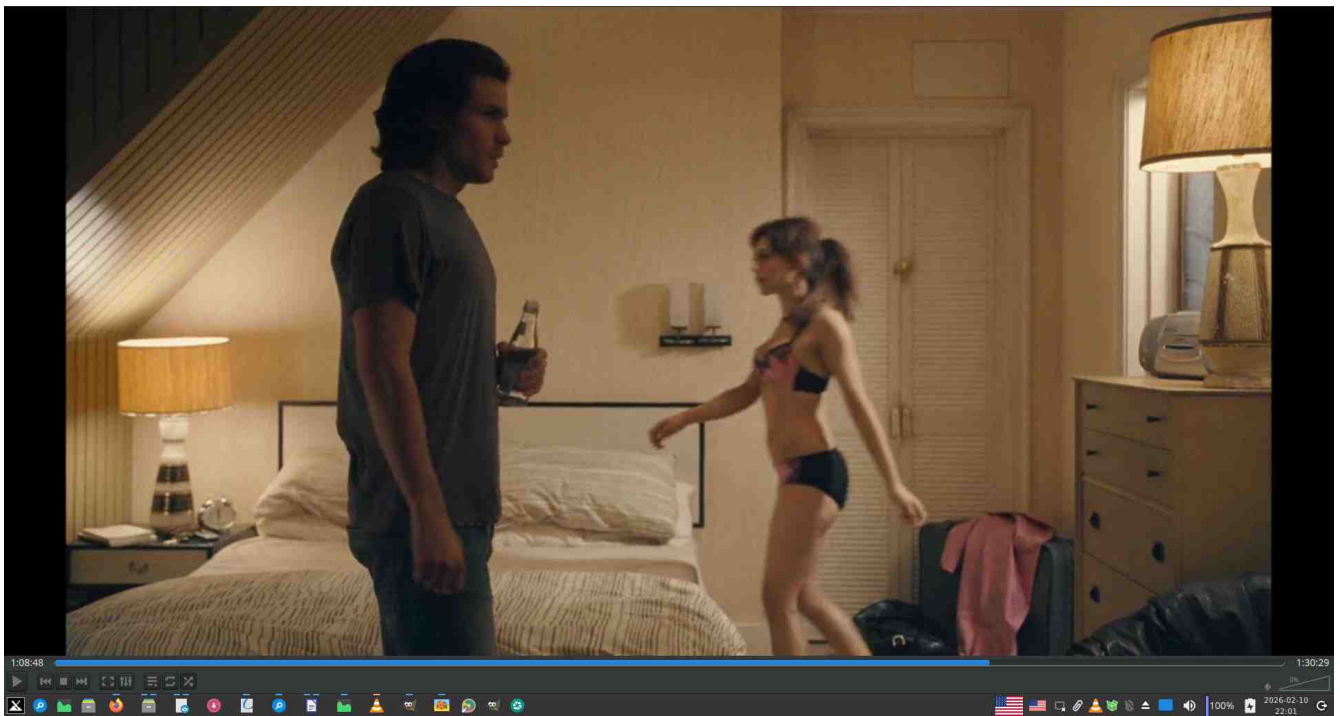
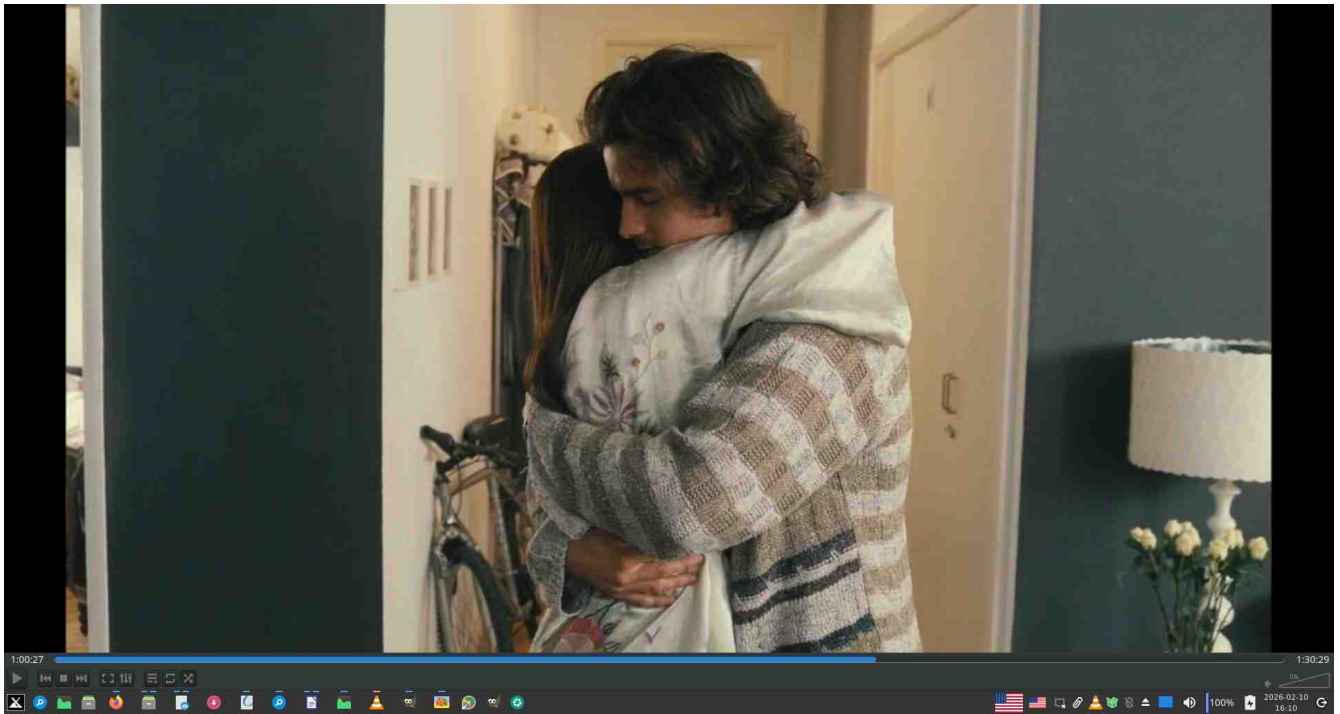


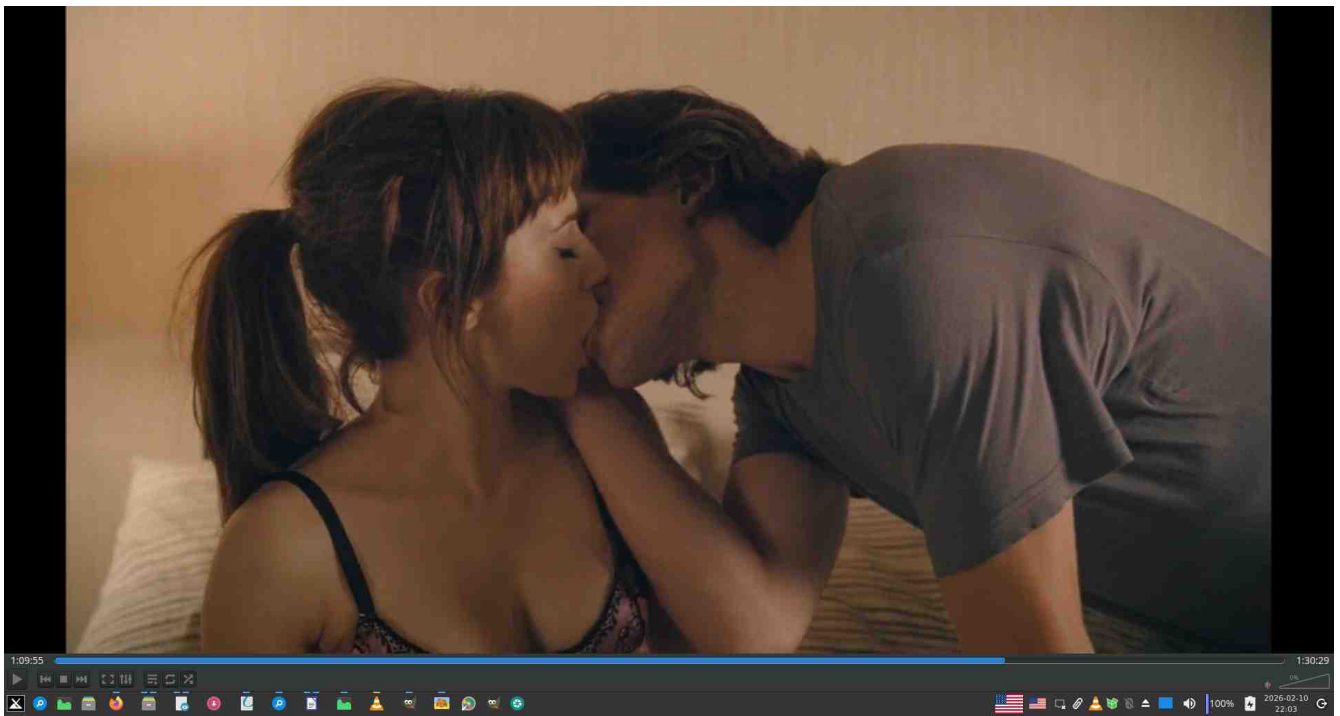
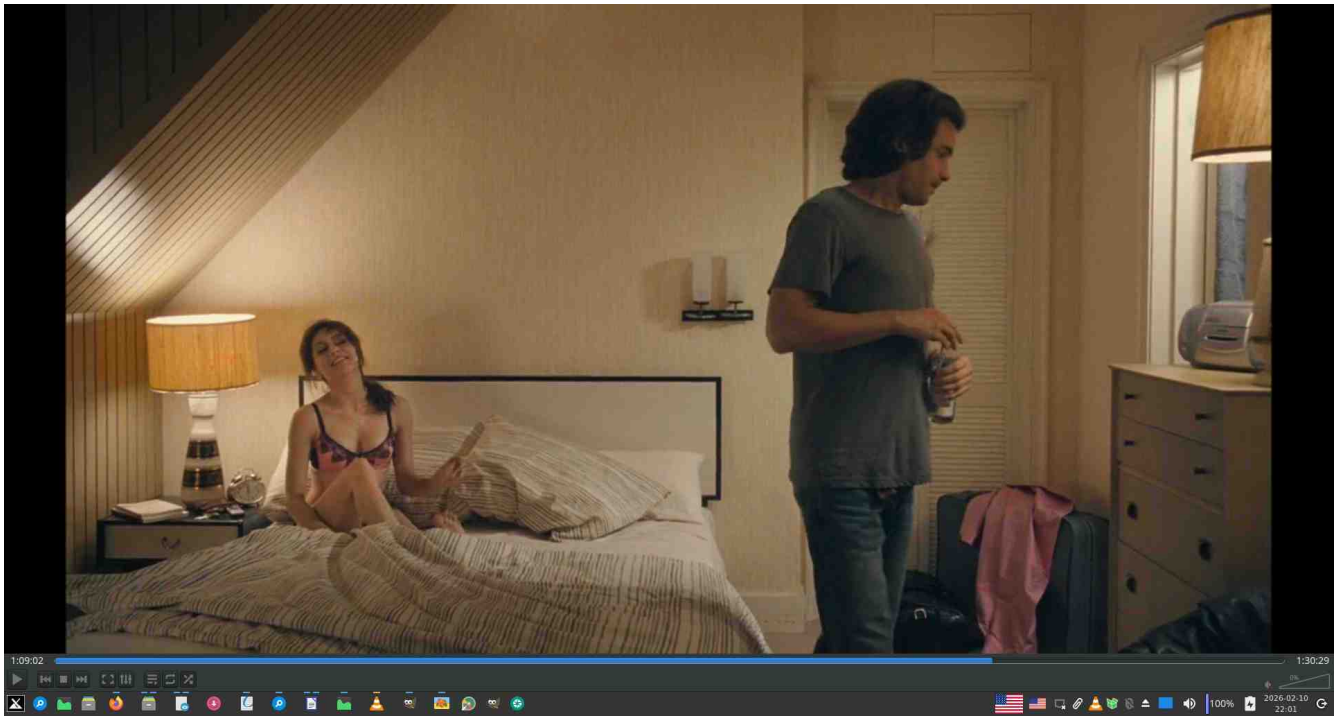
The above scene can be presumed to have been in accordance with the presumed film sexual-behavior rule of Brittany Murphy, because her sexual organs remain invisible on the screen, and her breasts remain invisible before Santiago Cabrera as well on taking off her bra. However, the film creates a substantiation for the counter-presumption that the above-mentioned rule was broken by being hard to establish whether he saw more than the film shows during her taking a bath. As such, by having her re-

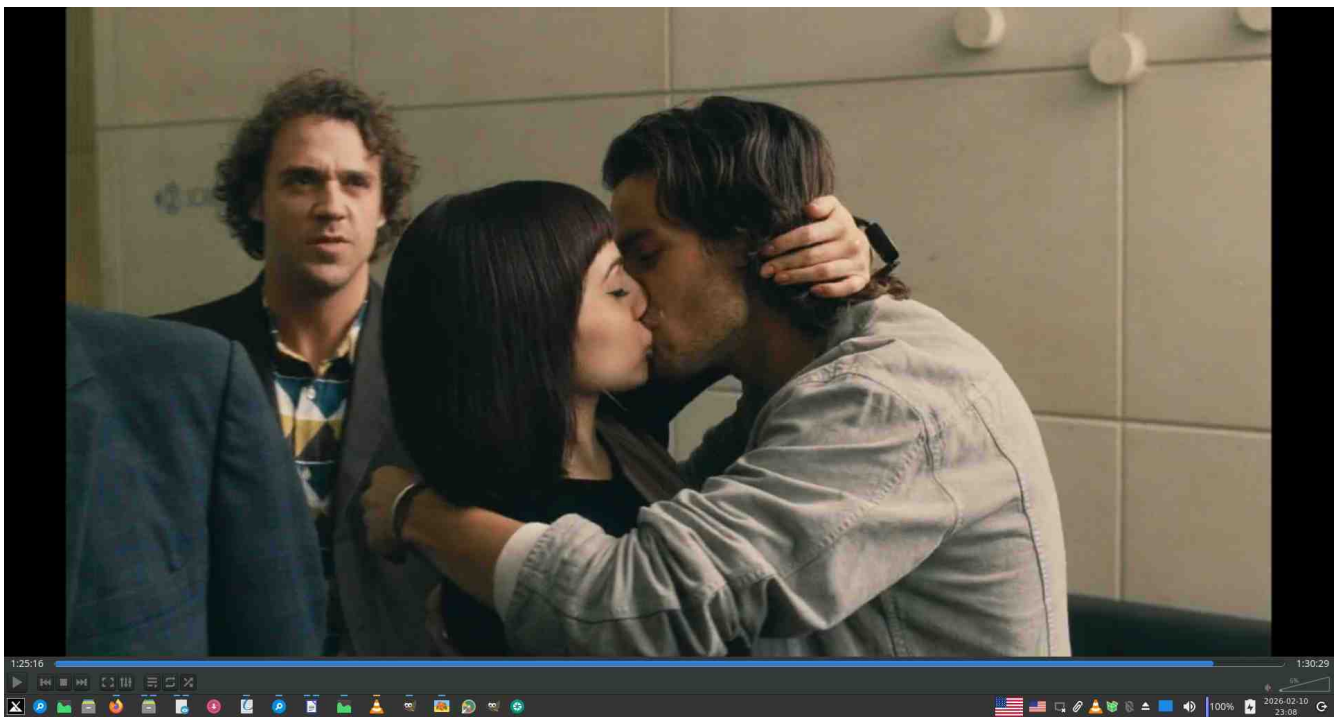
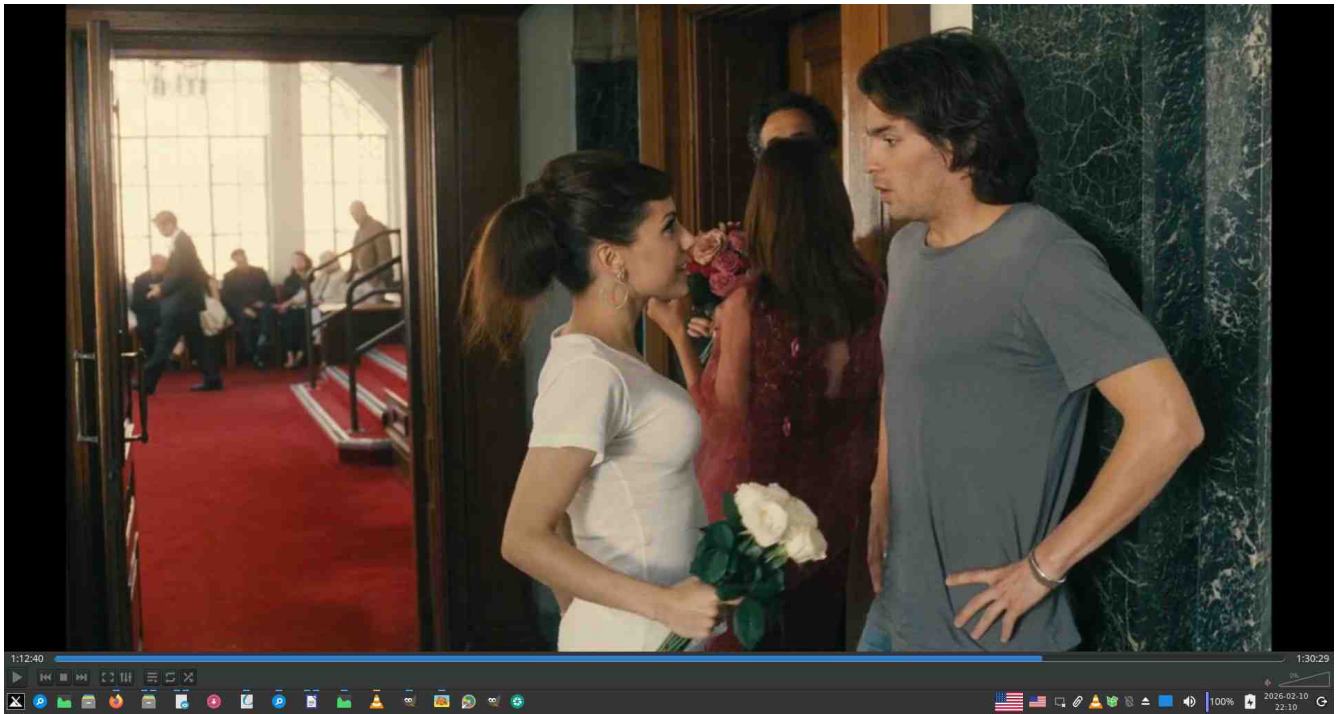
quired to half onscreen-undress completely filmed from the back, to offscreen-undress completely in the scene, and to appear before Santiago Cabrera completely undressed, covered not by articles of clothing, but the bathtub, the above scene refers to the existence of a guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy primarily of the british national secret political organization of progressively challenging her presumed film sexual-behavior rule, seeking out her willingness of exposing her breasts — partly on the basis of the precedents created with Jaime King [25, minute 57] and Carla Gugino [25, minute 60] in the film of Brittany Murphy entitled “Sin City” of 2005 — and striving to have her onscreen-undressed completely, partly on the basis of the precedent created with Chloe Hunter as “April” [19, minute 22] in the film of Brittany Murphy entitled “Spun” of 2002. [28, minutes 52, 52, 52, 61, 69, 70, 70, 73, 86 and 86]

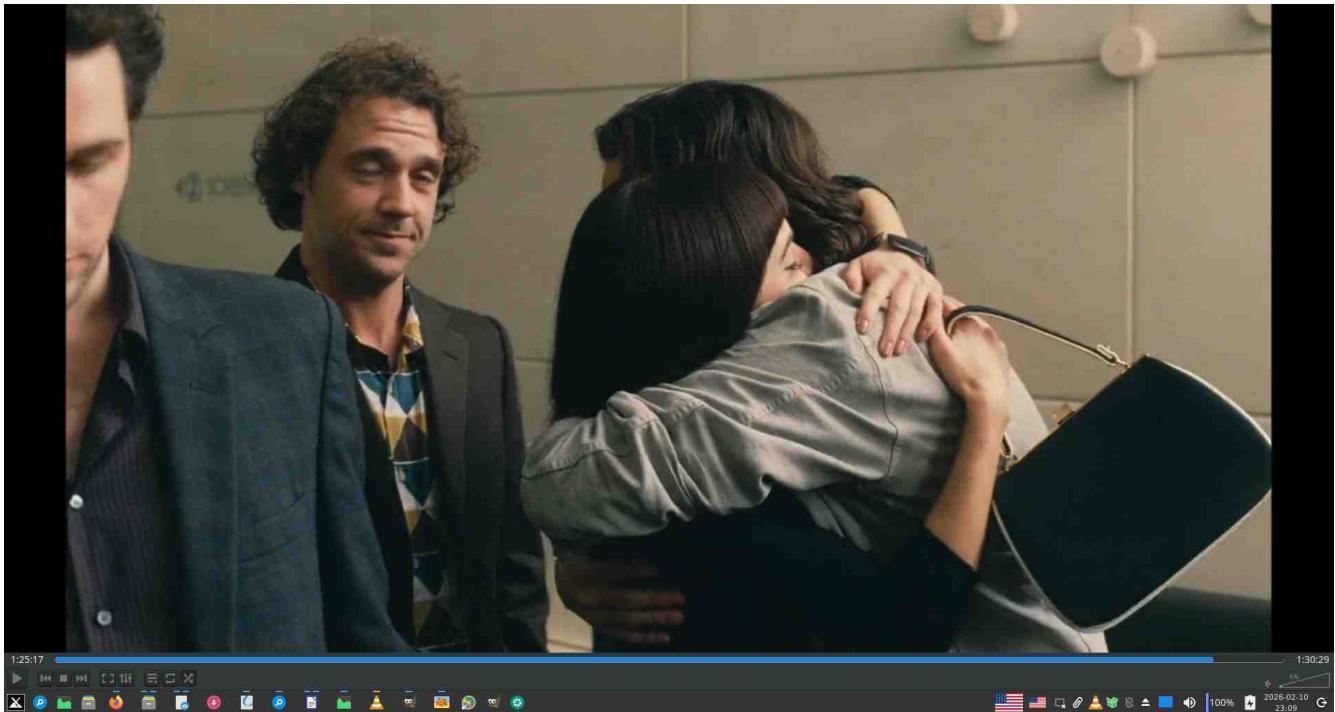












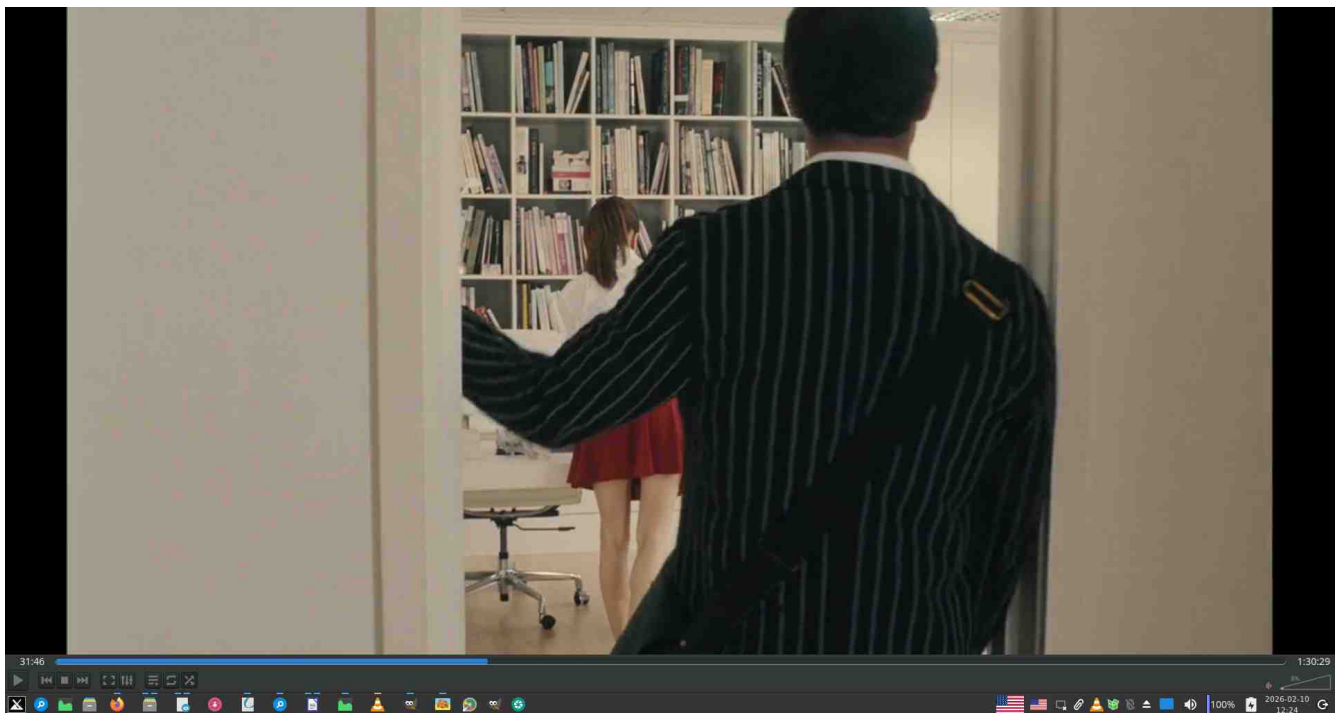
Brittany Murphy as “Jacks” was required to propose marriage to Santiago Cabrera as the argentinian citizen “Paolo Sarmiento” after he had been required by the authorities to leave the USA because of the expiry of his visa. In the light of the circumstances of the marriage of Brittany Murphy with Simon Monjack, the above aspect of the film appears to have been a pattern of marriage formulated and programmed in this film directly to Brittany Murphy for a “preparation” [21, minute 25] of hers not only for her desired marriage with Santiago Cabrera, but also with Simon Monjack, which latter she would implement indeed in may 2007. That Santiago Cabrera resembled Simon Monjack in facial expression, refers to that the above marriage pattern had been concocted primarily for Simon Monjack as an “angel” [25, minute 128] primarily of the british national secret political organization.

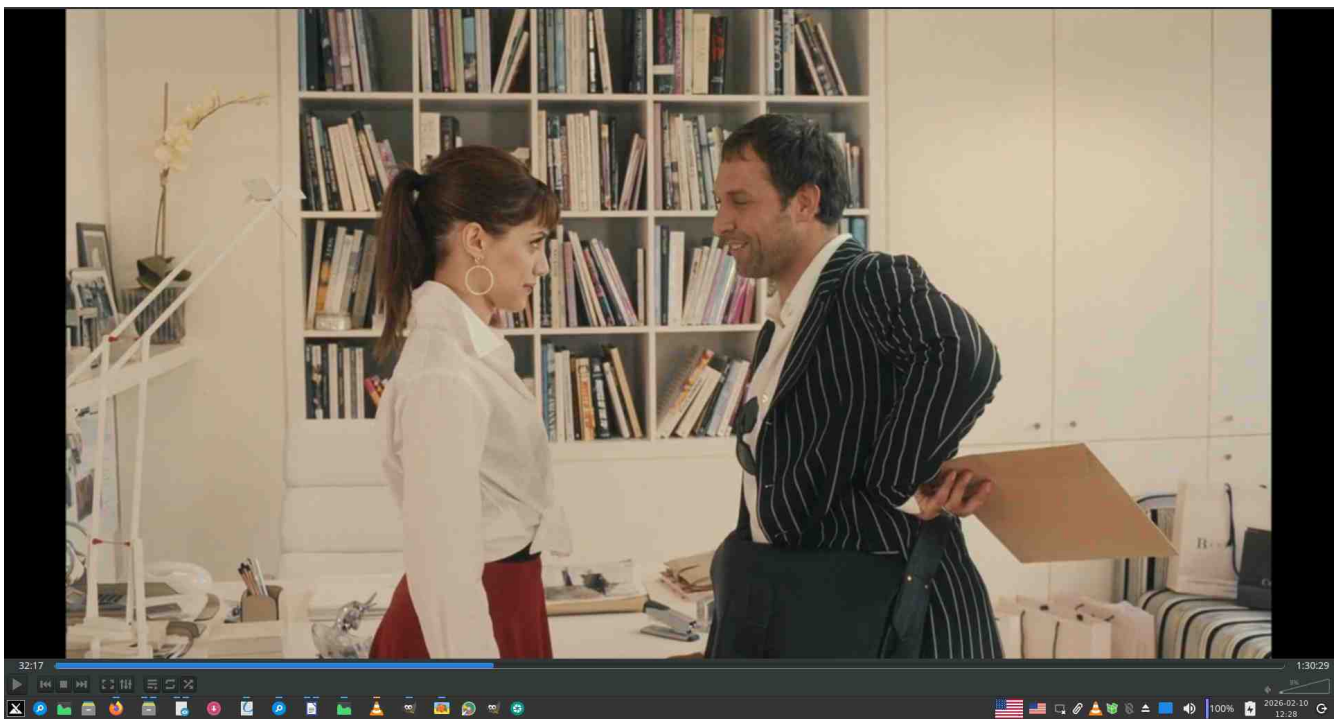
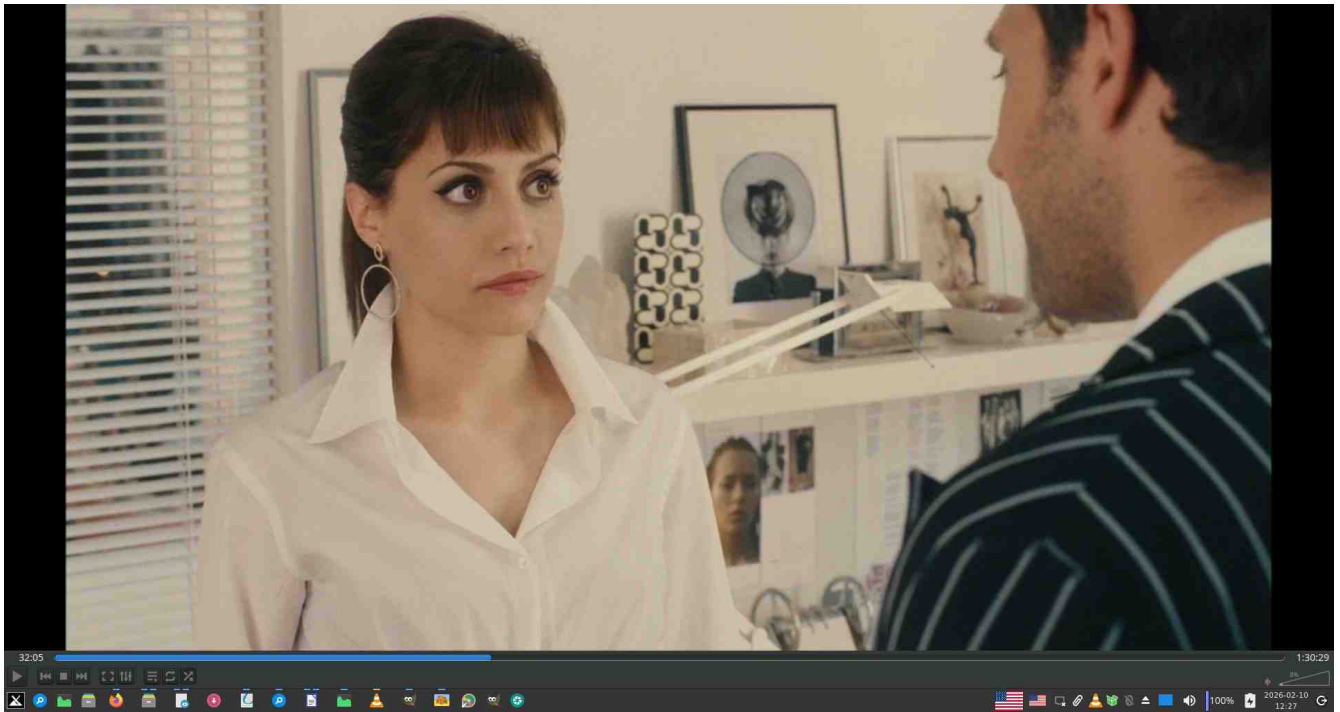
It can be presumed that primarily on the basis of his resemblance in facial expression with Simon Monjack, Santiago Cabrera had been selected and “adopted” [3, minute 23] to the Brittany Murphy “project” [3, minute 24] as a personal secret political “bait” [191, minute 61] for the role of husband in her real life, directly by the british national secret political organization, in agreement with the american Illuminati, by having him admitted to the Drama Center London, then making and keeping him accessible to Brittany Murphy on the english language area with roles in Great Britain and the USA. His particular personal secret political mission of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy manifested itself in her having been required to abnormally undress before him, and then to abnormally propose marriage to him, in order to ensure the legality of his stay in Great Britain, what otherwise was presumably a necessity of his as himself as well. The submissiveness to him of Brittany Murphy, as well as his air of supremacy, of “man of the house” [2, minute 92] must have been traits required by both the british and the american Illuminatis from both Santiago Cabrera and Simon Monjack as well, their common scenes having foreshadowed the kinds of relations Brittany Murphy was front-required by Simon Monjack to have with Simon Monjack.

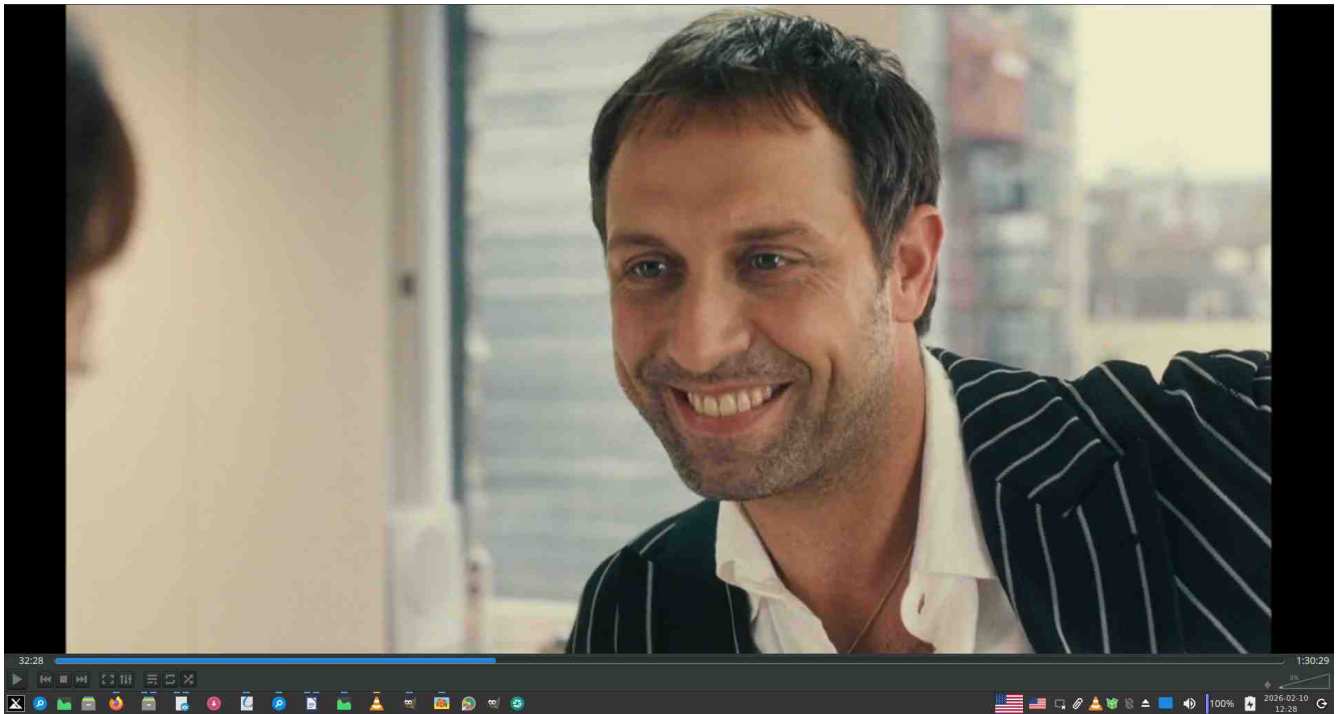
Although Santiago Cabrera could and was expected to become utilizable in relation to Brittany Murphy particularly, however, national secret politically he was considered by the british national secret political organization, as well as certainly also the english, the scottish, and the welsh ethnical secret political organizations in Great Britain, as having been a “ghost” and a “spy”, by having required him to act in the film entitled “Spooks” of 2003, and through the mental-association string: [spook = ghost + spy,] particularly with regard to the hostilities of Great Britain with Argentine relative to the Falkland Islands, expressed, formulated, and programed with that his character had been concocted as an argentine citizen.

The fact that the character “Paolo Sarmiento” of Santiago Cabrera was of chilean nationality, [314] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the chilean national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Chile, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

With the film entitled “Love and Other Disasters” of 2006, the first personal secret political male “bait” [191, minute 61] of the french national secret political organization to Brittany Murphy for the role of husband, can be presumed to have been the actor Frédéric Anscembre. [315] He as “Sascha Santori” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her colleague, with conversing: [28, minutes 32, 33, 33, 33 and 53]





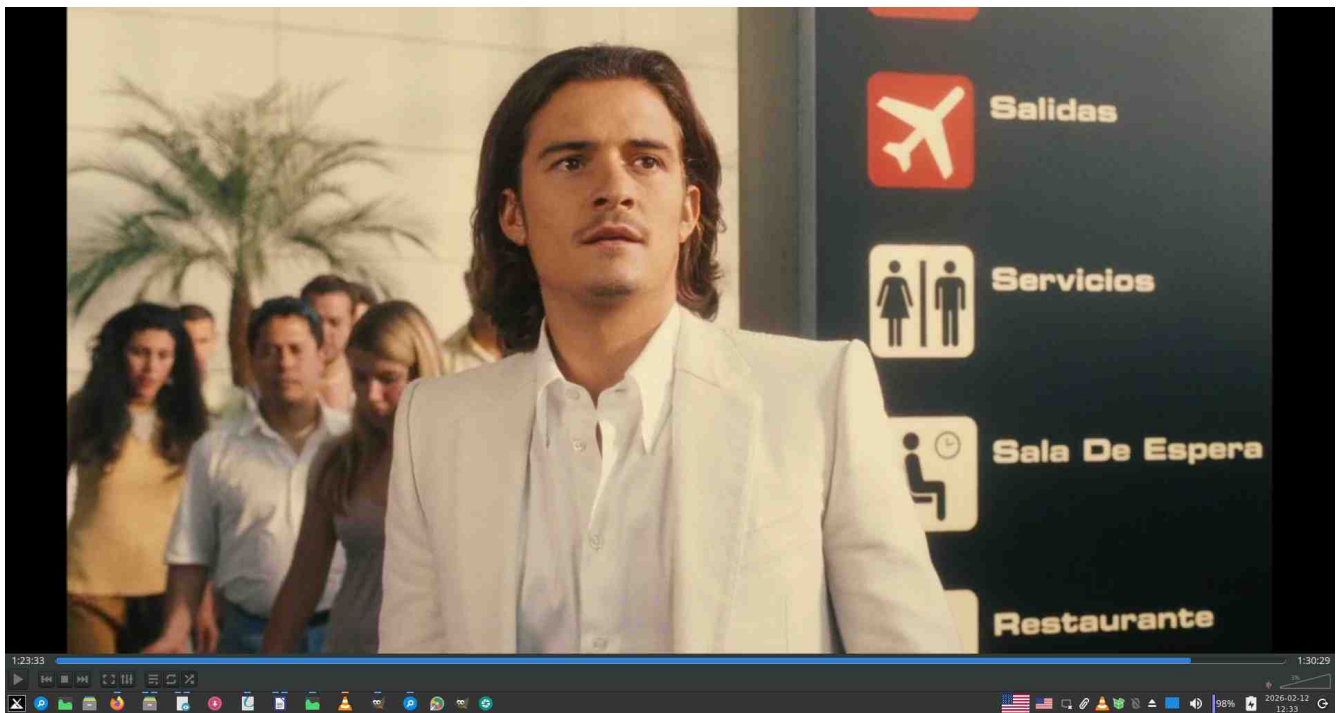


That Frédéric Anscombe was presumably of french nationality, and the surname of Dawn French as therapist can be presumed to have been manifestations of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the french national secret political organization in “adopting” [3, minute 23]

and integrating Brittany Murphy with France, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

With having required Brittany Murphy as “Jacks” to be loosely dressed or undress unusually frequently, as well as to let herself “hooked up” [22, minute 82] by several male actors at the same time, on the basis of different character concoctions: co-tenant, ex-boyfriend, potential boyfriend, old friend, colleague, the british national secret political organization, on the one part, implemented a particularly aggressive personal secret policy of “hooking up” [22, minute 82] Brittany Murphy, what reflects that it had a much limited access to her than its american counterpart, and strove to obtain the maximum results from the unique opportunity offered to make a film with Brittany Murphy. On the other part, it formulated and programed the personal secret political guideline to target persons with “insufficient” heterosexuality — represented in the film as gay characters — that within a heterosexual relationship they be tempted to frequent sexual relations necessary for the enhancement of their heterosexuality.

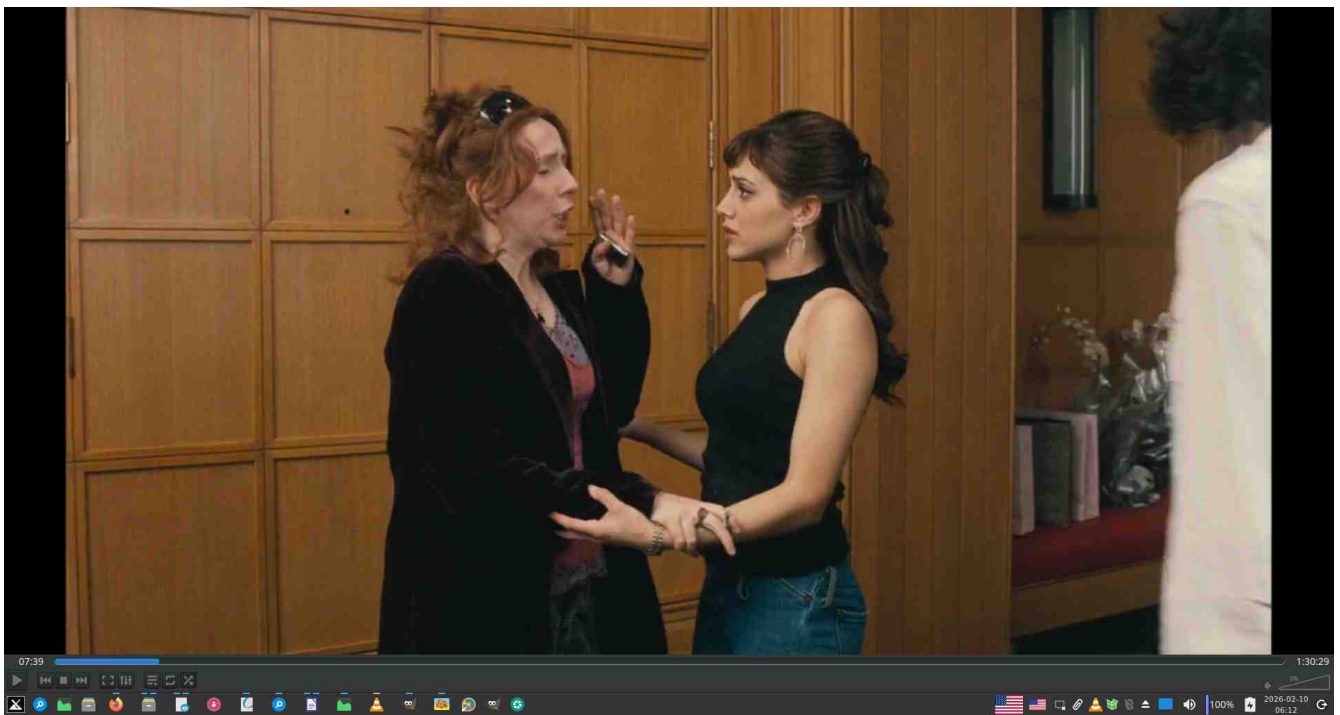
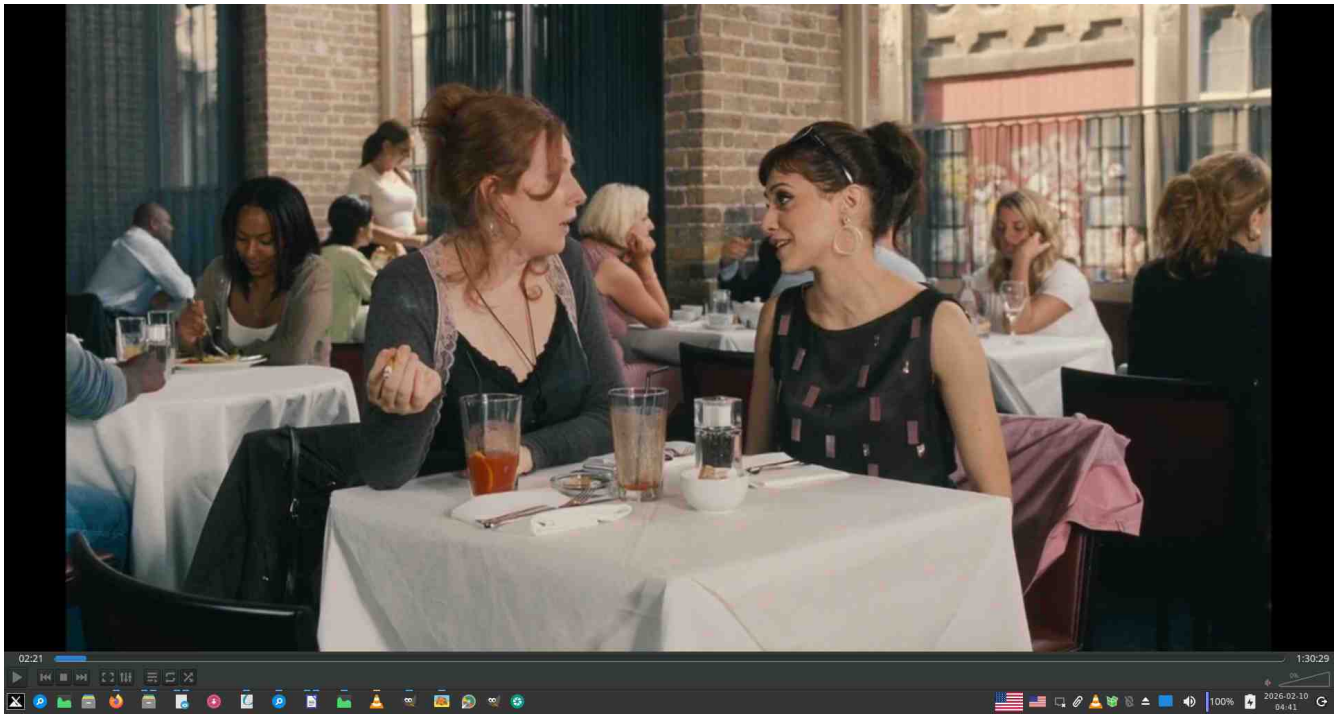
The sixth personal secret political male “bait” [191, minute 61] of the british national secret political organization and the english ethnical secret political organization in England to Brittany Murphy for the role of husband, can be presumed to have been the actor Orlando Bloom, selected to resemble Simon Monjack at least in facial expression, who was unmarried at the time of shooting this film. [321] He was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks”, but he accepted a cameo role of acting Santiago Cabrera as “Paolo Sarmiento” in the film partly inspired from him: [28, minutes 84 and 85]

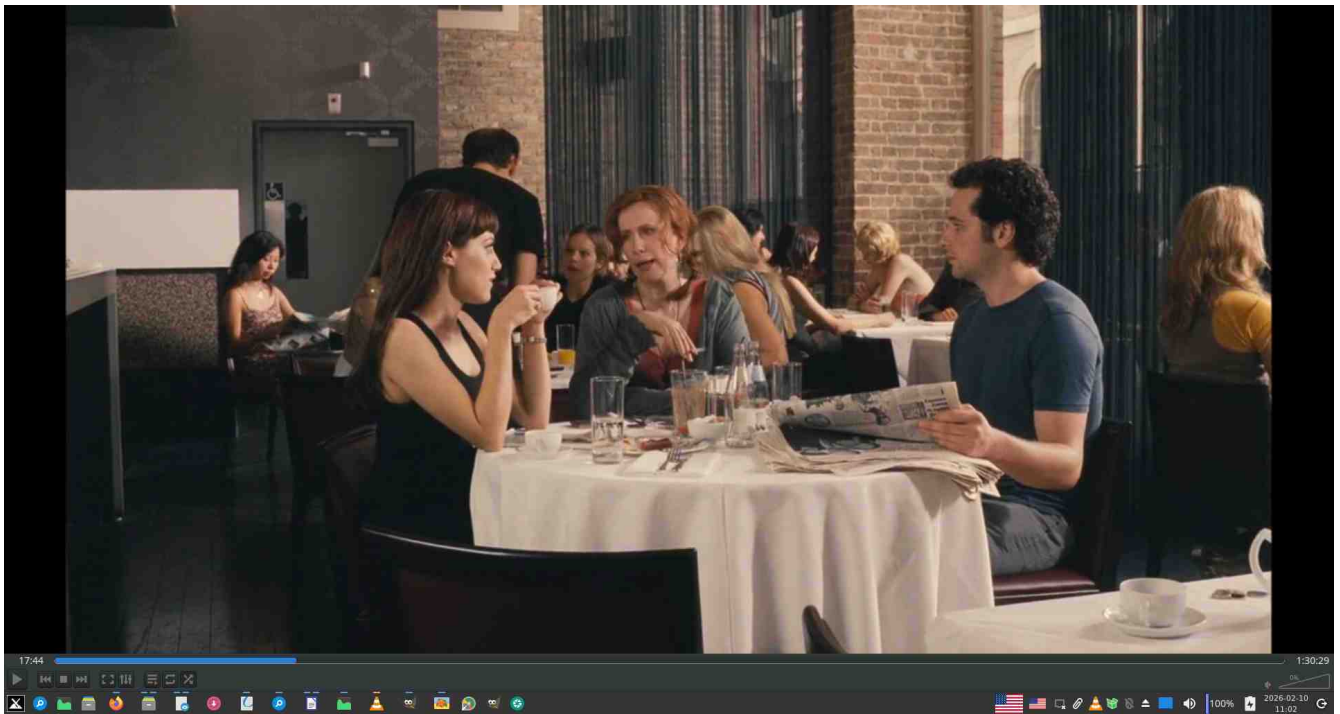
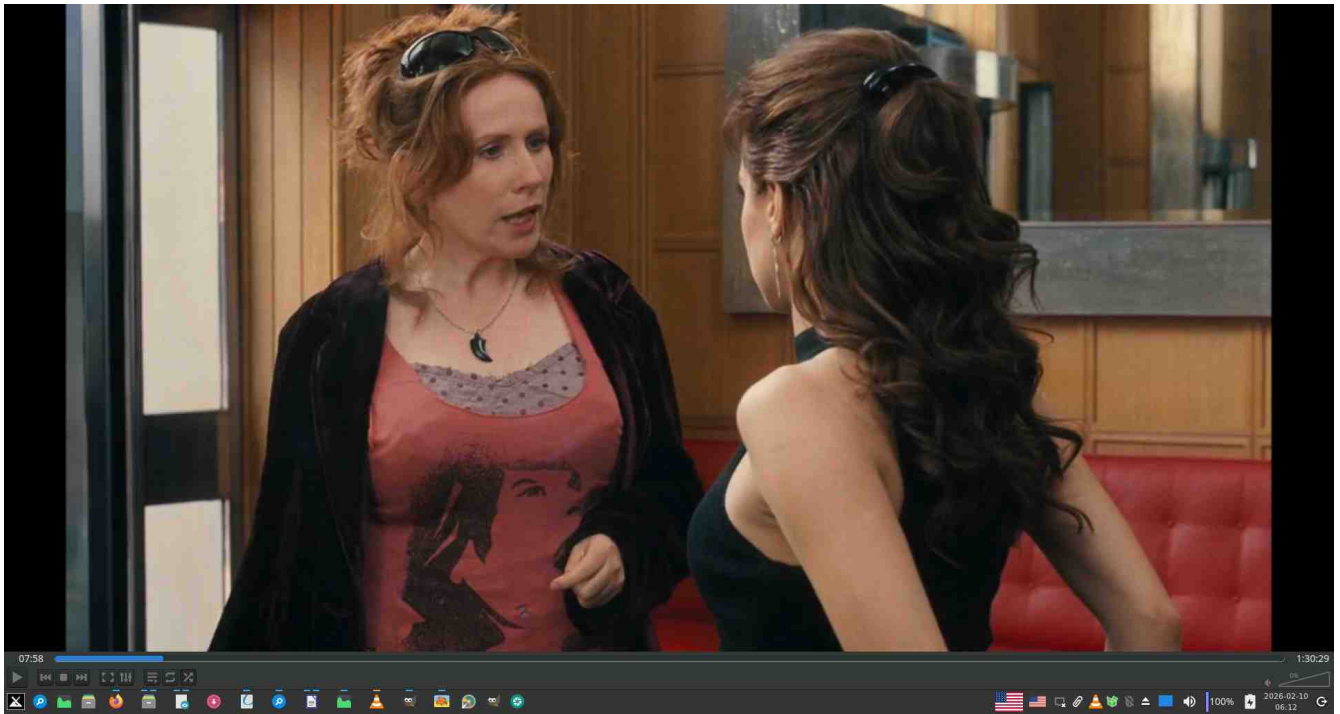


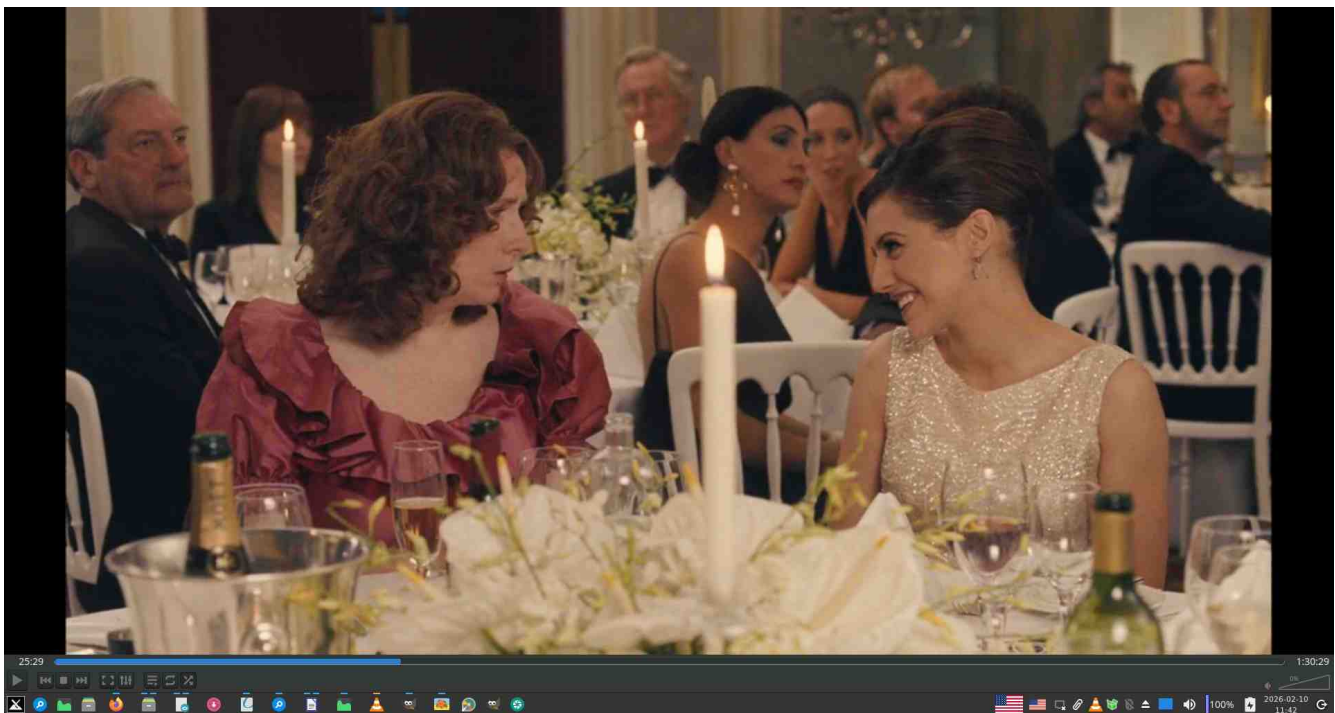


That Santiago Cabrera and Orlando Bloom resemble Simon Monjack in facial expression, as well as the character surname “Simon” of Matthew Rhys, can be construed as formulations and programings of the approximate message of the british national secret political organization to Brittany Murphy: “Simon Monjack is willing to enter into a relationship with you, and make you migrate to Britain,” since as a british citizen Simon Monjack was a low flying or even walking “angel” [25, minute 128] primarily of the british Illuminati.

With the film entitled “Love and Other Disasters” of 2006, the first personal secret political female “bait” [191, minute 61] of the british national secret political organization and the english ethnical secret political organization in England to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Catherine Tate, who was unmarried at the time of shooting this film. [316] She as “Tallulah Riggs-Wentworth” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her colleague: [28, minutes 3, 8, 8, 18 and 26]

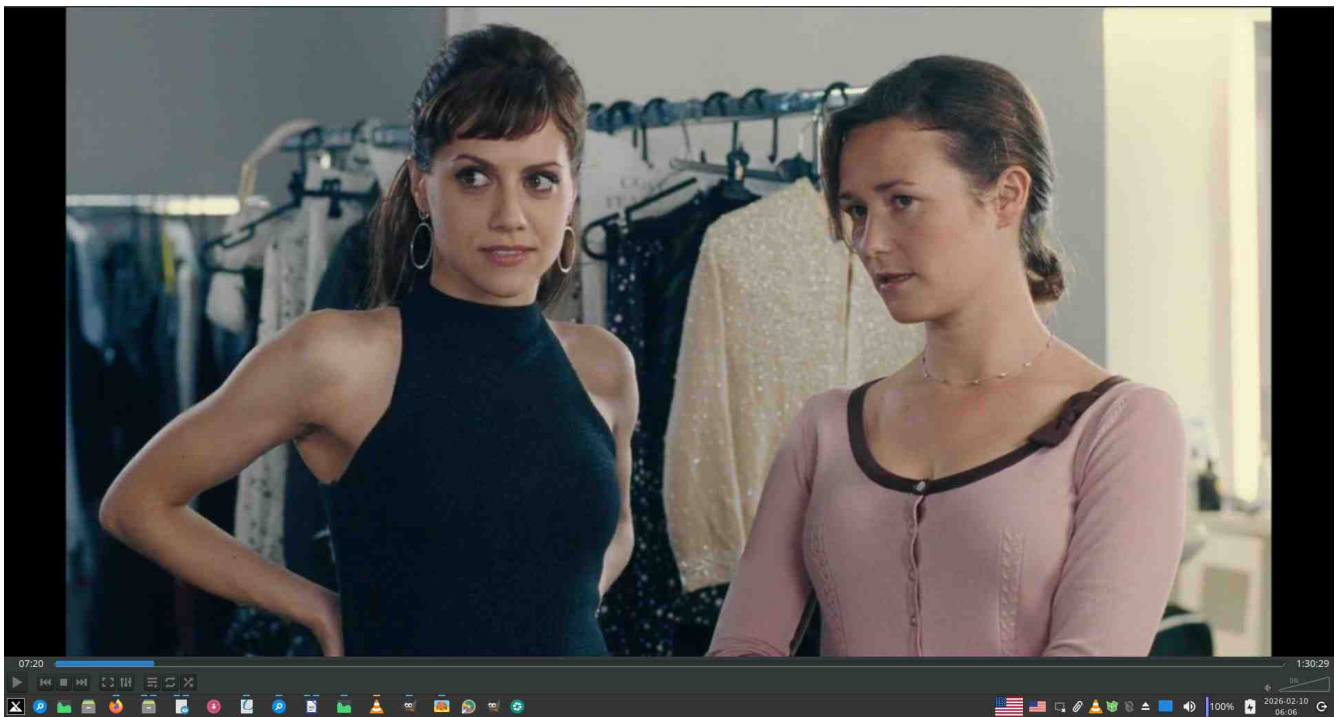
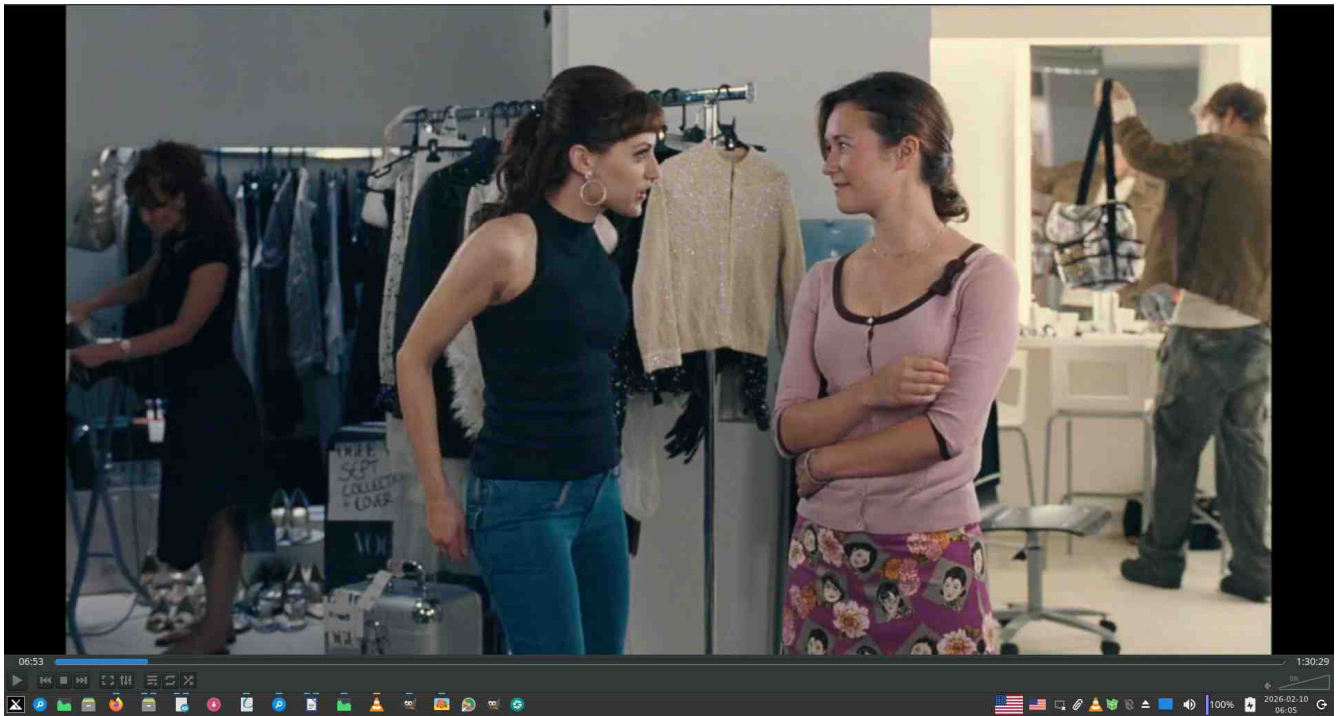


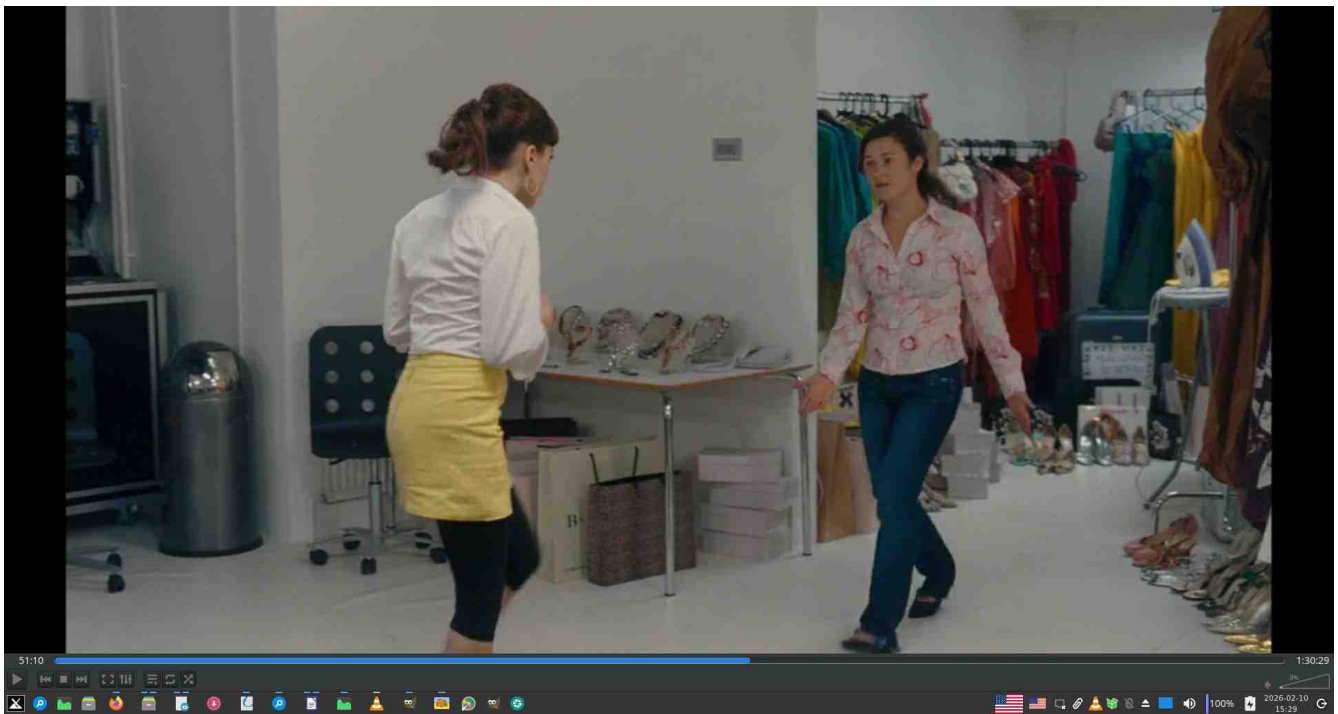
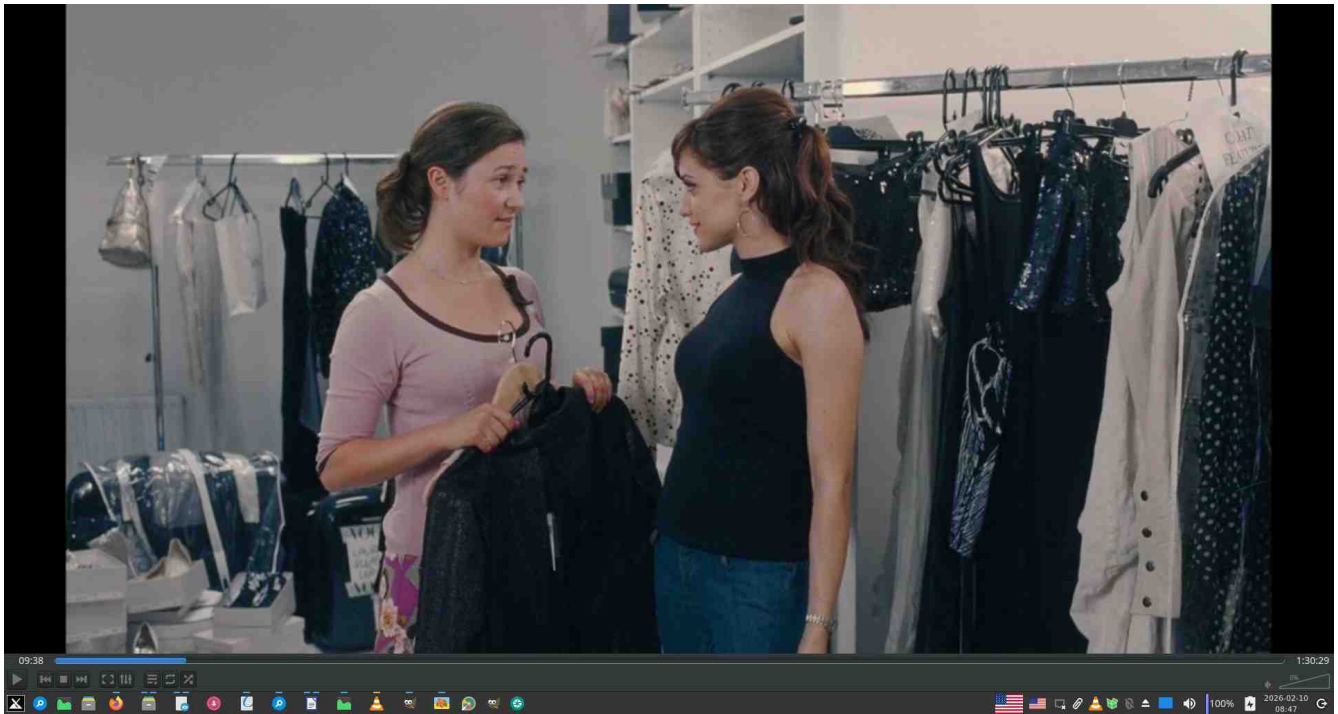




It can be presumed that the main criterion of casting Catherine Tate to this film was the personal secret political programming value relative to Brittany Murphy of her name. In this way, her first name was meant to refresh and recruit the programings to Brittany Murphy of her play entitled “A View from the Bridge” of 1997, namely among others her character “Catherine”, nicknamed “Katie”, programming the sex appeal of Kari Wührer as “Katie” in her film entitled “Phoenix” of 1998, which she was expected to avail of in relation to the personal secret political male “baits” [191, minute 61] presented in this film to her for the role of husband in her real life, while her surname, along with “The Tate Modern Museum”, [28, minute 44] were meant for mental-association creating references to the case of Sharon Tate, namely to the planned assassination of Brittany Murphy. This presumption can be corroborated by that Catherine Tate was originally a stage and television actress, and the film entitled “Love and Other Disasters” of 2006 was her first feature film, [316] what indicates that she had been selected and cast to this film in order to formulate and program the above messages by “hooking up” [22, minute 82] Brittany Murphy, because a film actress with a name of such a personal secret political communicational value relative to Brittany Murphy had not been found. Then, in order to somewhat conceal this personal secret political operation she was ensured and required to take up a feature film career as well.

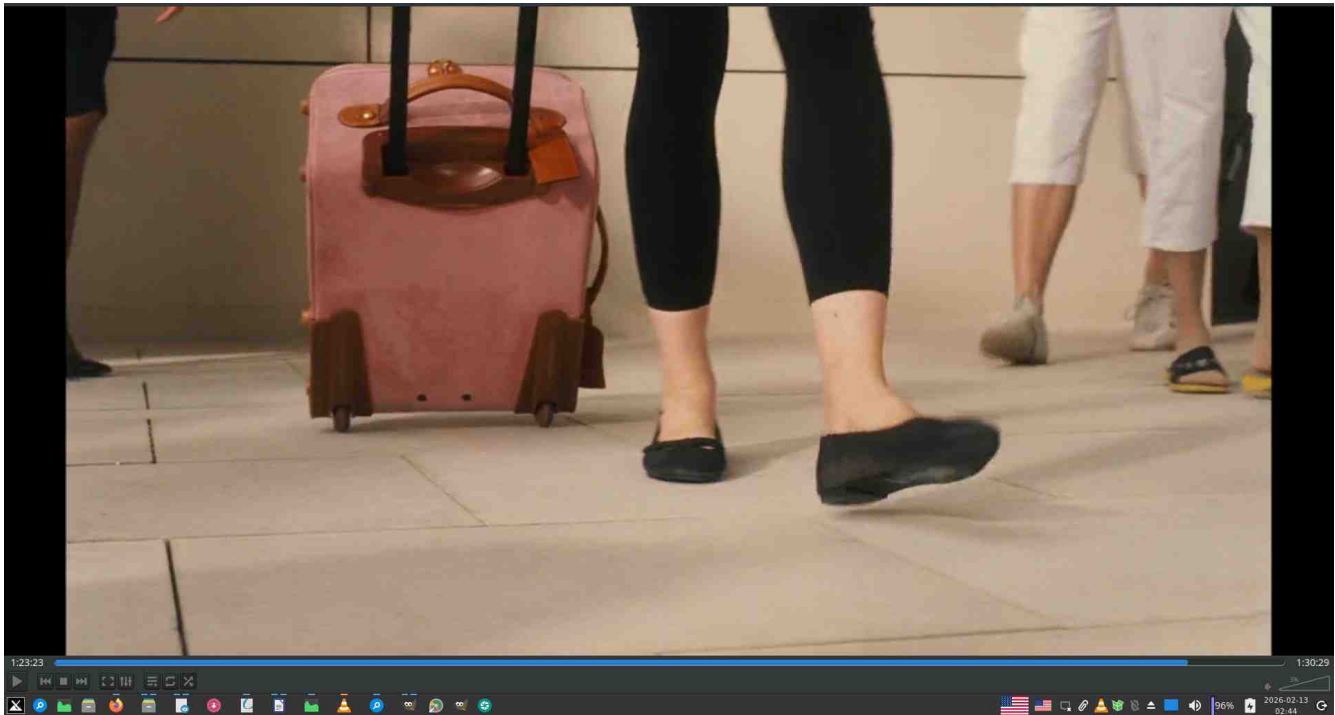
The second personal secret political female “bait” [191, minute 61] of the british national secret political organization and the english ethnical secret political organization in England to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Samantha Bloom, who was the sister of Orlando Bloom. [317] She as “Pandora” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her colleague, with conversing: [28, minutes 7, 8, 10 and 52]

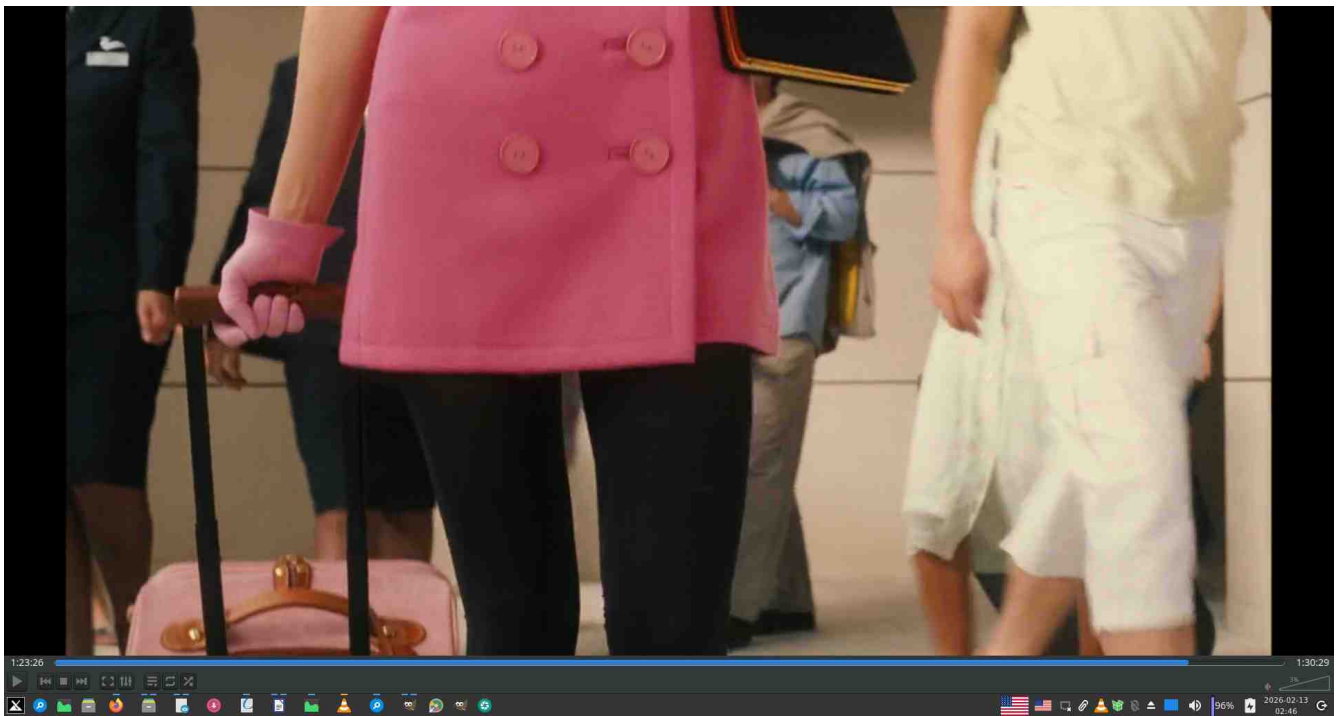
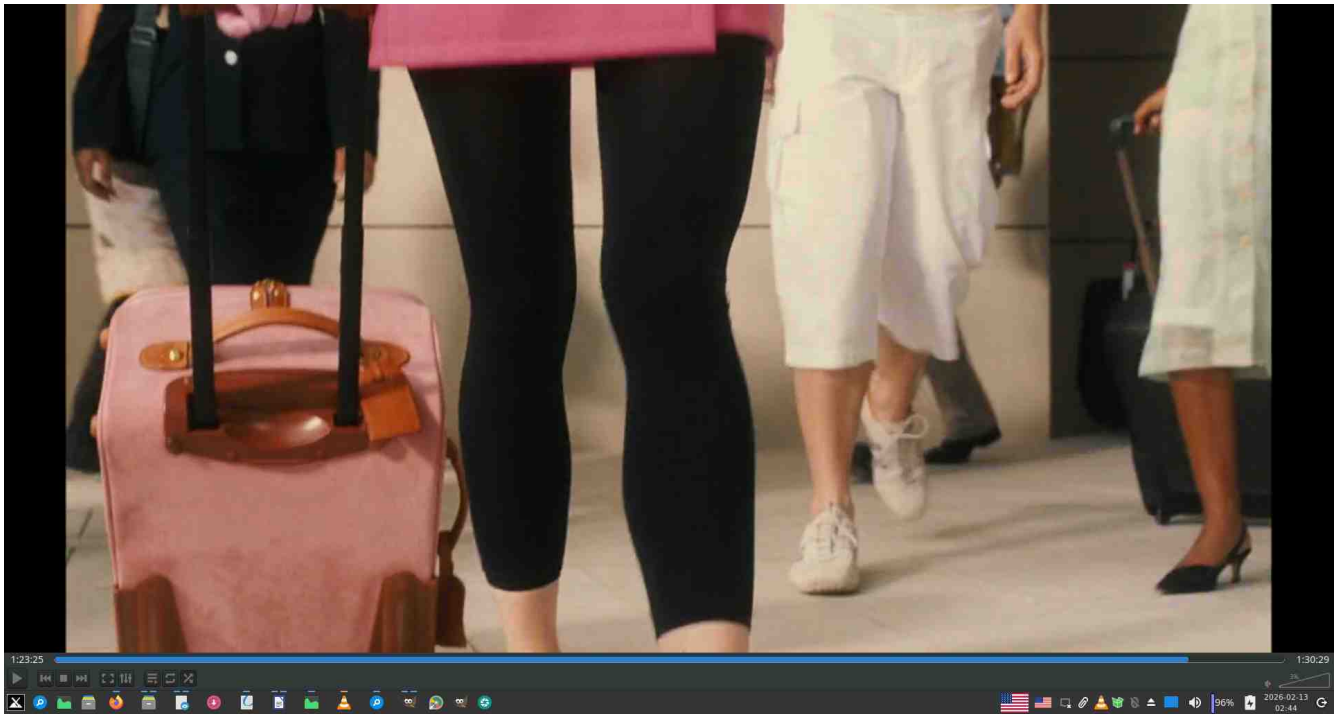


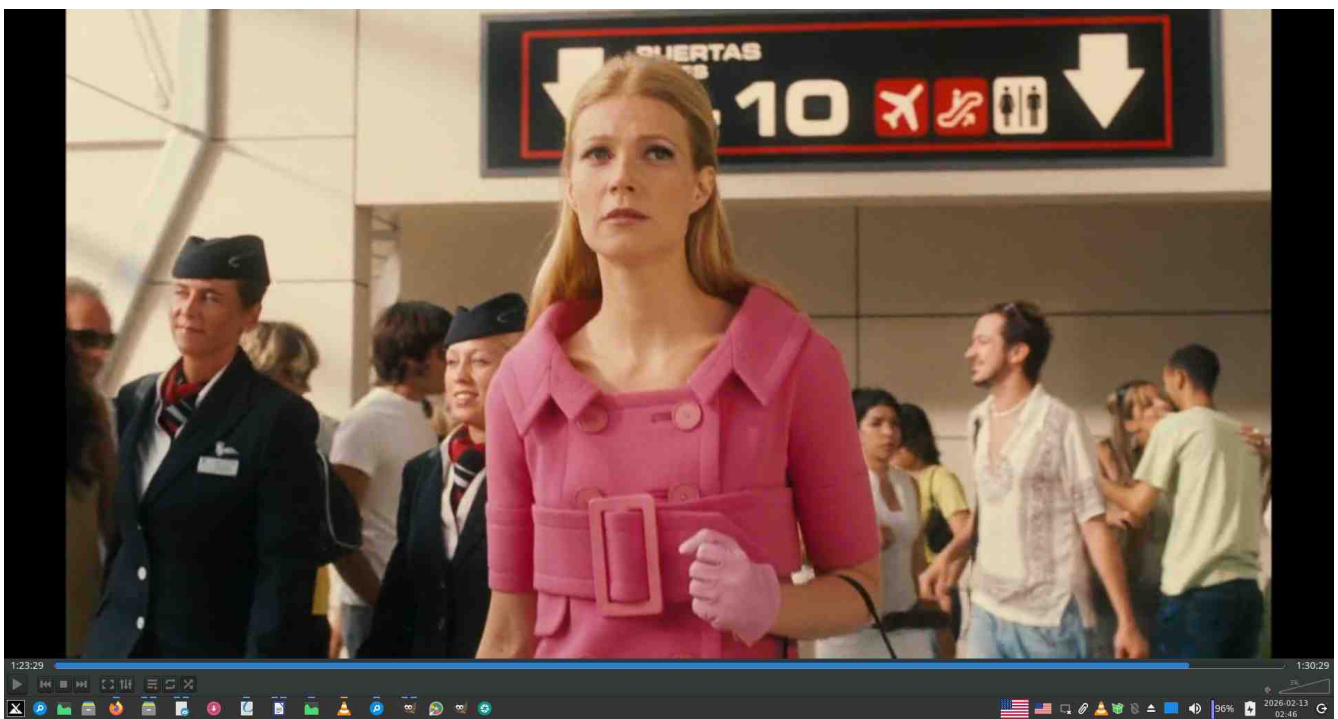
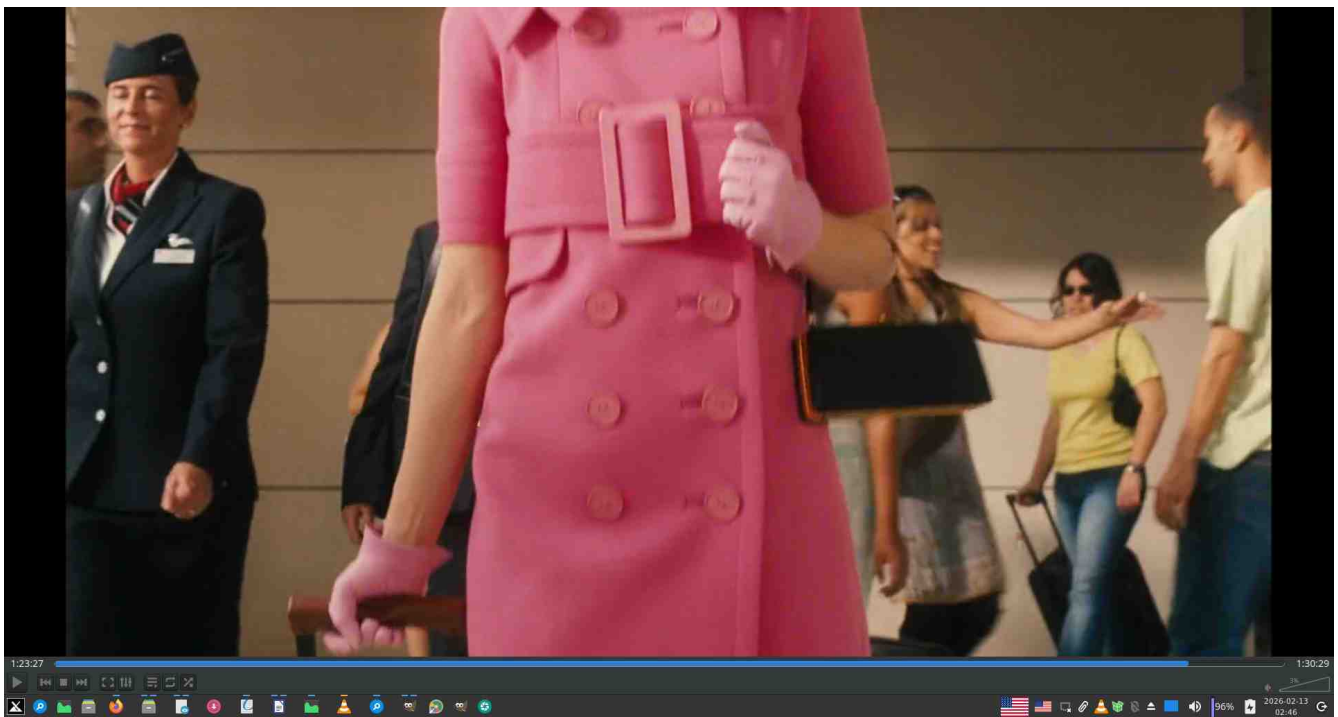


The resemblance in facial expression of Orlando Bloom with Simon Monjack, his having been unmarried during the entire life of Brittany Murphy, then having married in 2010, namely shortly after the death of Brittany Murphy, the casting of his sister to this film and having her onscreen-“hook up” [22, minute 82] Brittany Murphy, [321] can indicate his having been part of the Brittany Murphy “project”. [3, minute 24]

The first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Gwyneth Paltrow, who was married at the time of shooting this film. [318] She as herself was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks”, but she accepted a cameo role of acting Brittany Murphy as “Jacks” in the film partly inspired from her, and her dressed body and face were promoted by the film with the same method of filming from foot to head, as were the loosely dressed bodies and faces of Brittany Murphy as “Molly” in the film entitled “Uptown Girls” of 2003, and Rosario Dawson as “Gail” in the film entitled “Sin City” of 2005: [28, minutes 84, 84, 84, 84 and 84]



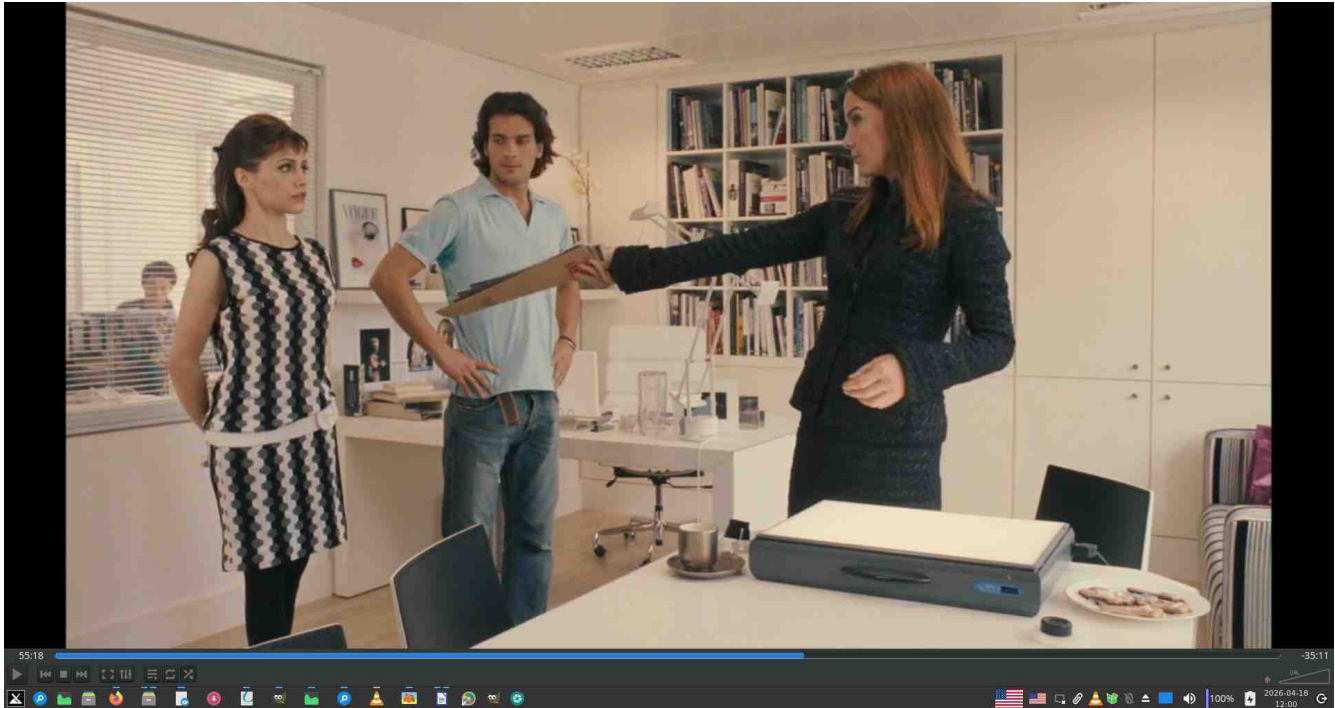




That Gwyneth Paltrow was not required to “hook up” [22, minute 82] Brittany Murphy in any american film, that she was required to have a cameo appearance in this british film of Brittany Murphy, and that Michael Lerner as “Marvin Bernstein” was required to qualify her as the “finest english actress of her generation” [28, minute 80] can be presumed to have expressed her having been nationally considered not so much american, but rather british, and as such not suitable for the “americanization” [156] of

Brittany Murphy.

With the film entitled “Love and Other Disasters” of 2006, the first personal secret political female “bait” [191, minute 61] of the french national secret political organization to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Phillipine Leroy-Beaulieu, who was unmarried at the time of shooting this film. [447] She as “Daphne” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Jacks” as her chief, with conversing: [28, minute 56]



The film has made a mental-association creating reference to the case of Marilyn Monroe as well by having required Phillipine Leroy-Beaulieu as “Daphne” to mention, in the presence of Brittany Murphy and relative to her, the film of Marilyn Monroe entitled “All about Eve” of 1950, particularly the “ambitious and ruthless assistant [Eve] who seems all sweet and innocent, but is really quite ambitious and ruthless”, [28, minute 55] by this means the french and the british national secret political organizations having shared the fear of the american Illuminati, formulated and programed with the above film of Marilyn Monroe, that Brittany Murphy “seeming all sweet and innocent” could become an “Eve”, a “Miss Evil” [322, minute 111] — “evil” for the Illuminatis — concretely a second “ambitious and ruthless” “Marilyn Monroe”, by for example moving to New York and making her own films, unutilizable, inconvenient, or dangerous to them all.

Phillipine Leroy-Beaulieu appears to have been spiritually related with the film entitled “All about Eve” of 1950 not only in relation to Brittany Murphy, but also in relation to herself. Namely, in that film the leading lady was Bette Davis, who had an appearance of being french by ethnical origin, and had some french affinities indeed by having changed her first name from the english “Betty” to the french “Bette”, shortly before dying she chose to travel to France, and died there, and on its part France honored her with the “Legion of Honor”. [448] For all these reasons, the american Illuminati presumably considered her to be a “french-like” american, or “unamerican”. On her part, Phillipine Leroy-

Beaulieu was presumably considered by the french national secret political organization an “english-like” french, as she chose to act sometimes in films of english language. [447] From this point of view, the film entitled “Love and Other Disasters” of 2006 appears to have been co-produced mainly by the british, french, american and the latin-american national secret political organizations by casting actors considered by them “disasters” from the point of view of their narrow ethnical and national minds: 1) Brittany Murphy was an “unamerican” to be “made english”; [28, minute 80] 2) Phillipine Leroy-Beaulieu was not french, but possibly english; 3) Orlando Bloom was not english, but rather mexican; [28, minute 80] 4) Gwyneth Paltrow was not american, but english; [28, minute 80] 5) Santiago Cabrera was not latin-american, but english.

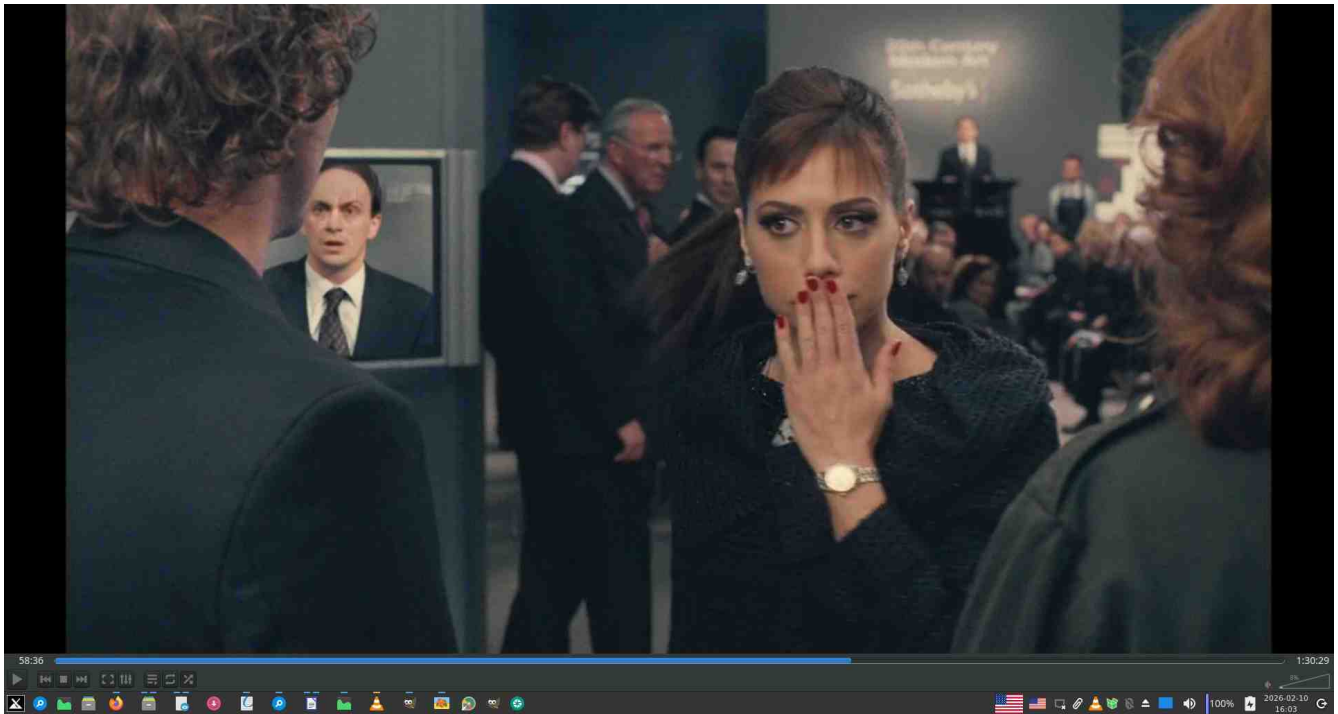
It can be presumed that Michael Lerner as “Marvin Bernstein’s” mentioning Drew Barrymore, [28, minute 80] was concocted for a mental-association creating reference to Drew Barrymore in the film of Brittany Murphy entitled “Riding in Cars with Boys” of 2001, with the purpose of refreshing and recruiting the programings relative to that actress and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Drew Barrymore is unmarried and available to you for a relationship.” And indeed: Drew Barrymore was unmarried in 2005. [219]

That Matthew Rhys, Elliot Cowan, Jamie Sives, Catherine Tate, and Samantha Bloom were of british nationality, as well as the film was shot in London, [444] can be presumed to have been manifestations of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the british national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Britain, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

By concocting the character “Jacks” of Brittany Murphy to share a flat with the gay character “Peter Simon” of Matthew Rhys, the character “Tom” of Adam Rayner to be gay, as well as the character “Paolo Sarmiento” of Santiago Cabrera to be concocted as gay, the british national secret political organization has formulated and programed its policy of “hooking up” [22, minute 82] with homosexuals target persons of which level of heterosexuality does not satisfy its concealment requirements, by this means presenting them as homosexuals, an image suitable for their concealed infection with the HIV virus.

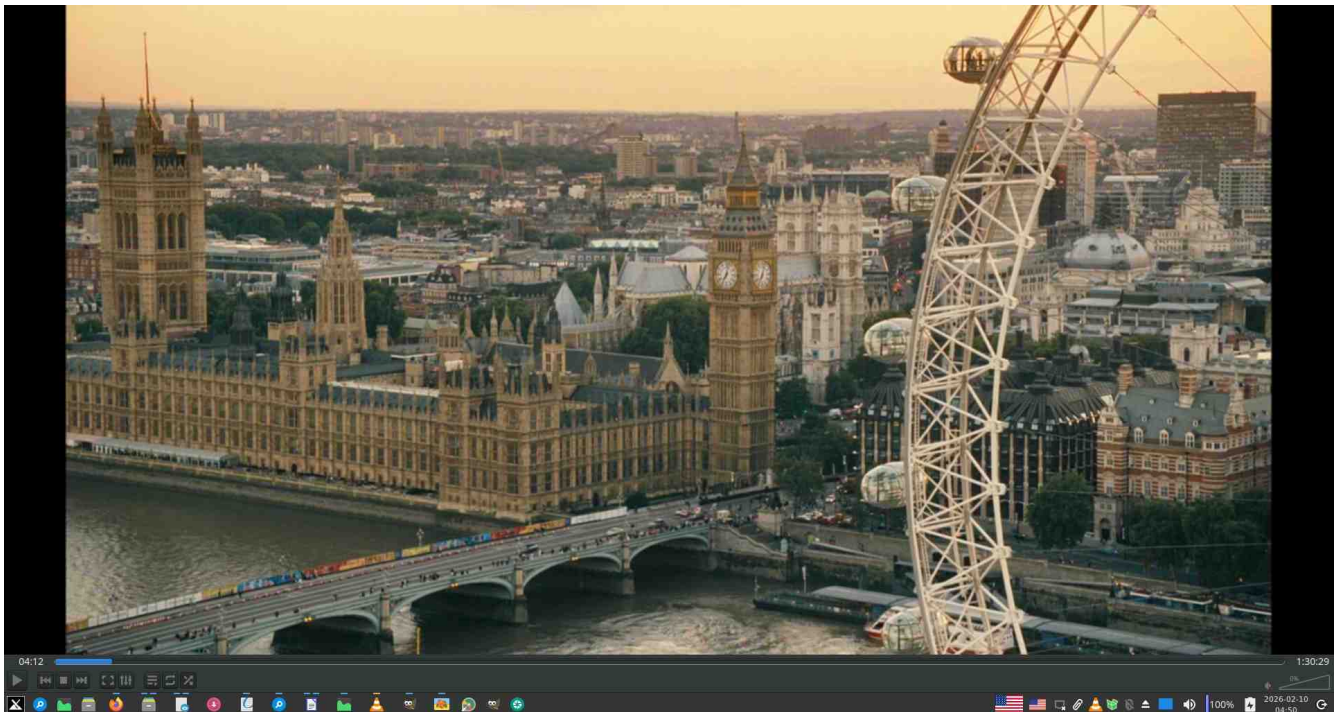
In her first common scene with Matthew Rhys as “Peter Simon”, Brittany Murphy was required to say with “the mirror having stared her in the face”: [29, minute 51] “I’m the Queen of England”, [28, minute 4] what refers to that the british english Illuminati considered her suitable for the position of head of state, and intended to make her the “Queen of England”, presumably through a lesbian relationship of hers with the queen Elizabeth II. However, the mirror image formulated and programed that a precondition of occupying that position was having a double personality: one for the public, and another for the british Illuminati. This presumption can be corroborated with her character names “Lisa” in her film entitled “Drop Dead Gorgeous” of 1999, and “Elisabeth” in her film entitled “Don’t Say a Word” of 2001.

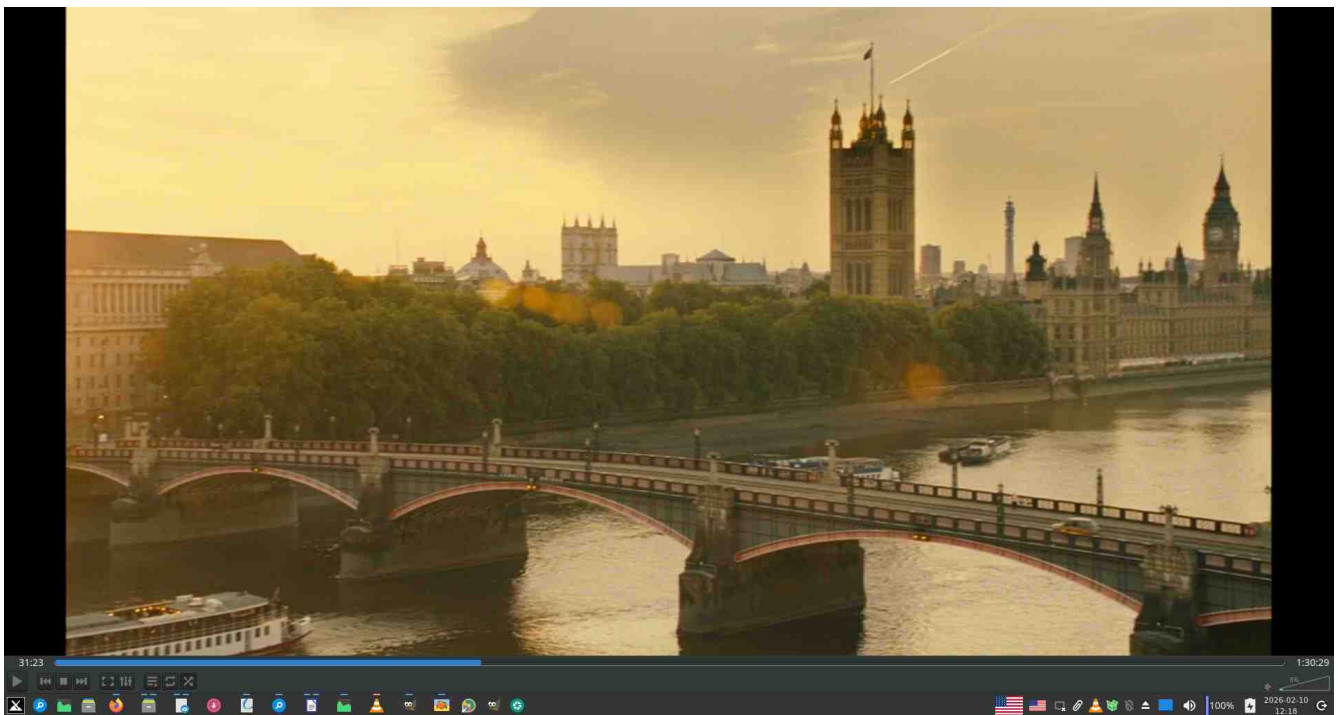
It can be presumed that with the auction scene, in which Brittany Murphy as “Jacks” was required to speak so loud to be heard and implicitly blamed by the people present at the auction, the film implemented the real trait of Brittany Murphy revealed with her film entitled “Sin City” of 2005 with the phrase “the barmaid that never shuts up”, [25, minute 109] to what she was required to put her palm at the mouth: [28, minute 59]



The above scene can be construed as a new formulation and programming of the personal secret political silence message of her film entitled “Don’t Say a Word” of 2001, and a possible additional precondition of occupying the position of head of state.

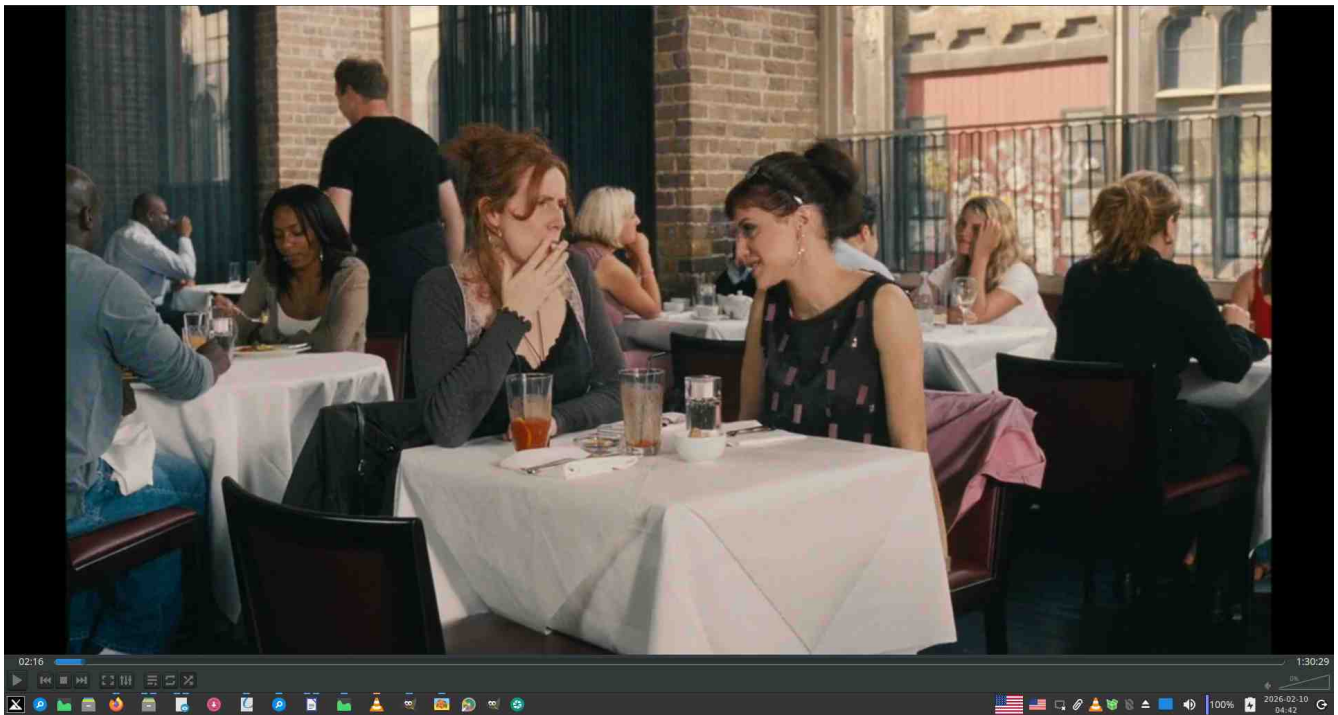
With “views of bridges” of London, [28, minutes 5 and 32]

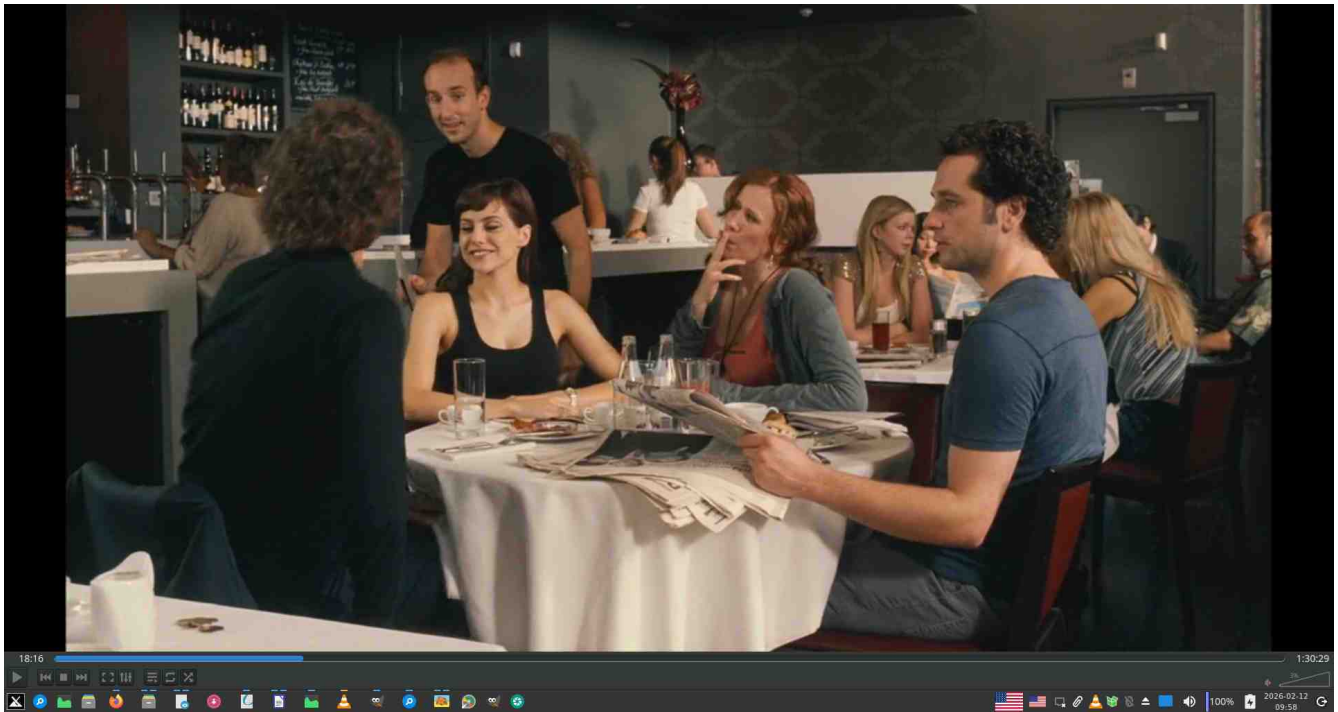




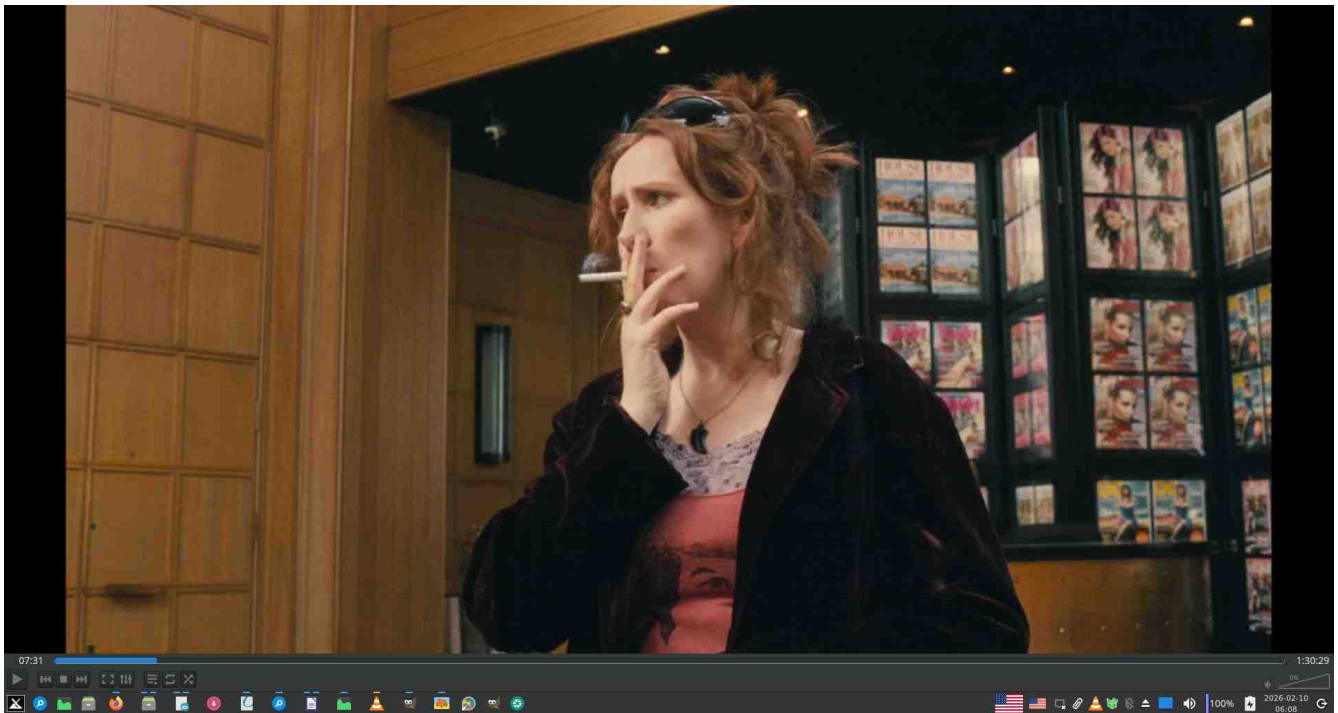
and with the first name “Emily” of the character of Brittany Murphy, the film refreshed and recruited the programings of the play of Brittany Murphy entitled “A View from the Bridge” of 1997: she was a newcomer in Britain, who needed integration and “britainization” by being “baited” [191, minute 61] into a relationship and marriage managed by the british national secret political organization, formulated and prograded with her having been required to say: “I’m not american”, [28, minute 41] and with the sentence of Michael Lerner as “Marvin Bernstein”: “Let’s make her english.” [28, minute 80] At the same time, it also formulated and prograded the alternative of suicide of the type “a view from the bridge” to a relationship or marriage, by jumping in the “water under the bridge” [25, minute 21] of the river Thames.

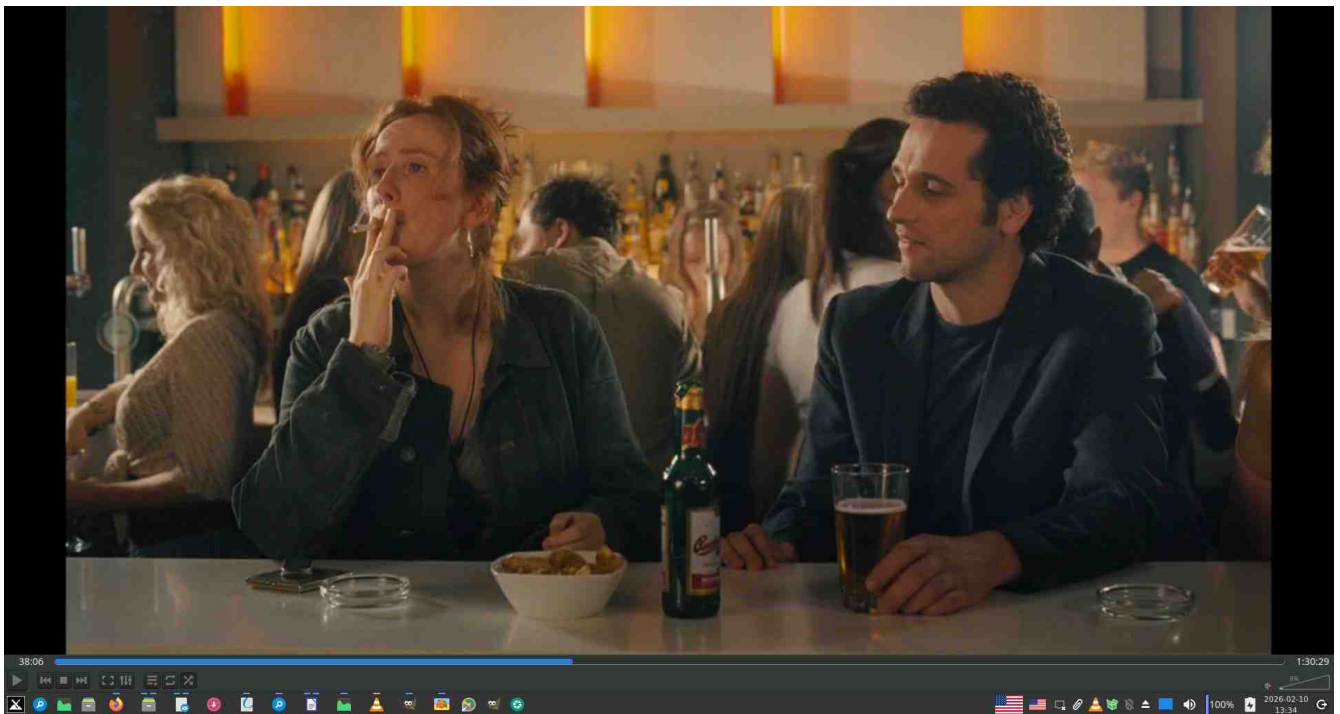
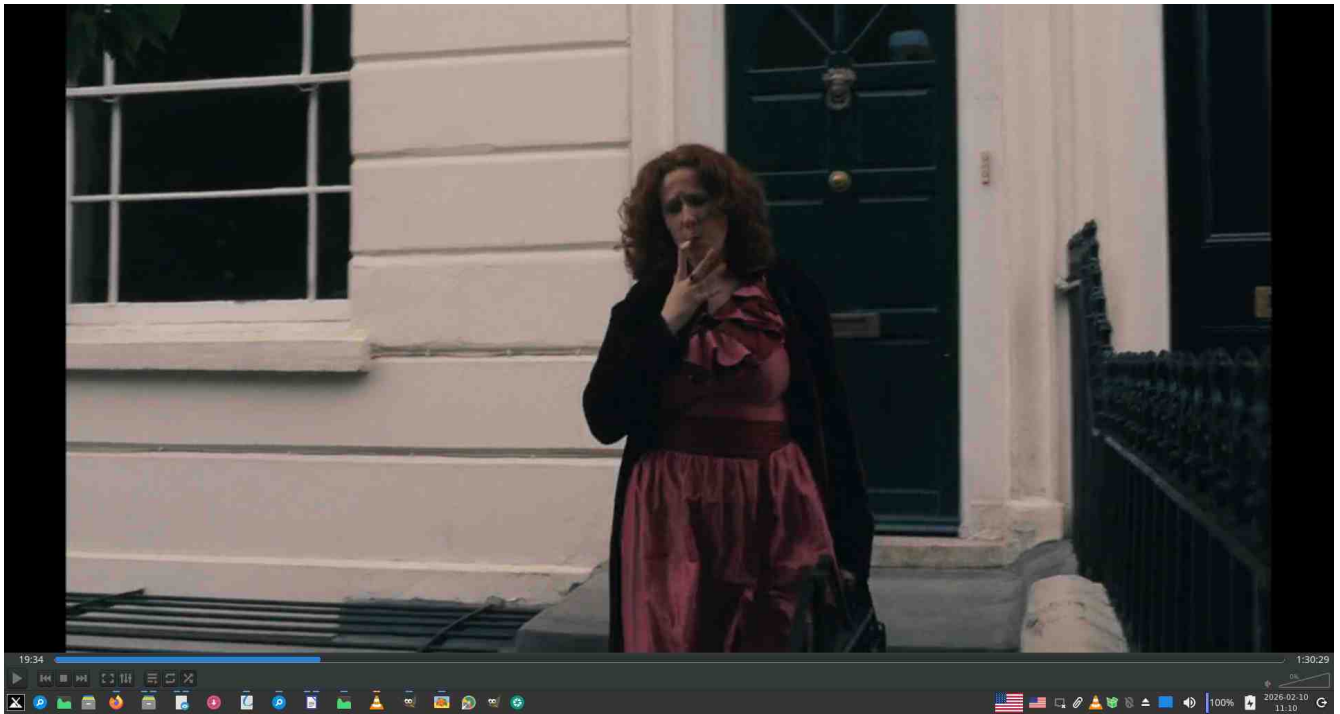
The film entitled “Love and Other Disasters” of 2006 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene with her: [28, minutes 3, 9 and 19]

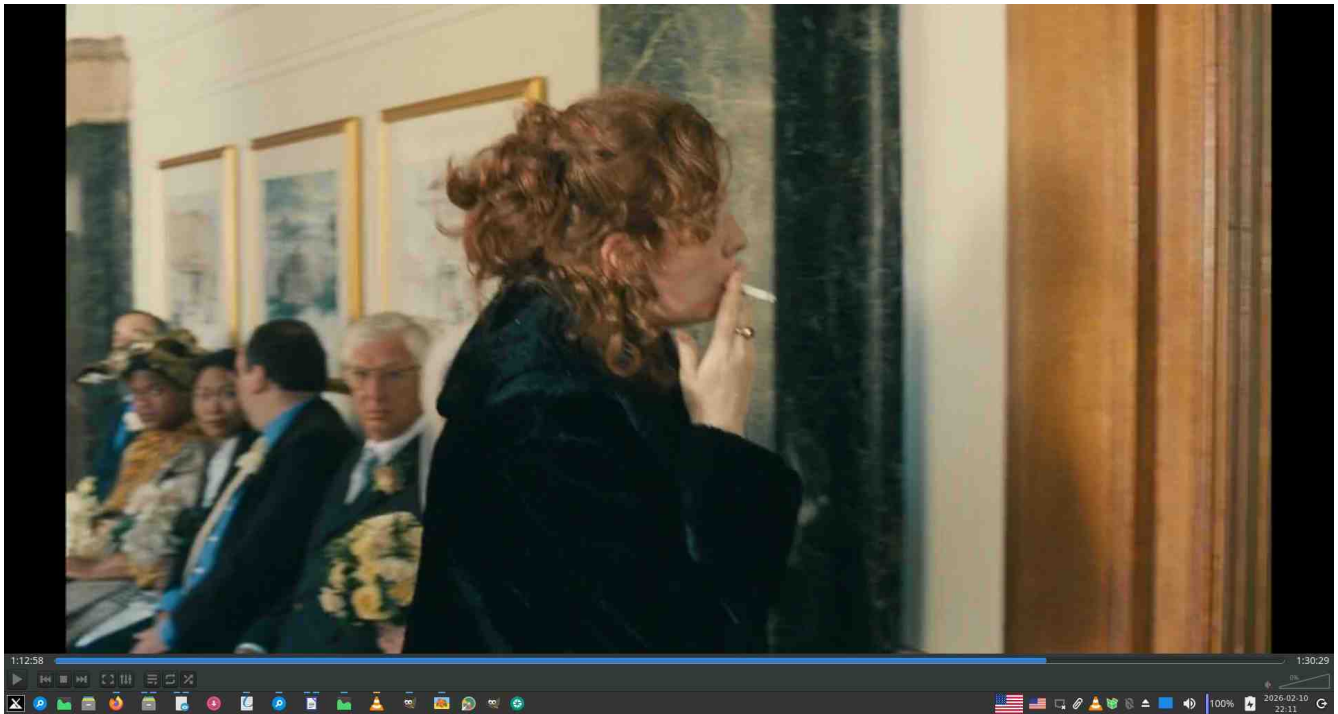




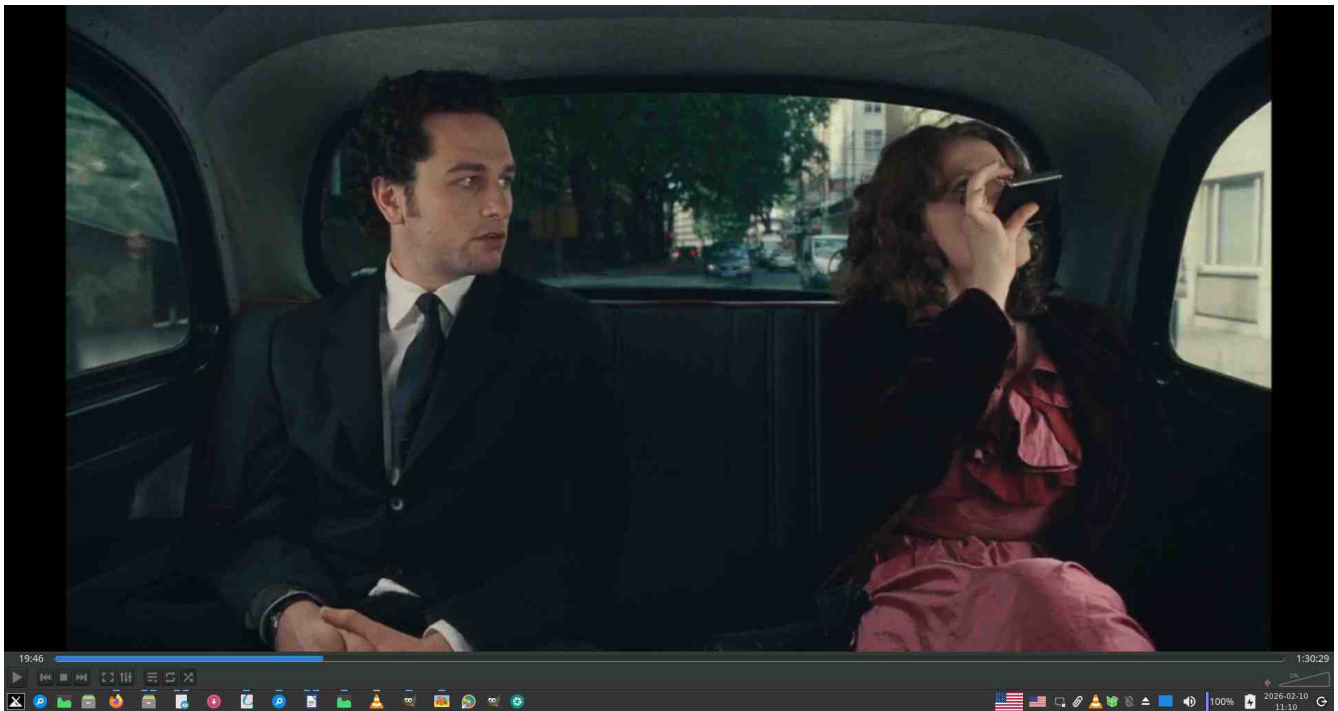
tobacco-addiction, with characters other than that of hers, in a scene without her: [28, minutes 8, 20, 39 and 73]

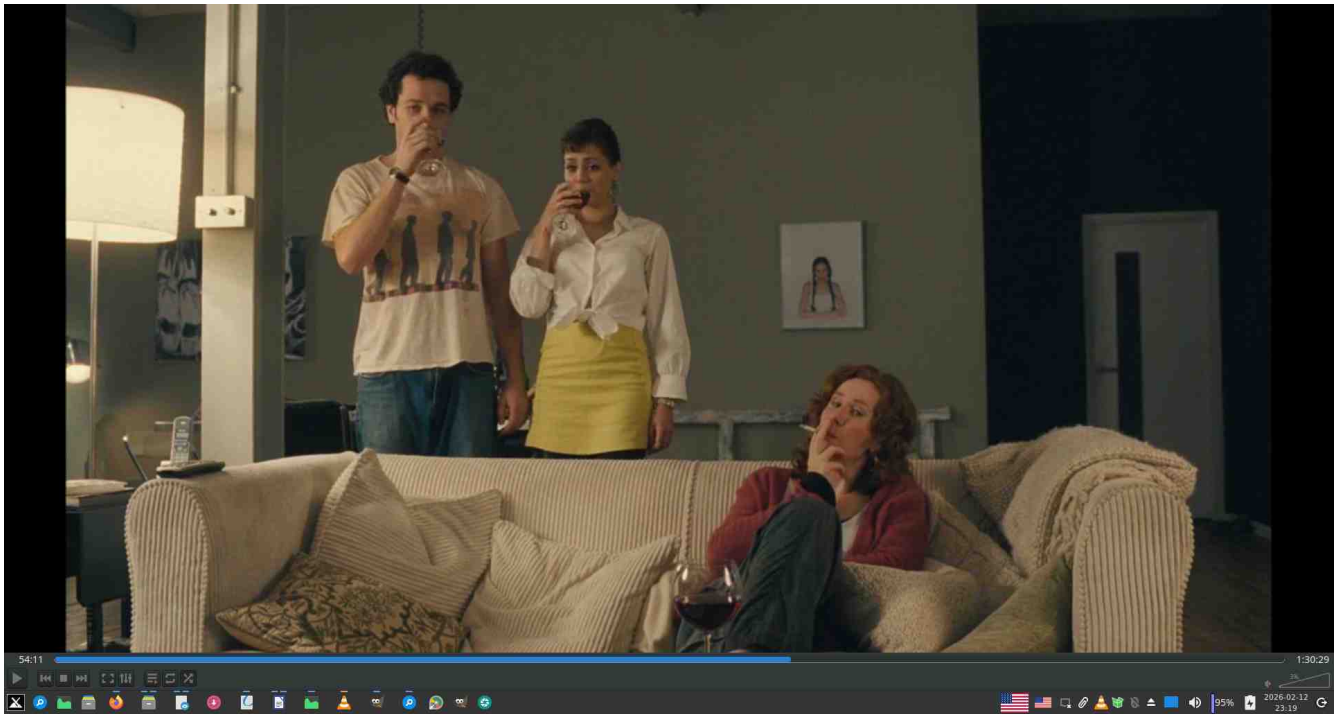




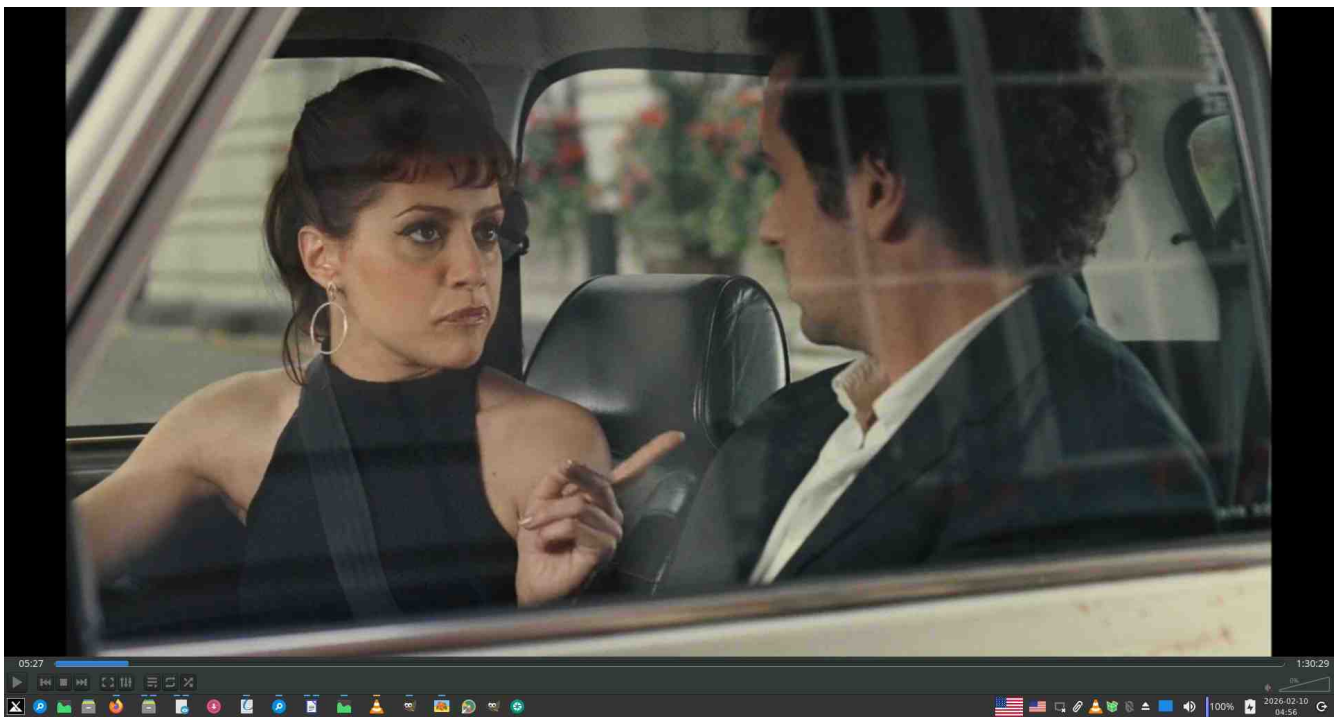


alcohol-addiction, with characters other than that of hers, in a scene without her: [28, minutes 20 and 55]

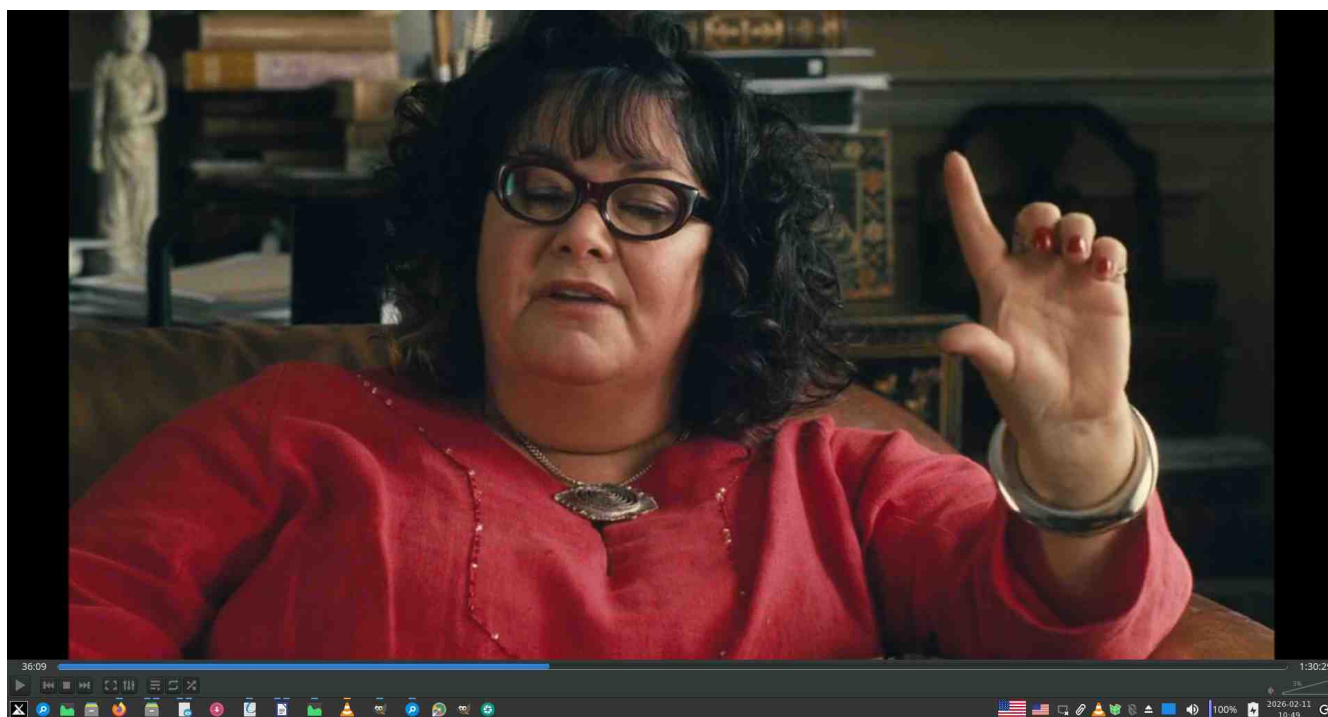
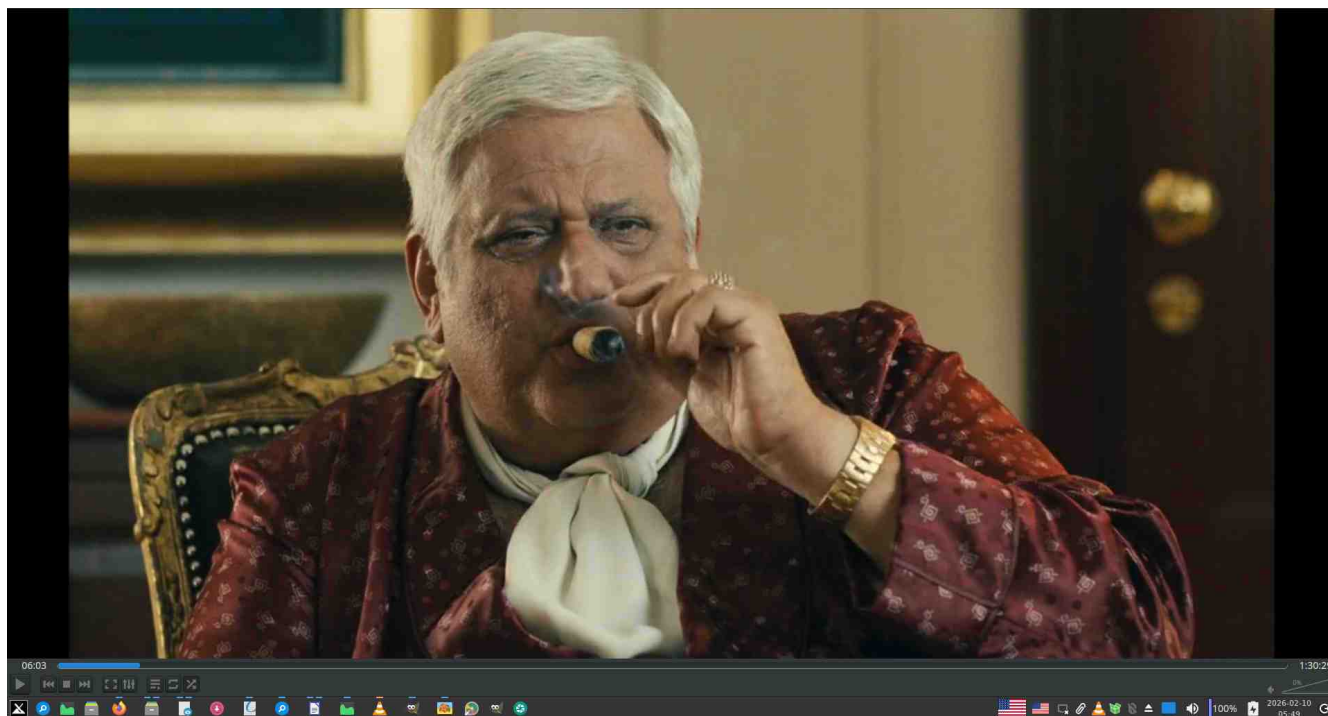




sexual-addiction with “fellatio”, [12, minute 19] with her character: [28, minute 6]



sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [28, minutes 7 and 37]



By implementing the same kind of personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, the film reveals the unity of action between the british and the american Illuminatis, their collaborative, cooperative, and coordinative conspiracy against Brittany Murphy particularly, and persons of her kind generally.

The film entitled “Love and Other Disasters” of 2006 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

The character name “Pandora” of Samantha Bloom as a presumed coded name of mine was a formulation and programing of the then possibility, in the conception of the british national secret political organization, that my person could contact Samantha Bloom or a similar person for financing the publication of my books.

By having required Phillipine Leroy-Beaulieu to act the character named “Isabelle” in the film entitled “La vérité est un vilain défaut” of 1997, [447] the french national secret political organization expressed, formulated, and programed that it had also found an actress to my taste, as a french substitute for Izabella LAKATOS, presented by the hungarian ethnical secret political organization in Romania around 1995, like the american Illuminati did by having required Brittany Murphy to act the character named “Izzy” in the film entitled “The Prophecy II” of 1998.

This film has promoted a reference to Jack Ruby — construed by me as meaning my person as having created knowledge about the american Illuminati and threatened with publishing it — by that it was partly made by Ruby Films, and Brittany Murphy was required to act the character named “Emily Jackson” or “Jacks”. By this means, the british Illuminati formulated and programed that Brittany Murphy was a person threatening with financing the publication of my books, at that time i still had chances to become her first “Jack”, but after all in may 2007 it was Simon Monjack who became her first “Jack”, and i only had chances to become her second “Jack”.

I can presume that the first name “Paolo” of the character of Santiago Cabrera, that Dawn French as a therapist was required to call “Peter Simon” “Paul”, as well as the surname of Gwyneth Paltrow have been formulations and programings of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] my person of the british and the american Illuminatis particularly, and of the ethnical and the national secret political organizations generally, of carrying out show trials against my person: [Paolo (italian) = Paul = Pál (hungarian)] and respectively [Paltrow → Pal → Pál (hungarian) → Pál CSERESZNYÉS, endurer of administration of injustice.]

In her interview published in the country-wide daily paper of hungarian language Előre [Read approximately: 'elə:re. In the english language: Forward.] on 26 december 1982 in Bucharest, Romania, Elizabeth Adam (Erzsébet ÁDÁM) revealed: “I like my reciting evenings very much, someways i regard them as my children.” [149, p. 164] In the film entitled “Love and Other Disasters” of 2006, the filmmaker Michael Lerner as “Marvin Bernstein”, after having established that the script of Matthew Rhys as “Peter Simon” is “like his baby” he strongly advises him: “You gotta kill your baby”, [28, minute 81] as a condition of the acceptance. Presuming “Peter Simon” to have been a paragon to my person, i can construe the above statement of “Marvin Bernstein” as an assertion of a precondition of the publication of my books by mainstream publishing houses controlled by the british Illuminati: i would have to allow the publisher to modify the contents of my books in conformity with the interests of the british Illuminati. The first name “Marvin” bears a reference to the character “Marv”, required to be acted by Mickey Rourke in the film of Brittany Murphy entitled “Sin City” of 2005, representing a path of life envisaged for my person by the british and the american Illuminatis for the case when my books would be published by a mainstream publishing house. The presumption that the above advice was inspired from the lesson of the case of Elizabeth Adam, infamous for the british Illuminati, can be

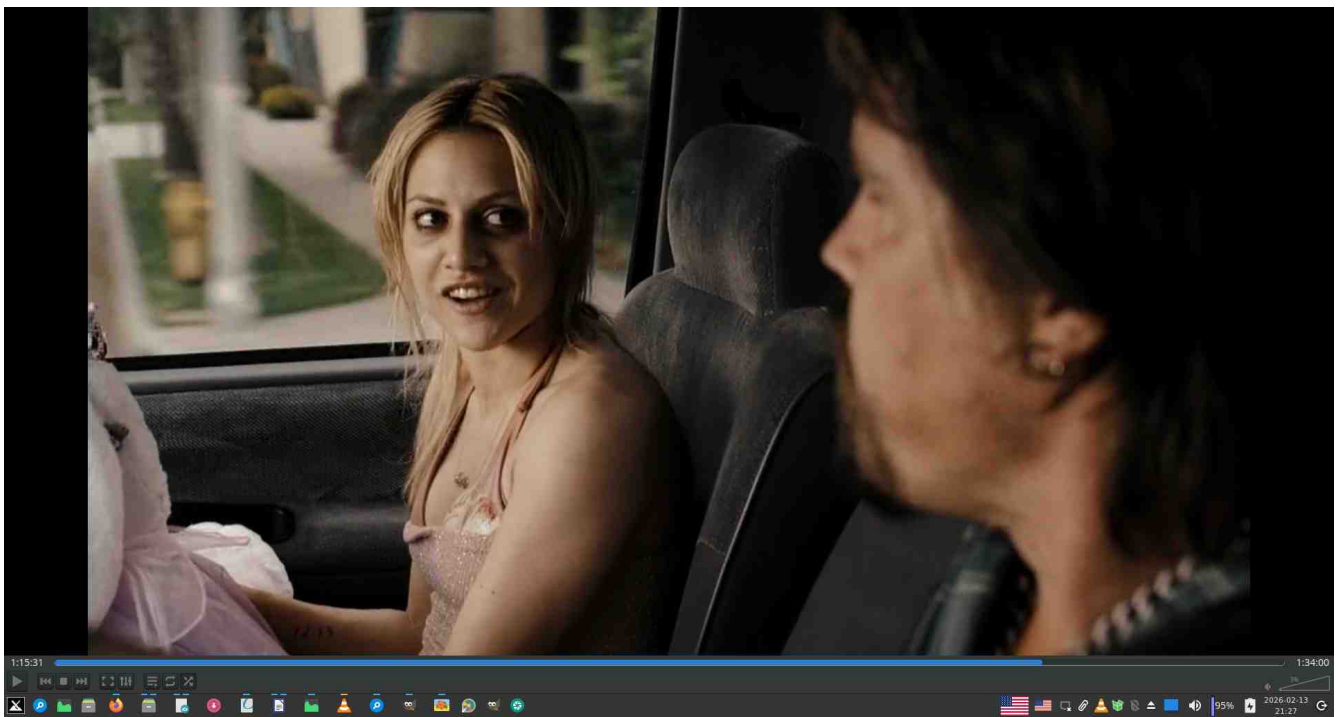
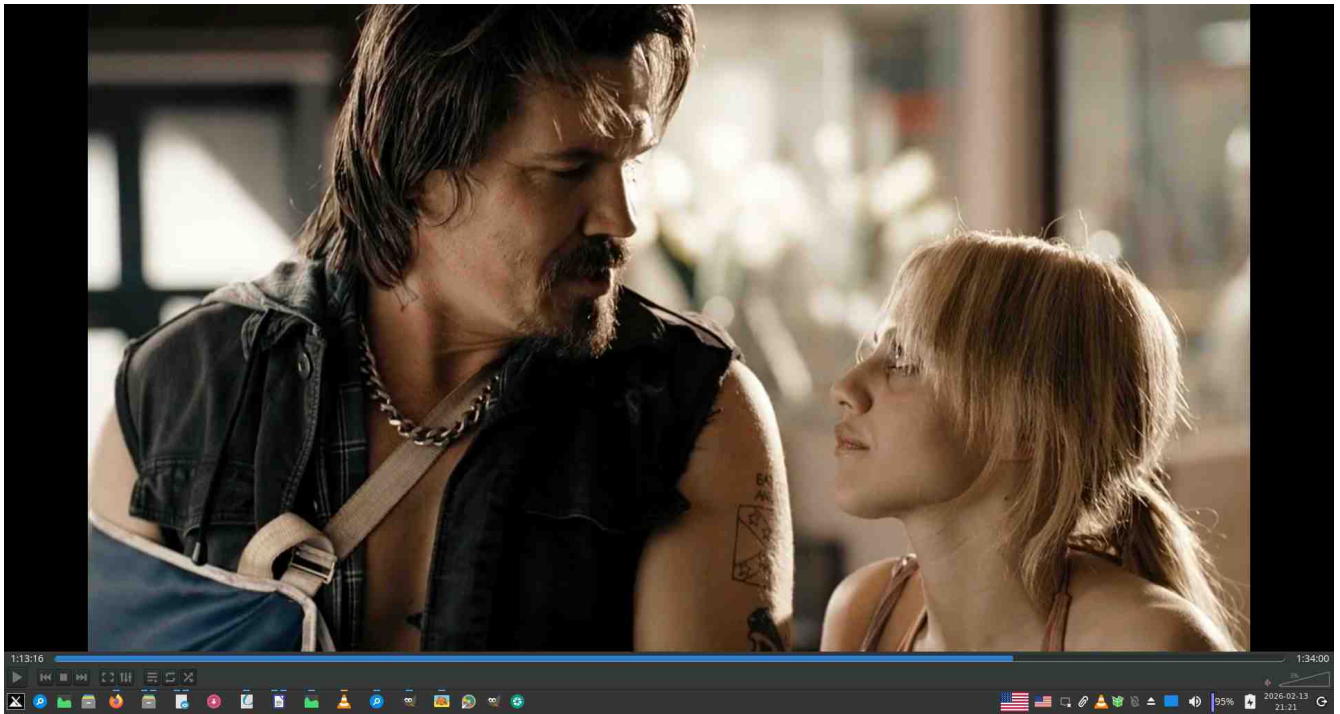
corroborated by that the character “Tom” was required to be acted by Adam Rayner.

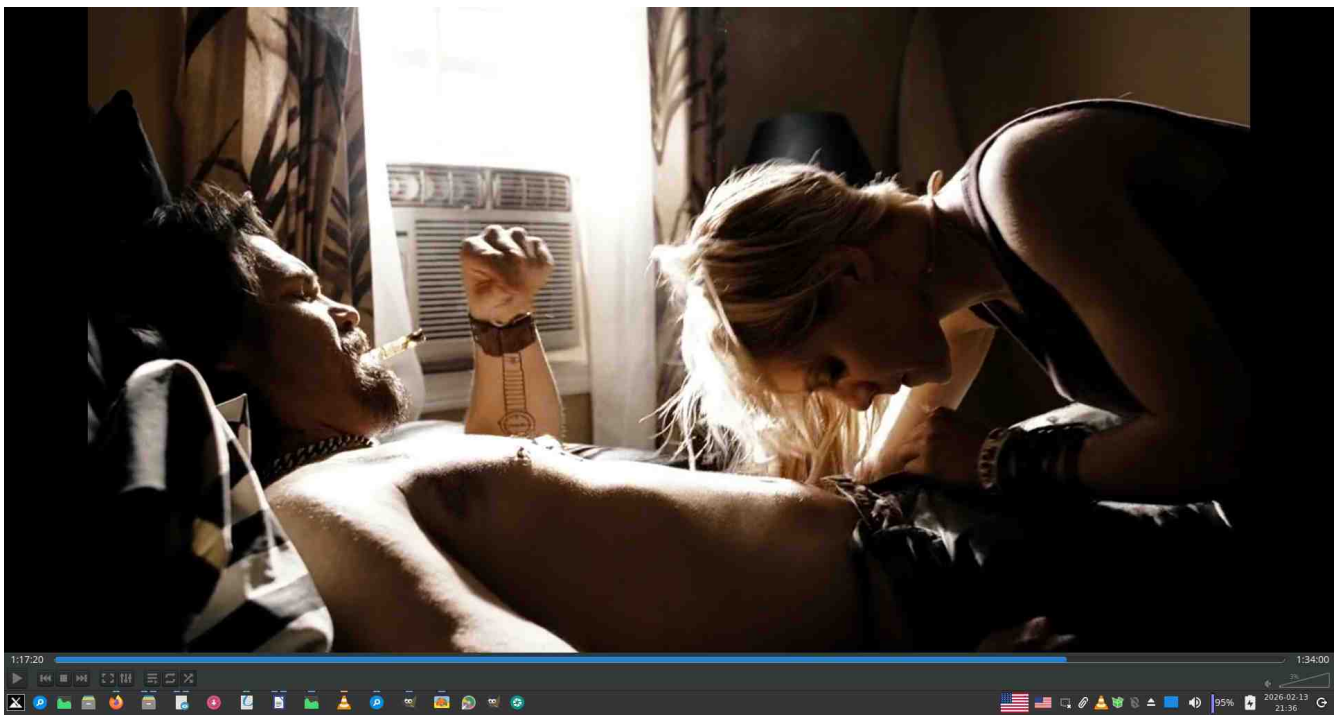
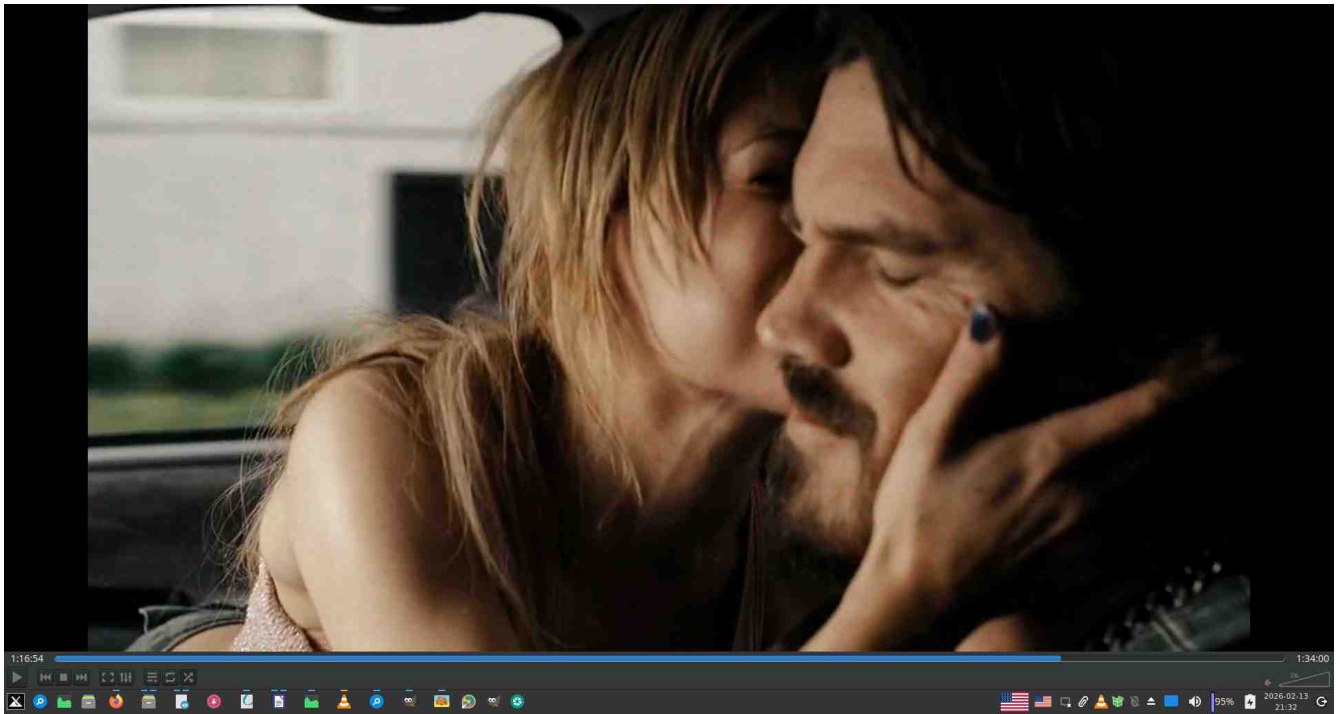
As another reference to the case of Elizabeth Adam (Erzsébet ÁDÁM), Jamie Sives was required to act in the film entitled “Wild Rose” of 2018. [313] That film was shot presumably in 2017, a few months after that in november 2016 i had created and written my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, which i would publish in june 2017. I can presume that the film was made as a result of the british national secret political organization’s having received information from the hungarian national secret political organization about my writing the above book, and with the national secret political propagandistic purpose of that in the public opinion the word-group “wild rose” created a mental association to that film and not to the case of Elizabeth Adam, namely of reducing the symbolic value of that word-group relative to Elizabeth Adam. That in the person of Jamie Sives there would be selected and cast to that film an actor who in 2005 had been required to “hook up” [22, minute 82] Brittany Murphy in the film entitled “Love and Other Disasters” of 2006, could be an expression, formulation, and programing of the approximate british national secret political propagandistic message to the public: “Brittany Murphy has been a ‘wild rose’.”

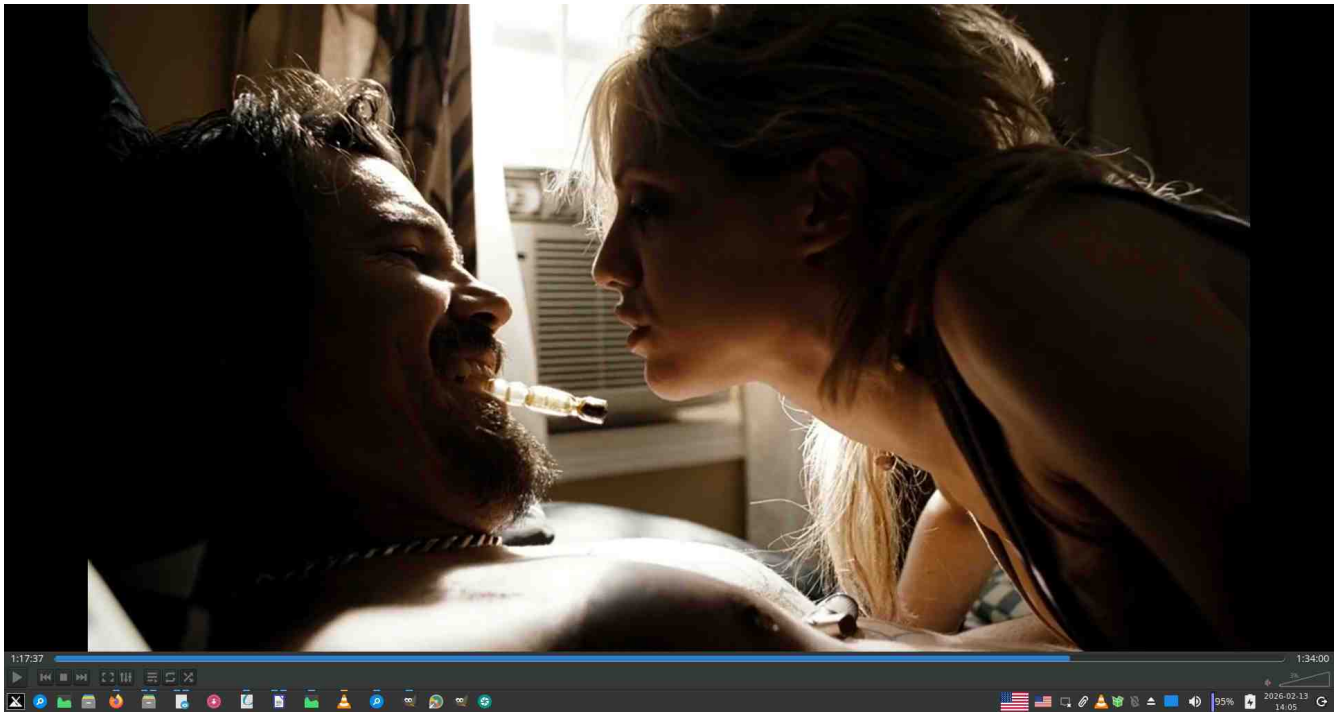
2.30. The film entitled “The Dead Girl” of 2006

With this film — shot presumably in summer 2006 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actor Giovanni Ribisi awarded around 1 time till the shooting of this film, [324] and the actress Kerry Washington awarded around 4 times till the shooting of this film. [450] They must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

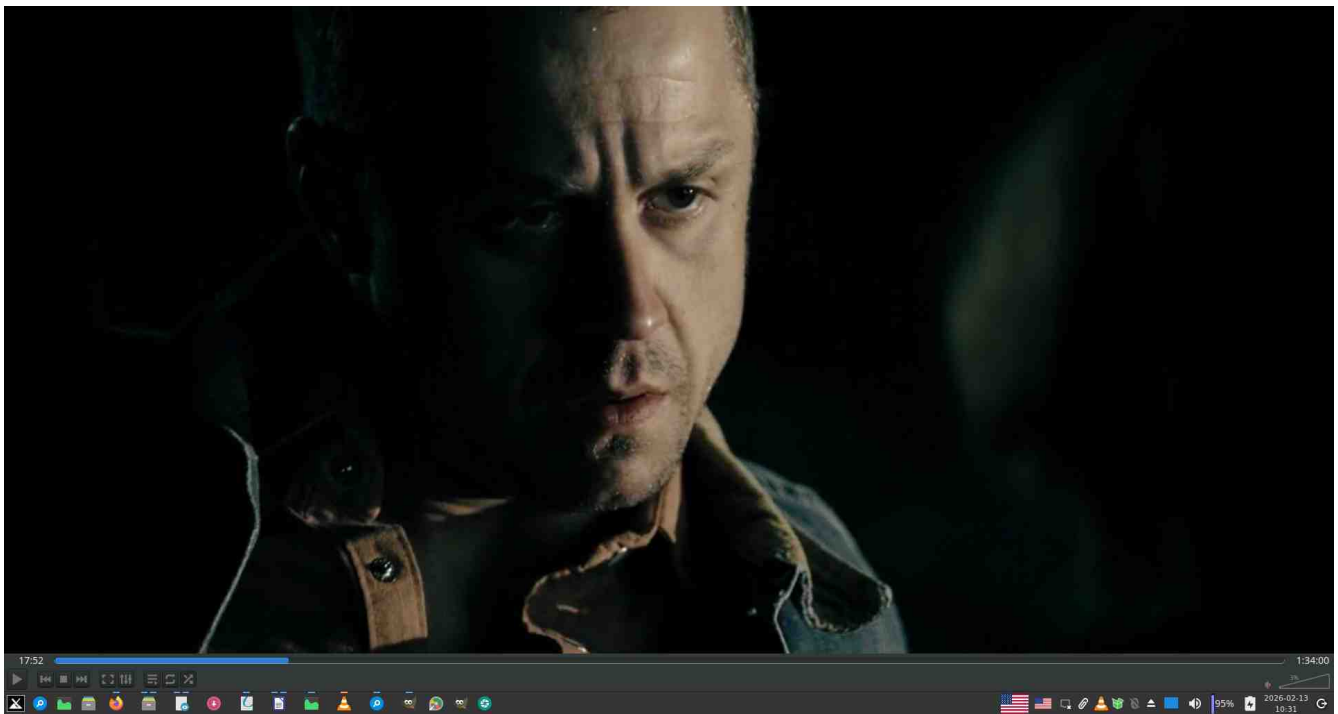
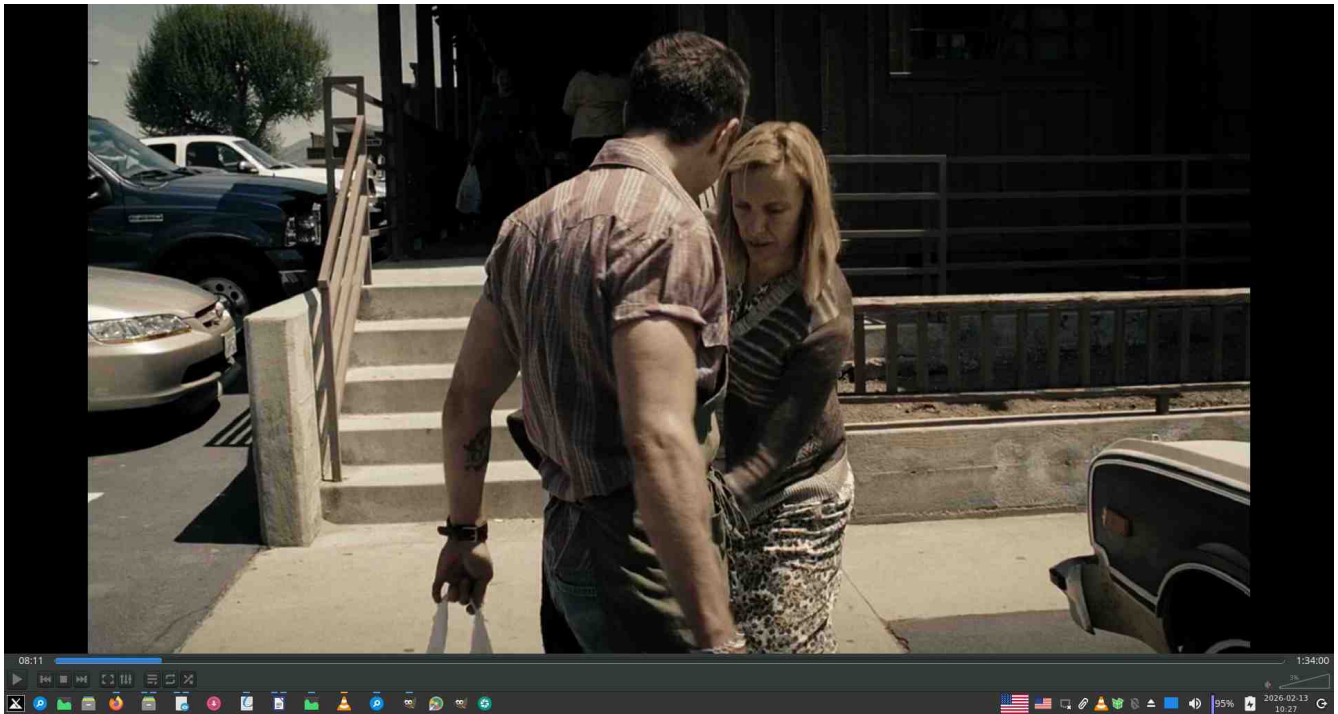
With the film entitled “The Dead Girl” of 2006, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Josh Brolin, who was married at the time of shooting this film. [323] He as “Tarlow” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Krista Kutcher” as her john and friend, with conversing, riding, kissing, and having soft sex: [30, minutes 74, 76, 77, 78 and 78]





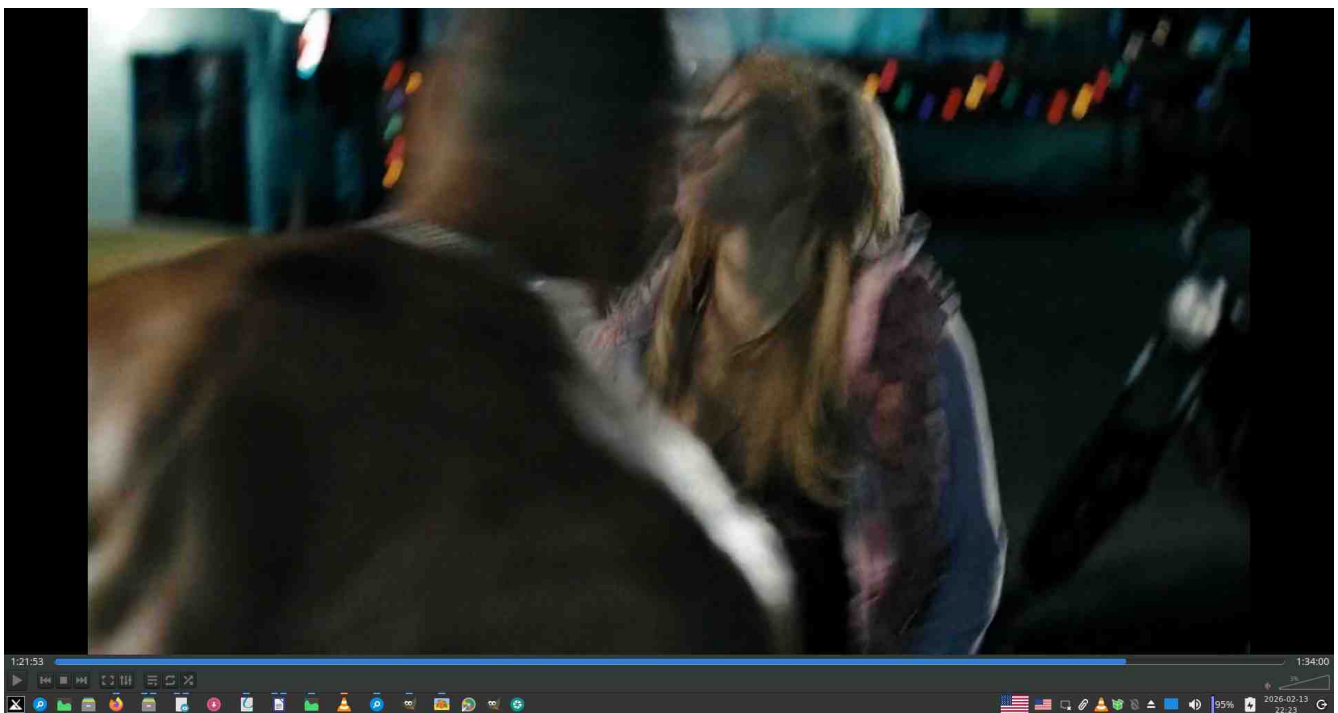
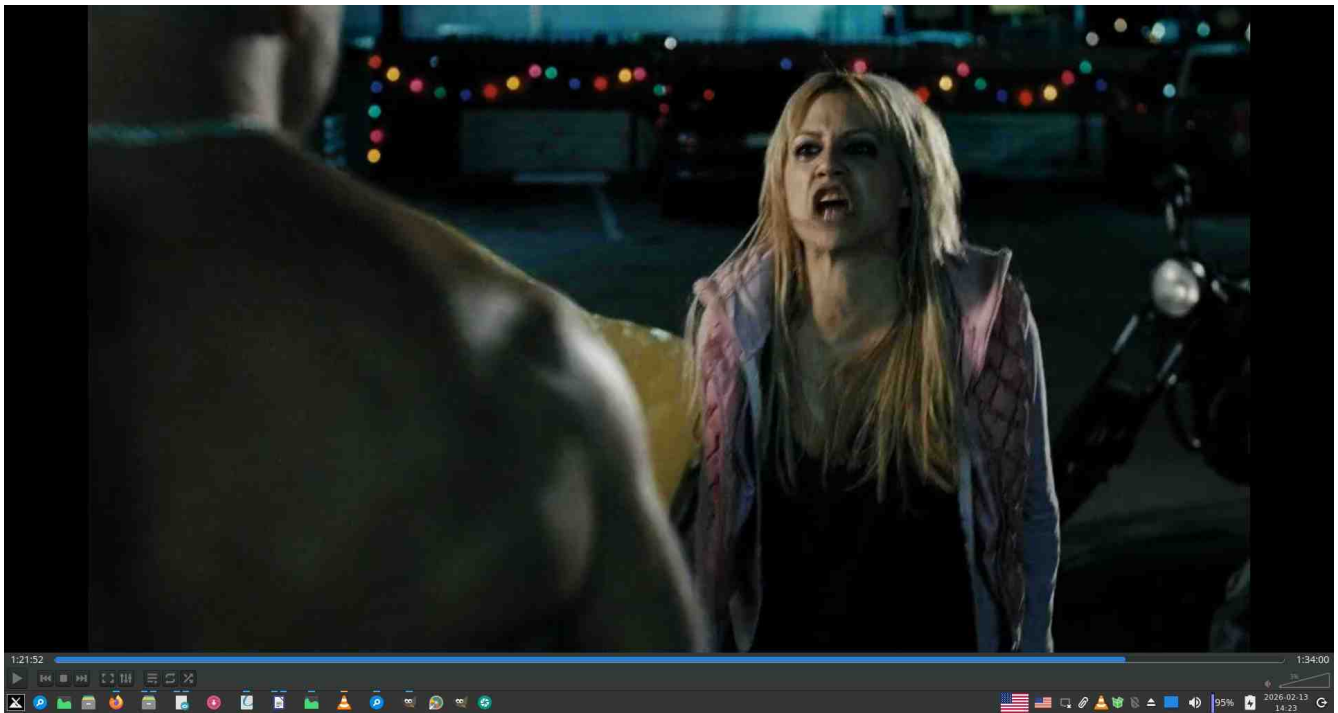


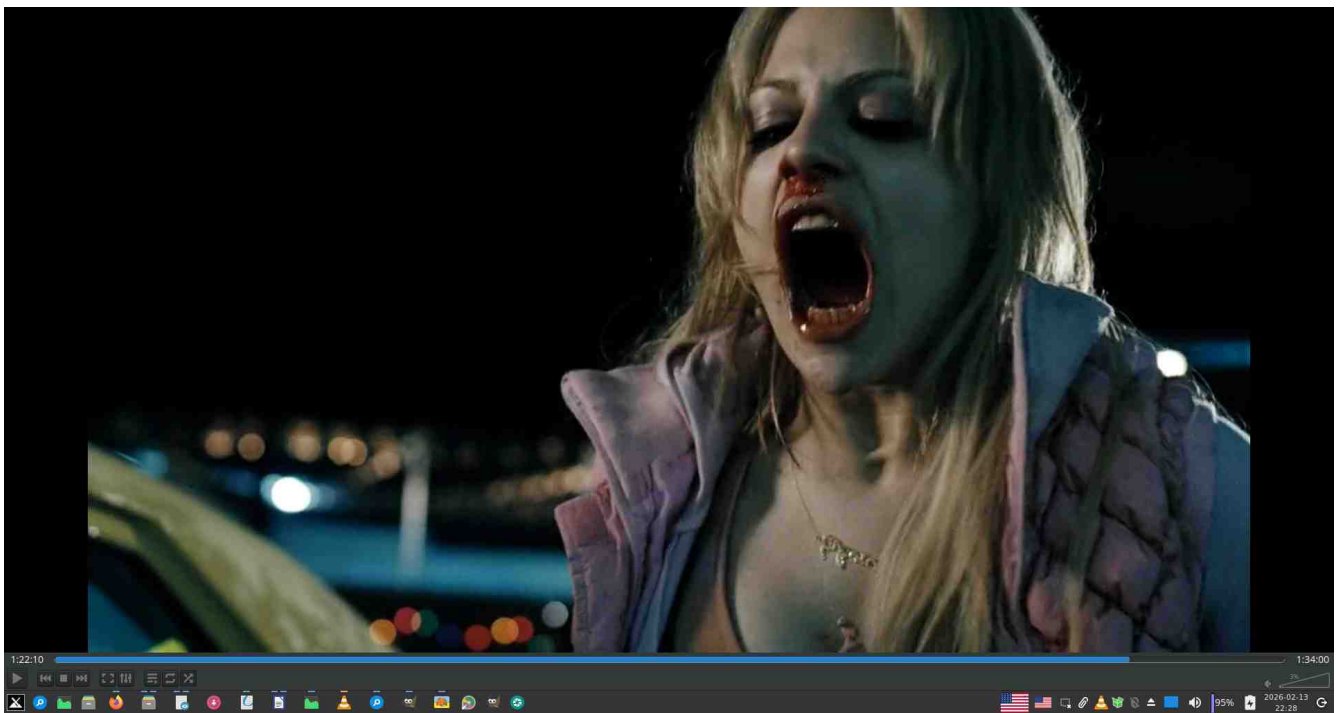
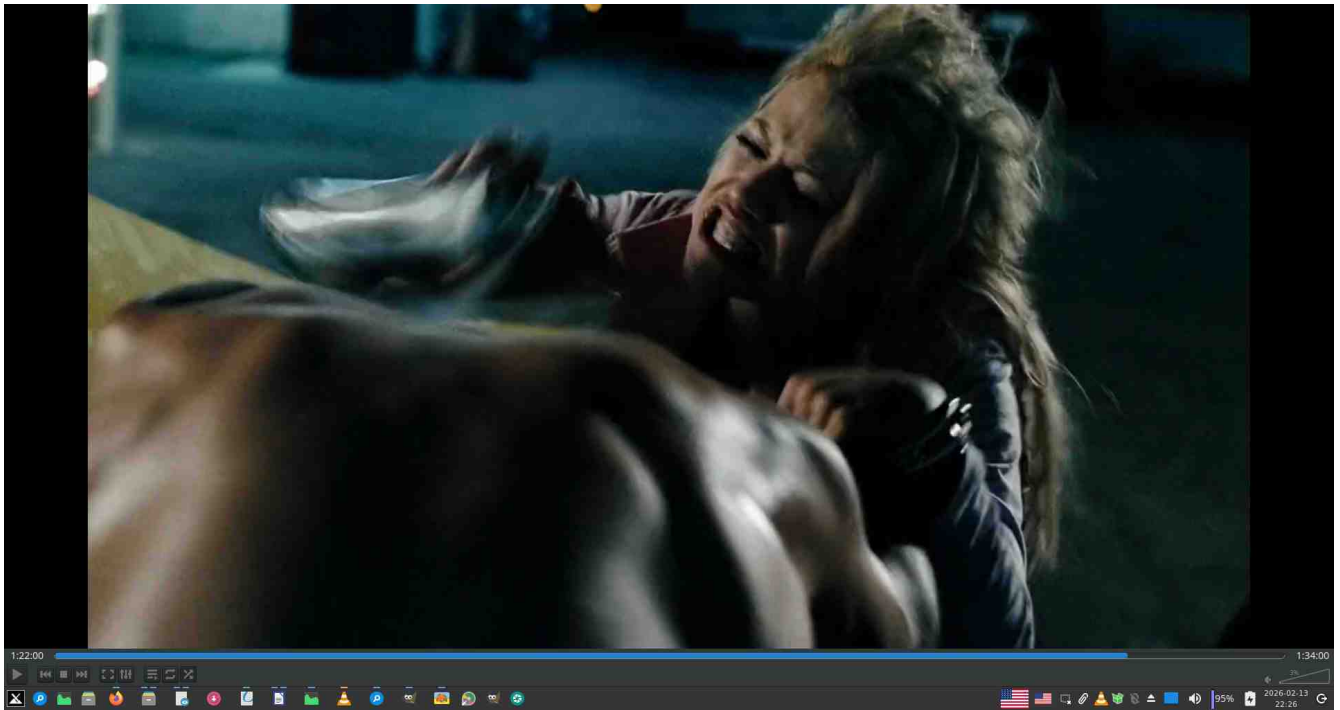
The second personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Giovanni Ribisi, who was recurring from the film of Brittany Murphy entitled “Phoenix” of 1998, and was unmarried at the time of shooting this film. [324] He as “Rudy” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Krista Kutcher”, but his partly naked arm and face were promoted by the film, for after-shooting effects on Brittany Murphy: [30, minutes 9 and 18]



His italian ethnical origin could be considered a factor stimulating Brittany Murphy for a relationship and marriage with him.

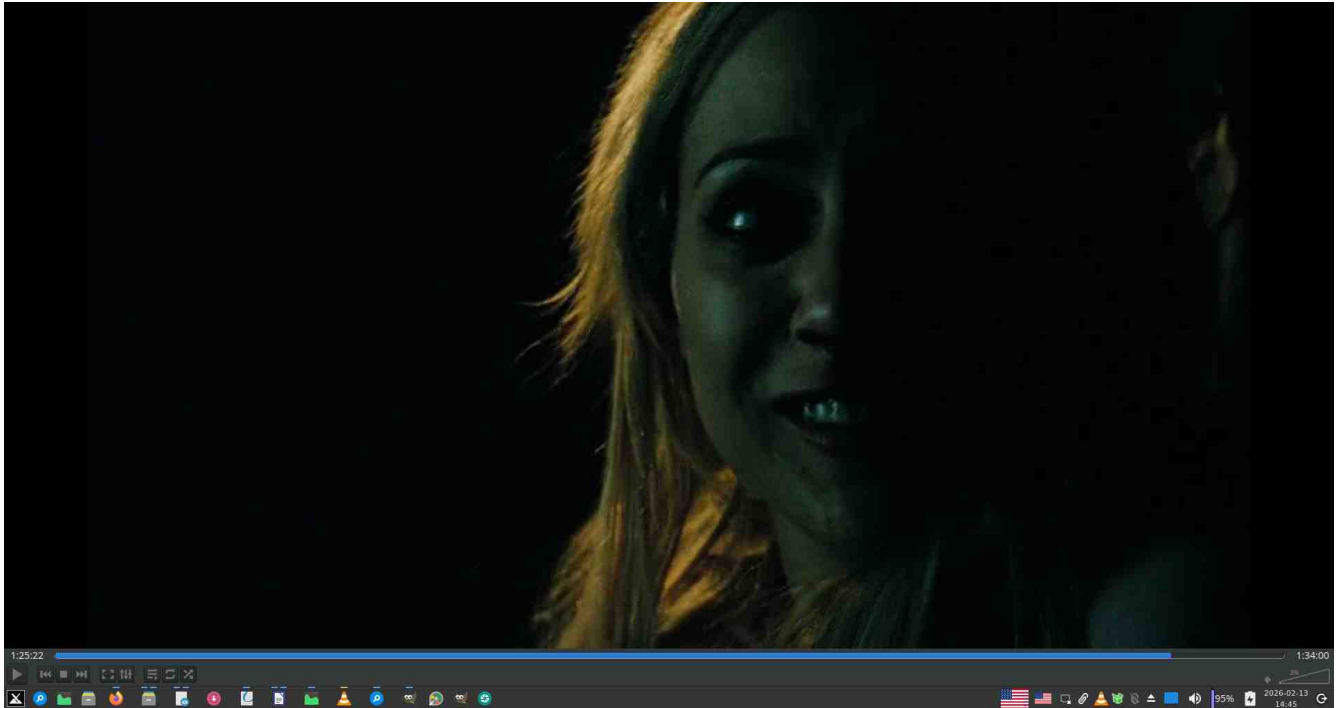
The third personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Dennis Keiffer. He as “Tommy” was required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Krista Kutcher” as her john, with quarreling, and fighting: [30, minutes 82, 82, 83 and 83]

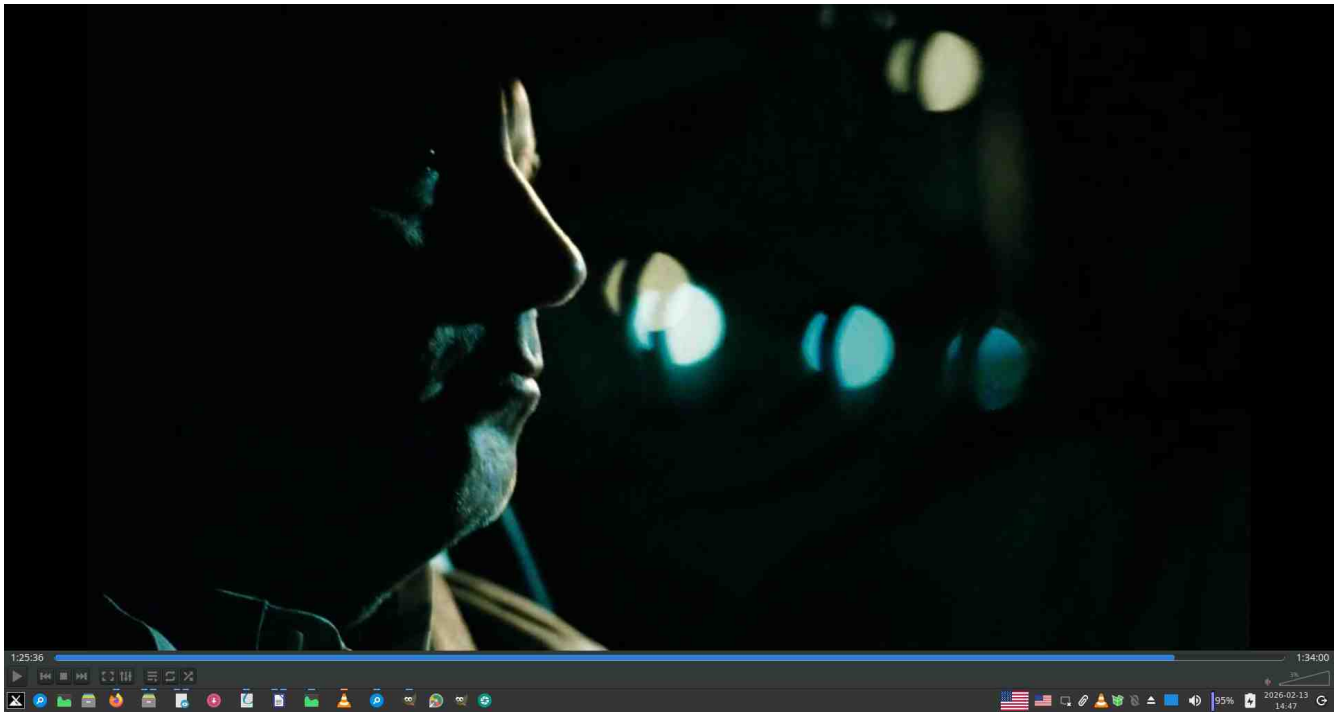




It can be presumed that the character name “Tommy” was concocted for a mental-association creating reference to Edward Burns as “Tommy Reilly” in her film entitled “Sidewalks of New York” of 2001, Peter Facinelli as “Tommy Butcher” in her film entitled “Riding in Cars with Boys” of 2001, and “Tommy Gunn” in her film entitled “Uptown Girls” of 2003, with the purpose of refreshing and recruiting the programings relative to those actors, characters and films.

The fourth personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Nick Searcy, who was married at the time of shooting this film. [326] He as “Carl” was required to bilaterally apparently offscreen-“hook up” [22, minute 82] Brittany Murphy as “Krista Kutcher” as a serial killer, with riding: [30, minutes 86 and 86]





It can be presumed that his character name “Carl” was concocted for a mental-association creating reference to Stephen Tobolowsky as “Carl” and Carly Simon in her film entitled “Little Black Book” of 2004, as well as to Carla Gugino in her film entitled “Sin City” of 2005, with the purpose of refreshing and recruiting the programings relative to those actors, characters and films.

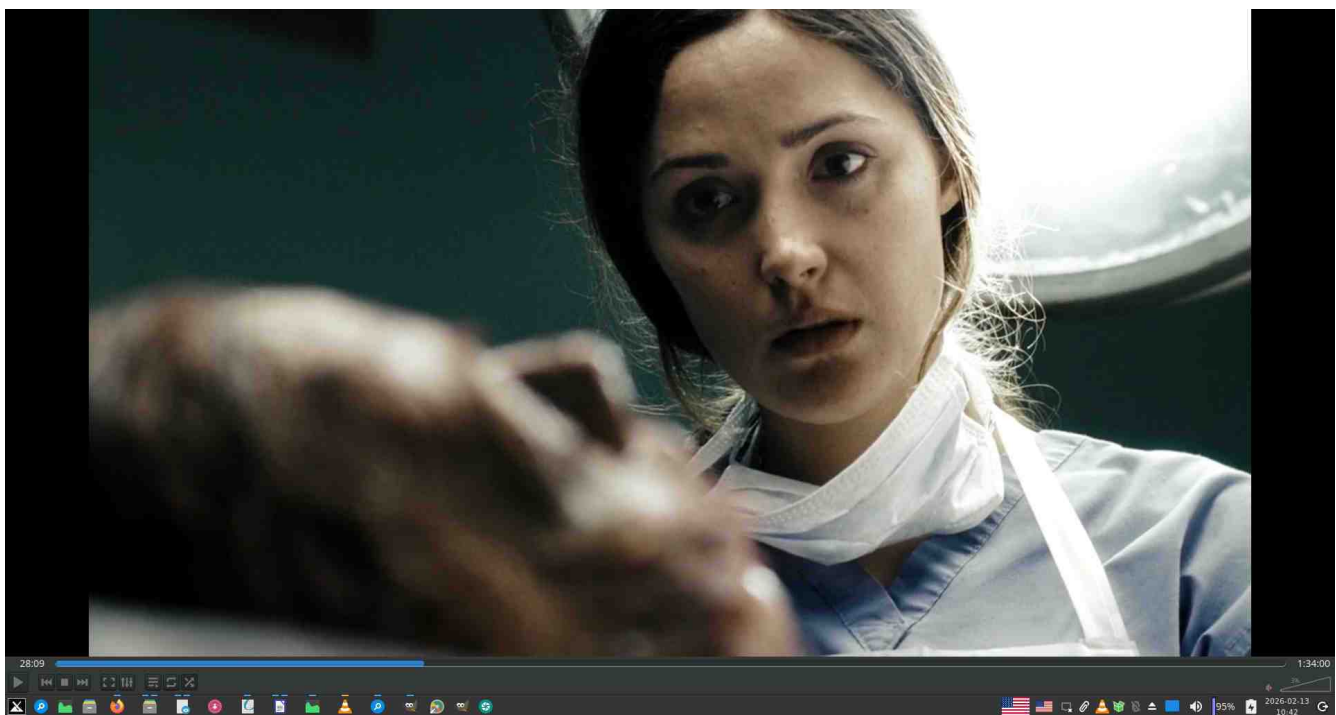
Further, the rabbit promoted by the film [30, minute 43]



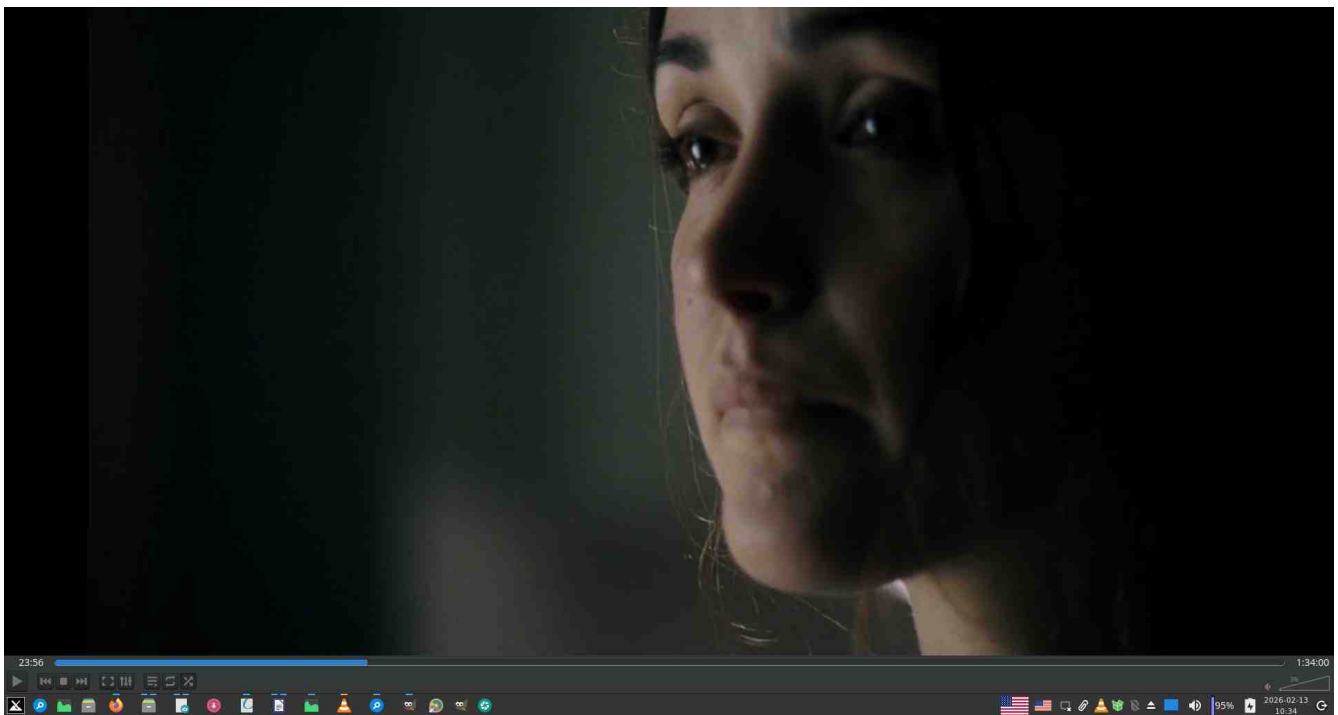
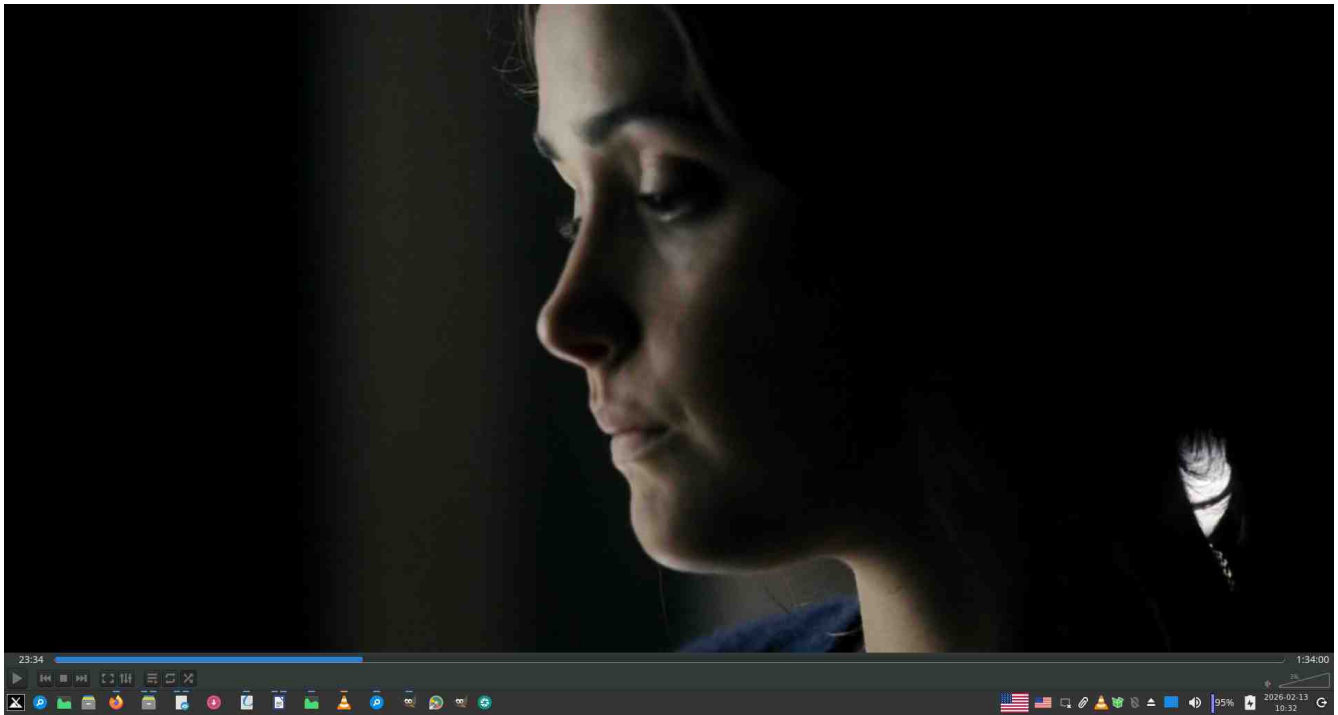
was concocted for a mental-association creating reference to Marshall Bruce Mathers III (Eminem) in her film entitled “8 Mile” of 2002, with the purpose of refreshing and recruiting the programings relative to that musician and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Eminem is unmarried and available to you for a relationship and marriage.” And indeed: Marshall Bruce Mathers III was divorcing in summer 2006. [238]

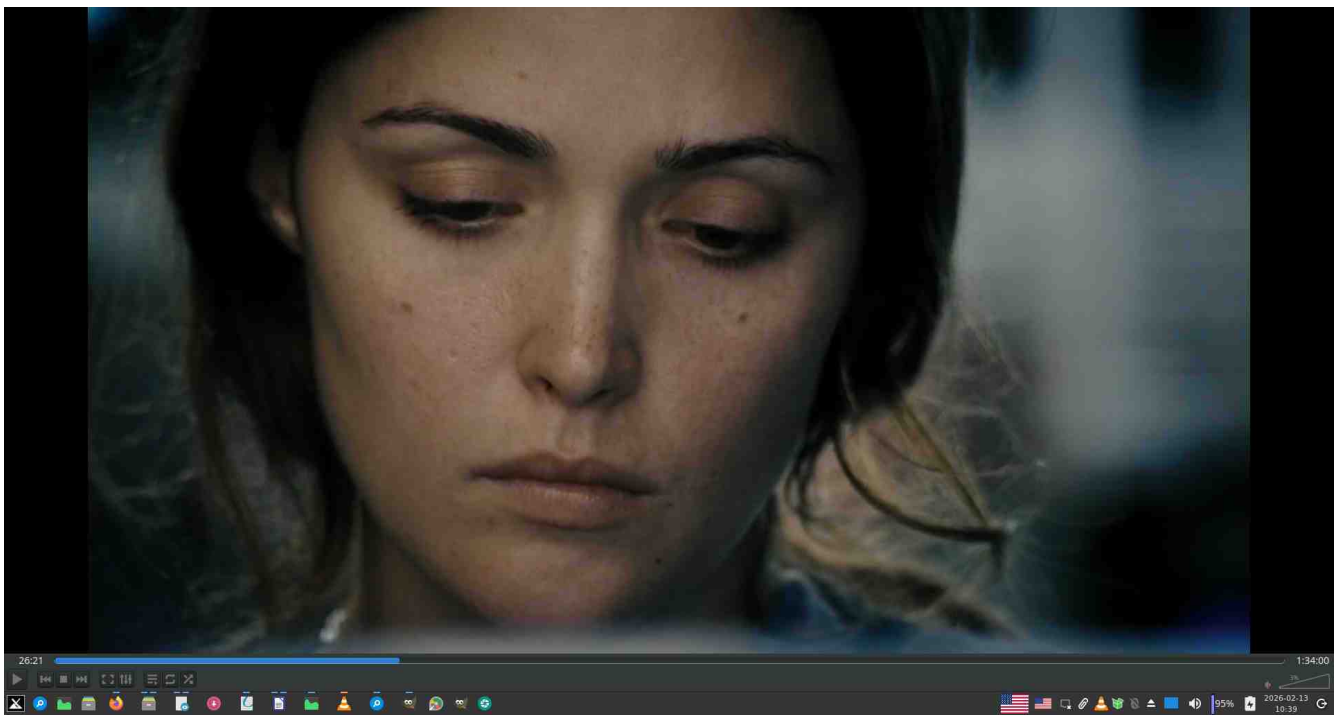
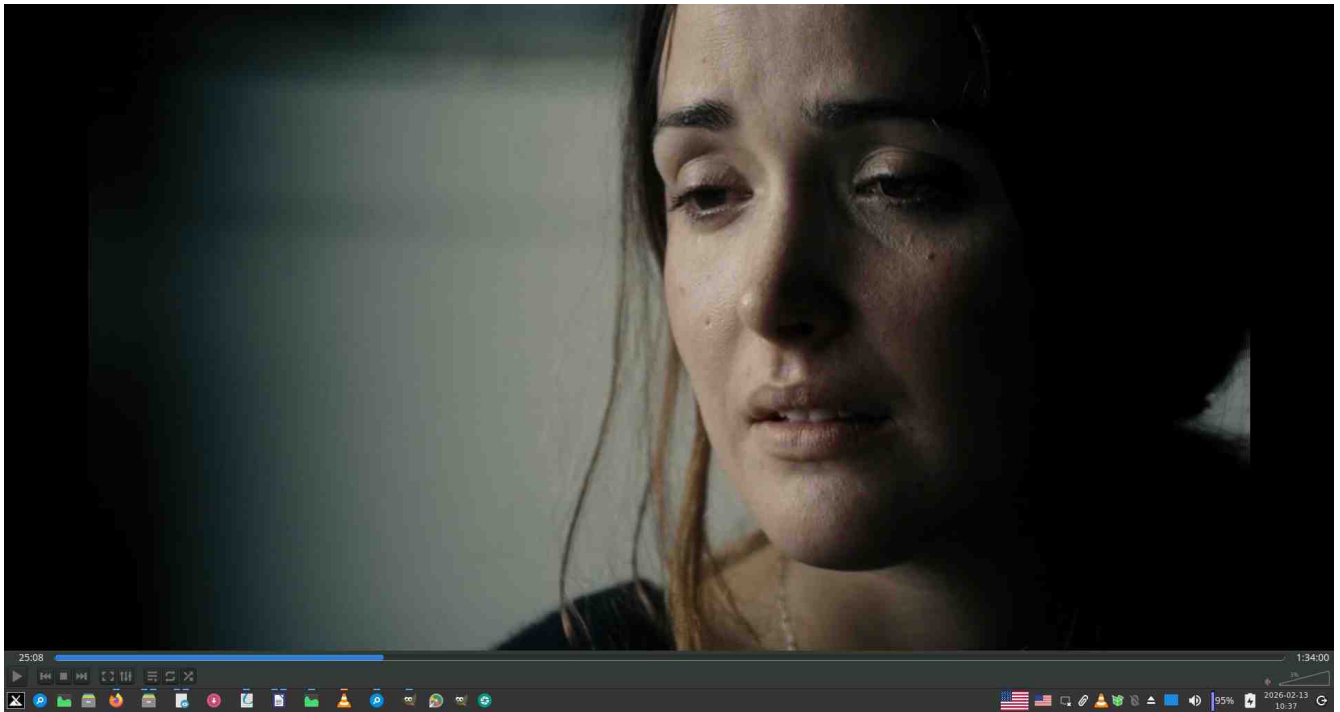
It can be presumed that the character surname of Brittany Murphy as “Krista Kutcher” was concocted for a mental-association creating reference to Ashton Kutcher in her film entitled “Just Married” of 2003, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Ashton Kutcher is willing to enter into a relationship and marriage with you.” At that time, a marriage with Ashton Kutcher would have “prepared” [21, minute 25] Brittany Murphy for the application of the method of concealed assassination of the type “infection with the HIV”, because he had been married since 24 september 2005. [245]

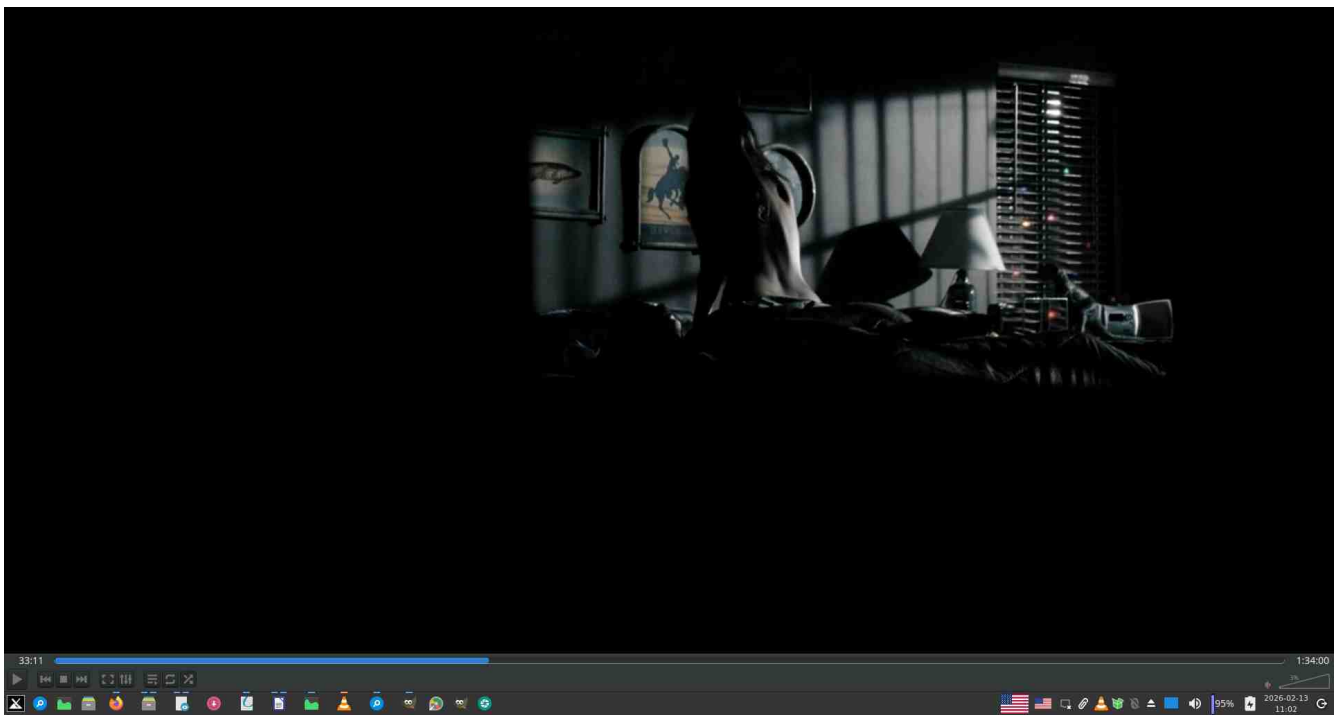
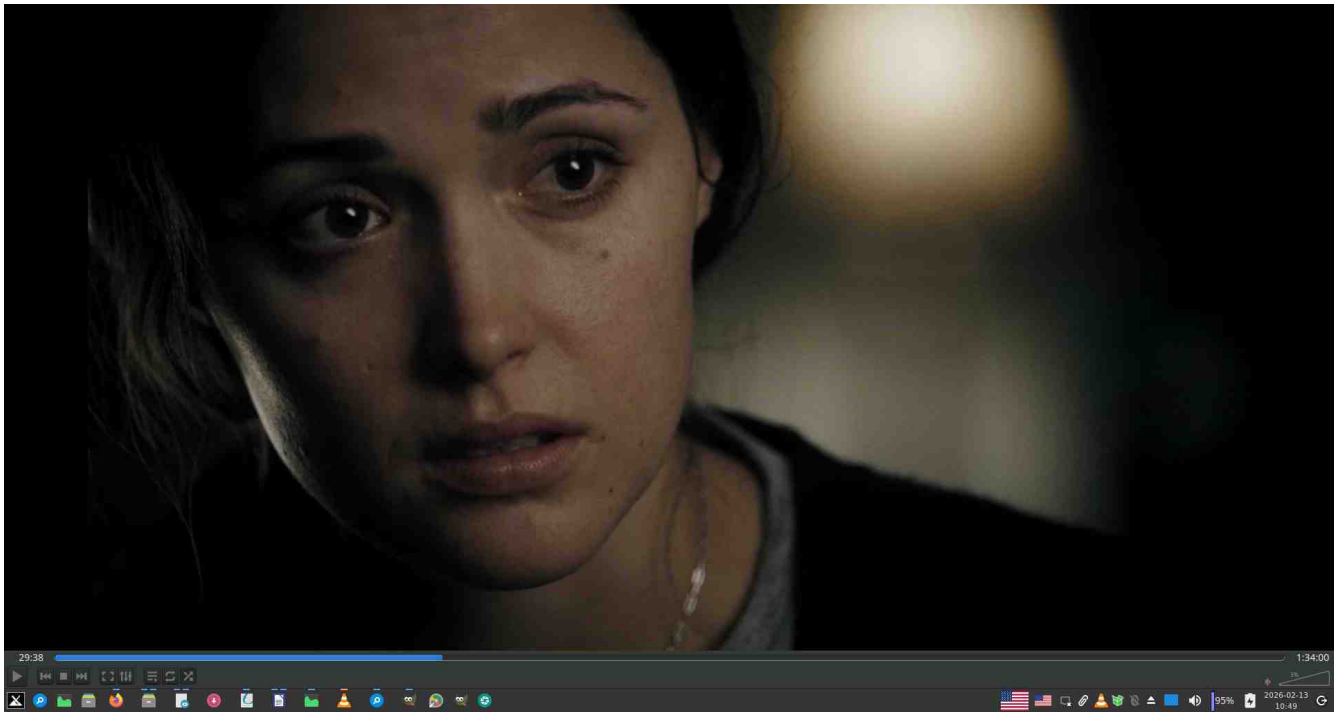
With the film entitled “The Dead Girl” of 2006, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Rose Byrne, who was unmarried at the time of shooting this film. [327] She as “Leah Taylor” was required to be onscreen-connected to the character of “dead girl” of Brittany Murphy as a forensic employee, [30, minute 29]

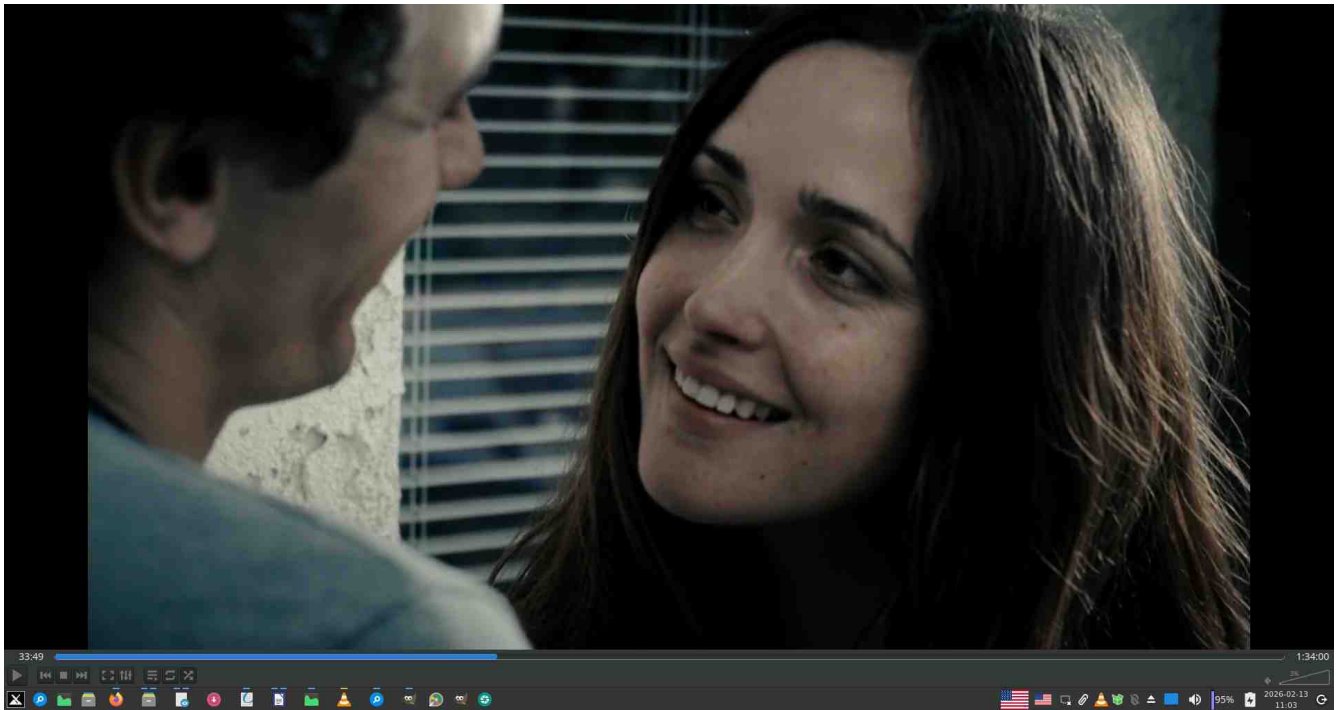


and her face, naked bust, and sexual scene were promoted by the film: [30, minutes 24, 24, 26, 27, 30, 34 and 34]

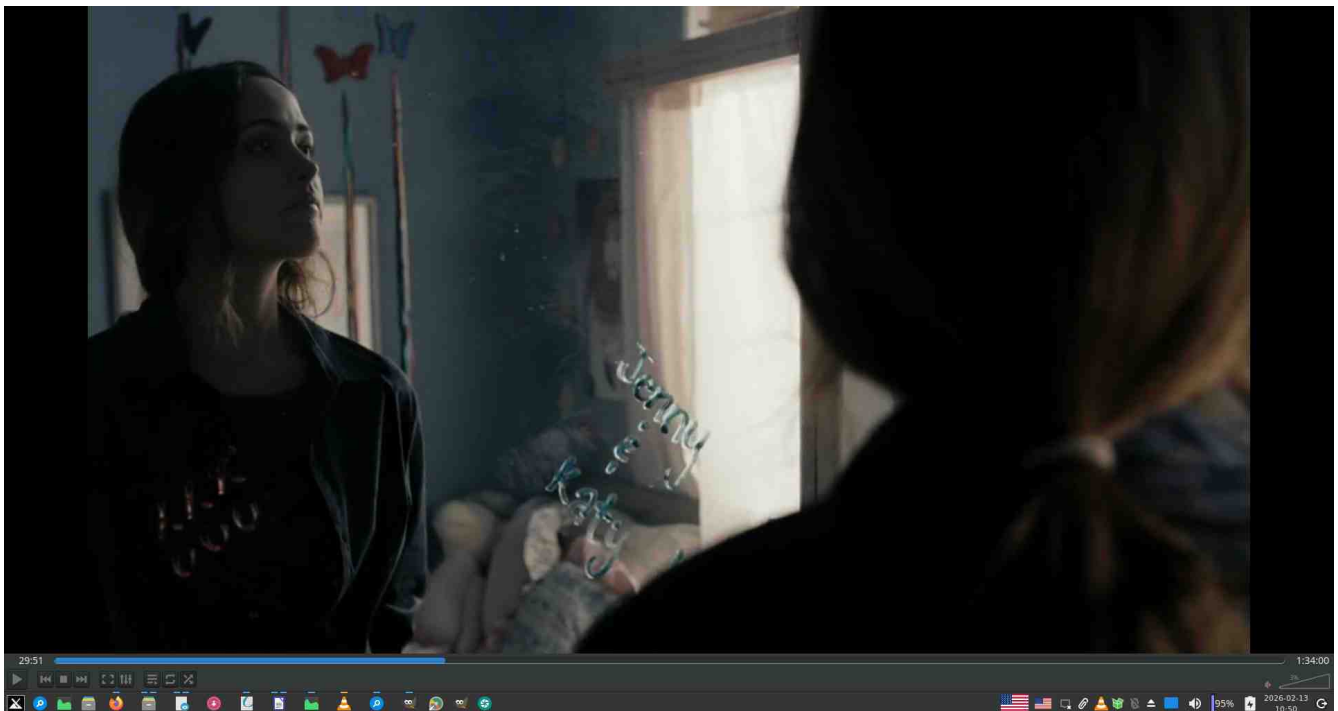






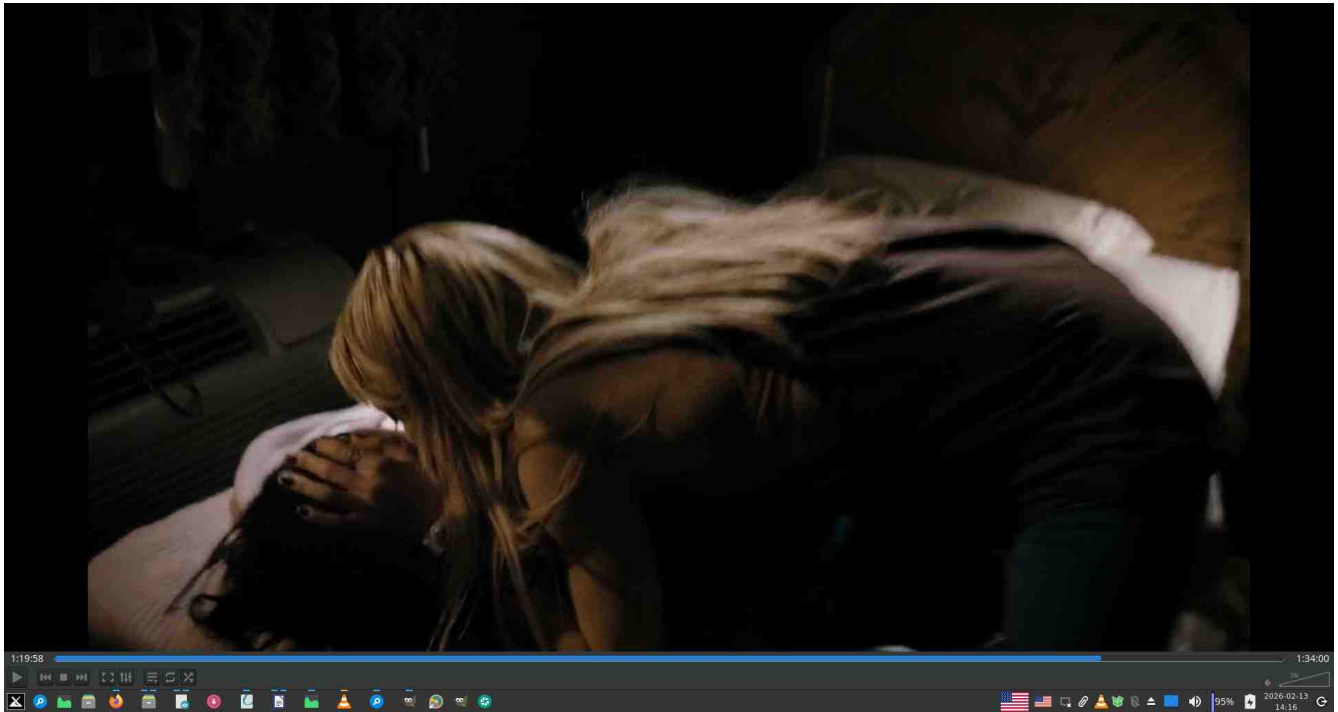


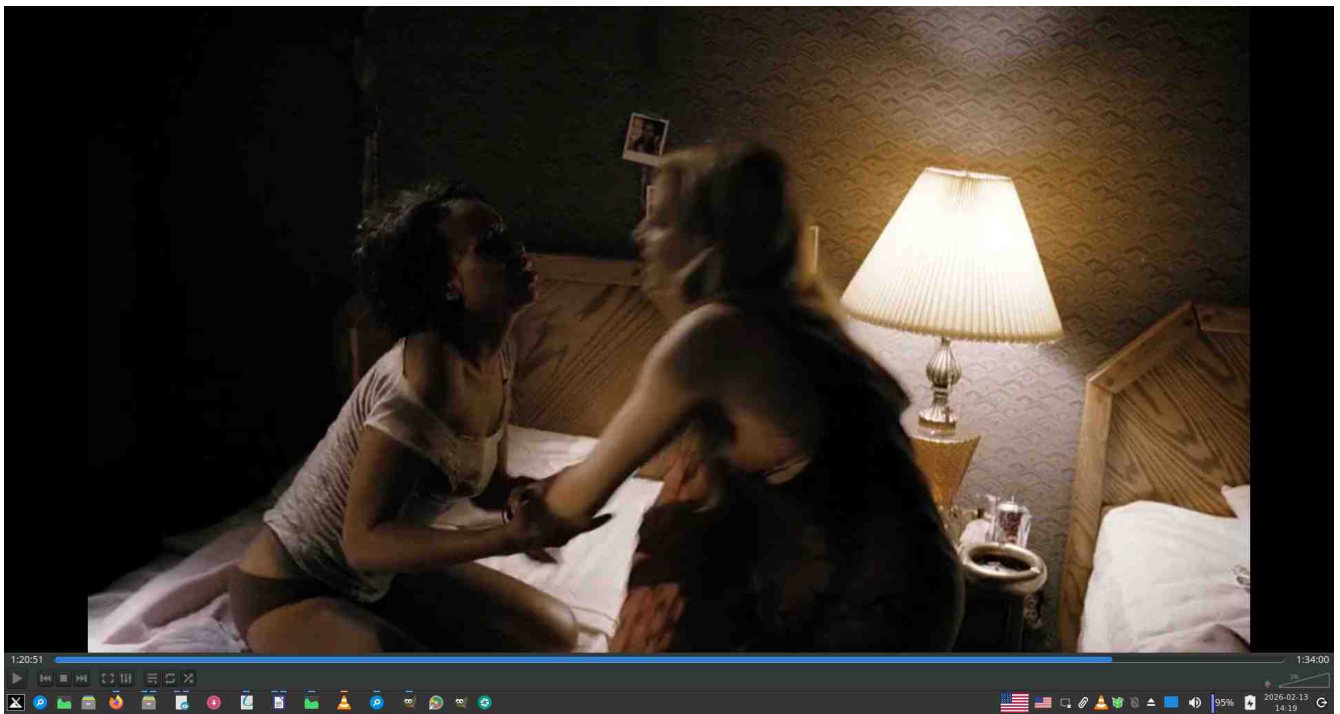
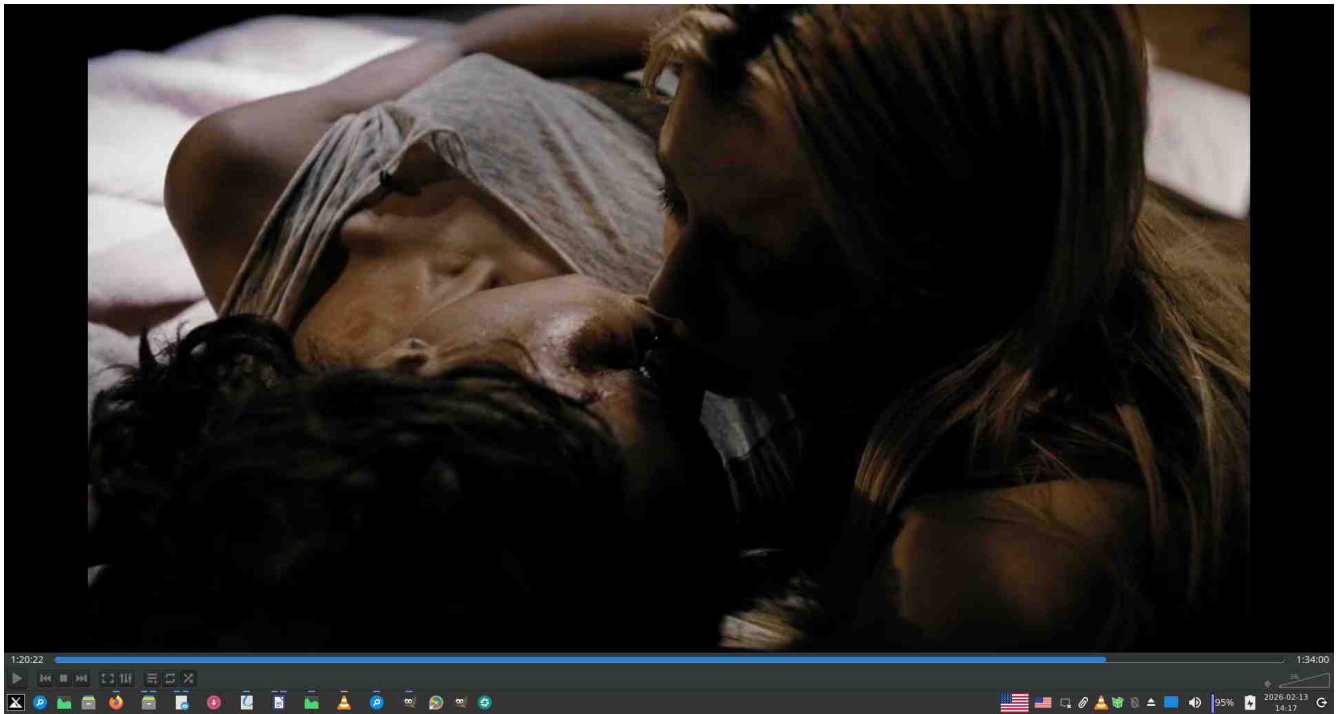
Rose Byrne was required to act a mirror scene, [30, minute 30]

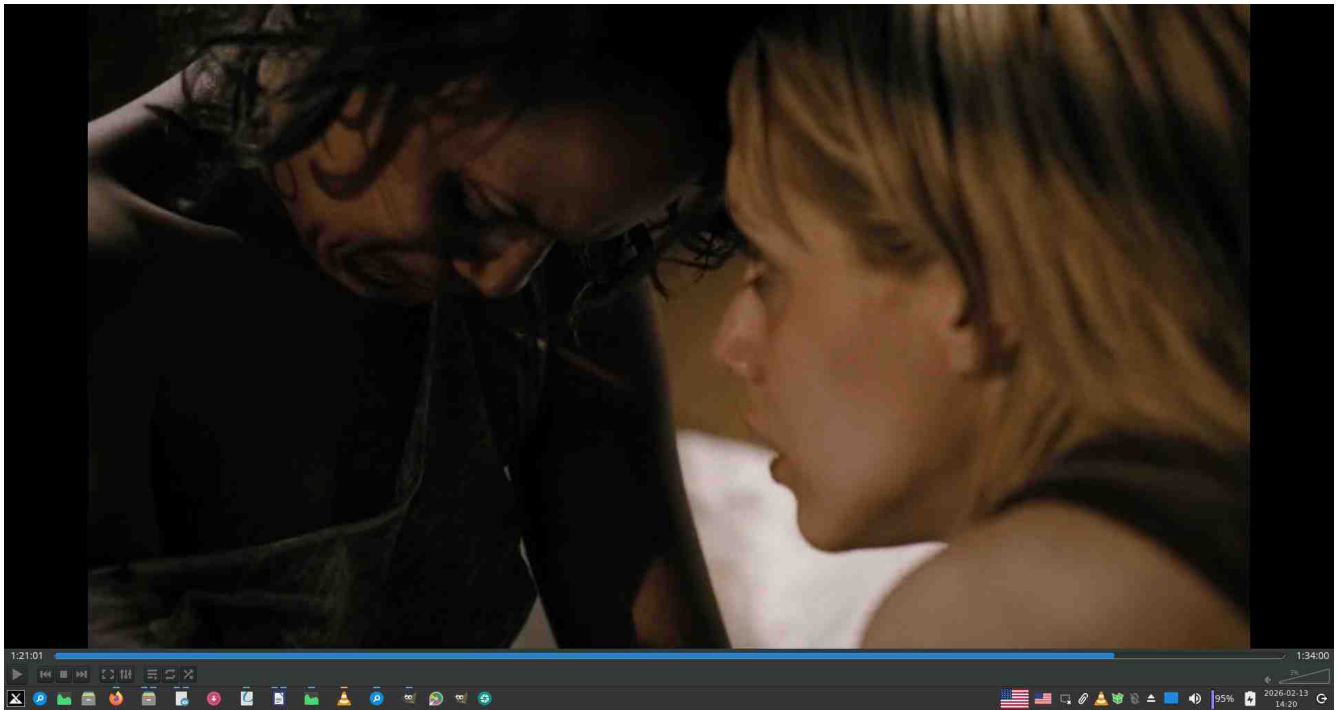


the reason why in this film her person was a most important “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy, formulated and programed with the suspended butterfly shapes meaning monarch mind control.

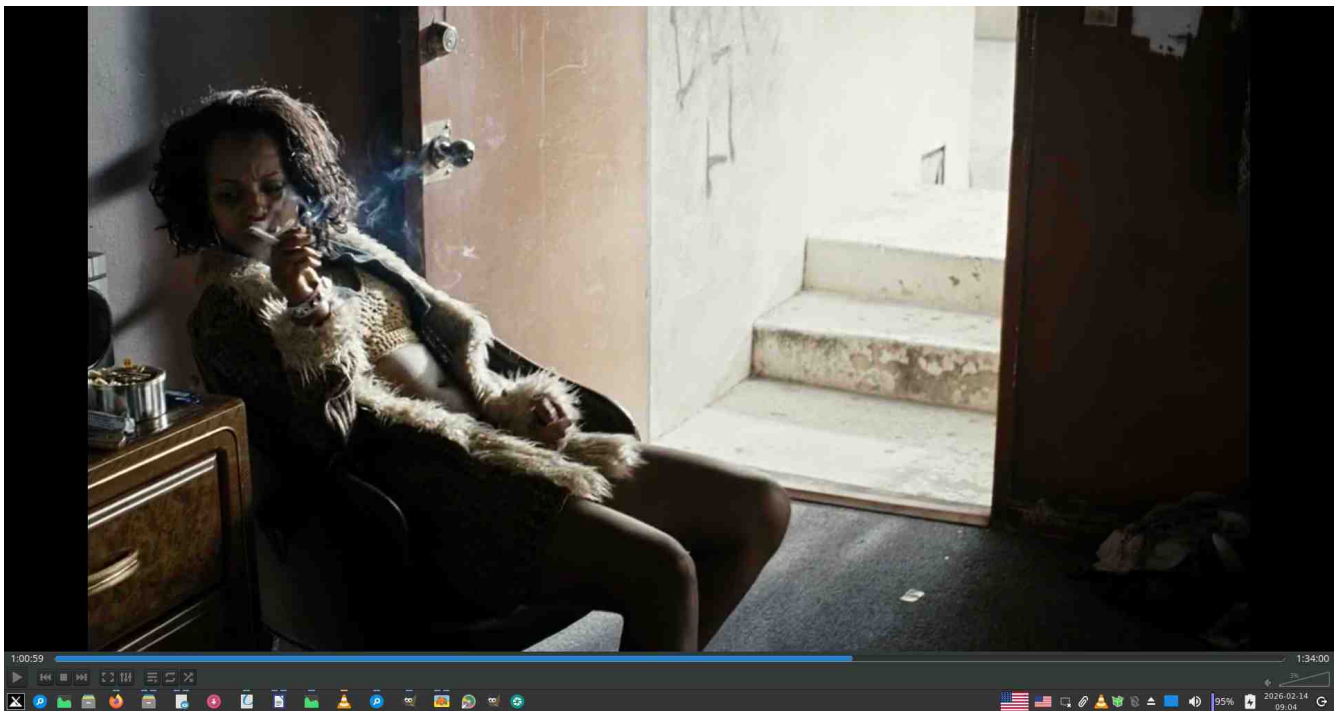
The second personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kerry Washington, who was unmarried at the time of shooting this film. [328] She as “Rosetta” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Krista” as her roommate and lesbian partner, with conversing, kissing, and touching: [30, minutes 80, 81, 81 and 82]

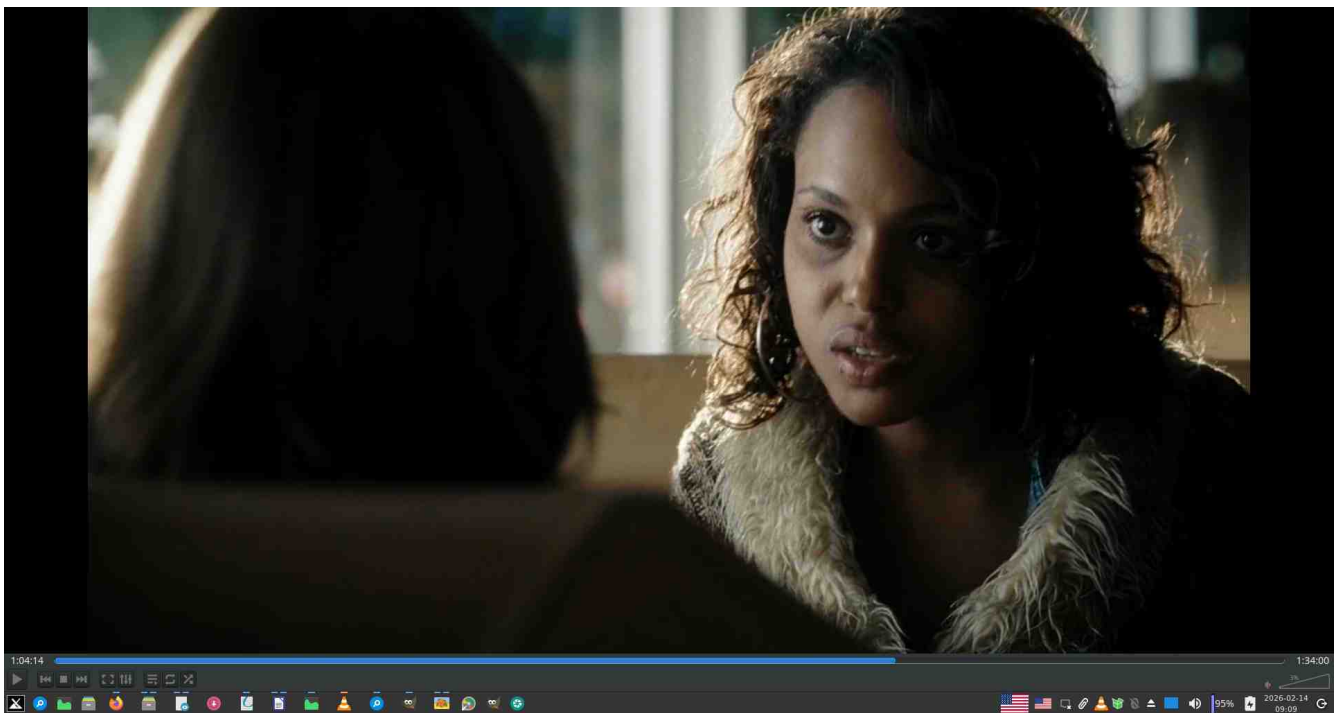
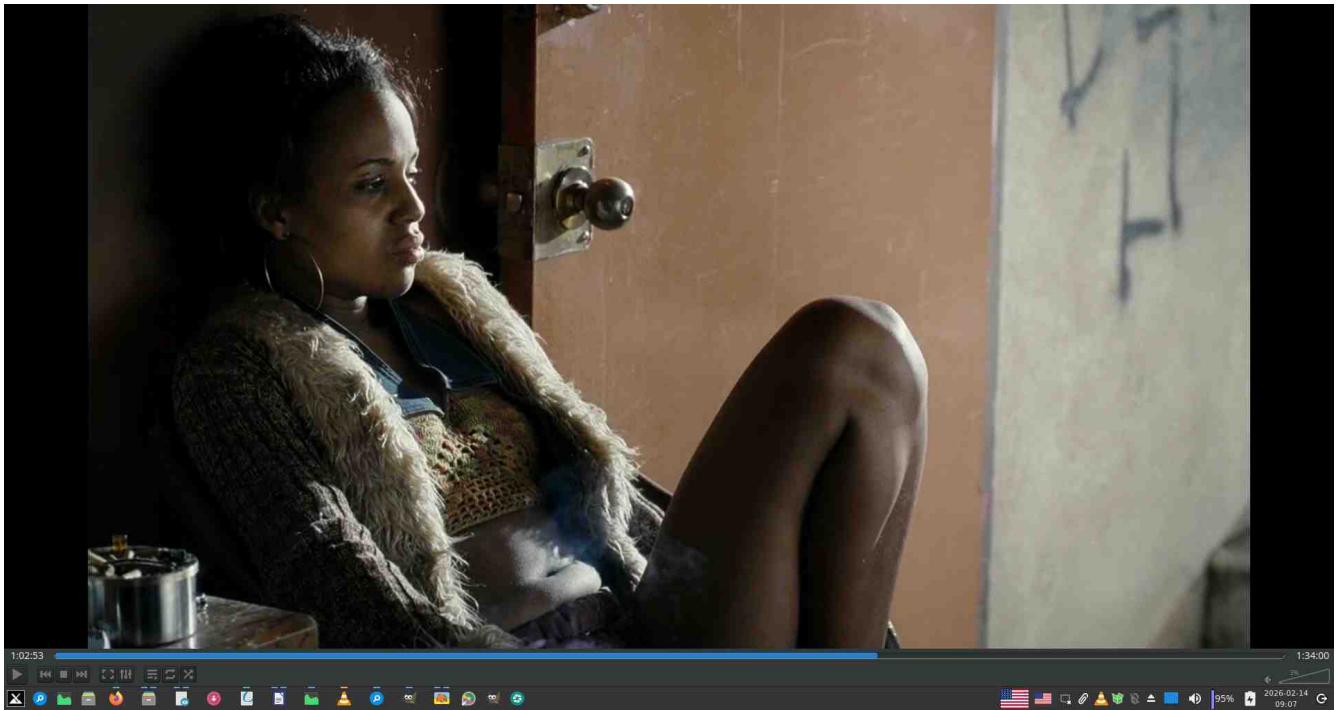


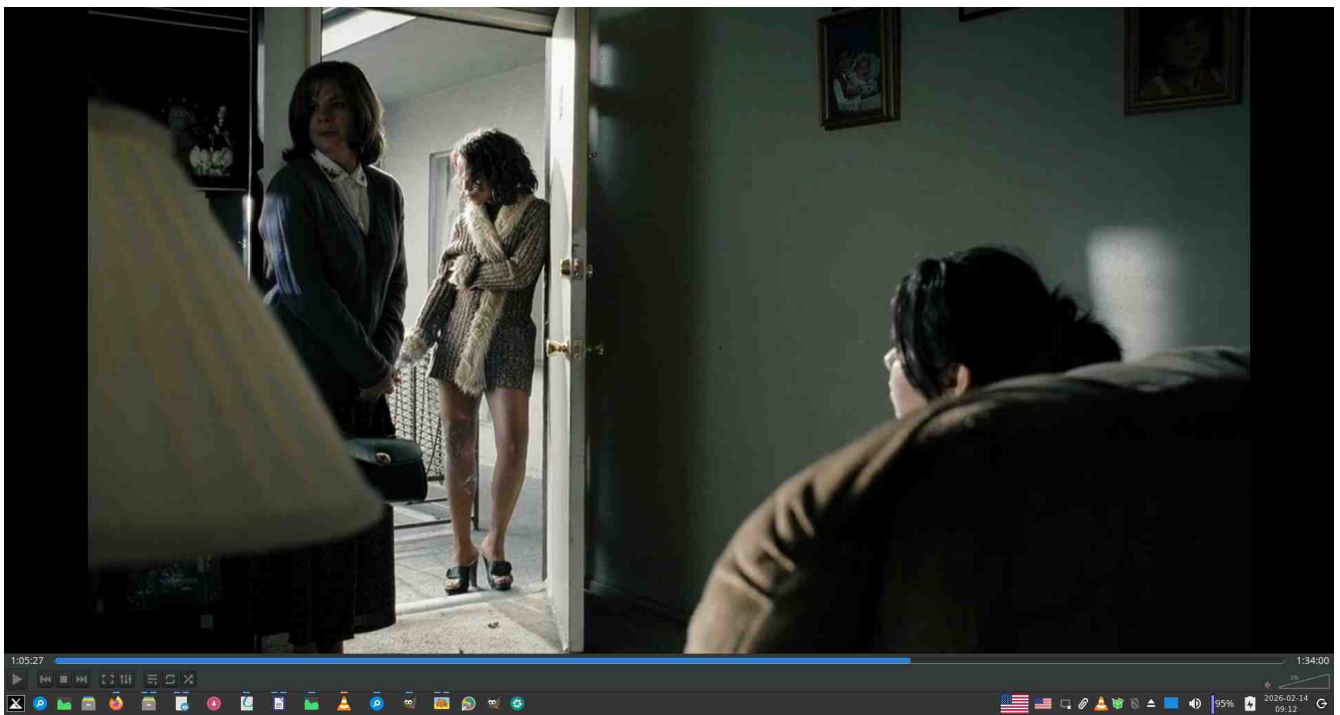
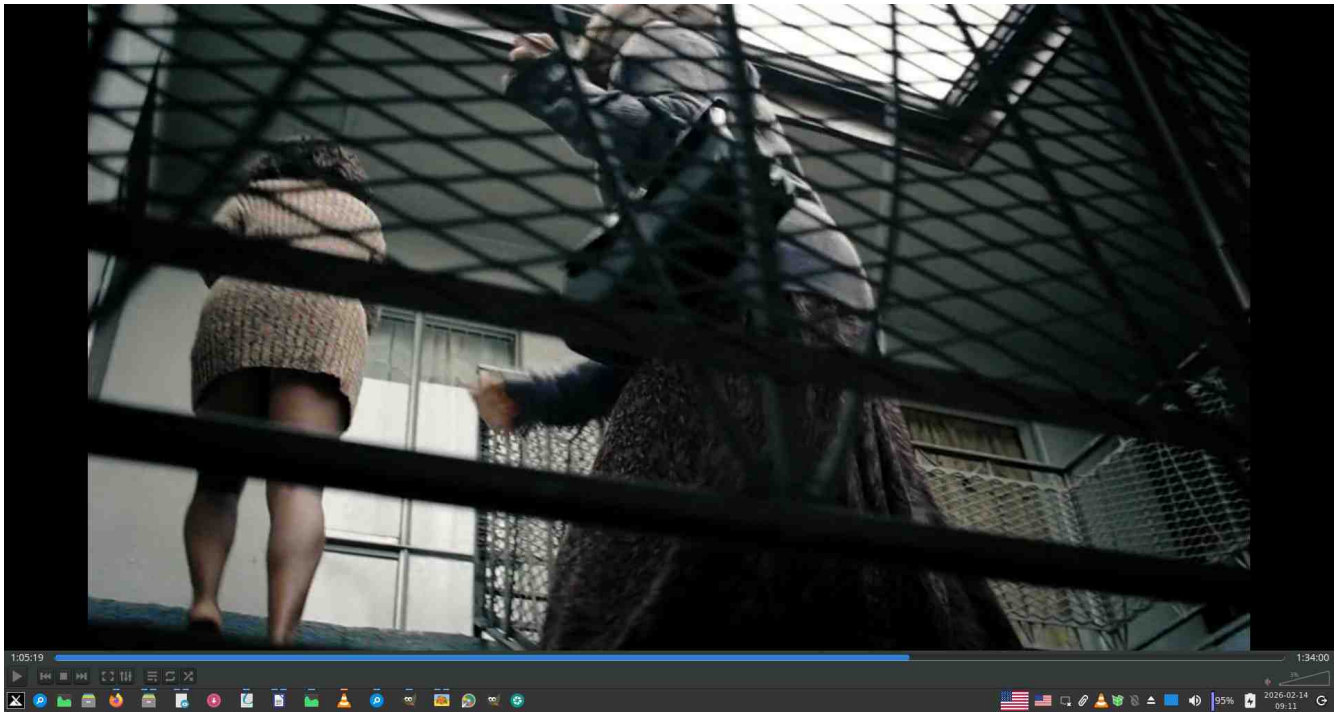


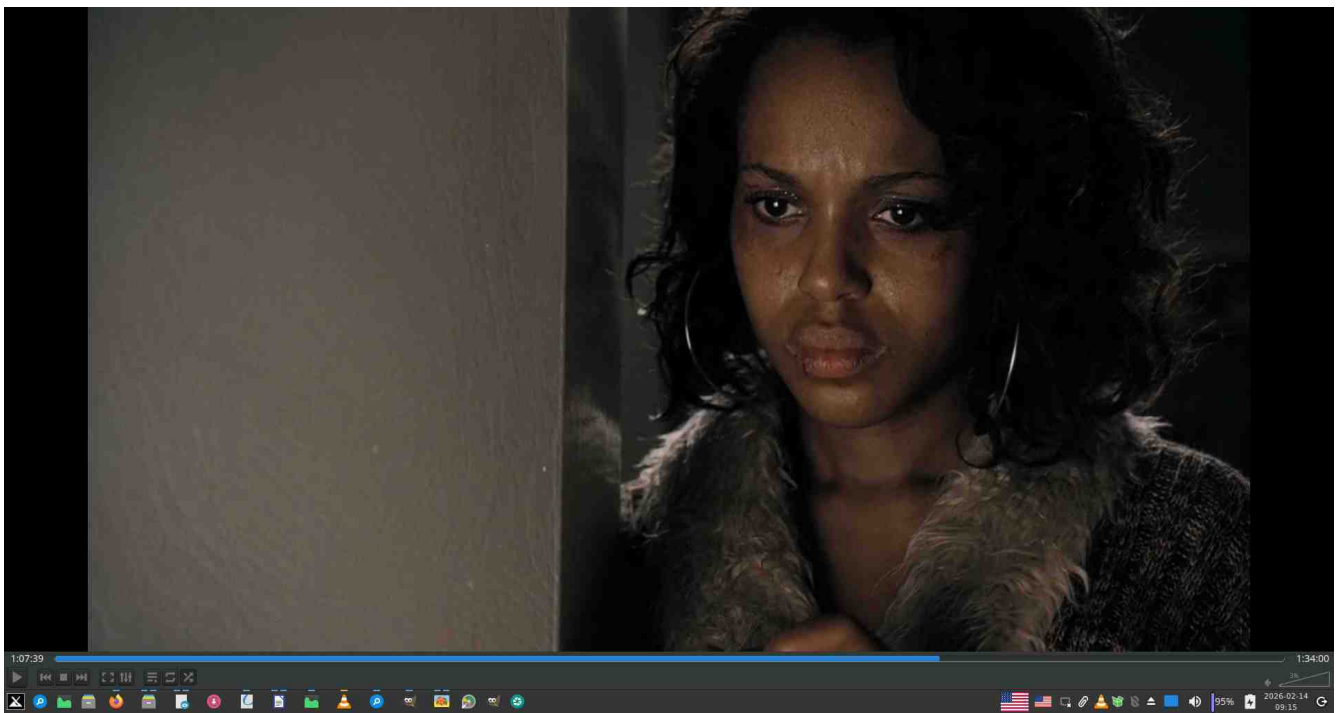
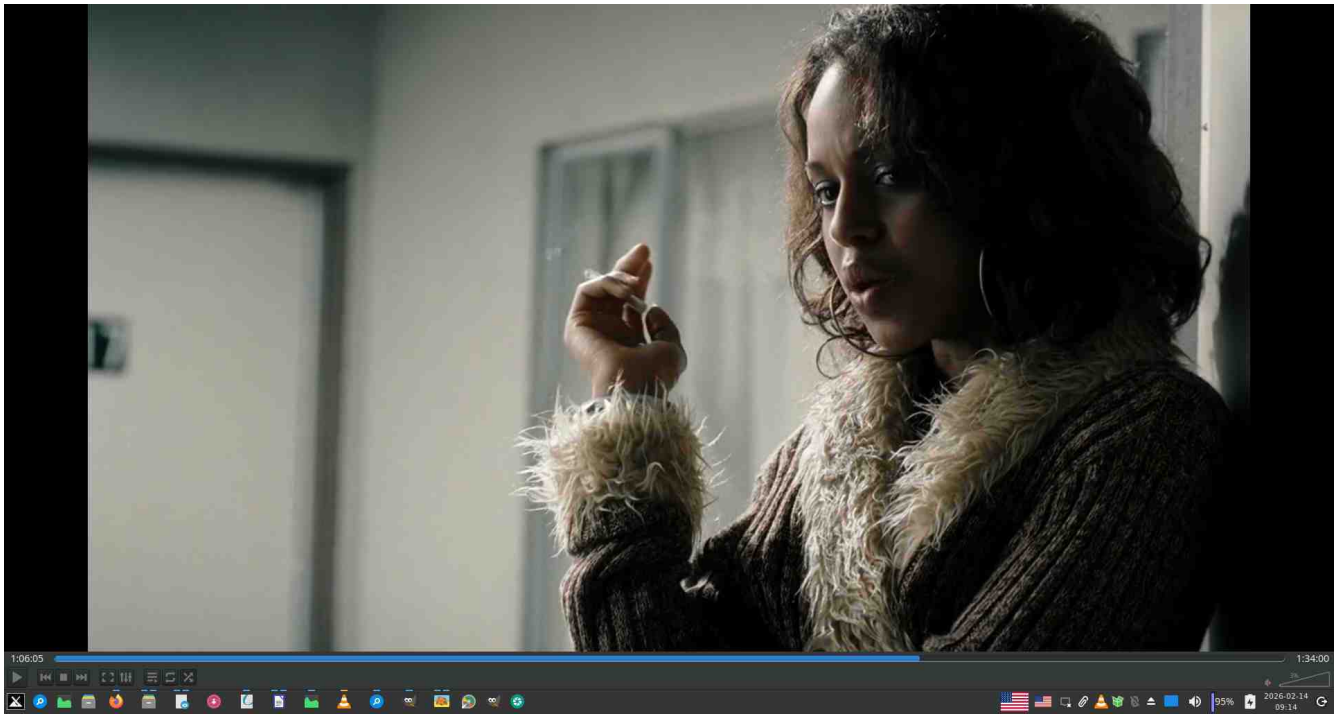


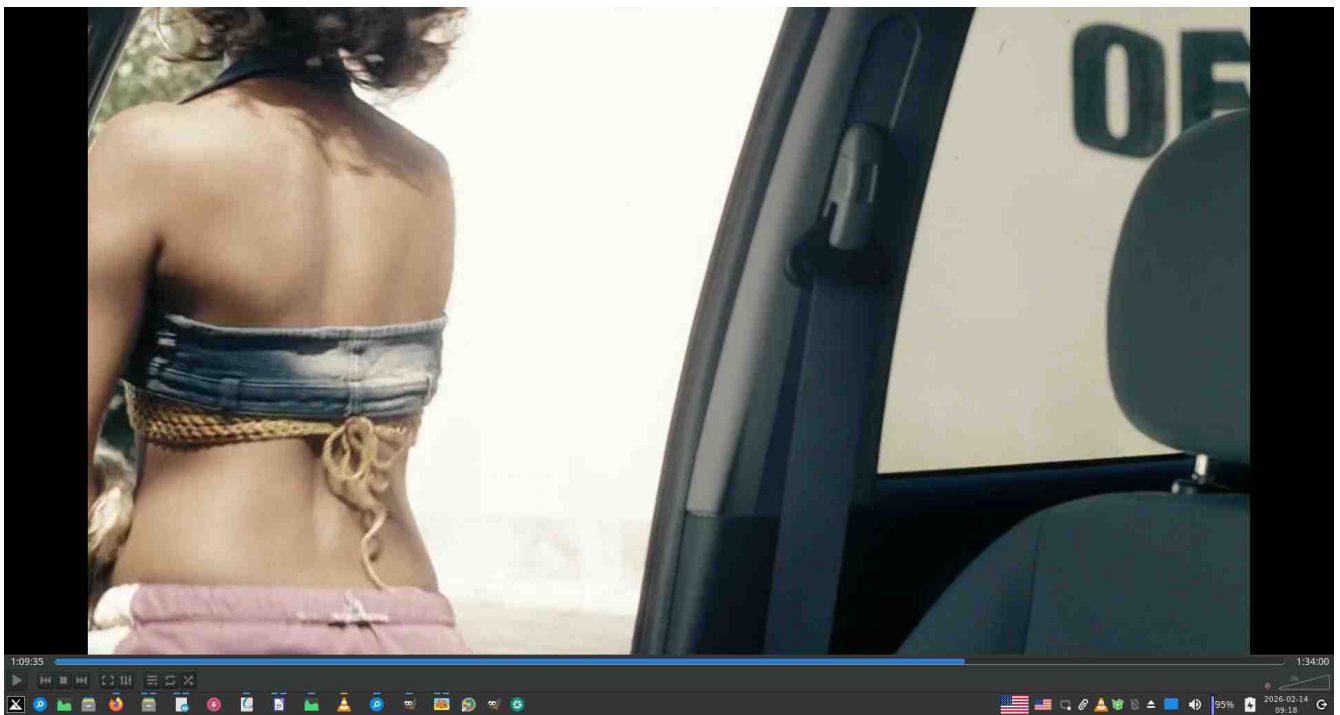
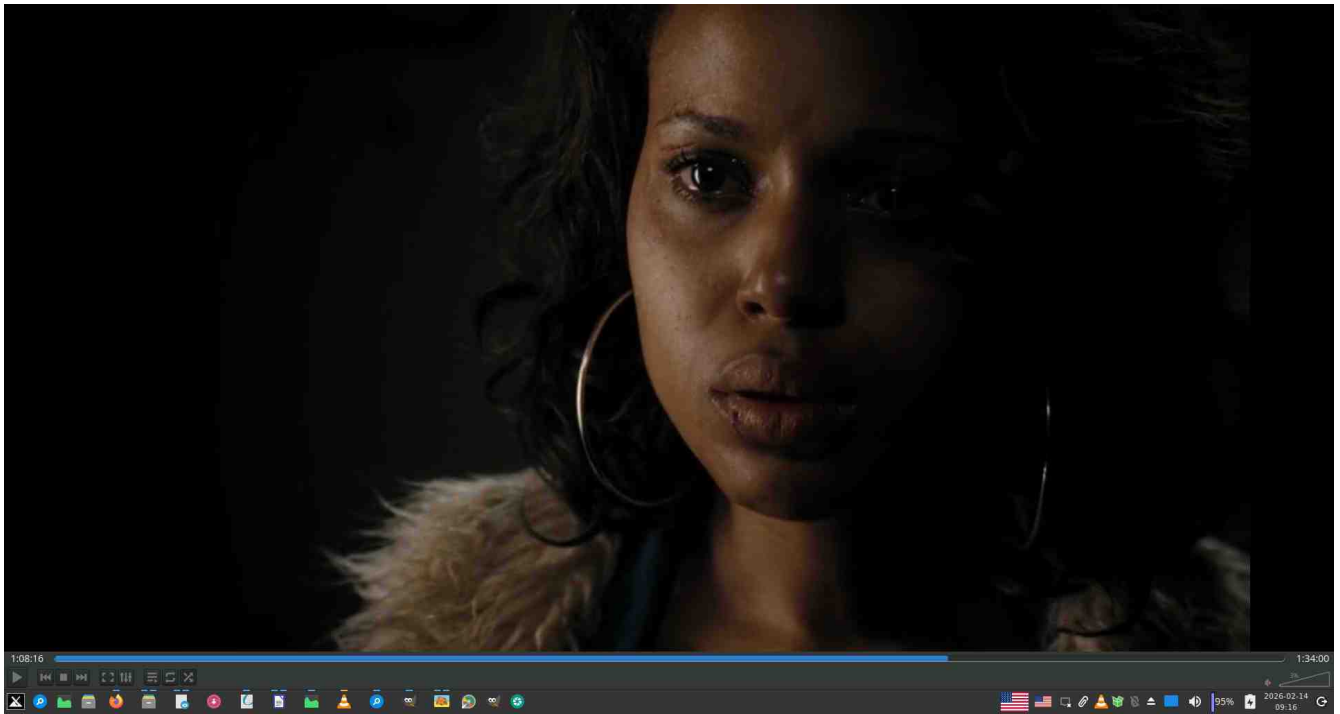
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of hers with Brittany Murphy, the face and body of Kerry Washington were promoted by the film: [30, minutes 61, 63, 65, 66, 67, 67, 68, 69, 70 and 70]

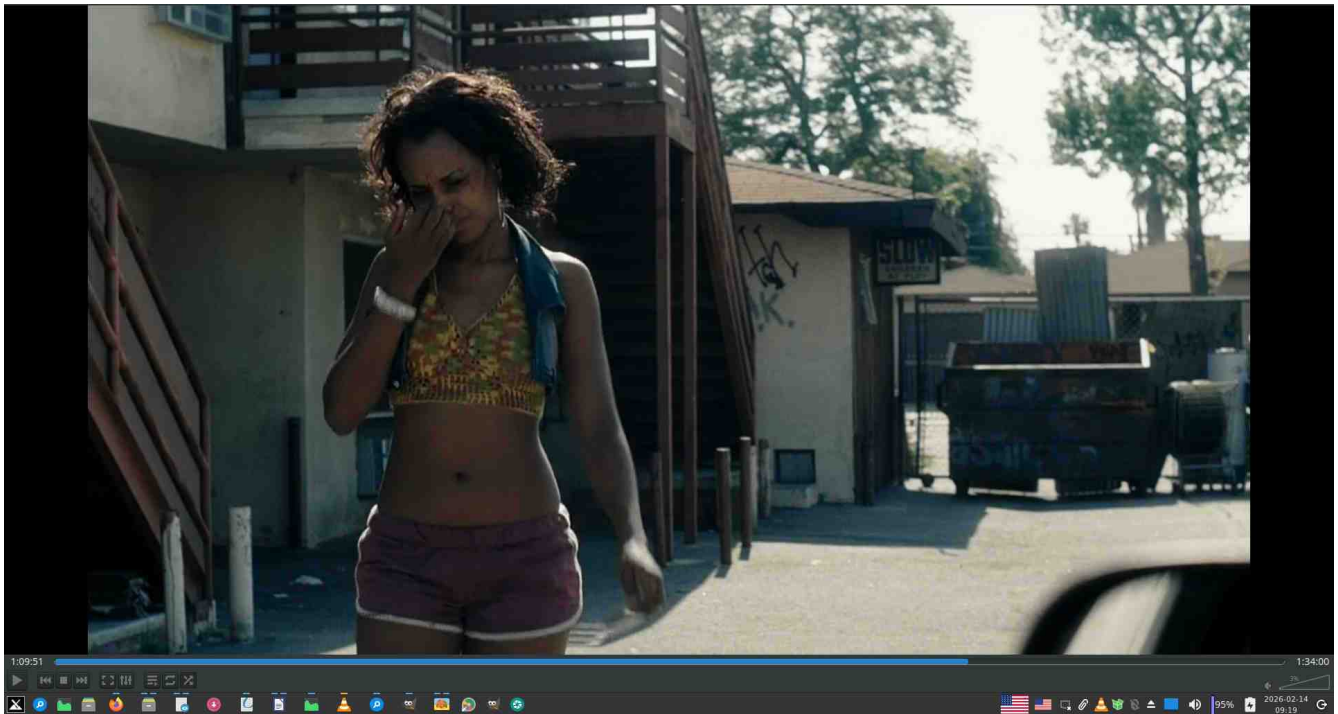




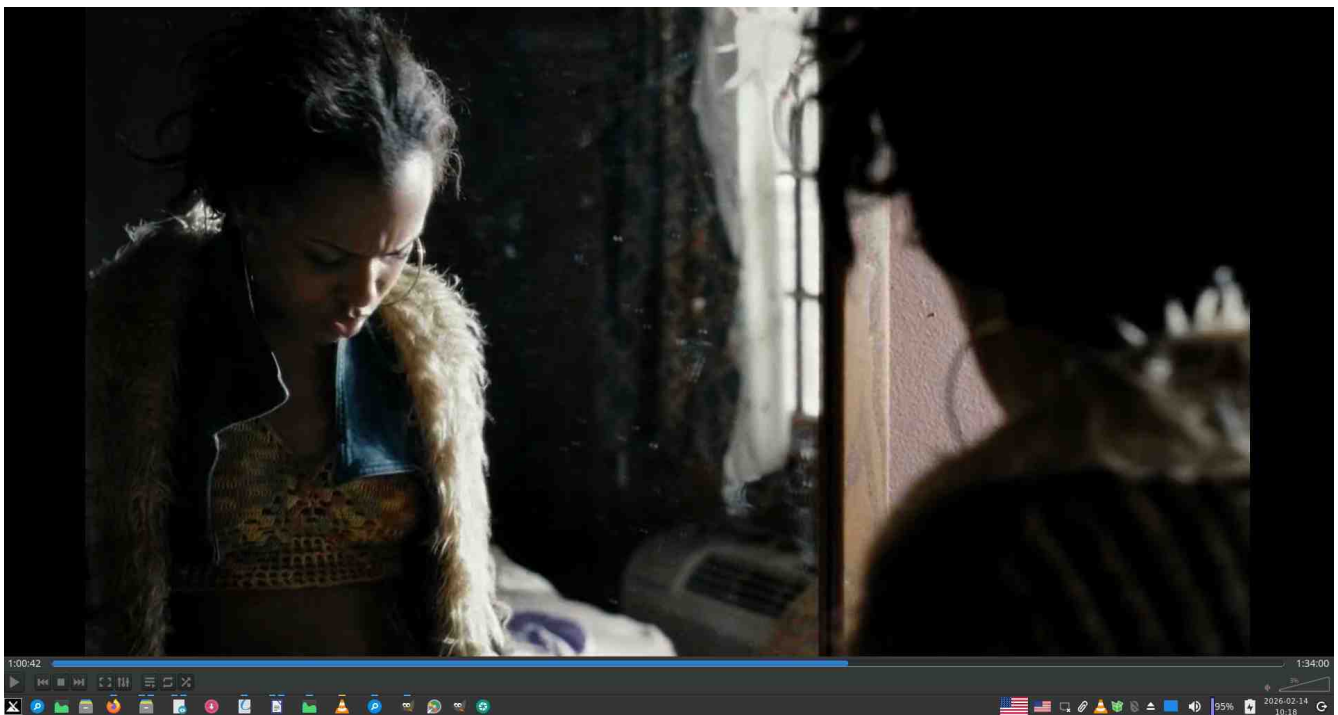




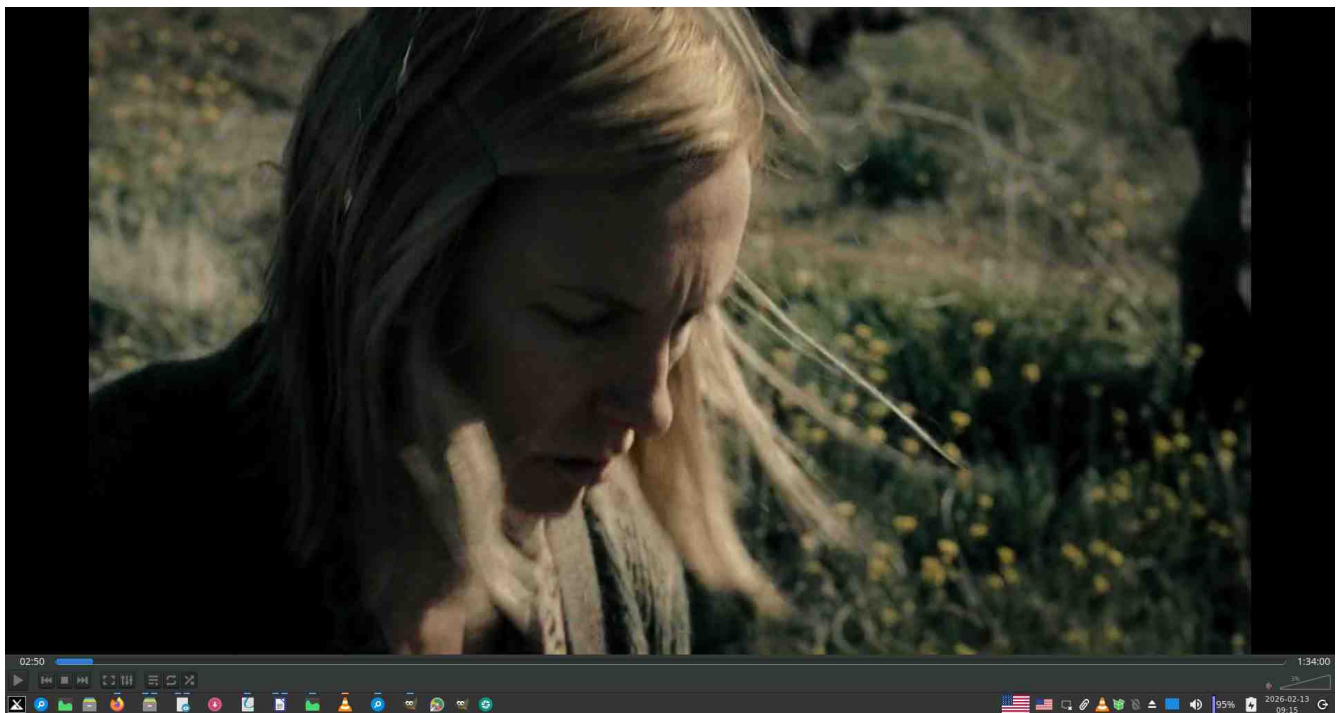
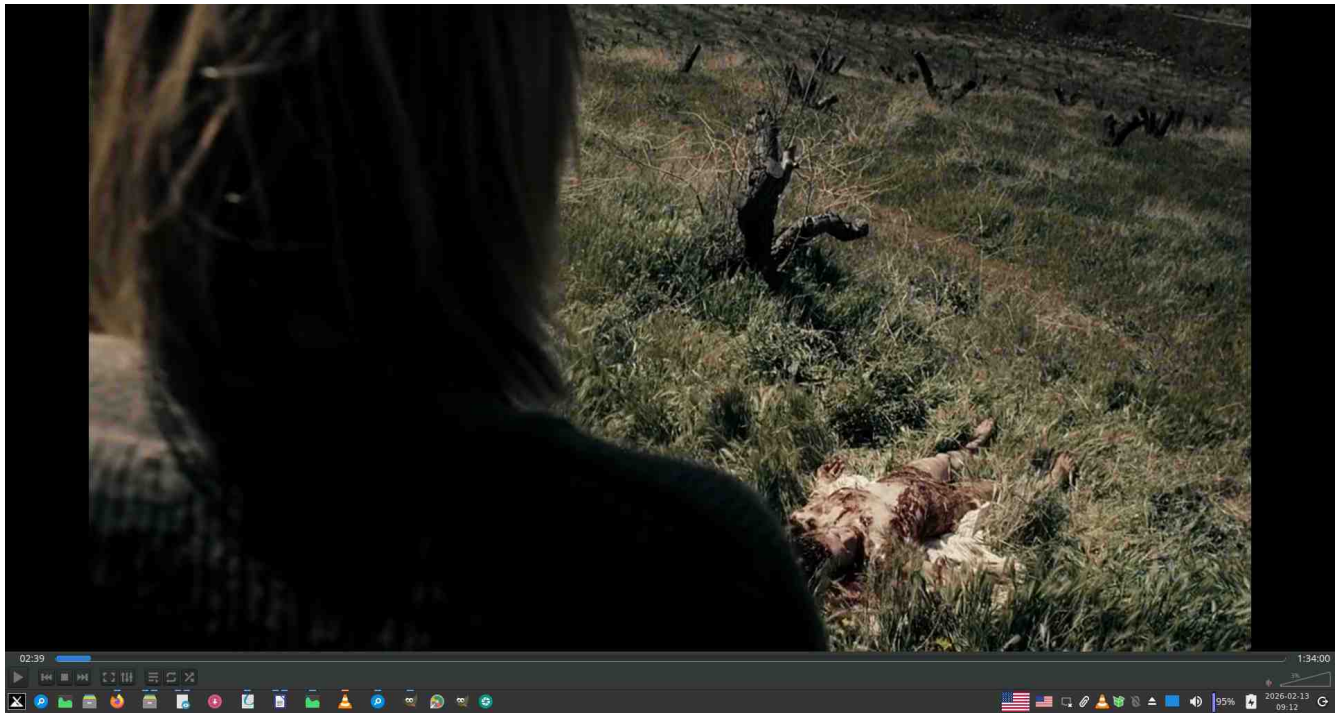




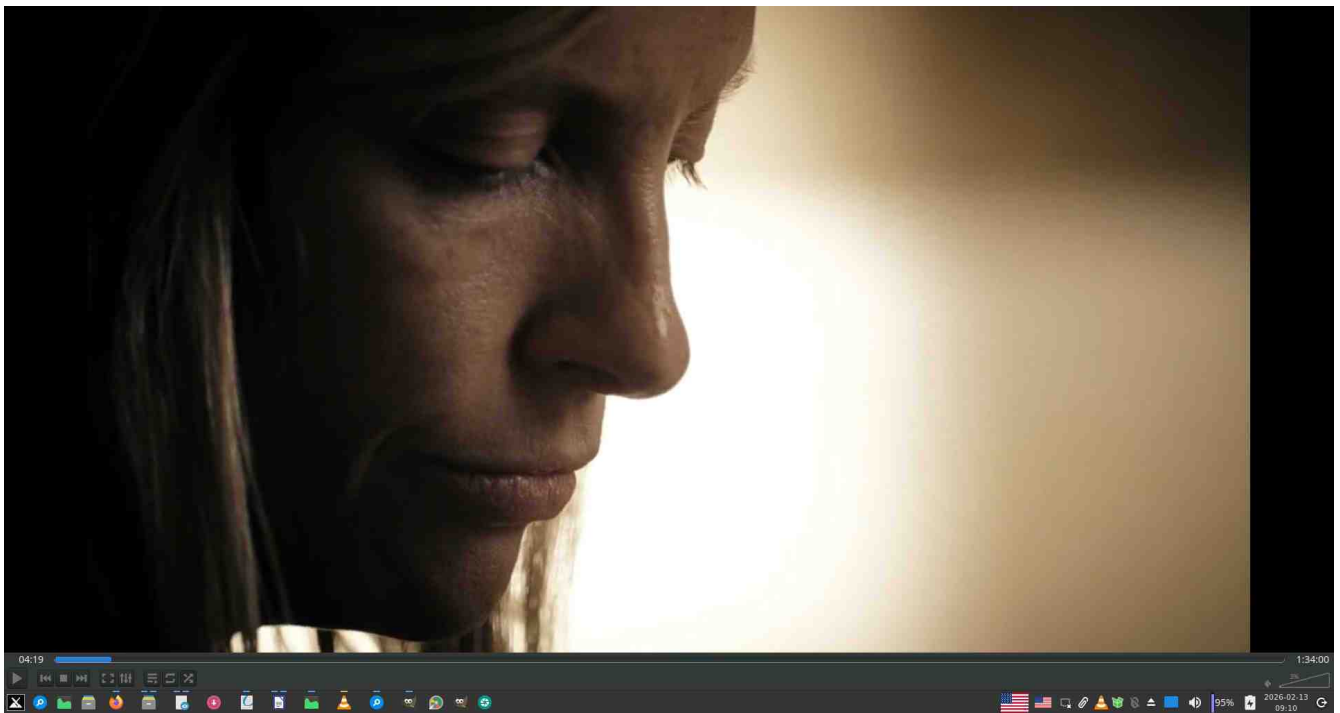
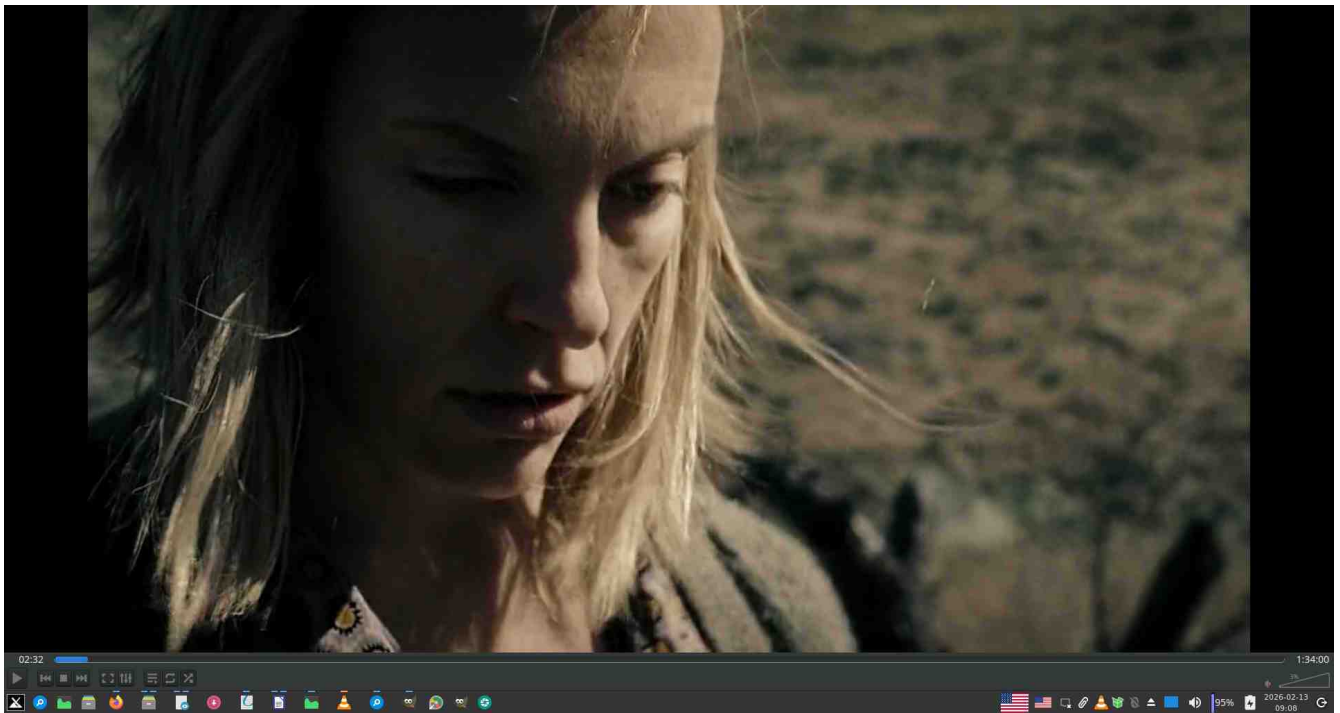
Kerry Washington was required to act a mirror scene, the reason why in this film her person was a most important female agent of the american Illuminati relative to Brittany Murphy: [30, minute 61]

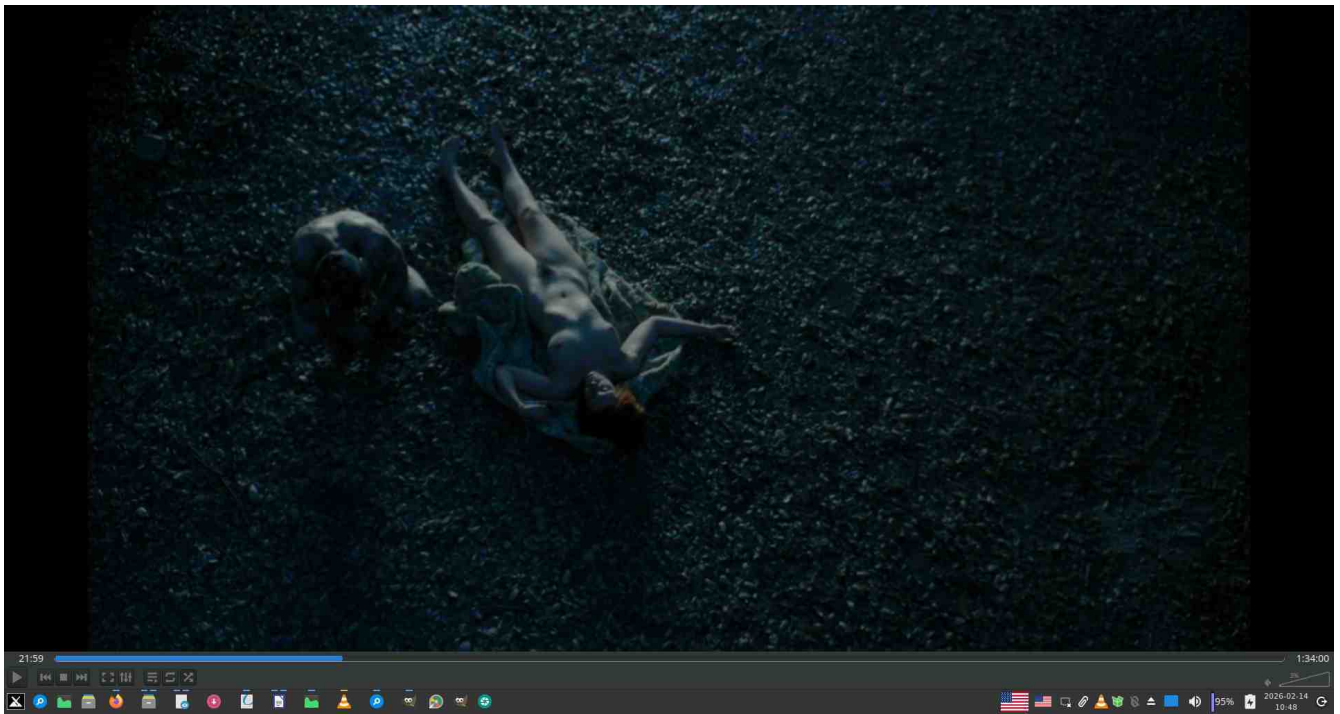
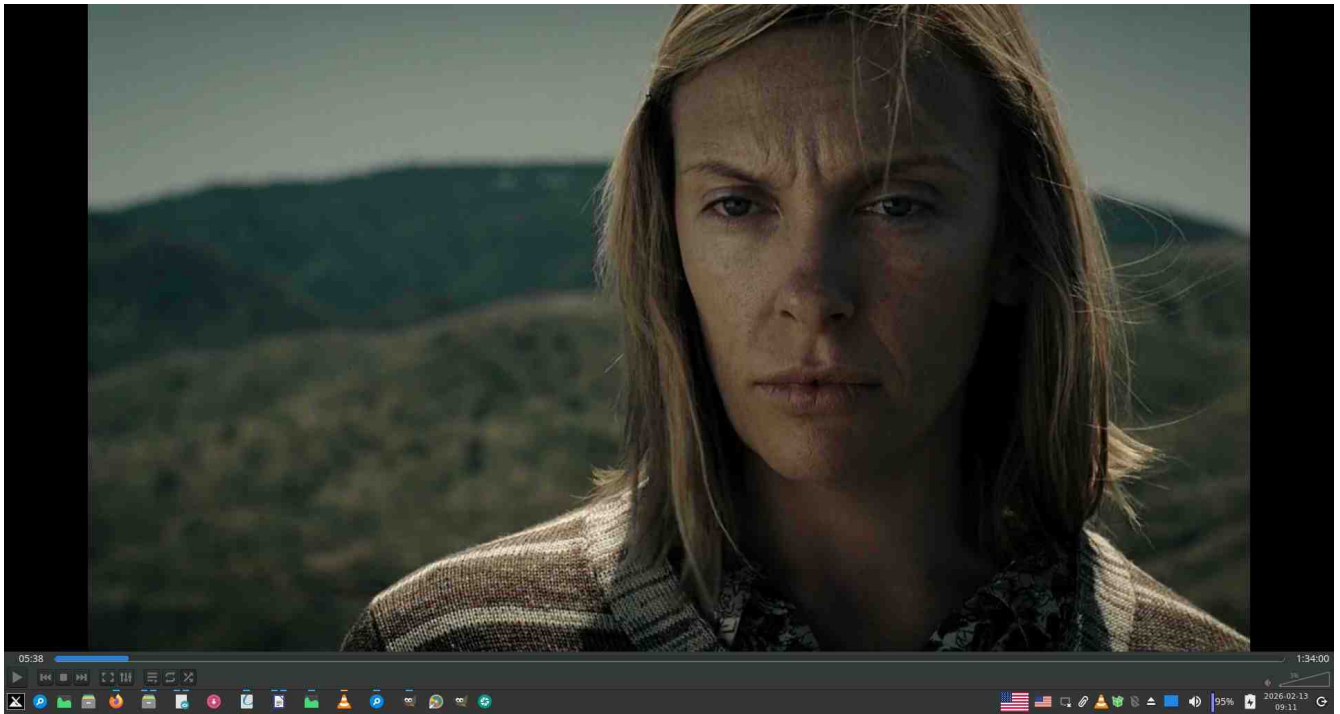


The third personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Toni Collette, who was married at the time of shooting this film. [329] She as “Arden Taylor” was required to be onscreen-connected to the character of “dead girl” of Brittany Murphy as the person discovering her corpse, [30, minutes 3 and 3]

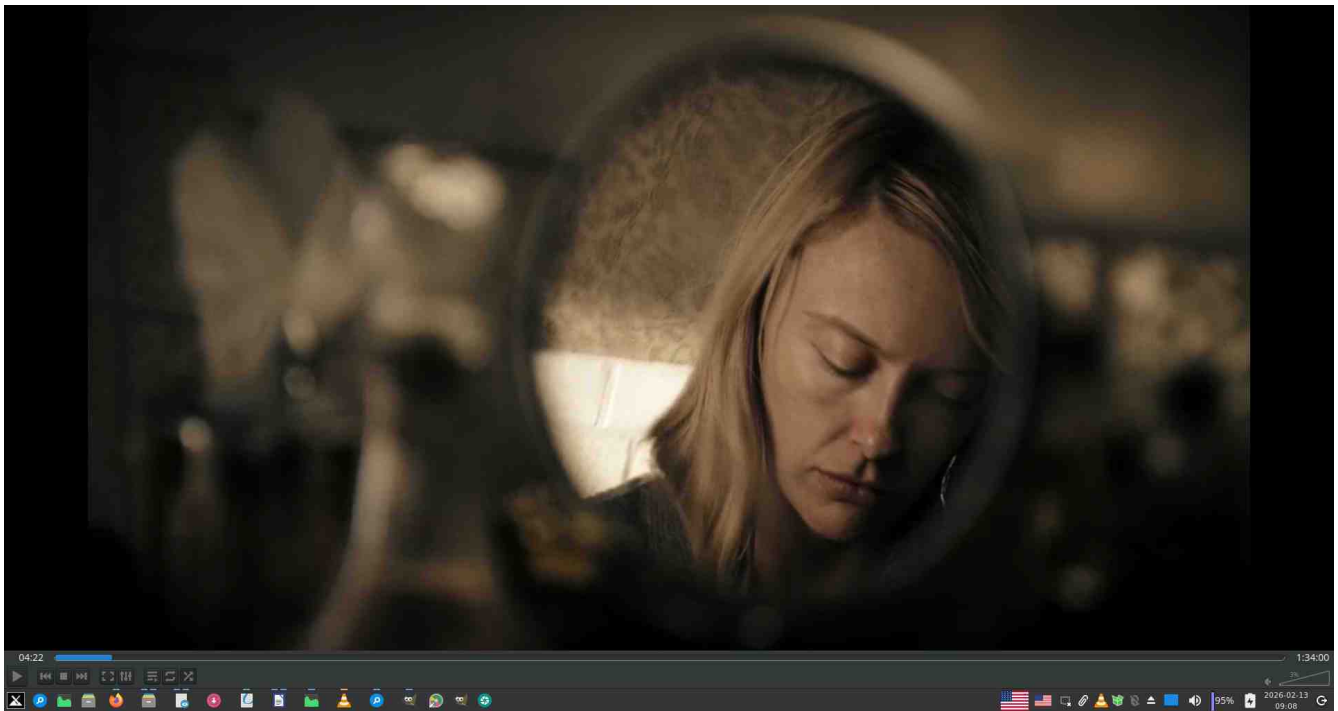


and her face and naked body were promoted by the film: [30, minutes 3, 5, 6 and 22]

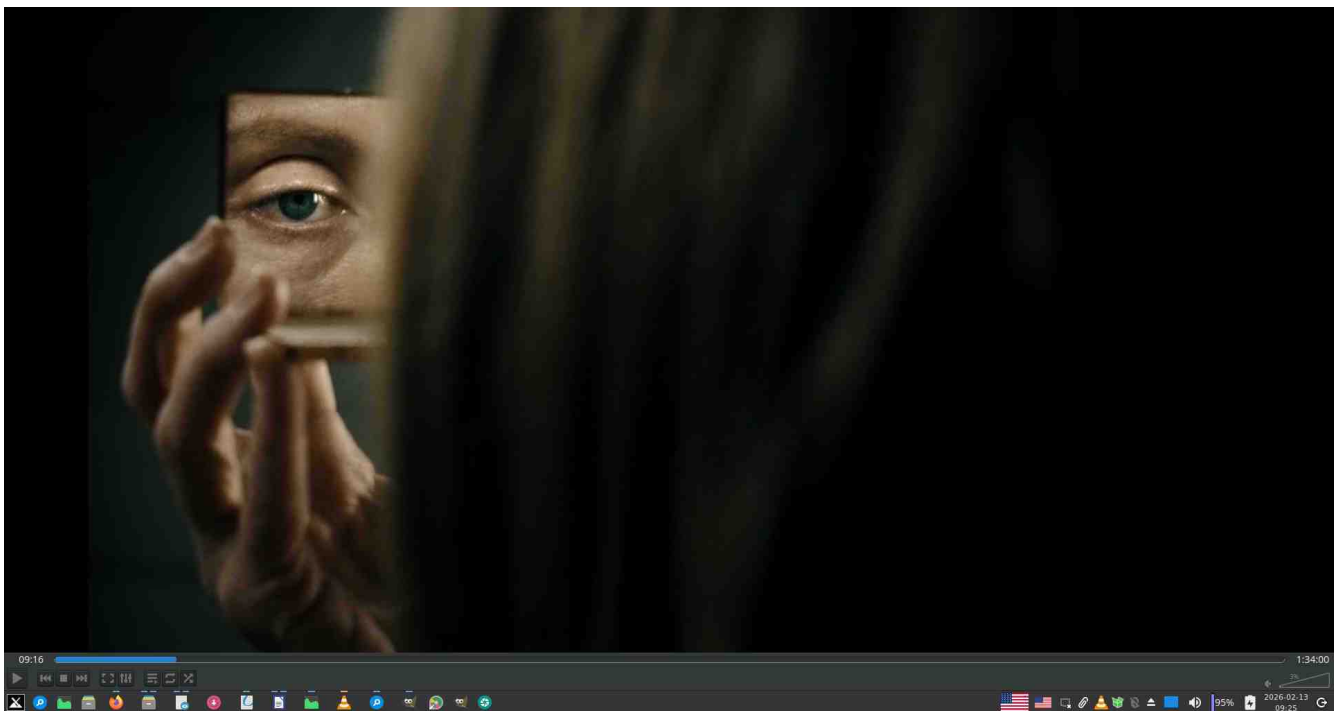


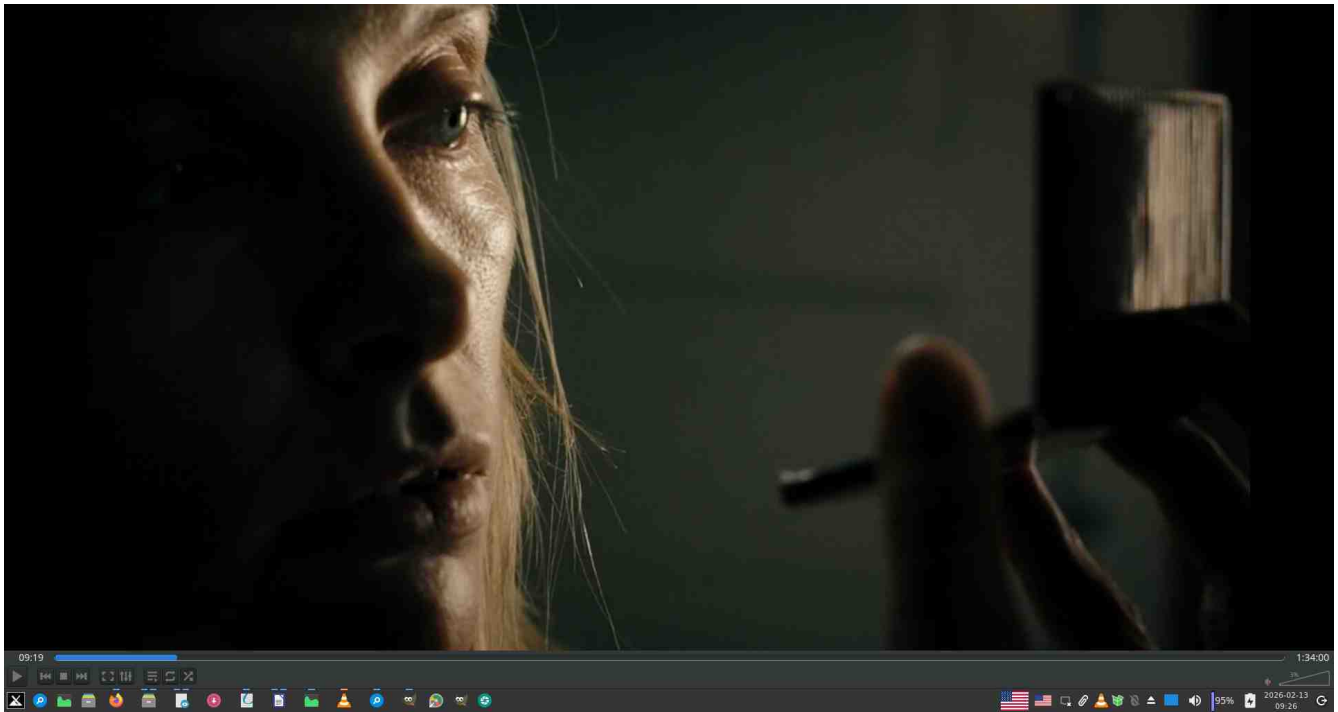


Toni Collette was required to act a mirror scene [30, minute 5]



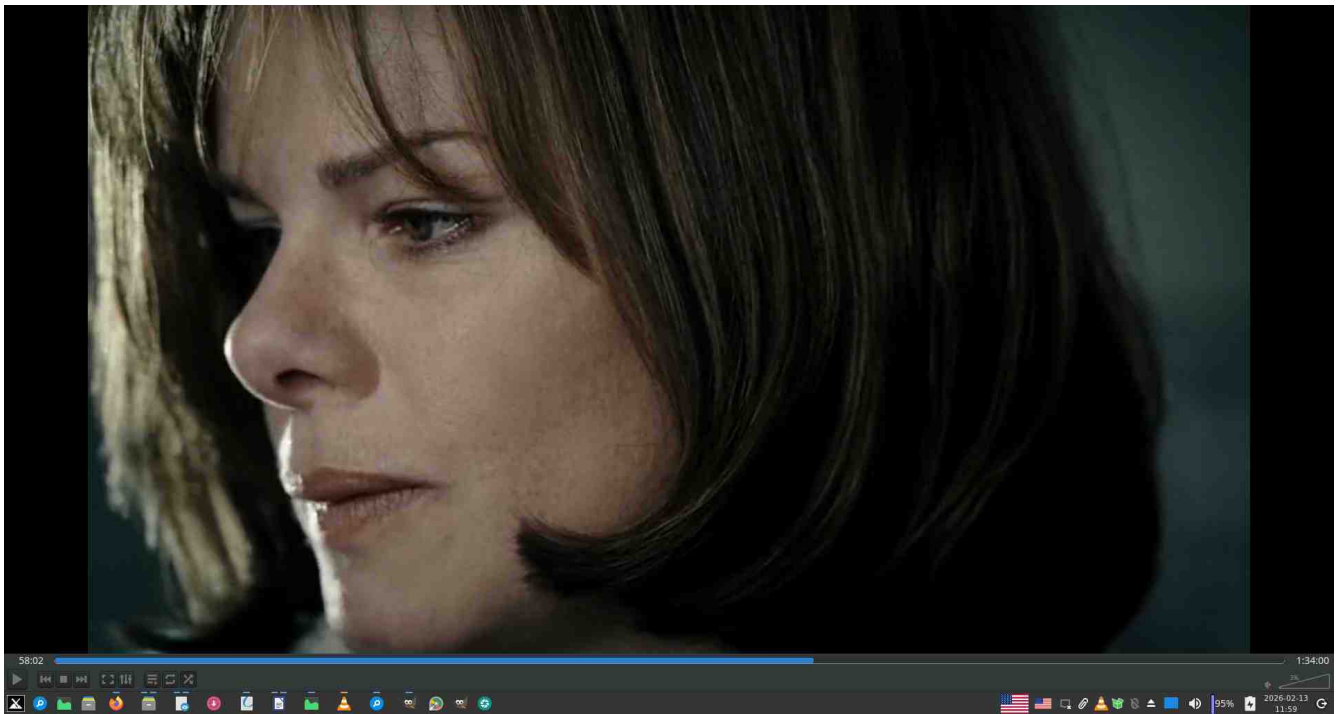
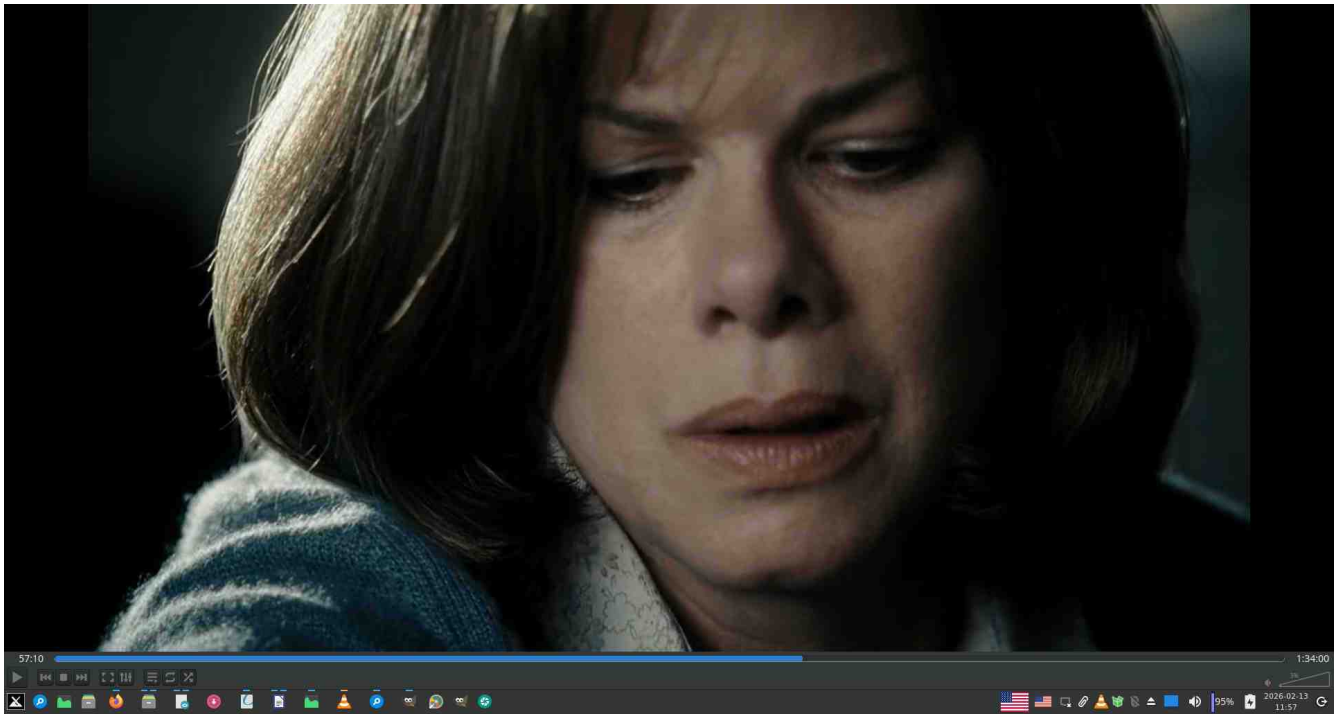
the reason why in this film her person was a most important female agent of the american Illuminati relative to Brittany Murphy, formulated and programed with two one-eye images: [30, minutes 10 and 10]

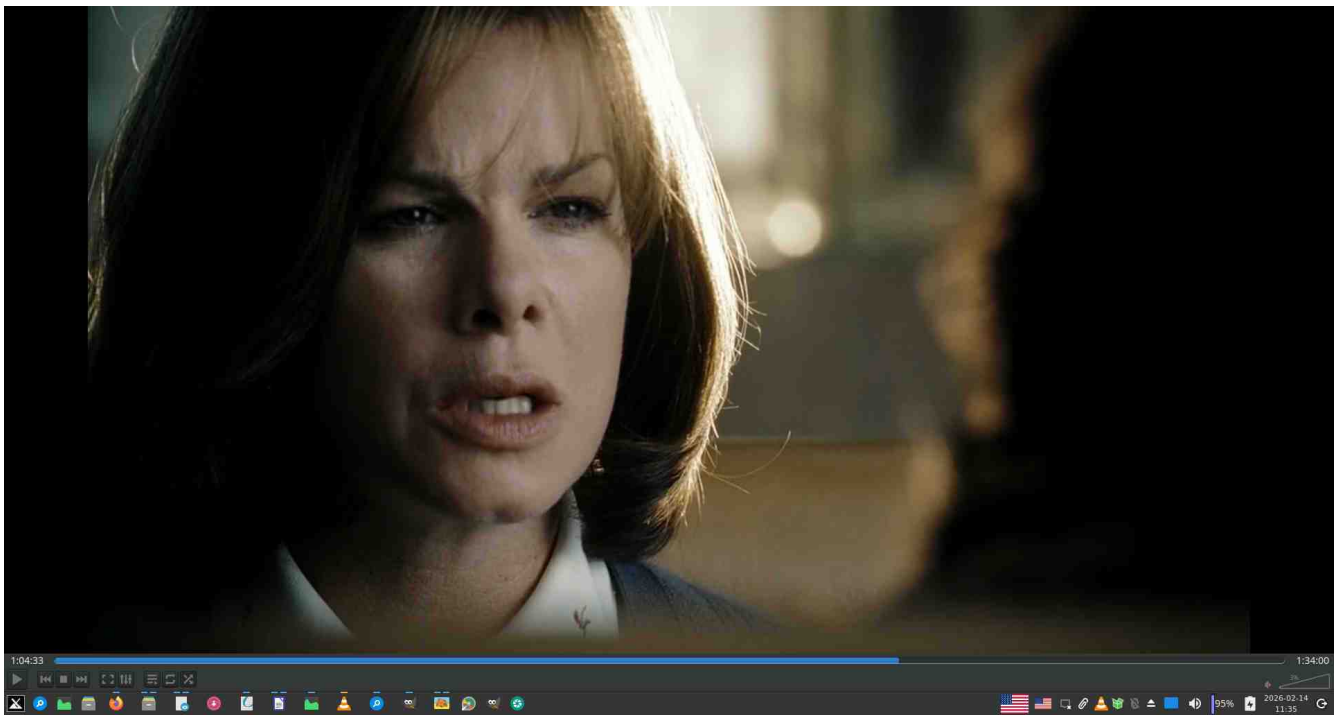
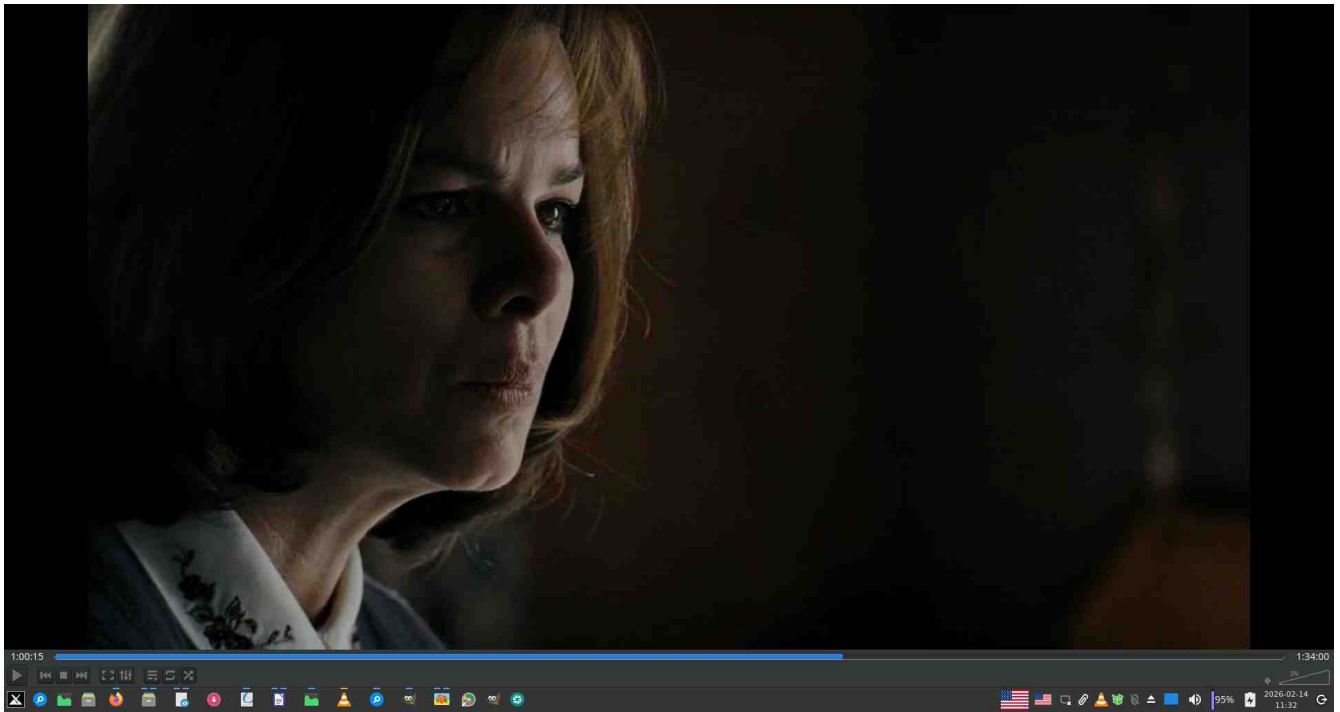


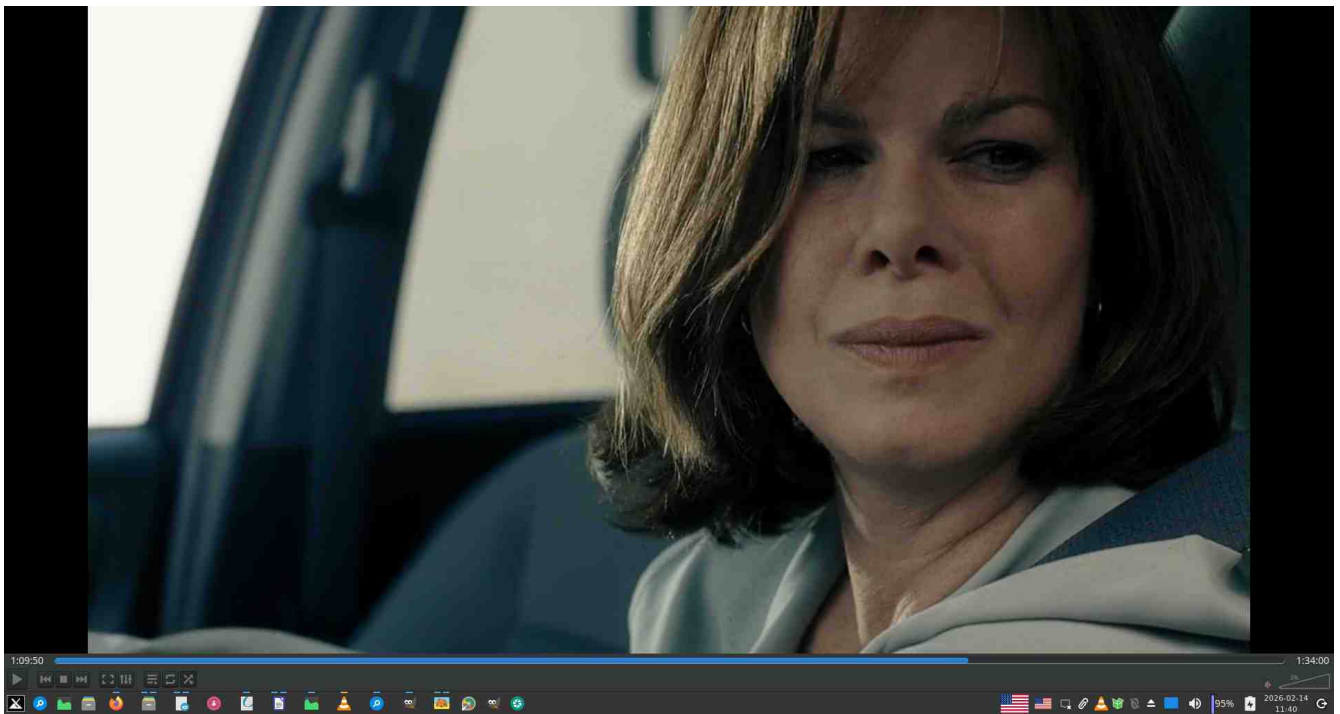
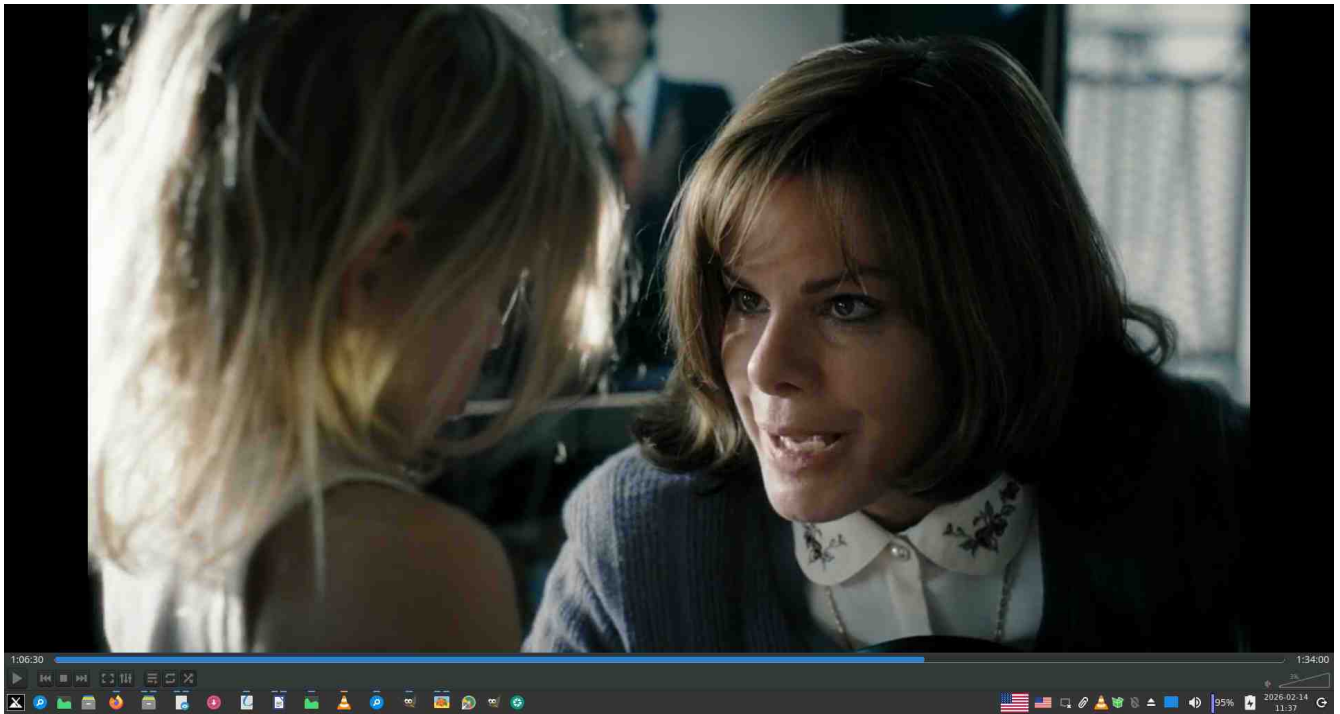


That Rose Byrne and Toni Collette were nationally Australian, [327] [329] moreover, they both were onscreen-connected to the character of “dead girl” of Brittany Murphy, can be presumed to have been a manifestation of the conjecture of the American Illuminati relative to the inutility and disloyalty of Brittany Murphy to it, and the related interest of the Australian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy, particularly the Australian national secret political organization had been informed that Brittany Murphy would be “broken” [11, minute 63] and “choked” [404] in the USA, as formulated and programmed not only with her corpse, but also with having bound her mouth.

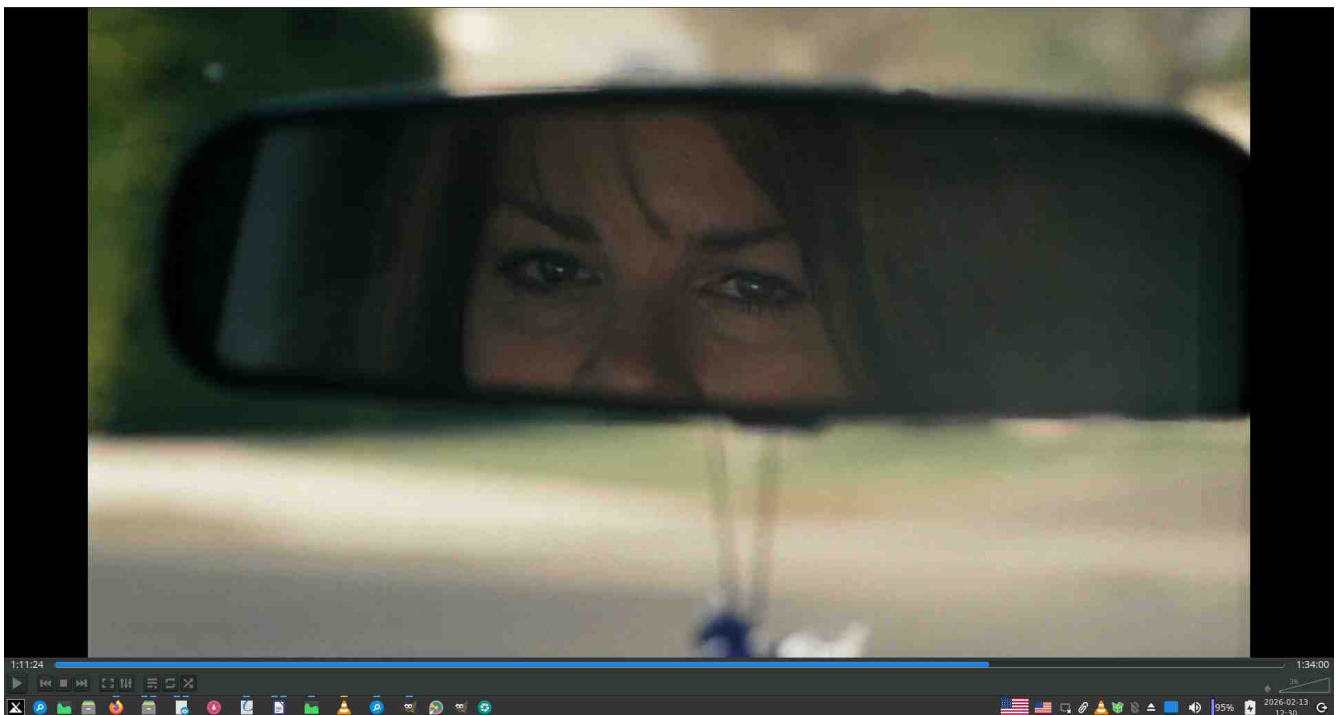
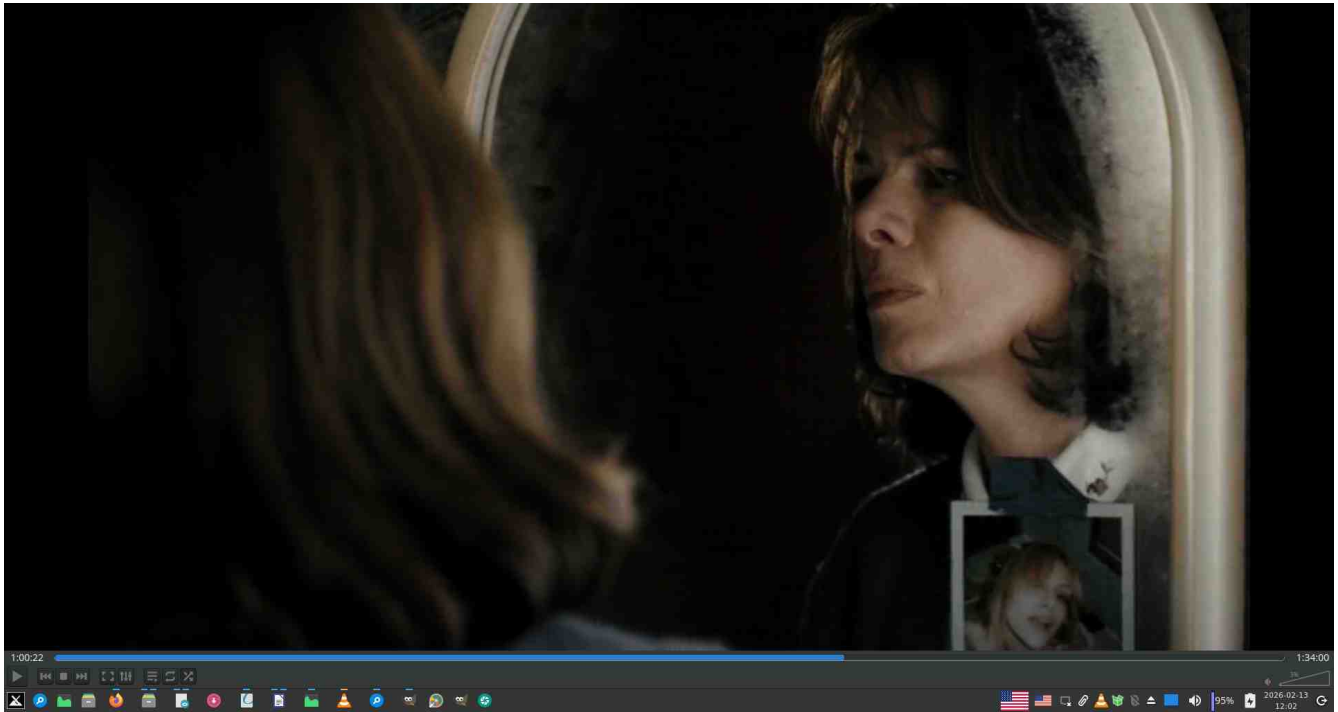
The fourth personal secret political female “bait” [191, minute 61] of the American Illuminati to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Marcia Gay Harden, who was married at the time of shooting this film. [330] She as the mother of Brittany Murphy as “Krista” was not required to onscreen-“hook up” [22, minute 82] her, but her face was promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [30, minutes 58, 59, 61, 65, 67 and 70]



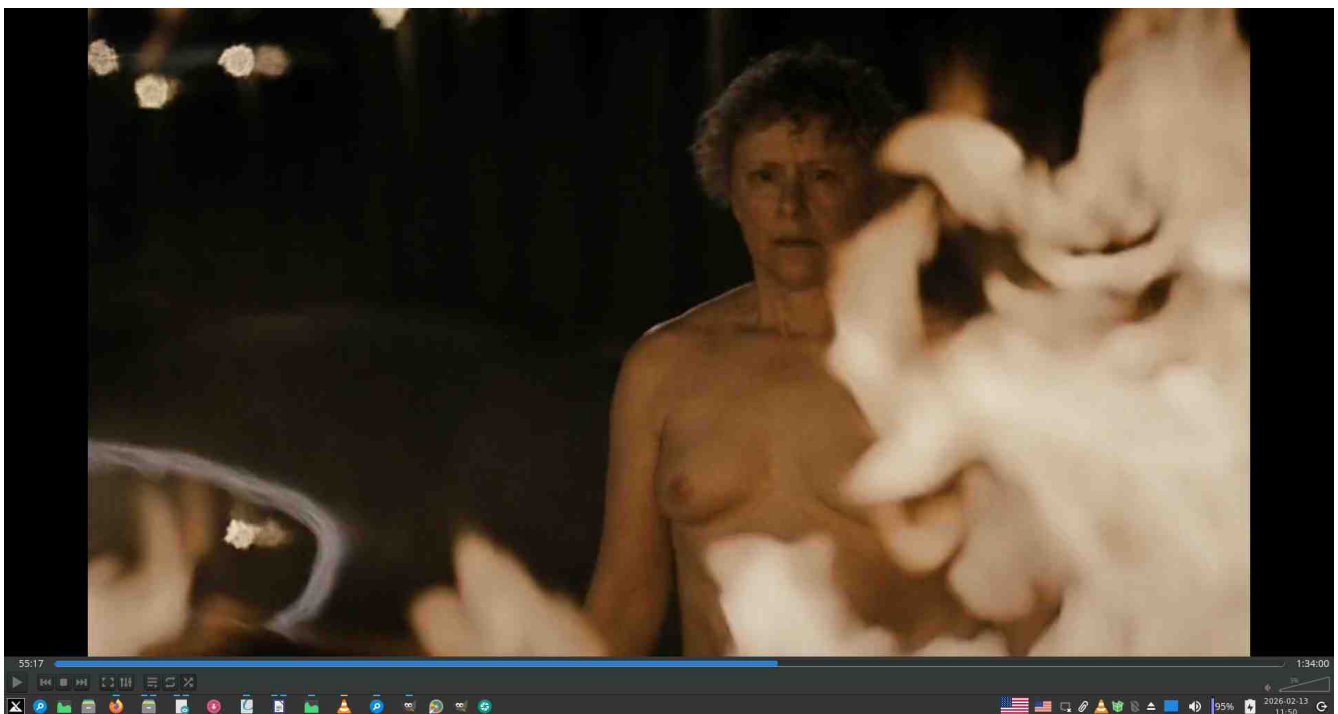
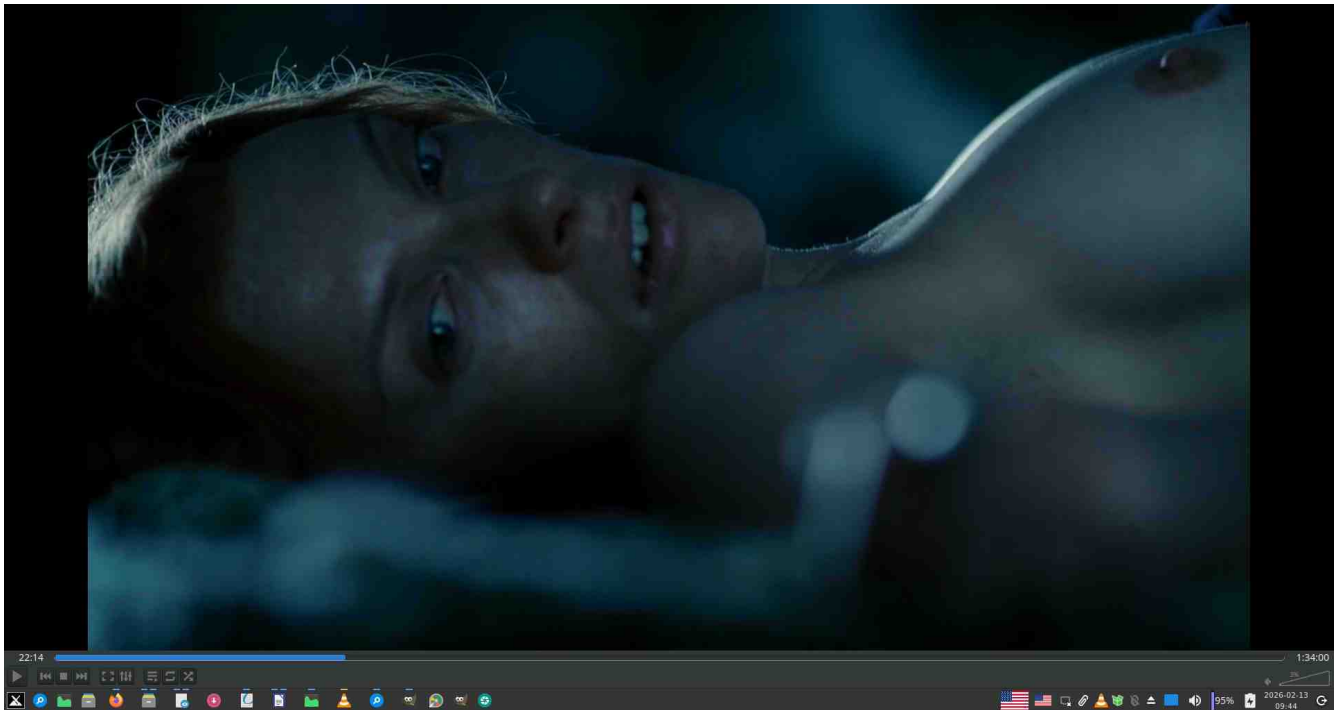




Marcia Gay Harden was required to act two mirror scenes, the reason why in this film her person was a most important female agent of the american Illuminati relative to Brittany Murphy: [30, minutes 61 and 72]



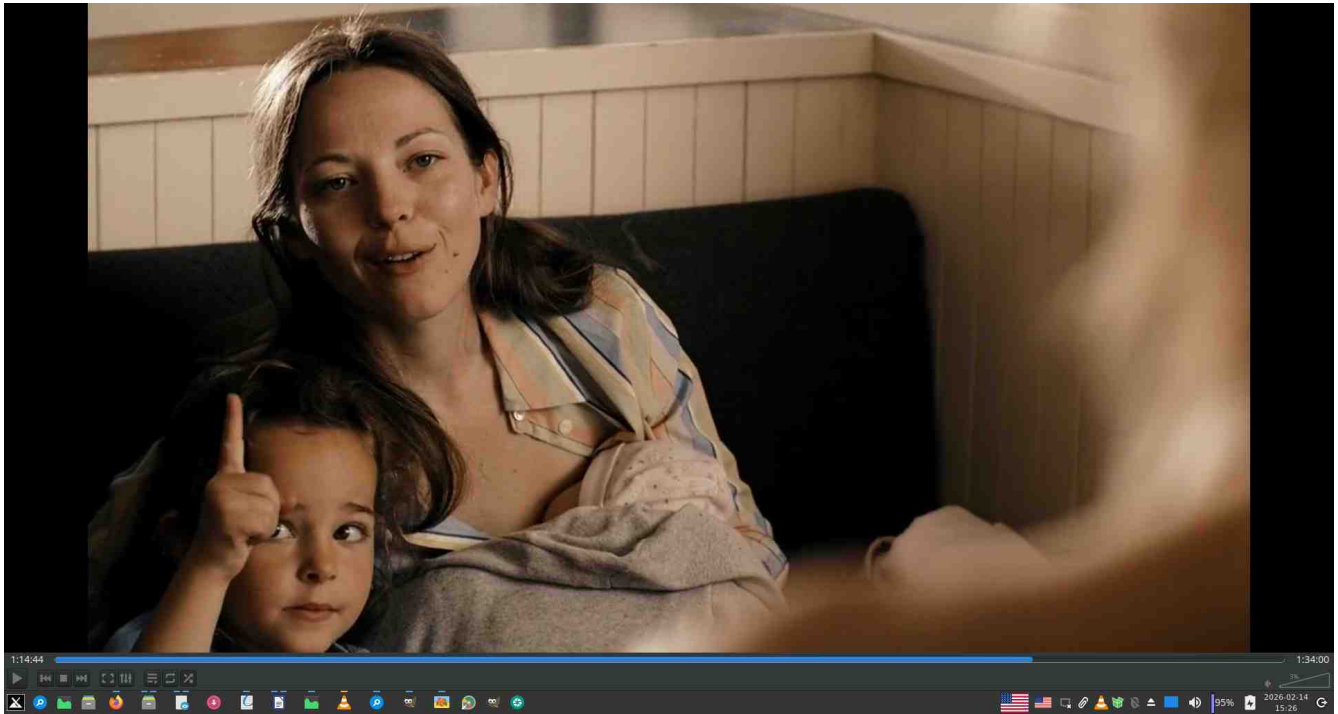
The film entitled “The Dead Girl” of 2006 promoted the naked breasts of Toni Collette as “Arden” and Mary Beth Hurt as “Ruth”, [30, minutes 23 and 56]



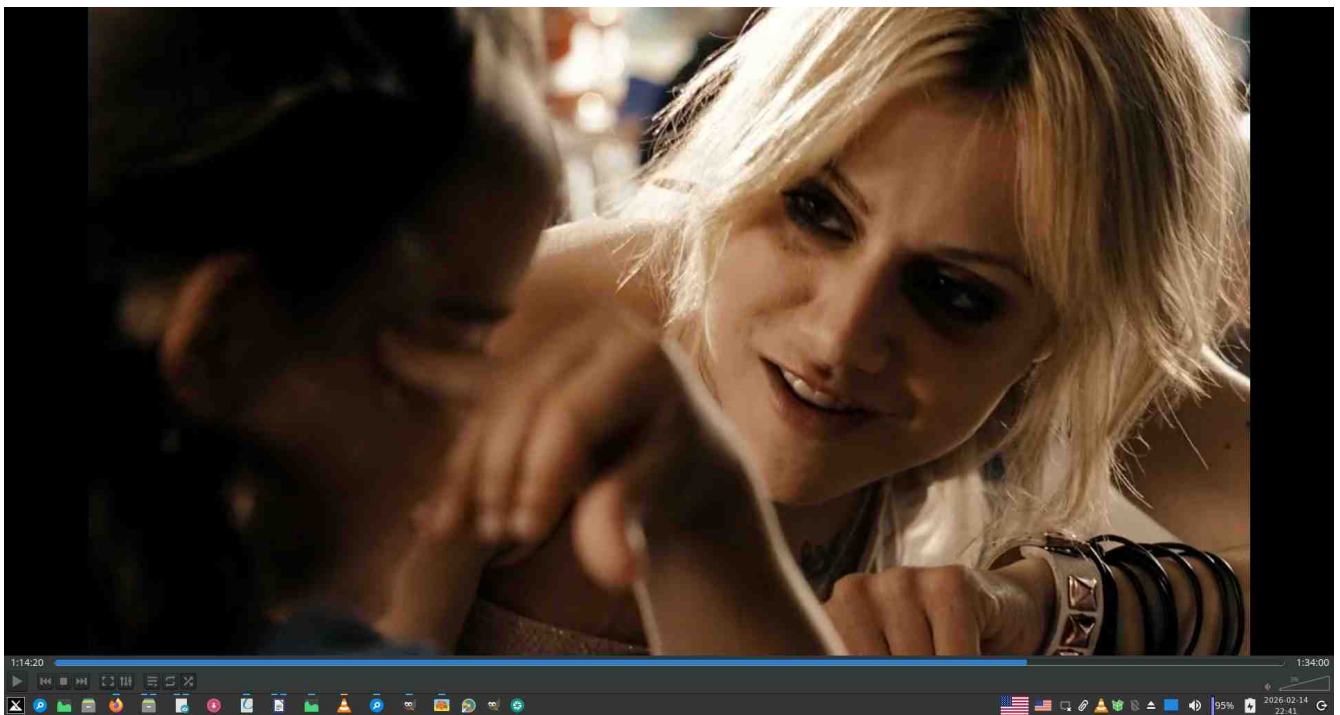
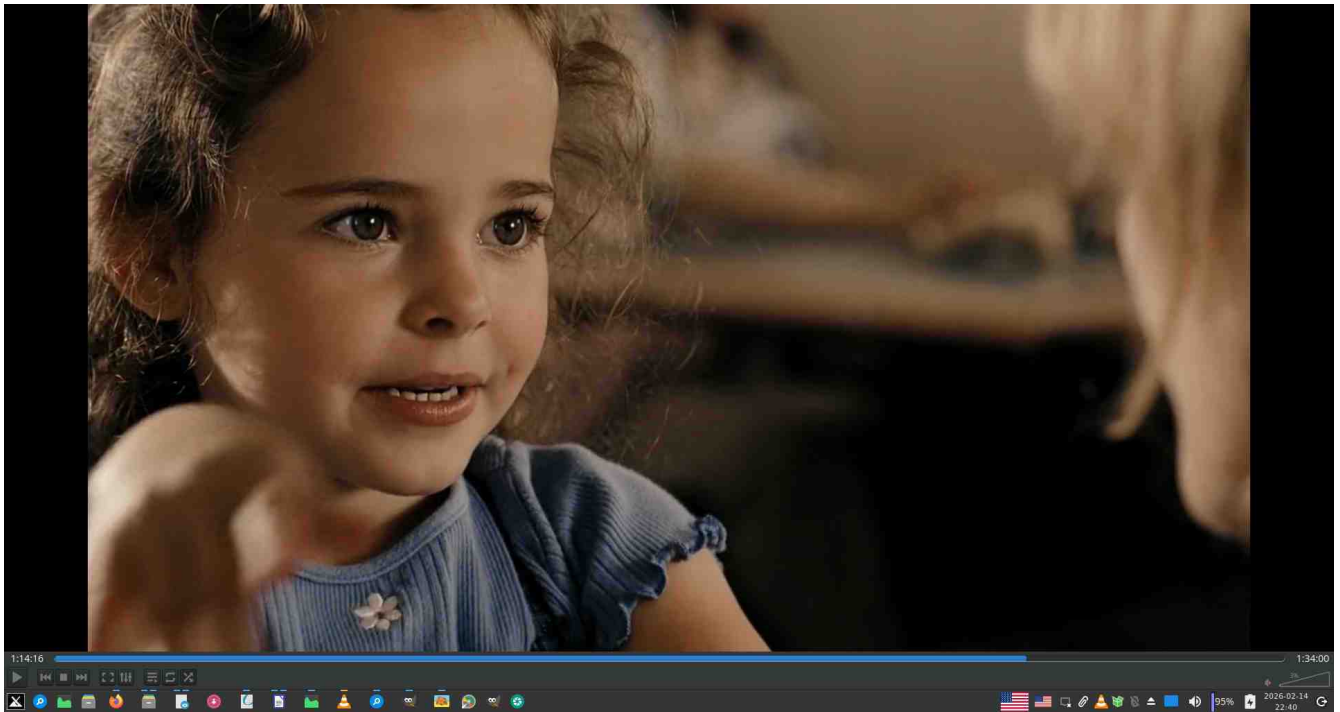
what can be presumed to have been precedents created in relation to the guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of progressively challeng-

ing her presumed film sexual-behavior rule, and exposing her breasts.

The scene in which Amy Benedict as the “candy store mom” was required to apparently have a child on the breast, [30, minute 75]



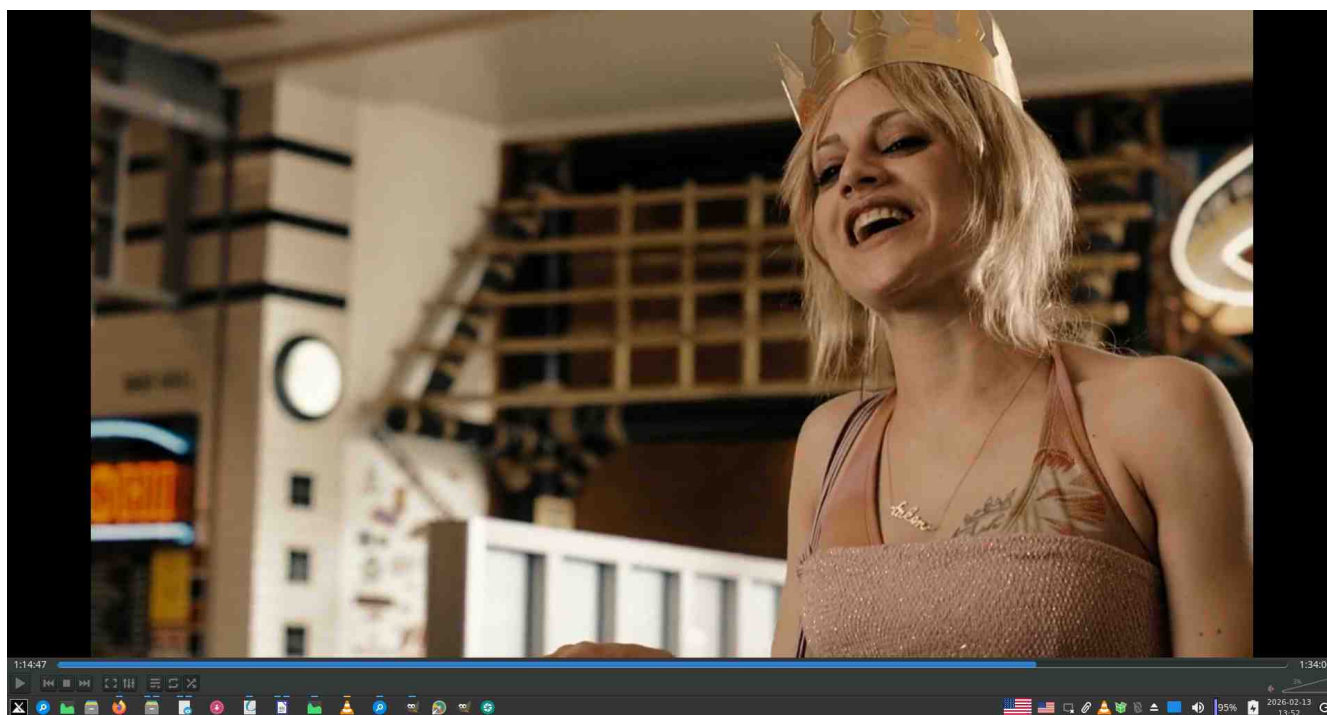
can be presumed to have been meant for teaching Brittany Murphy how to satisfy a woman sexually. Also her daughter teaches Brittany Murphy of “cat butt”, “turtle butt”, and “you have a butt”, [30, minutes 75 and 75]



presumably learnt from the same “light” which ordered the similar contents of the animated films of the Illuminati “angel” [25, minute 128] Walt Disney.

It can be presumed that the character first name “Ashley” of the daughter of Brittany Murphy as “Krista” was concocted for a mental-association creating reference to Brittany Murphy as “Ashley” in her film entitled “Sideways of New York” of 2001, with the purpose of refreshing and recruiting the programings relative to that character and film.

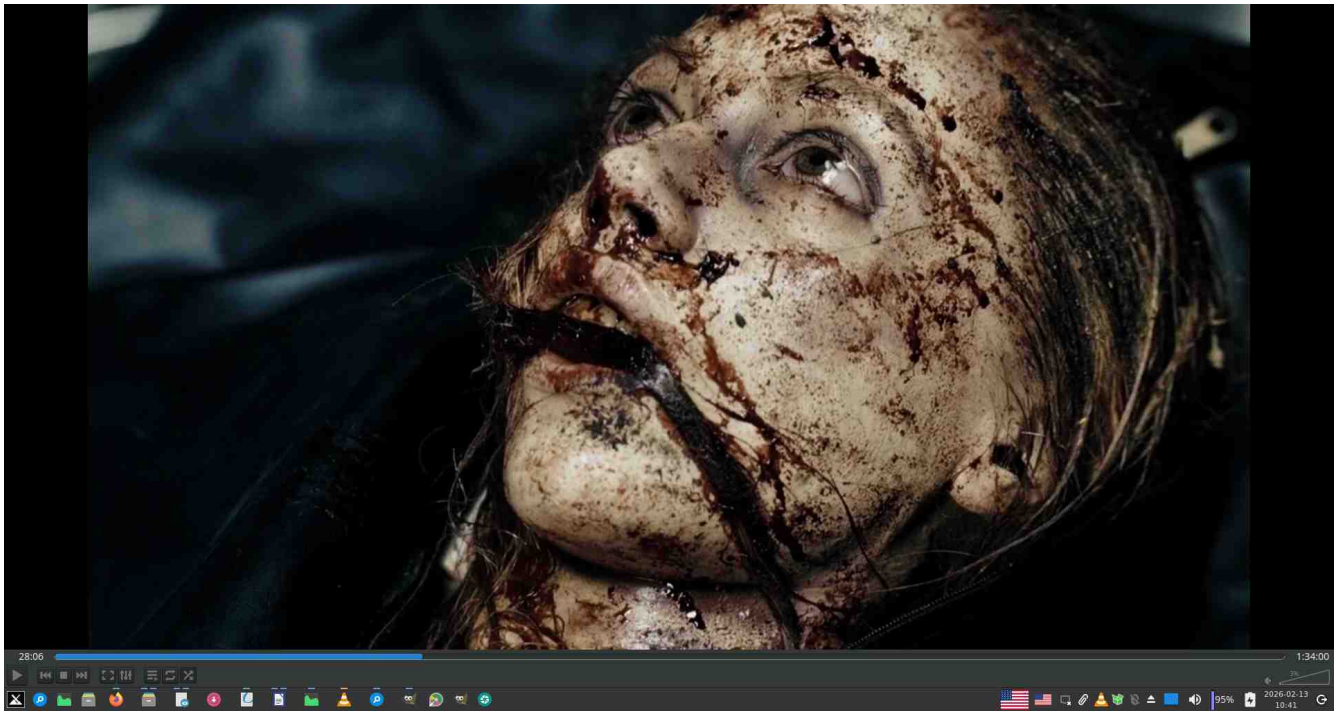
It can be presumed that with having required Brittany Murphy as a “hooker” [25, minute 74] or “Vanessa” to appear with a paper crown on the head, [30, minute 75]



the film formulated and programed that, besides 1) double personality, in order to enable being controlled and utilized by the american Illuminati, and 2) “keeping your mouth shut”, [30, minute 7] in order not to divulge information about the american Illuminati leaked with its control and utilization, another precondition of becoming a queen was 3) to be a “hooker” or “Vanessa” — at times formulated and programed with the cast of the actress Vanessa Redgrave — in order to allow establishing the closest control of the american Illuminati, and keep up the sexual well-being of its respective members. And indeed: all Hollywood “queens” appear to have satisfied these preconditions, what refers to that also the female monarchs must have satisfied them indeed, under the secret reign of the respective national secret political organizations.

The film entitled “The Dead Girl” of 2006 has promoted a reference to Jack Ruby — construed by me as generally meaning having acquired knowledge about the american Illuminati and threatening with publishing it — by that it was partly produced by David Scott Rubin. [29, minute 87] By this means, it formulated and programed the approximate message of the american Illuminati to the public: “Brittany Murphy would die young because she is a person threatening with publishing information about the american Illuminati.”

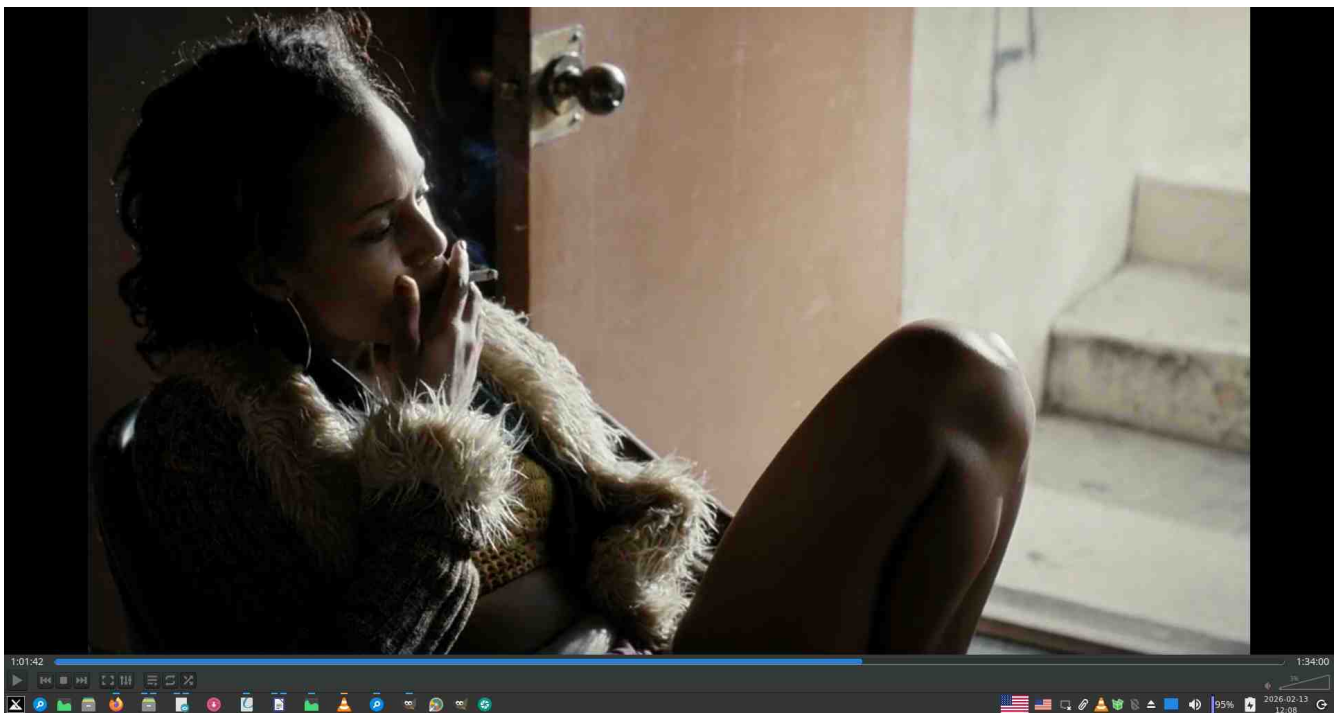
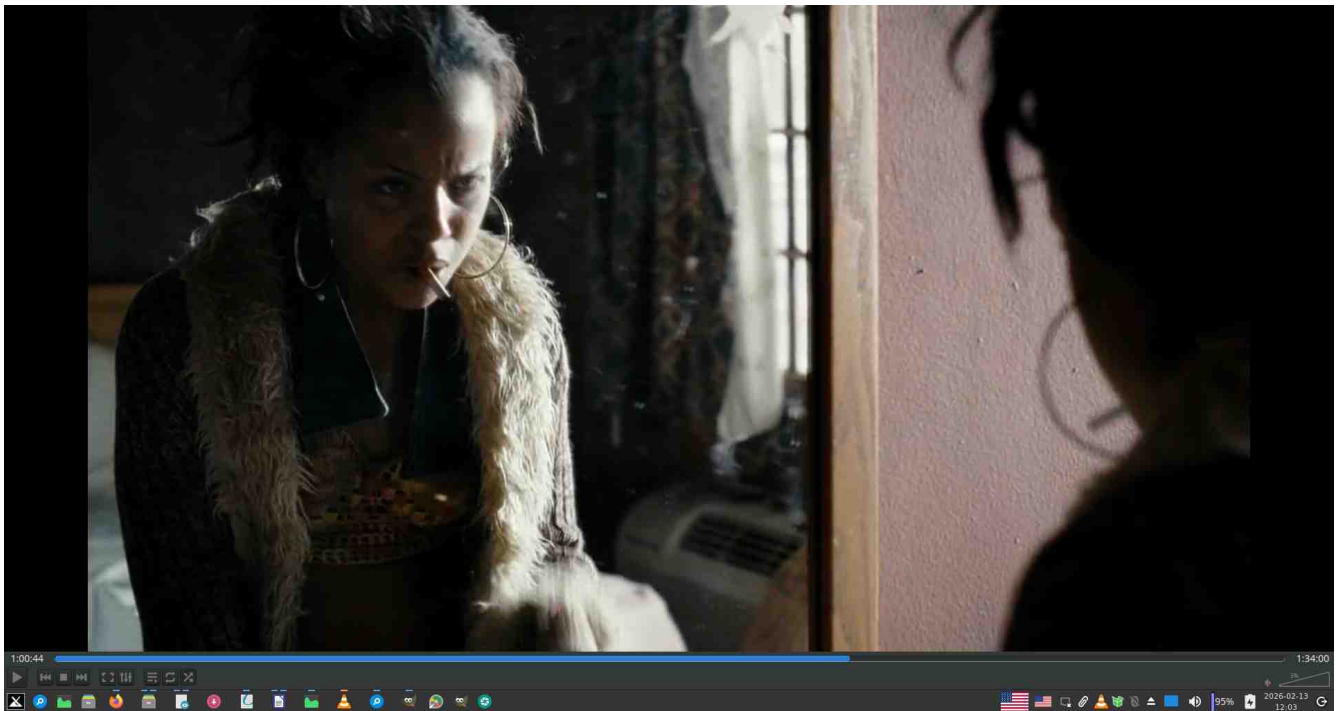
The death of Brittany Murphy as “Krista” appears to reflect a punishment for not satisfying the above conditions of national stardom, and its prospect a deterrence to negatively stimulate their satisfaction, particularly formulated and programed with having bound her mouth before the execution: [30, minute 29]

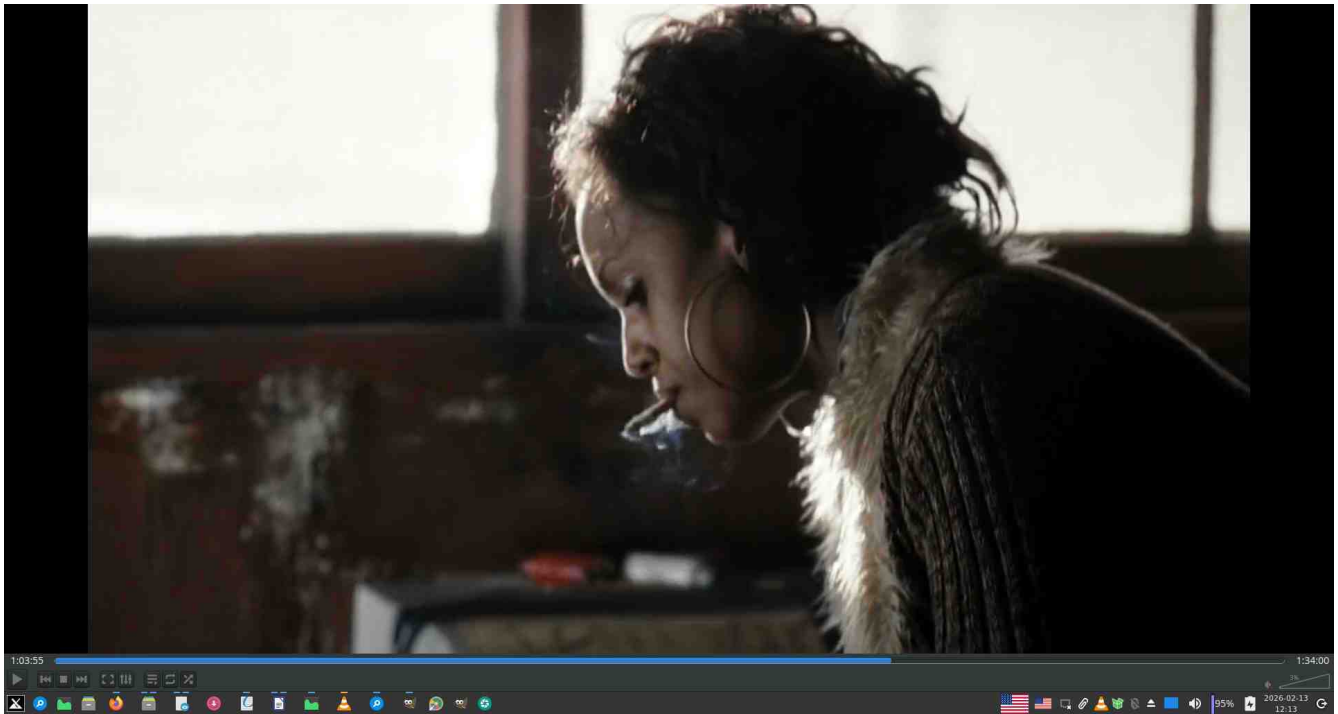


Her death sentence could be executed not only by a serial killer like Nick Searcy as “Carl” presented in this film, but also with a “burying” [24, minute 88] show of a producer like Stephen Tobolowsky as “Carl” presented in the film of Brittany Murphy entitled “Little Black Book” of 2004, or by a “butcher” like Peter Facinelli as “Tommy Butcher” presented in her film entitled “Riding in Cars with Boys” of 2001, or last but not least by a person like Simon Monjack most intensely formulated and programed with the films of Brittany Murphy. This kind of death was meant for much more than just spiritual and physical disappearance: it should have also been the destruction of the image of a “shining star” [381] achieved in the public opinion with a successful film career, the replacement of a vivid face and a speaking mouth not only feeding people with the light of her spirit, but also conjectured with inclinations of speaking out personal secret political information, with a petrified face and a bound mouth feeding bugs and worms with the matter of her body, both before a filming camera. The Illuminati power has been suitable for and capable of not only making stars generally, and a star Brittany Murphy particularly, but also creating “garbage people” generally, [4, minute 41] and a “garbage” Brittany Murphy particularly, as formulated and programed with its “angel” [25, minute 128] Kiefer Sutherland as “Bob” in the film of Brittany Murphy entitled “Freeway” of 1996: with its Brittany Murphy “project”, [3, minute 24] it allowed her to become a star, as otherwise it could not have made of her a “garbage” in the public opinion. In all probability, Brittany Murphy must have been the first to acquire such knowledge.

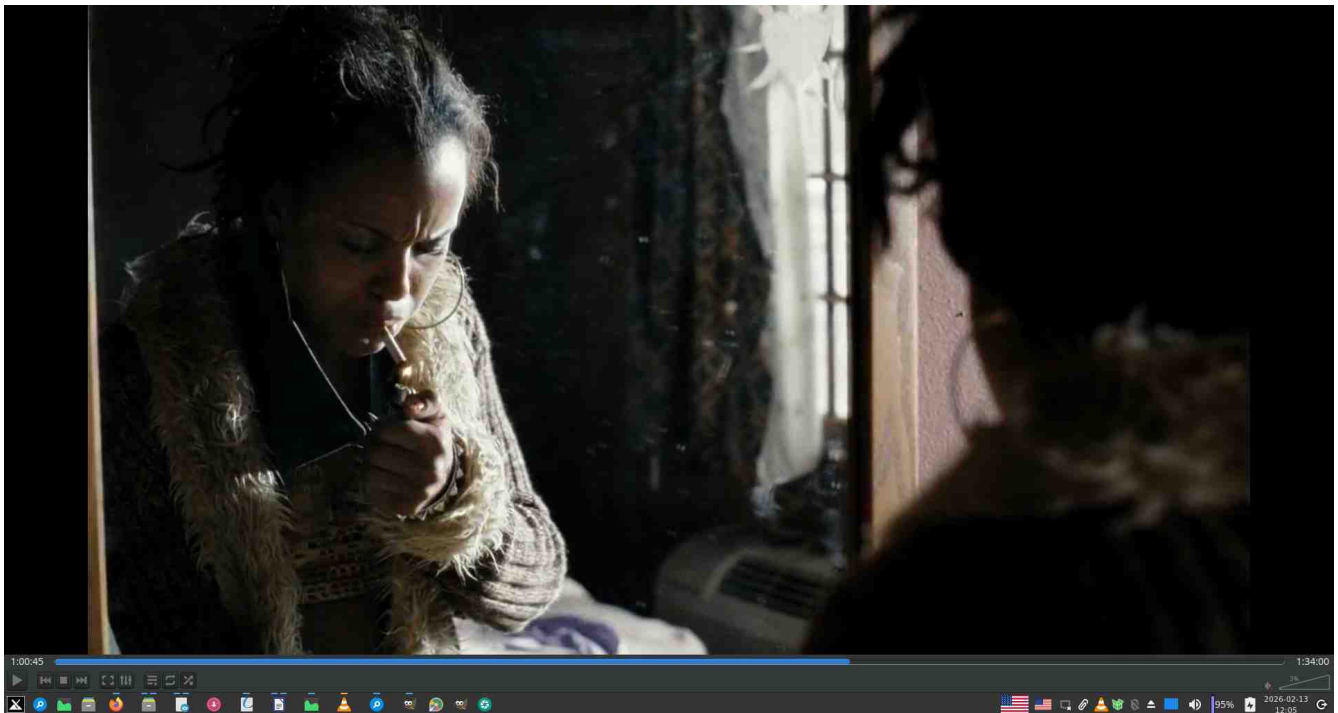
The hypothesis that this film particularly, and the films of Brittany Murphy generally were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, can be corroborated by that she did not have to audition for this film, but its director Karen Moncrieff [56] “asked her to be a part of it”. [451]

The film entitled “The Dead Girl” of 2006 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her: [30, minutes 61, 62 and 64]





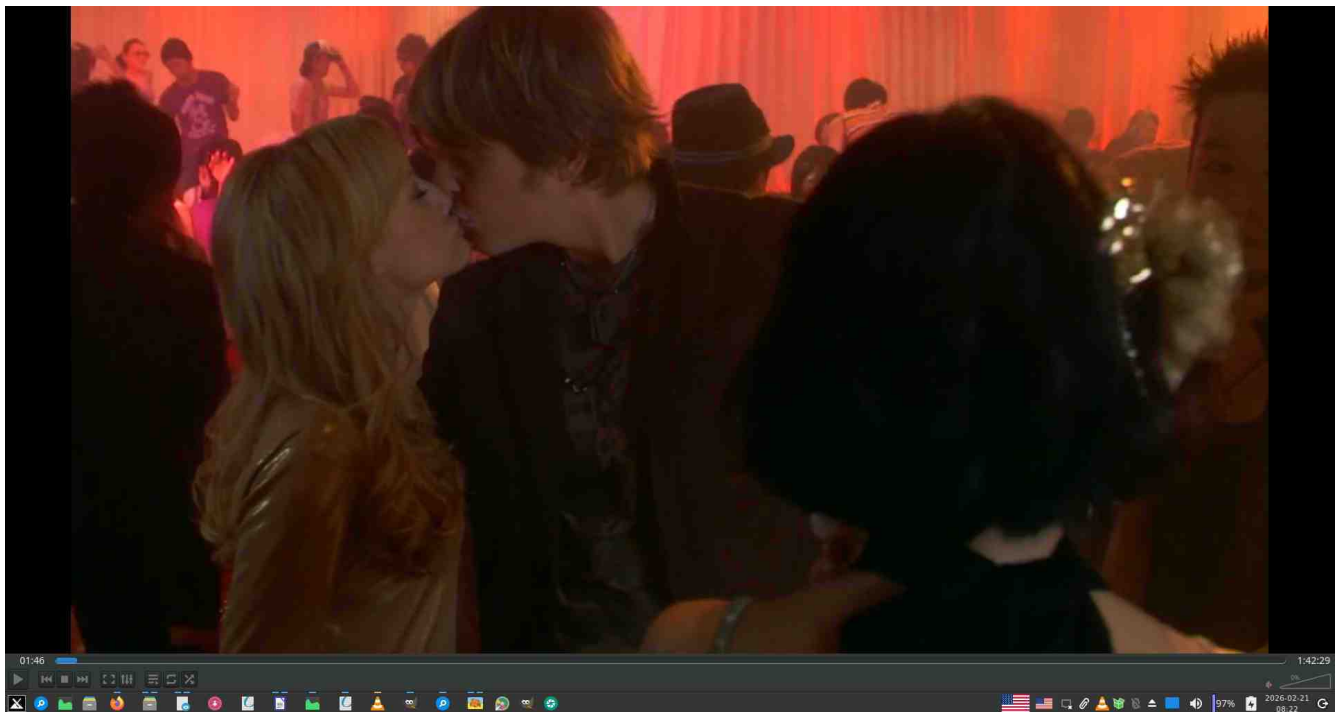
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [30, minute 61]

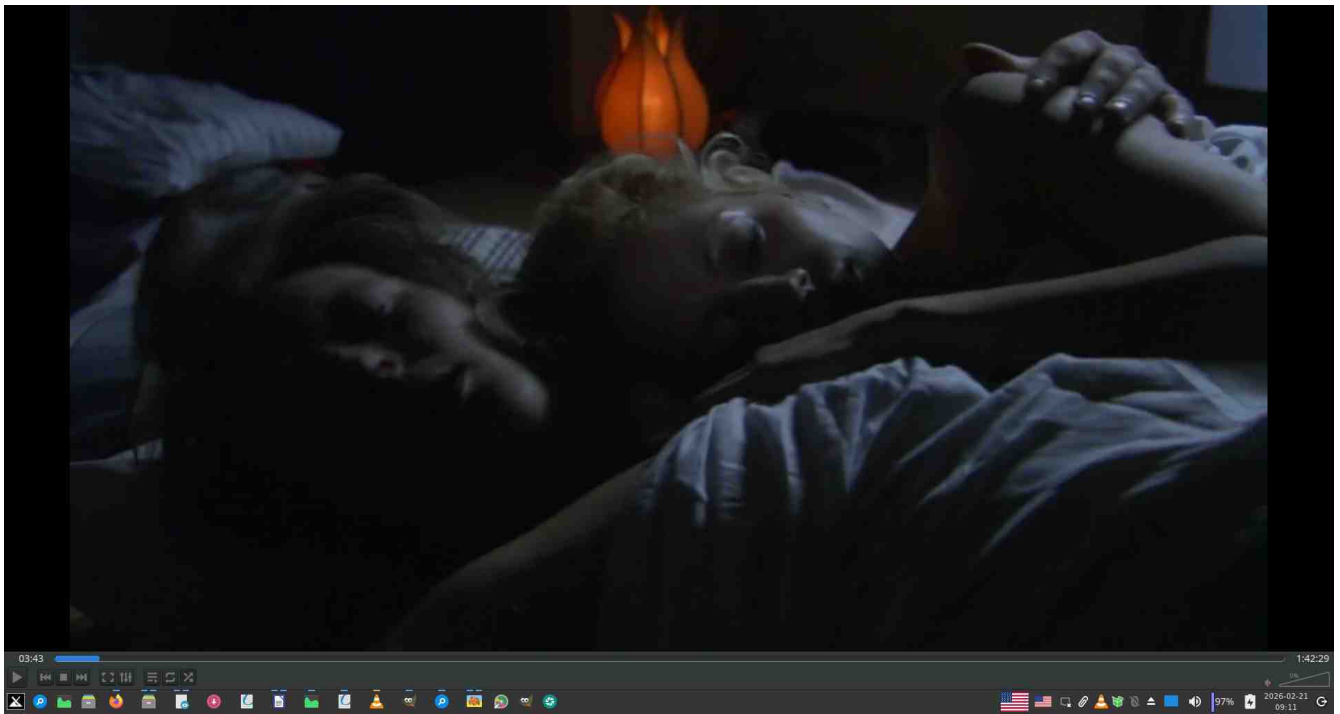
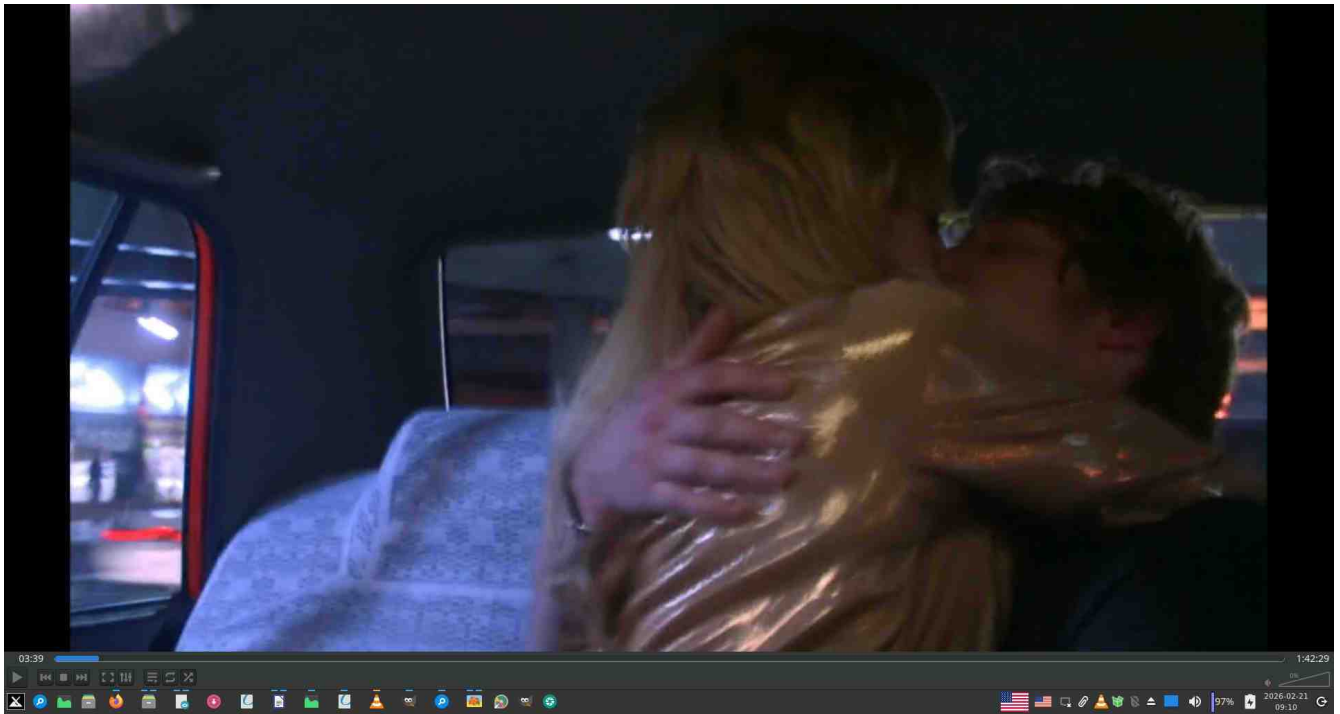


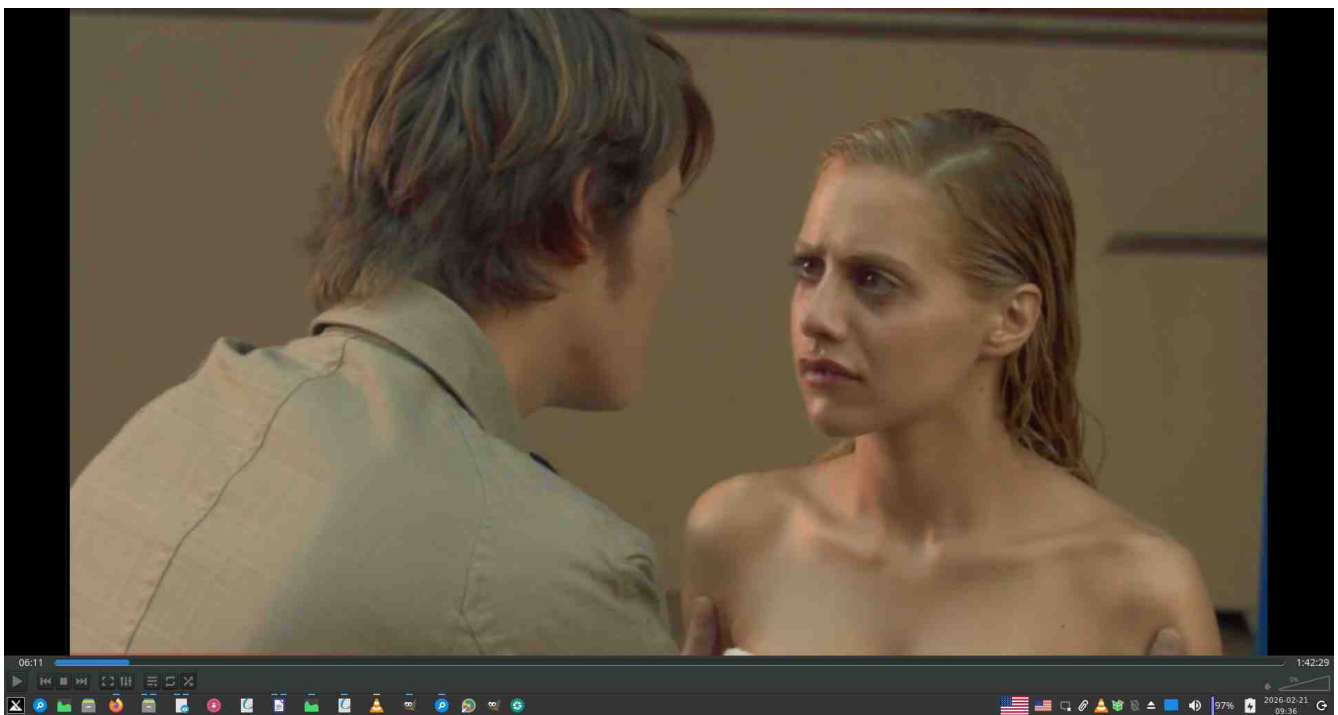
2.31. The film entitled “The Ramen Girl” of 2008

With this film — shot presumably in autumn 2006 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the actress Tammy Blanchard awarded around 2 times till the shooting of this film. [344] She must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

With the film entitled “The Ramen Girl” of 2008, the first personal secret political male “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Gabriel Mann, who was recurring from the films of Brittany Murphy entitled “Cherry Falls” of 1999 and “Summer Catch” of 2001. He as “Ethan” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Abby” as her boyfriend, with conversing, riding, kissing, and sharing a bed: [31, minutes 2, 4, 4, 5 and 7]



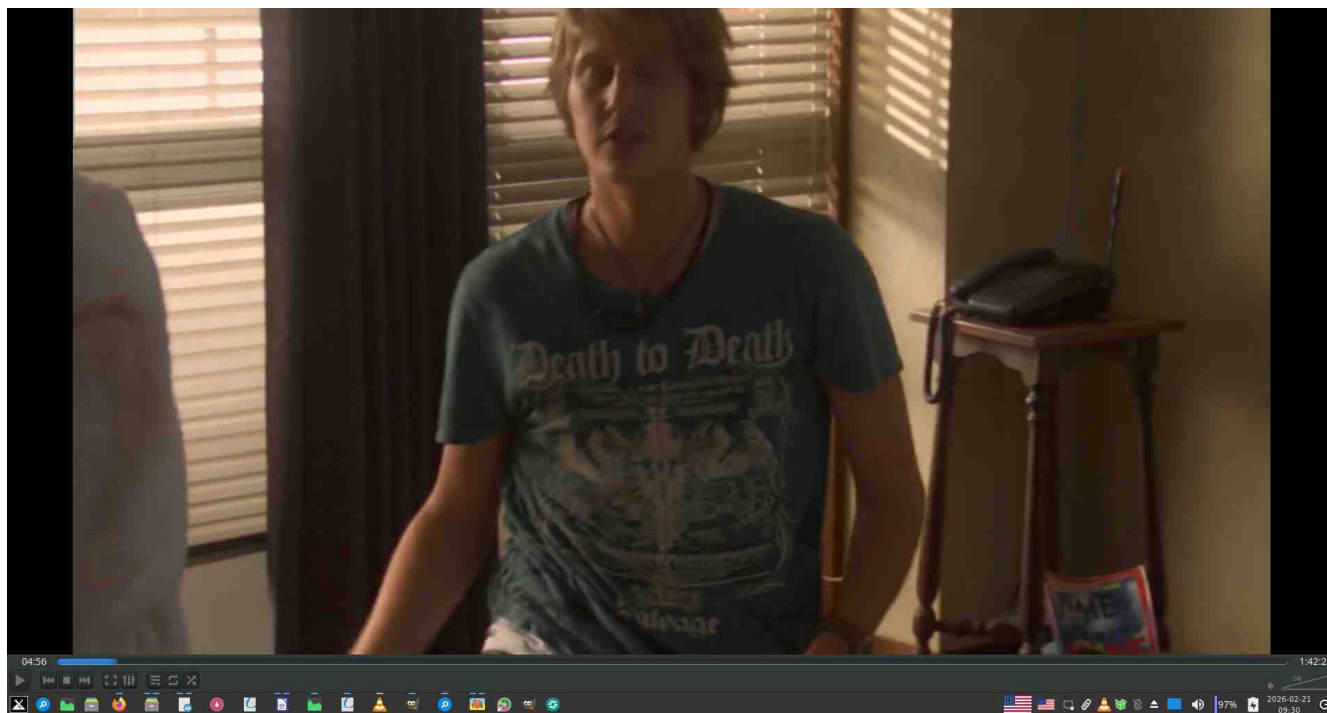




The attitude of Gabriel Mann as “Ethan” of leaving and then breaking with Brittany Murphy as “Abby” can be construed as an expression of the uncertainty of the American Illuminati relative to Brittany Murphy’s willingness to enter into a relationship or marriage with him, and resulting from this, it was motivated by the need of the Japanese national secret political organization to “hook up” [22, minute 82] Brittany Murphy with its own personal secret political male “baits” for the role of husband in her

real life. And indeed: his this attitude made it possible for the respective japanese actors to “hook up” Brittany Murphy within the plot of this film.

The lettering “Death to Death” on the T-shirt of Gabriel Mann as “Ethan” [31, minute 5]



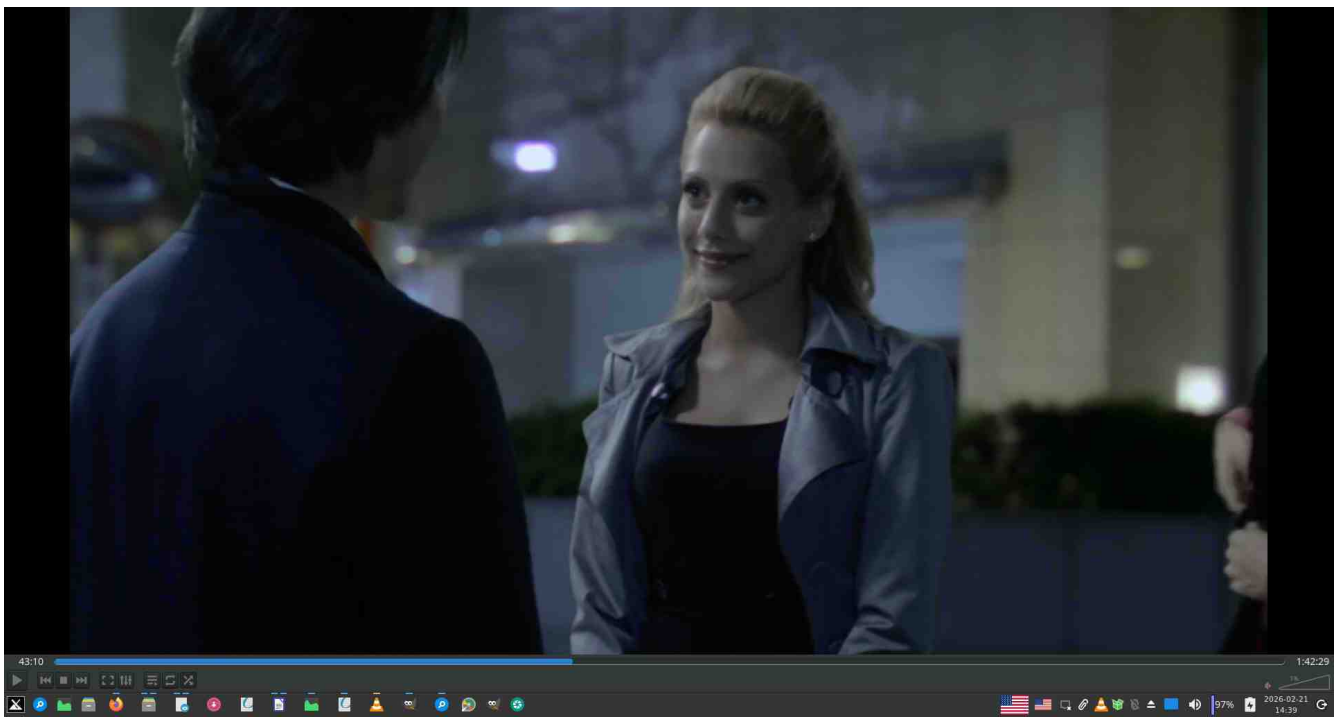
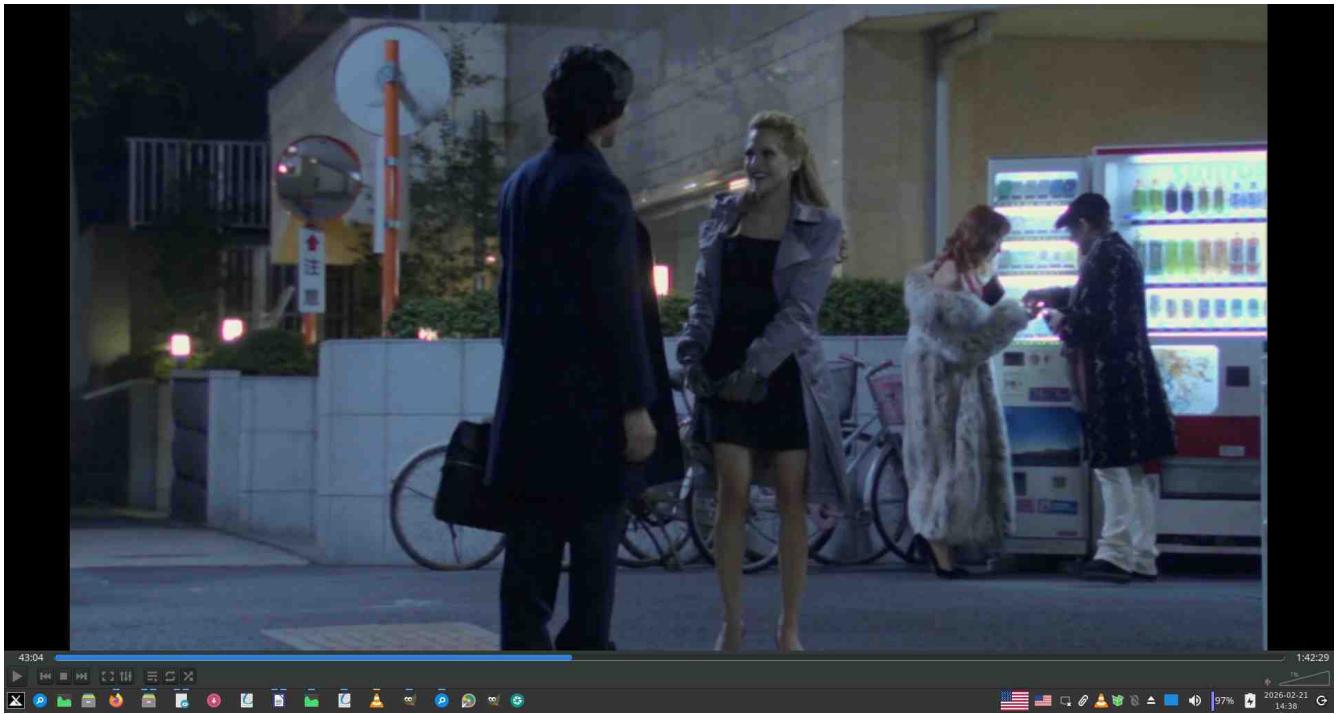
can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you condemn to death my offers of american husbands in your life, then i will condemn you to death in your life in the USA.” And indeed: Brittany Murphy would “die young” [36, minute 4] less then three years after having married the ethnically jewish and nationally british Simon Monjack.

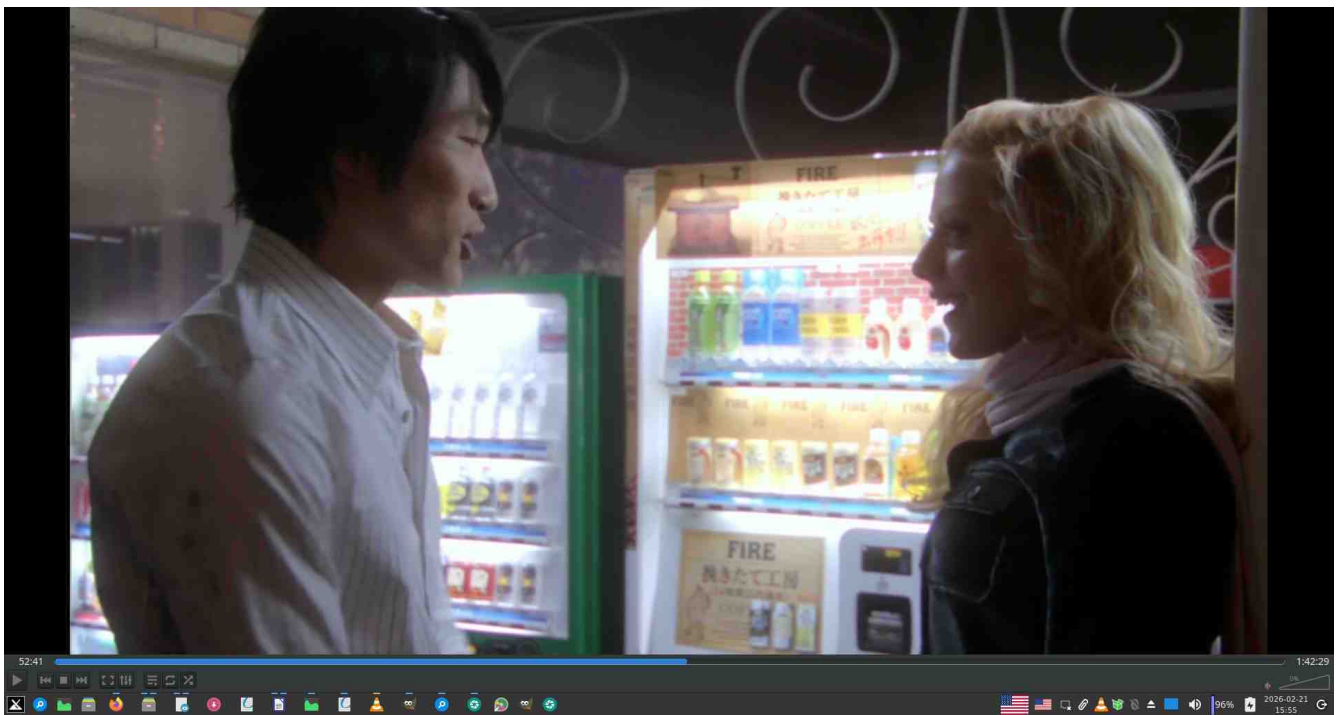
It appears that Gabriel Mann was “abducted” [29, minute 21] by the american Illuminati for stardom and missioning relative to the “breaking” [11, minute 63] and “choking” [404] of Brittany Murphy in 1995. [146] That his native personality met the taste of Brittany Murphy, that he was required to act characters with names presumably concocted for mental-association creating references to persons, characters etc. relative to the case of Brittany Murphy, as partly mentioned under the respective points of this book, such as “Owen”, “Jack”, “Zack”, “Jesse”, “Danny”, etc. that during the life of Brittany Murphy he acted in around 36 films, while after her death only in around 4 films, [146] that he was the only actor required to act in three films of Brittany Murphy, and that he was required to “hook up” [22, minute 82] her in all those three films, all substantiate the hypothesis that the person, as well as the professional and public statuses of Gabriel Mann were part of the Brittany Murphy “project”, [3, minute 24] just as those of Emily Watson, Nathan Lane, Mena Suvari, Marshall Bruce Mathers III (Eminem), Ashton Kutcher, and Dakota Fanning presumably had been.

With the film entitled “The Ramen Girl” of 2008, the first personal secret political male “bait” [191, minute 61] of the japanese national secret political organization by nationality, the korean ethnical secret political organizations in Japan and the USA by ethnicity, to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Sohee Park (Soji Arai). [341] He as “Toshi” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Abby” as

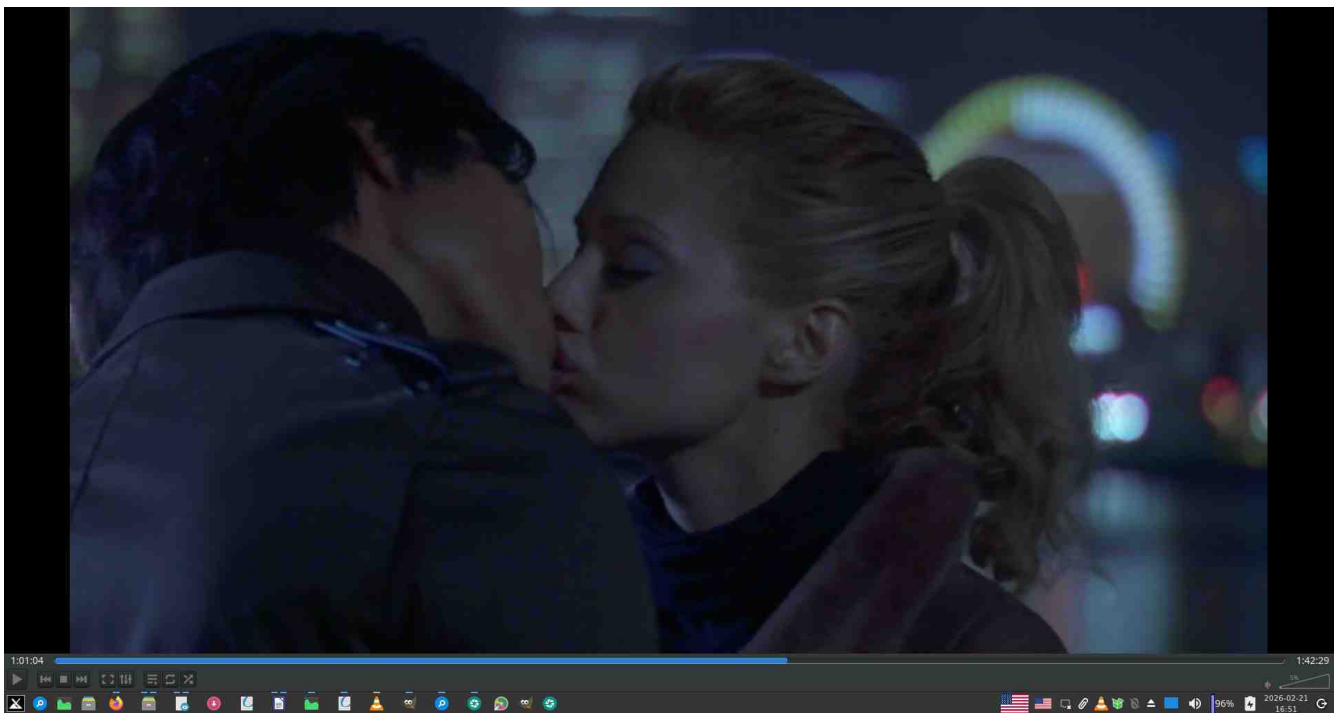
her new boyfriend — as a result of that his boyfriend, Gabriel Mann as “Ethan” “has left her, and she is so alone” [31, minute 13] — with conversing, kissing, sharing a bed, taking by the hand, and hugging: [31, minutes 42, 42, 44, 44, 53, 53, 60, 61, 61 and 62]



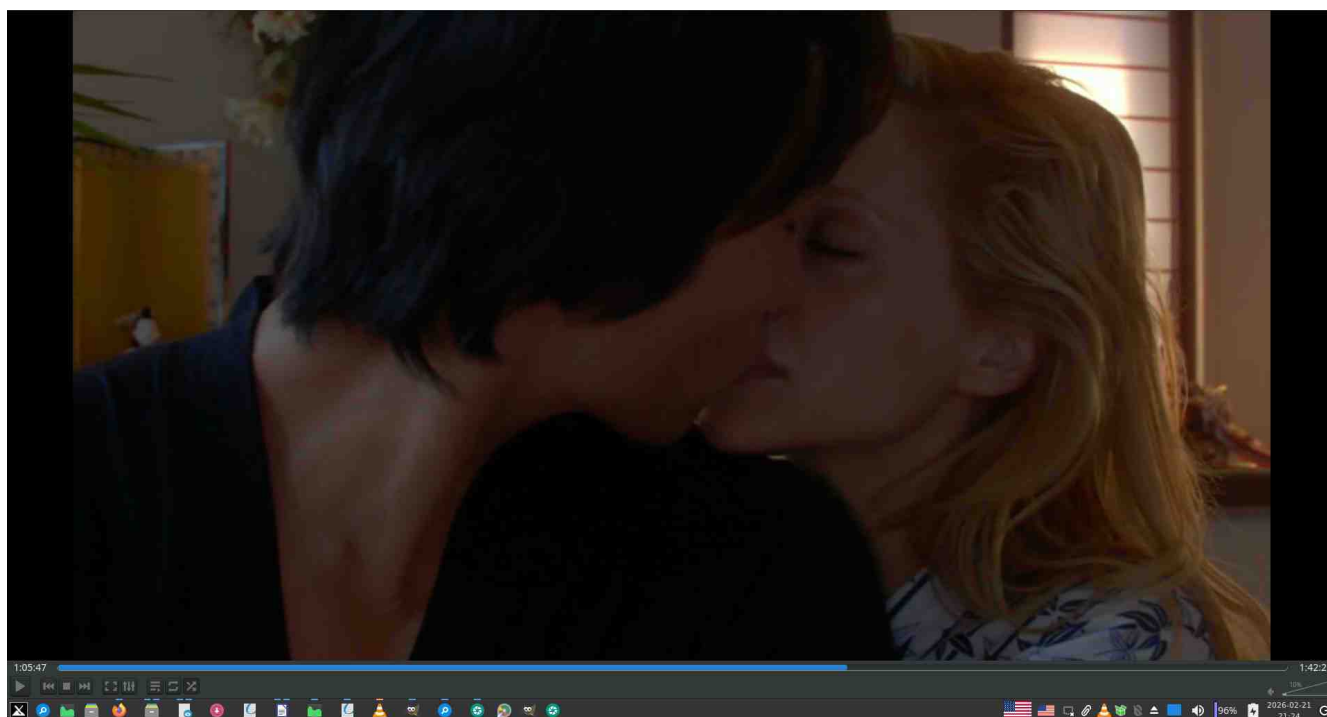
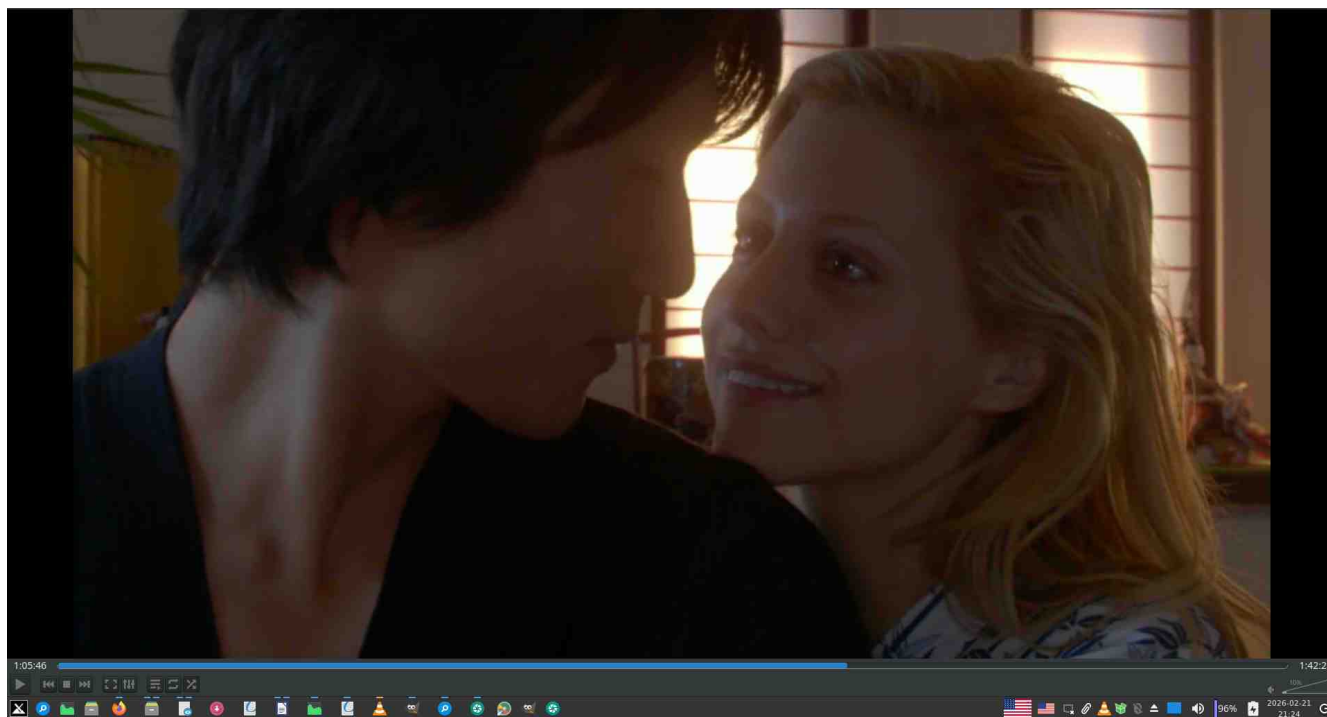


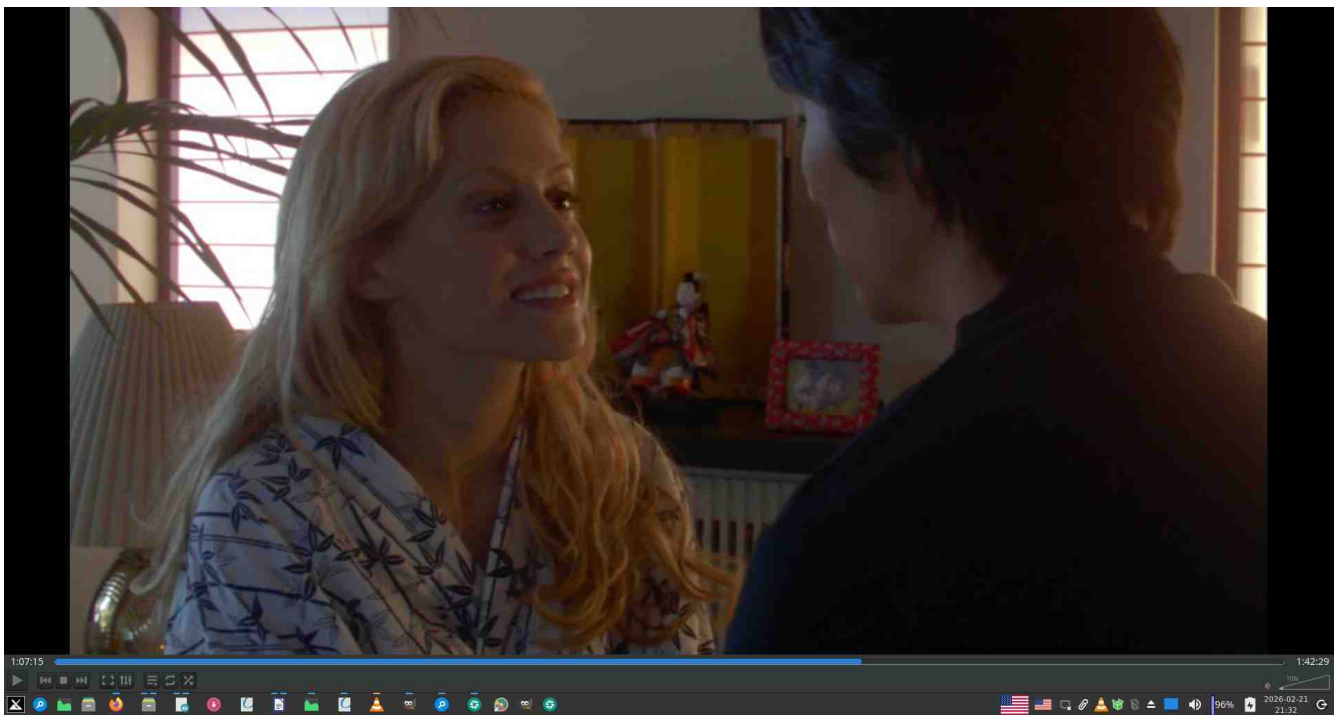




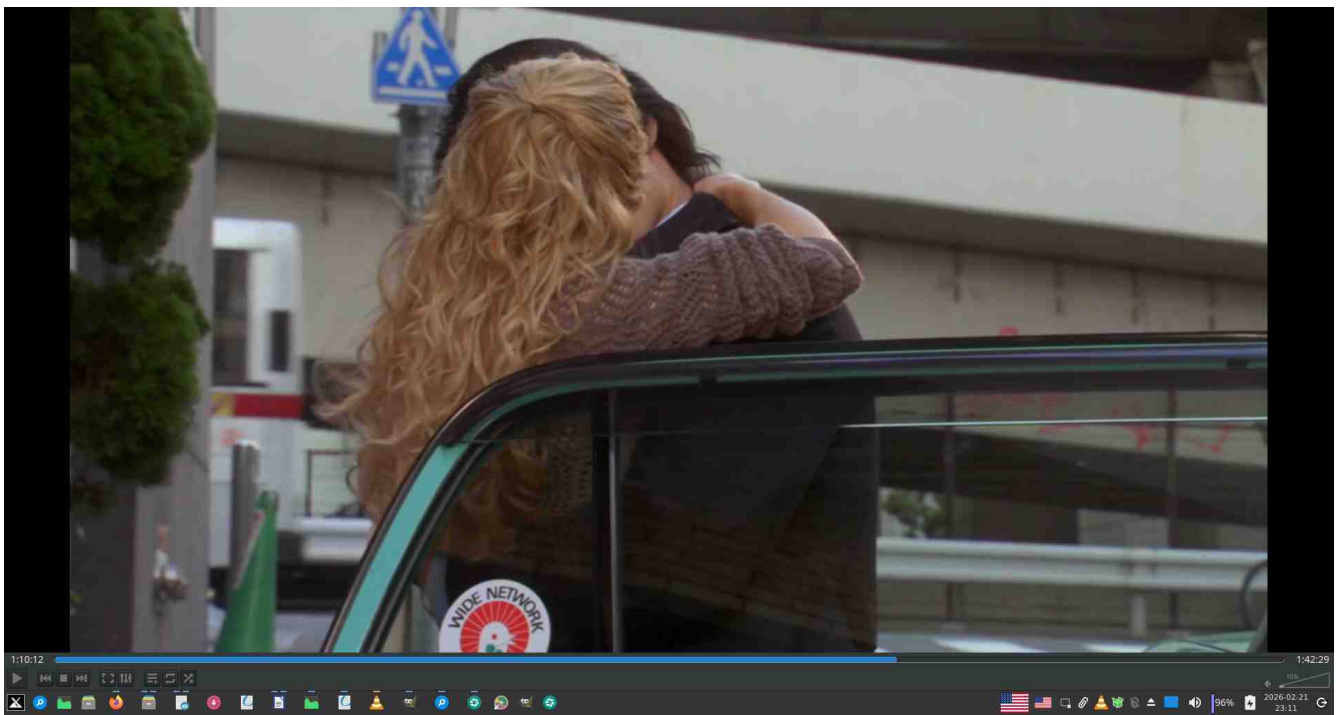
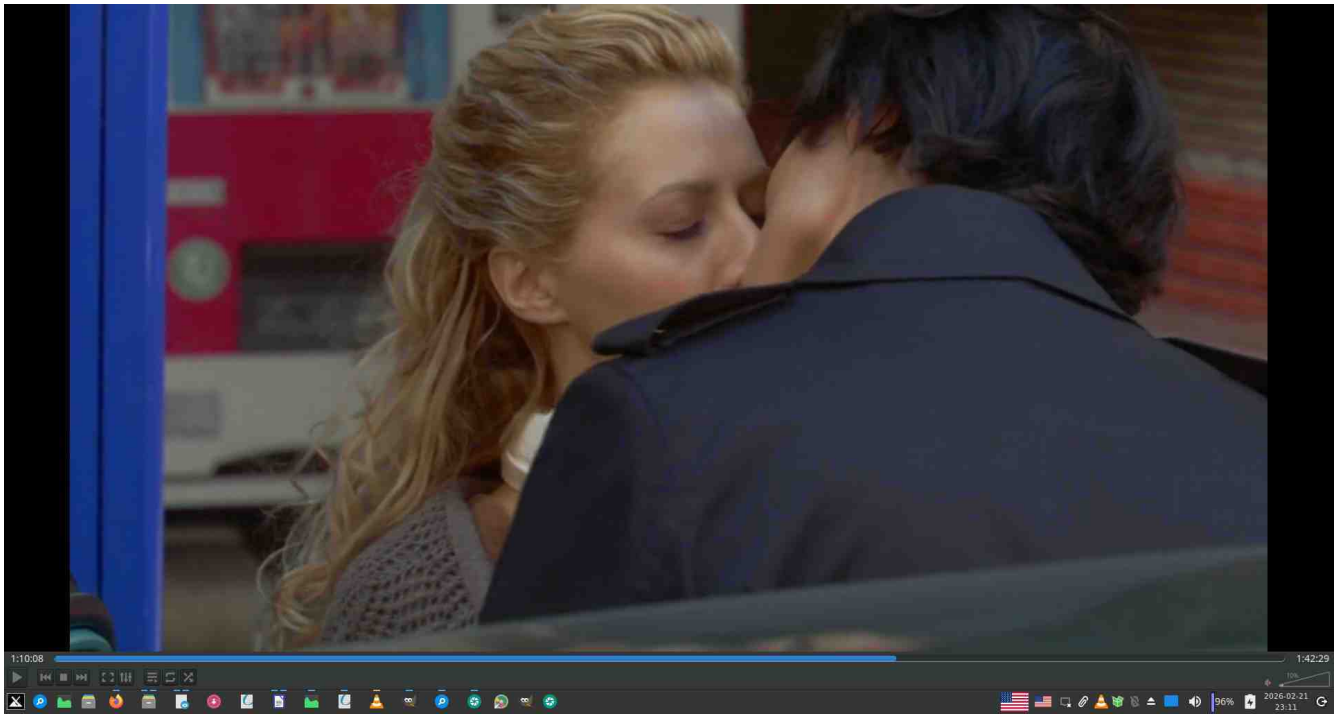


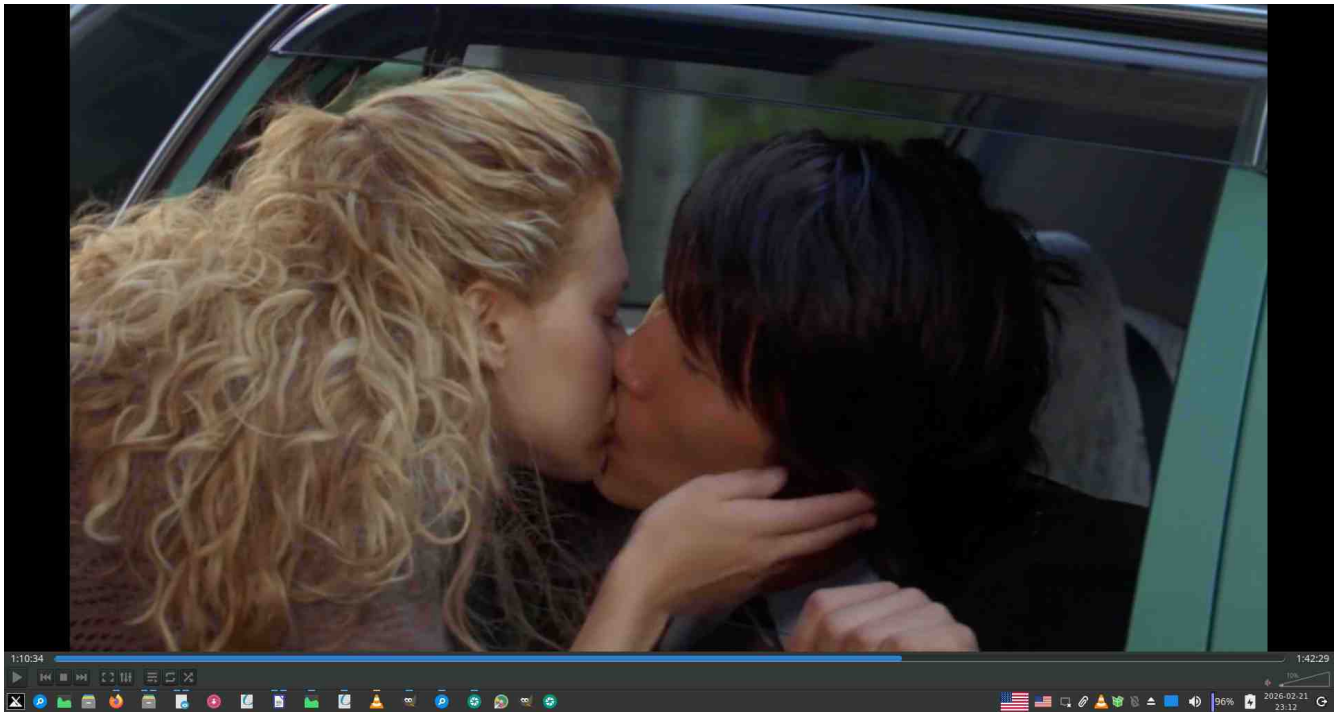
It appears that in default of a front-touching look neither Sohee Park (Soji Arai) could avoid a milder version of the reproaching and relationship-rejecting look of Brittany Murphy: [31, minutes 66, 66, 66, 68, 68, 68, 71, 71 and 71]





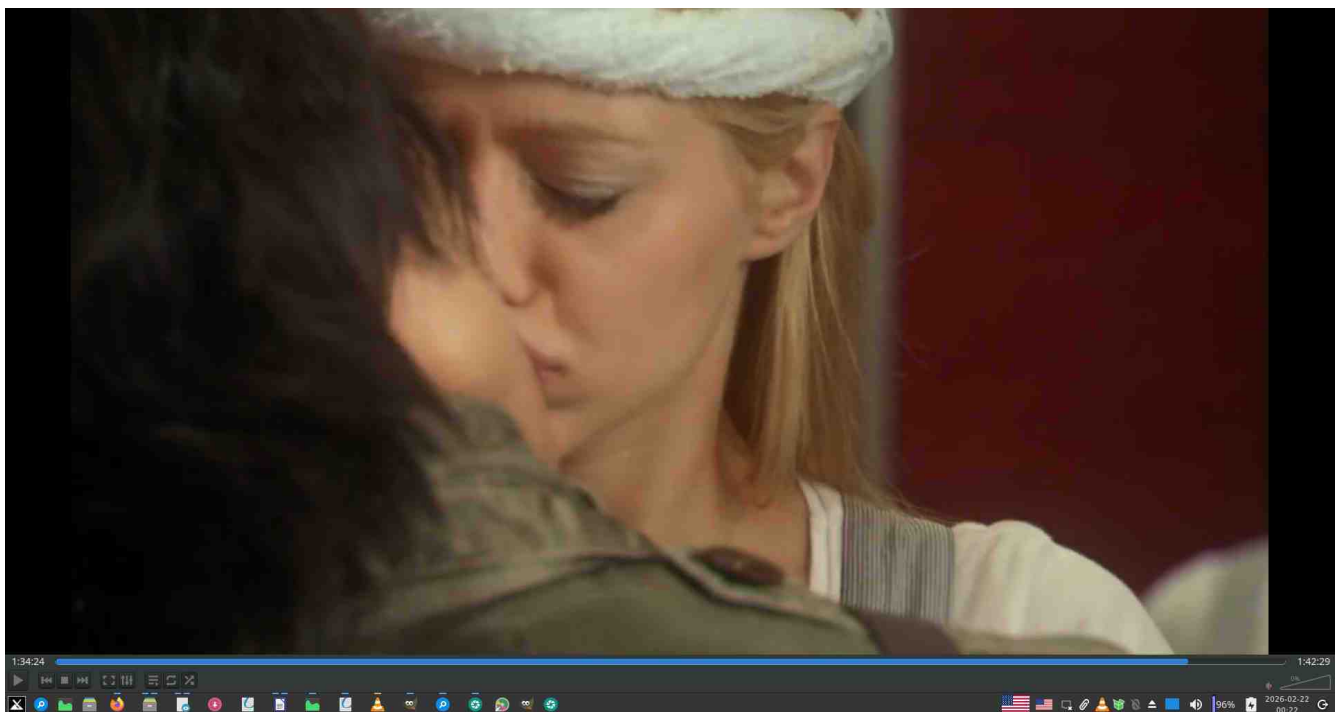
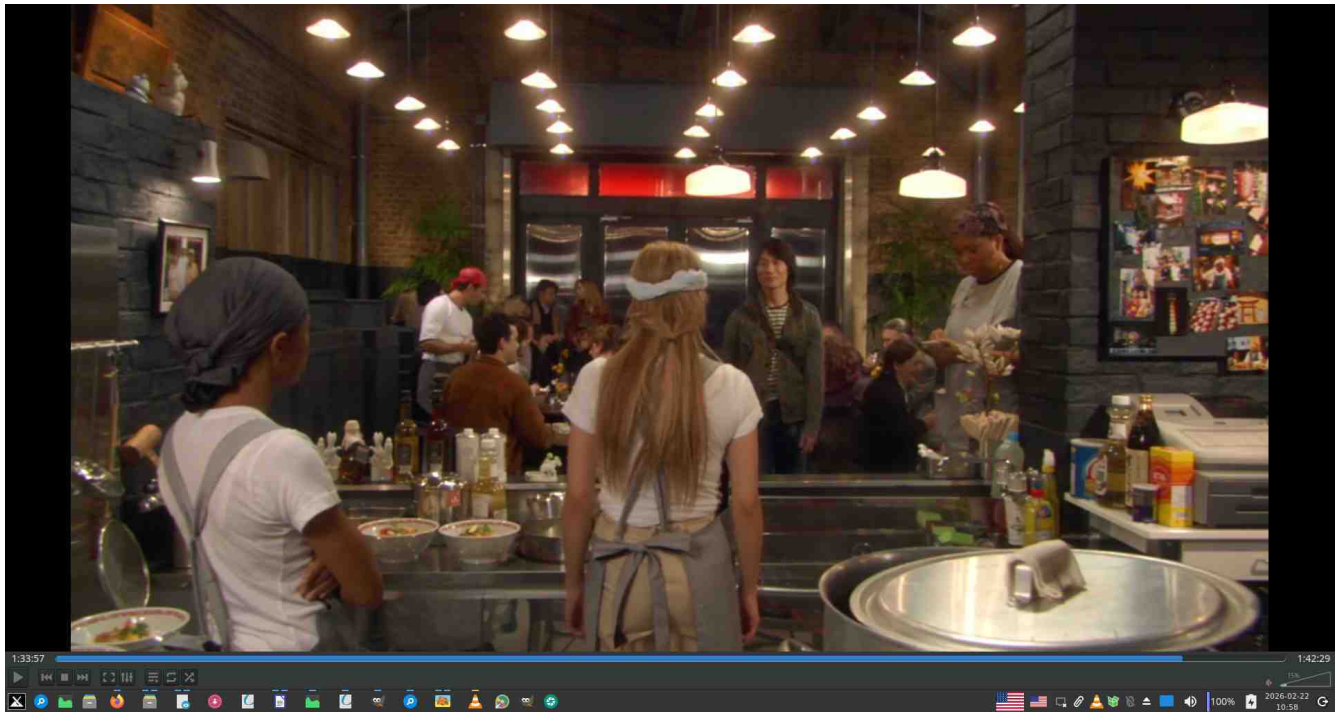


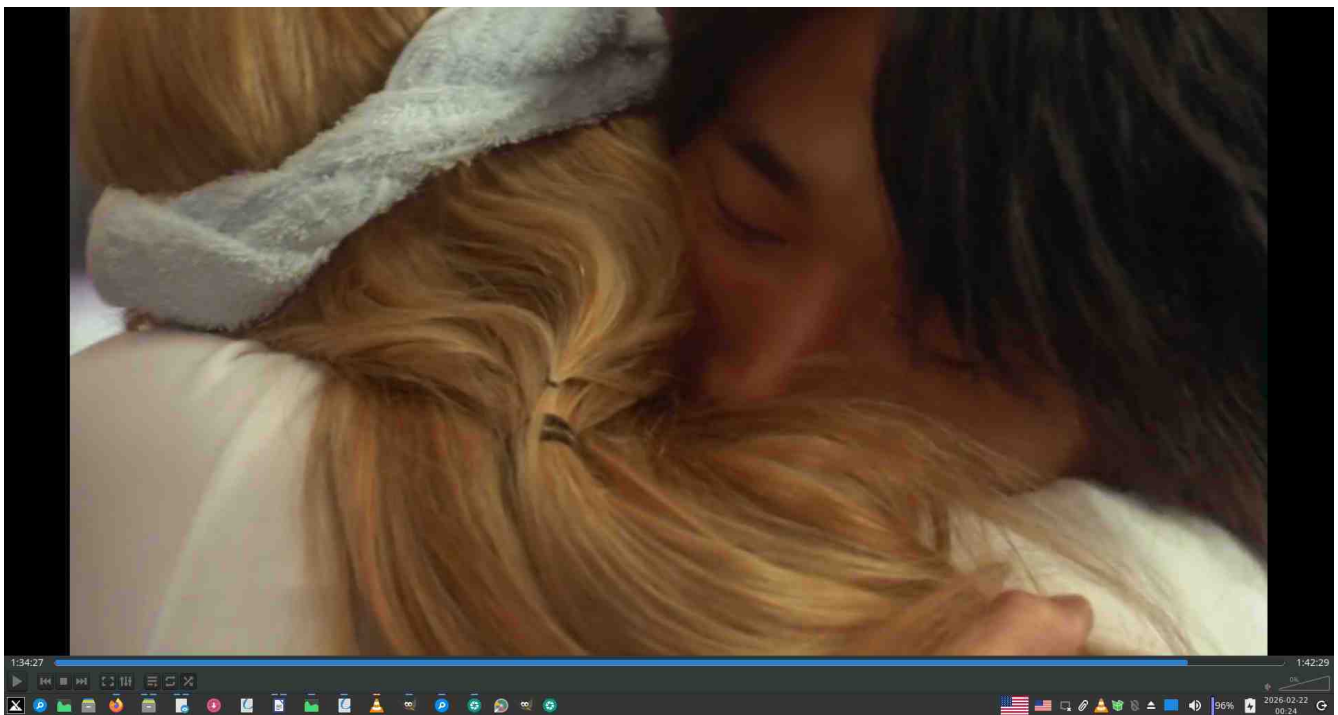
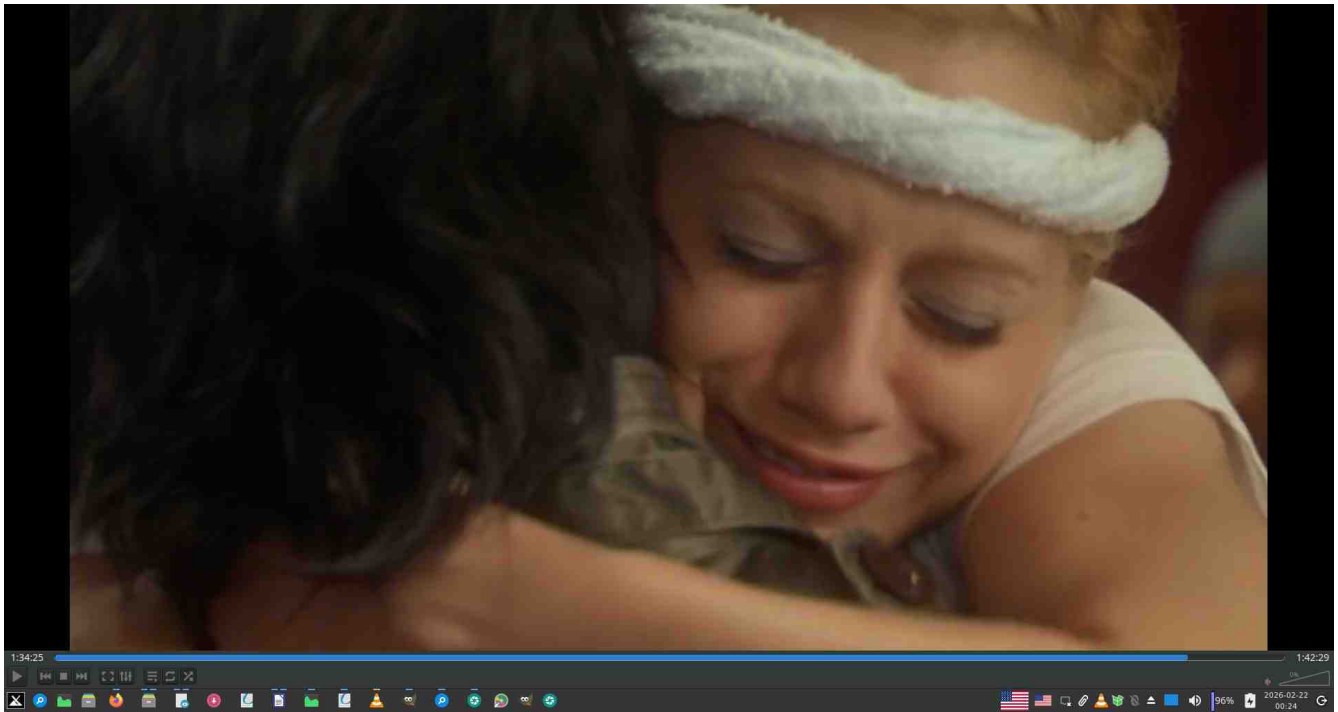




That the character “Toshi” required to be acted by Sohee Park (Soji Arai) was concocted so that “his grandparents came from Korea, he wanted to go away from Japan,” [31, minute 61] and “his boss wants him to go to Shanghai” [31, minute 67] in China, can be presumed to have been manifestations of the doubt of the Japanese national secret political organization relative to the integrability of Brittany Murphy with Japan, and the related interest of the Korean and the Chinese national secret political organizations in “adopting” [3, minute 23] and integrating Brittany Murphy with Korea, and respectively China, as well as evidence of the collaboration of those secret political organizations relative to Brittany Murphy.

By Sohee Park (Soji Arai) as “Toshi” quitting his job, and presenting himself at the “ramen shop” [31, minute 95] in the USA of Brittany Murphy as “Abby”, [31, minutes 94, 95, 95 and 95]

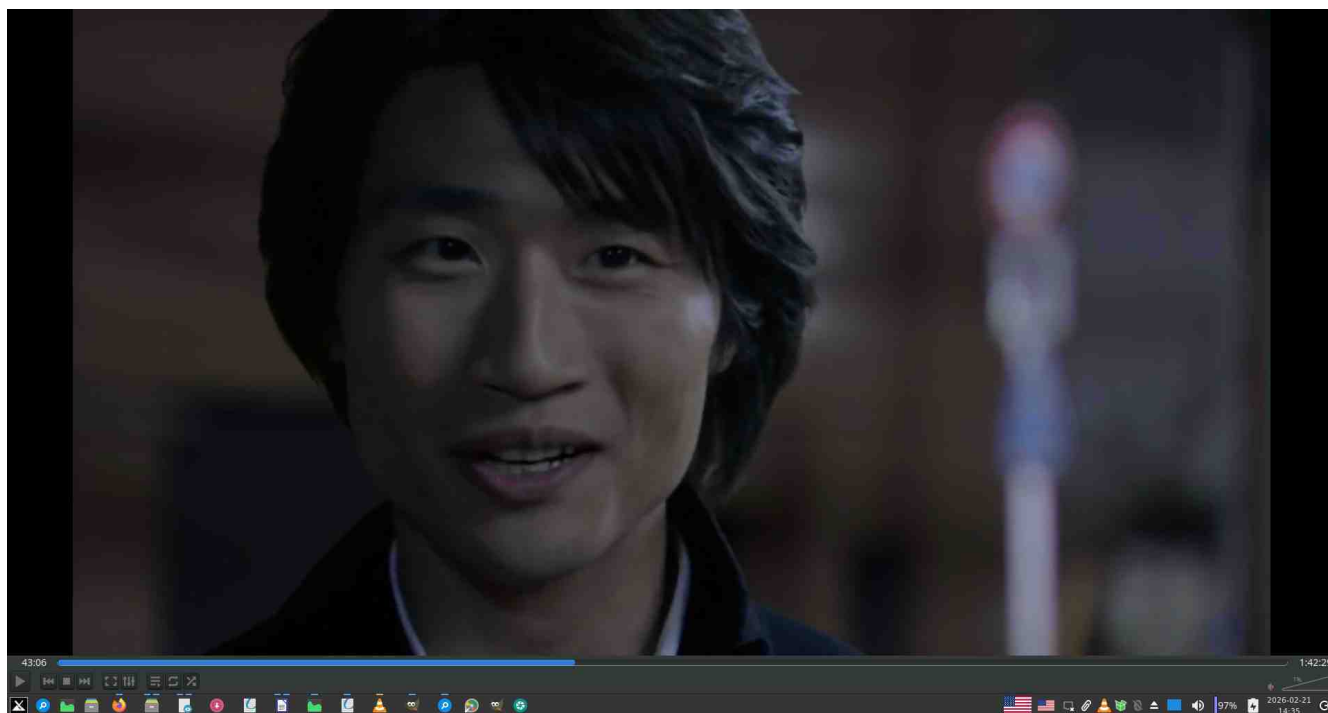
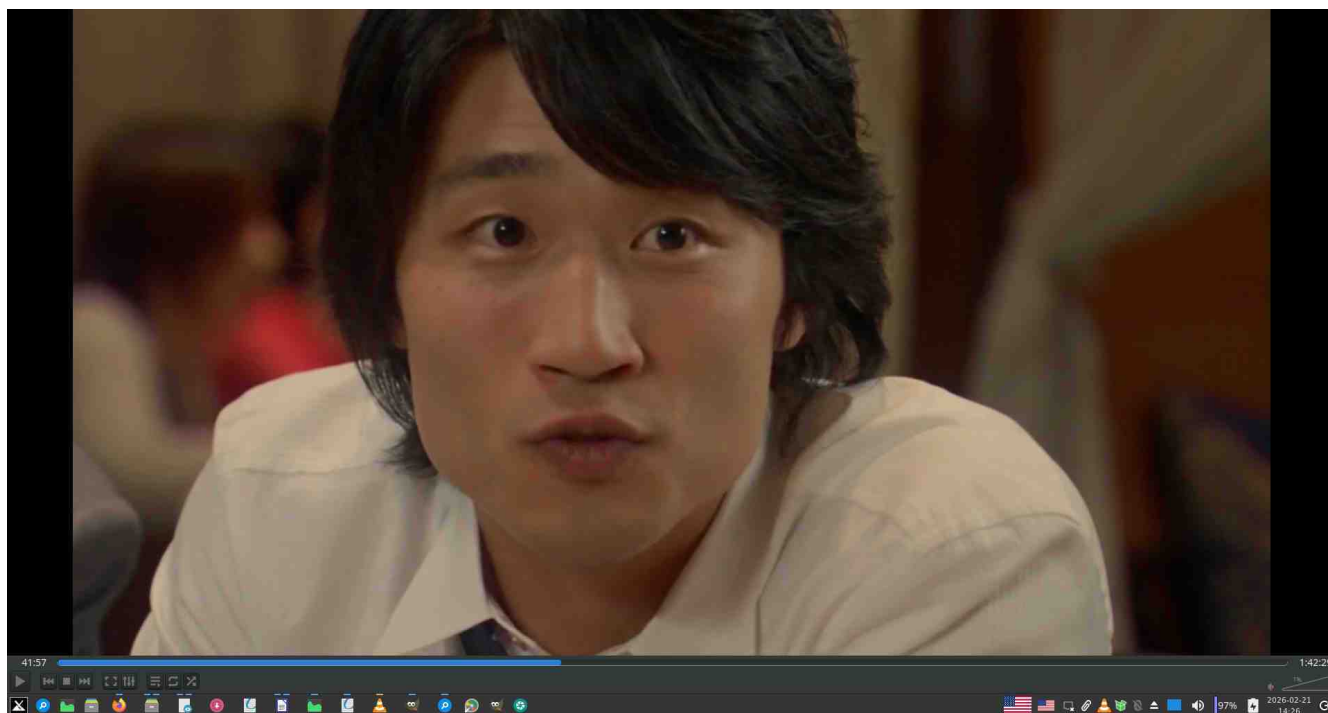


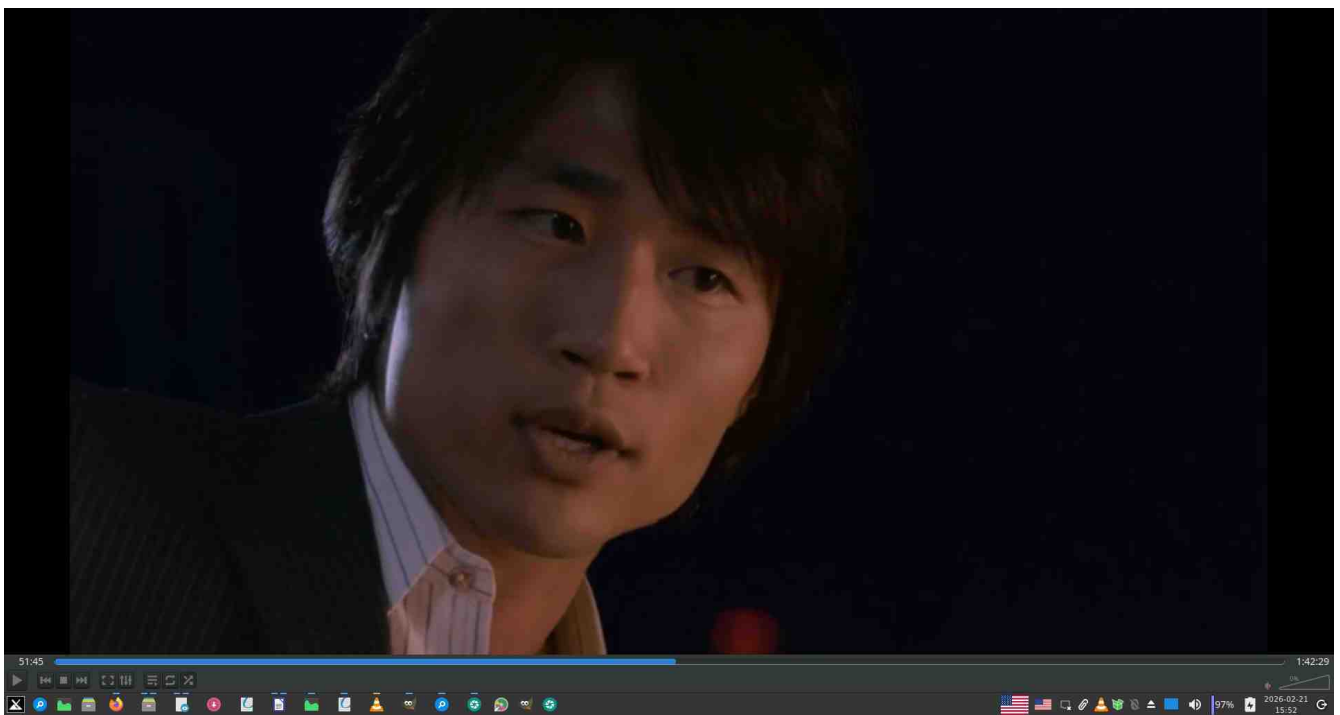
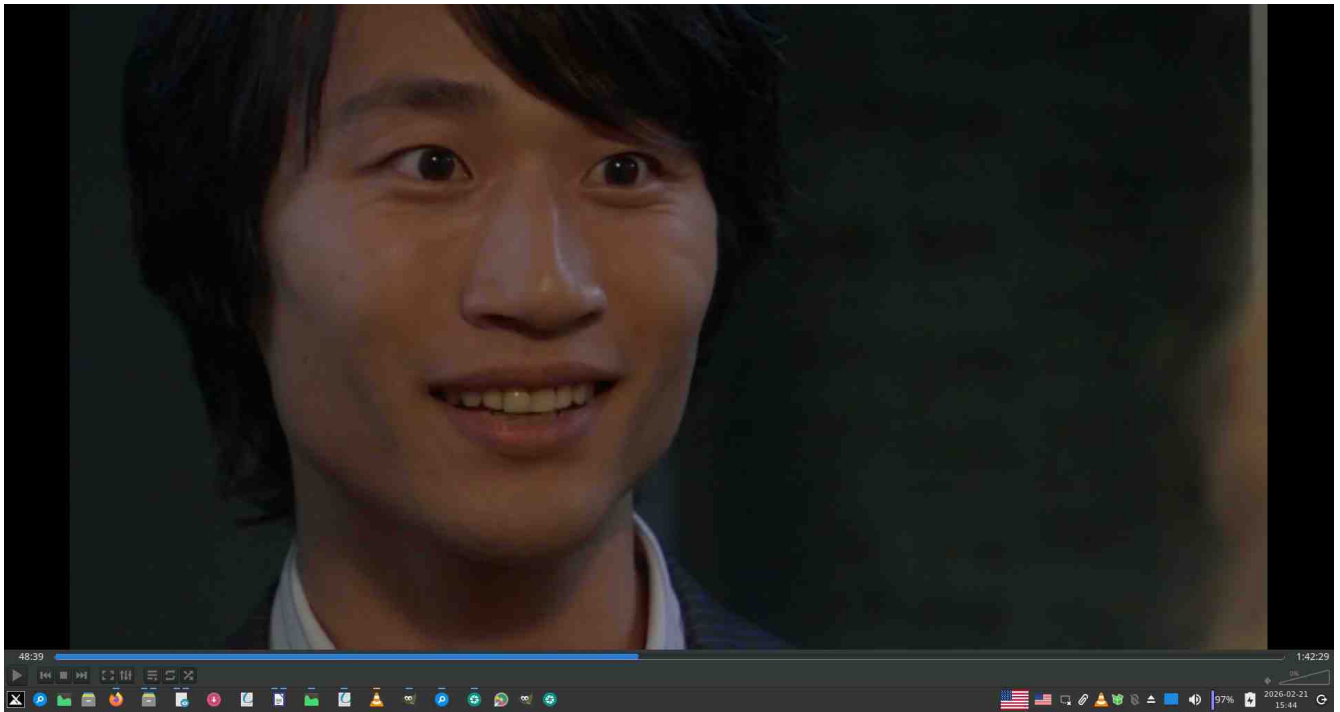


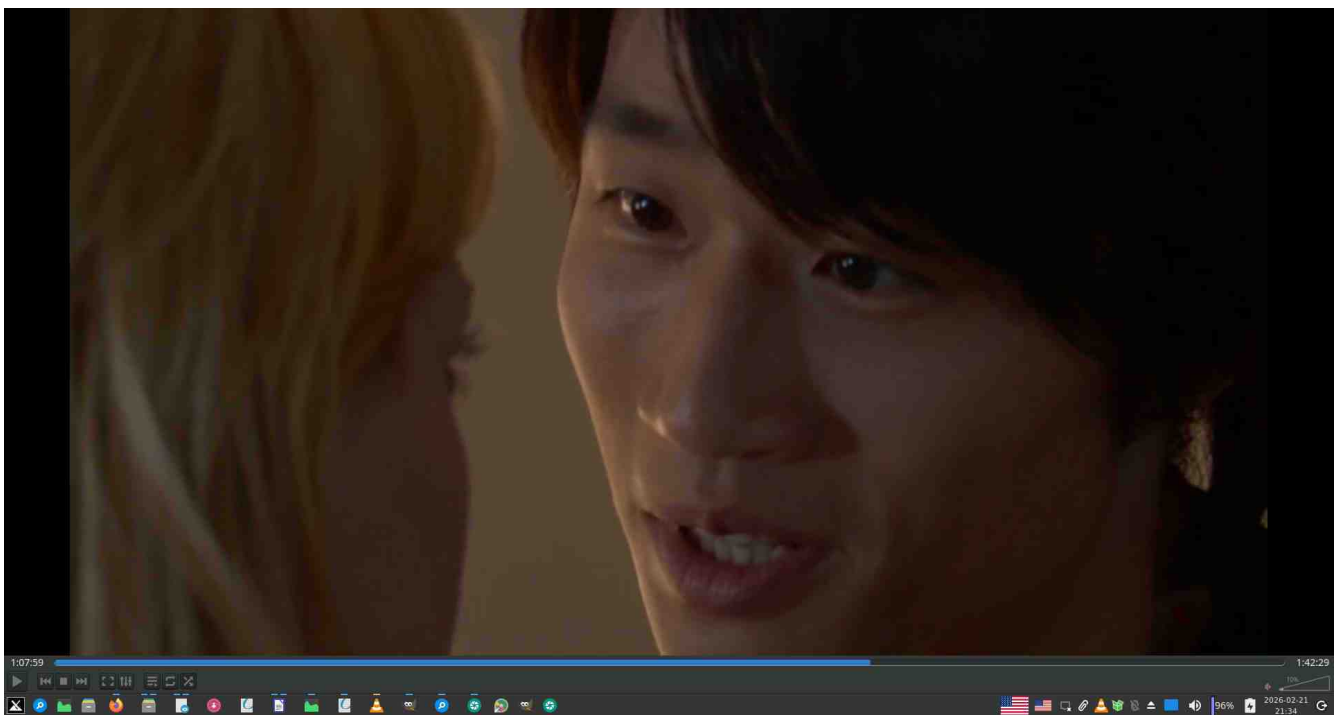
the film presumably formulated and programed the approximate common message of the japanese, the korean, and the chinese national secret political organizations to Brittany Murphy: “If you cannot or do not want to immigrate in Japan, Korea, or China, then you can somewhat avoid the control of our US counterpart by entering into a relationship or marriage with a member of our respective ethnic groups in the USA.” And with “hooking up” [22, minute 82] Brittany Murphy with Sohee Park (Soji Arai) as

“Toshi”, the film “prepared” [21, minute 25] her for such a relationship or marriage.

Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Sohee Park (Soji Arai) was promoted by the film with full-screen presentations: [31, minutes 42, 44, 49, 52, 67 and 68]



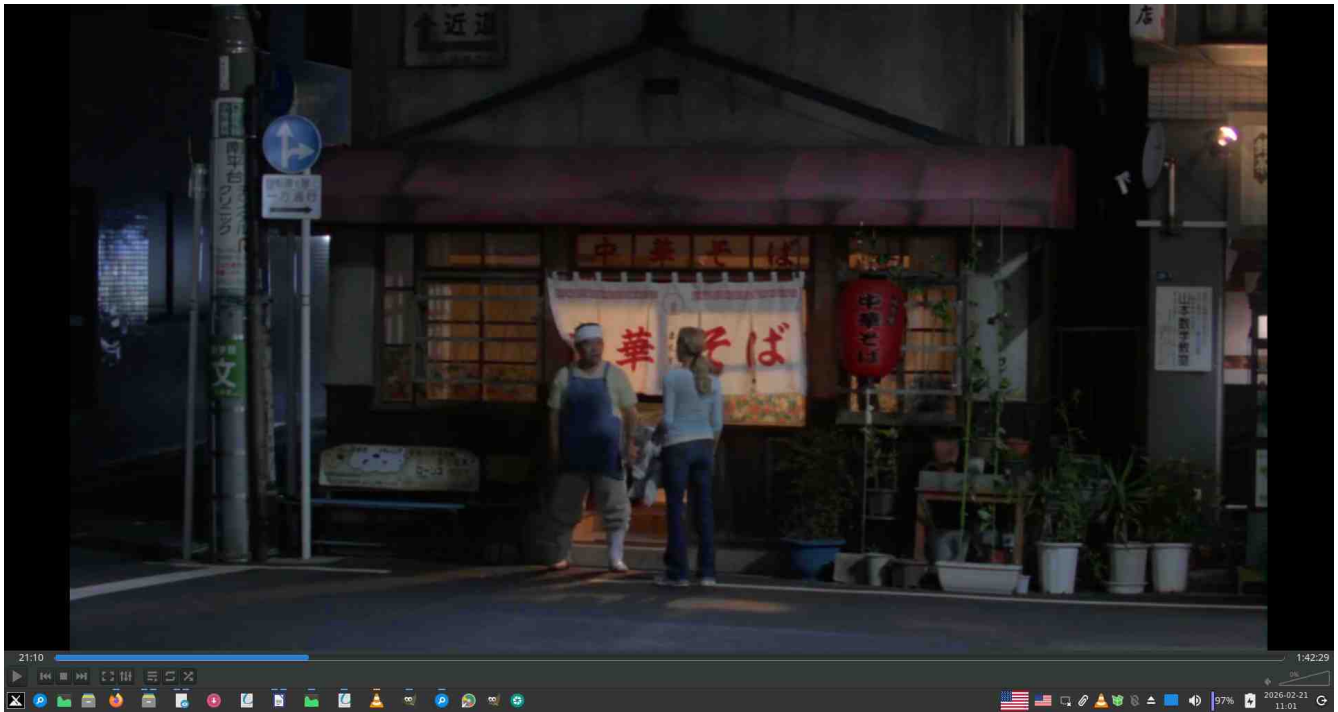
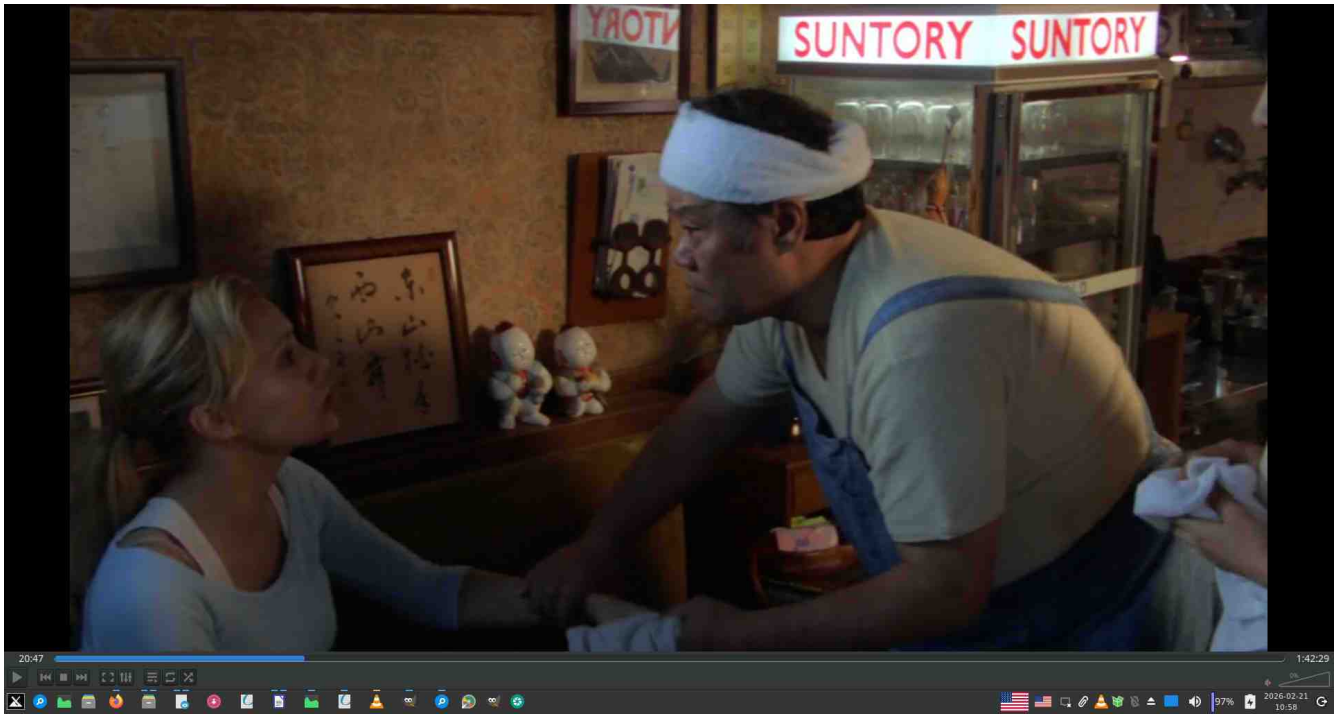


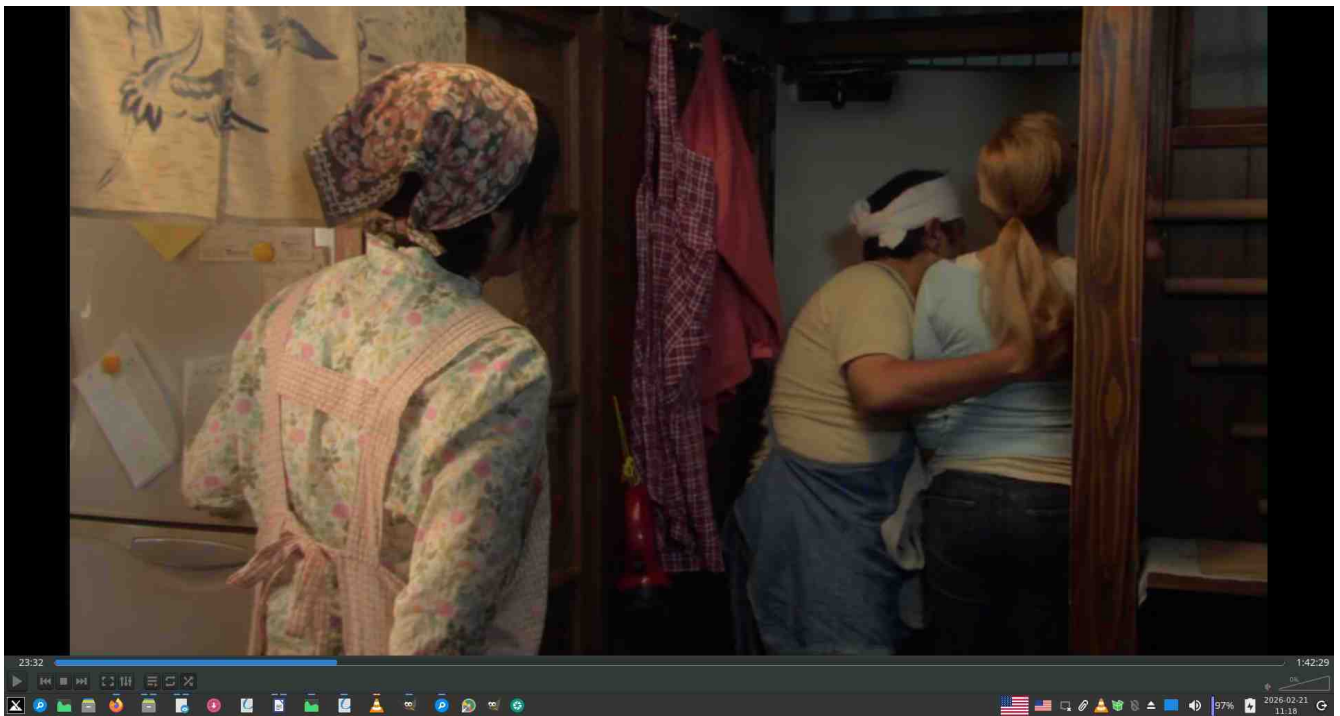
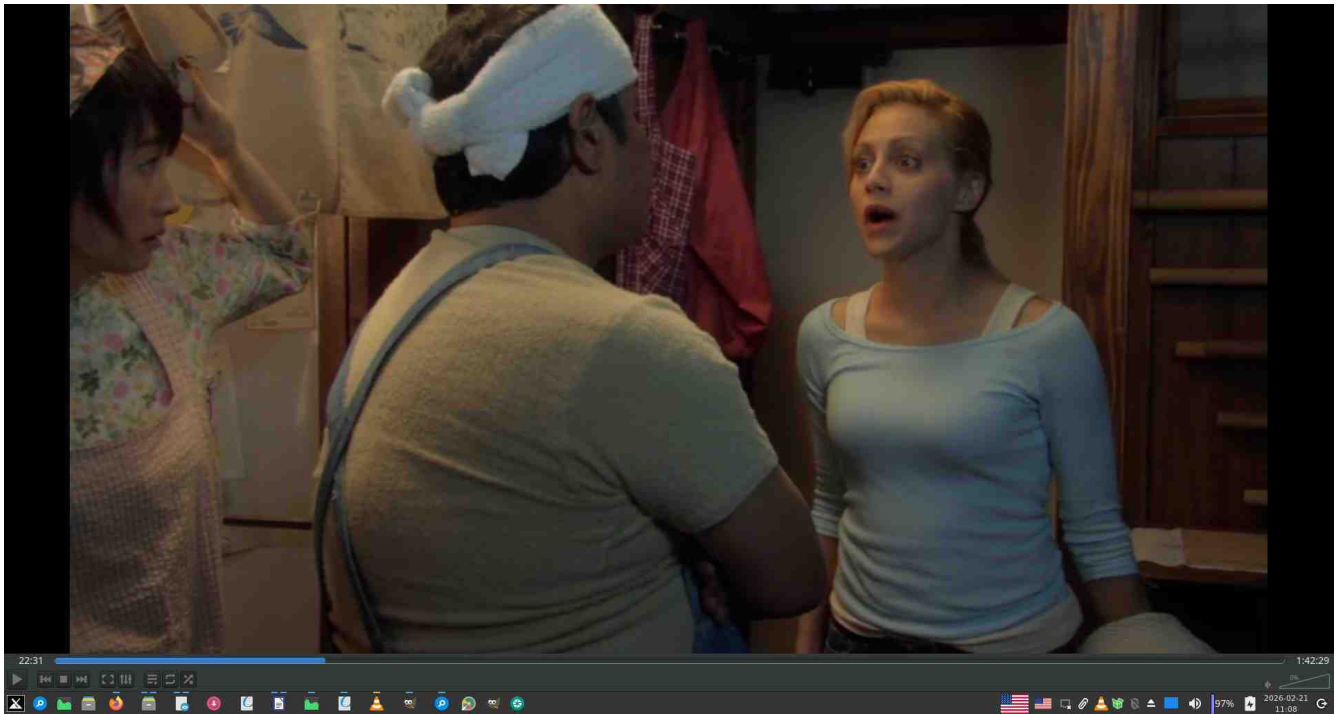


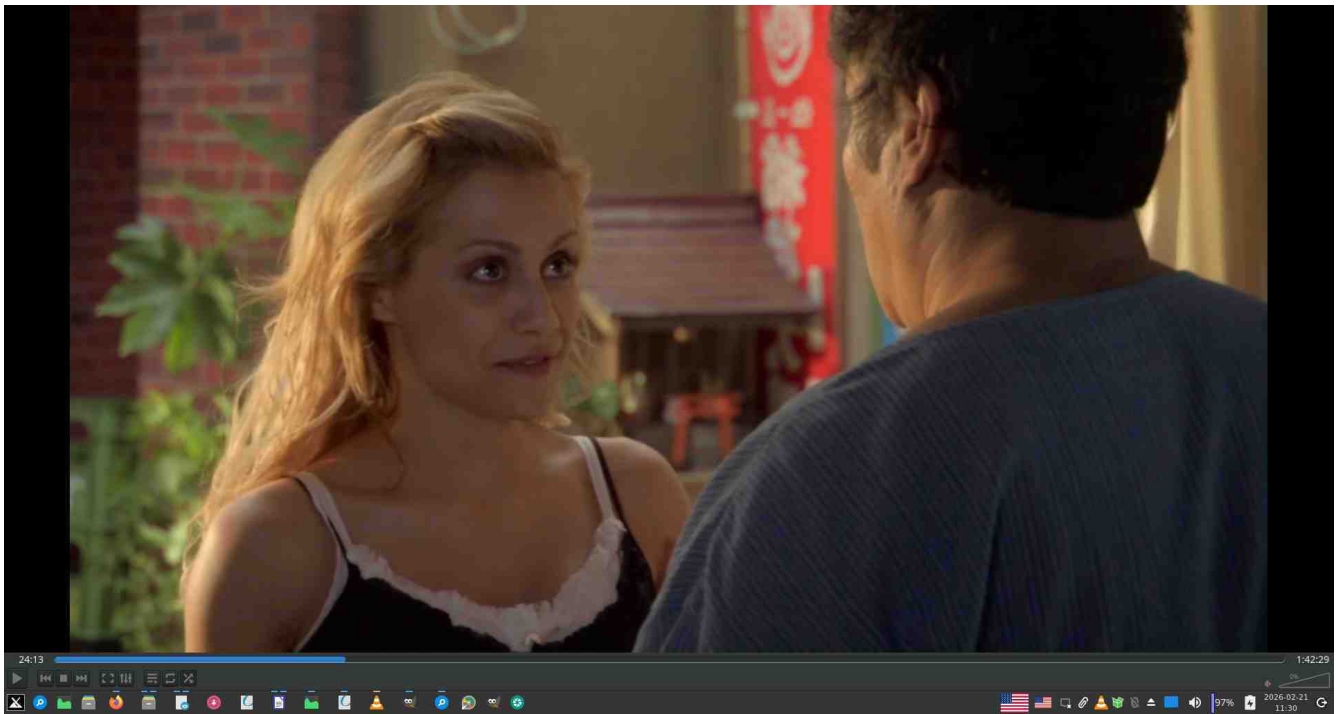
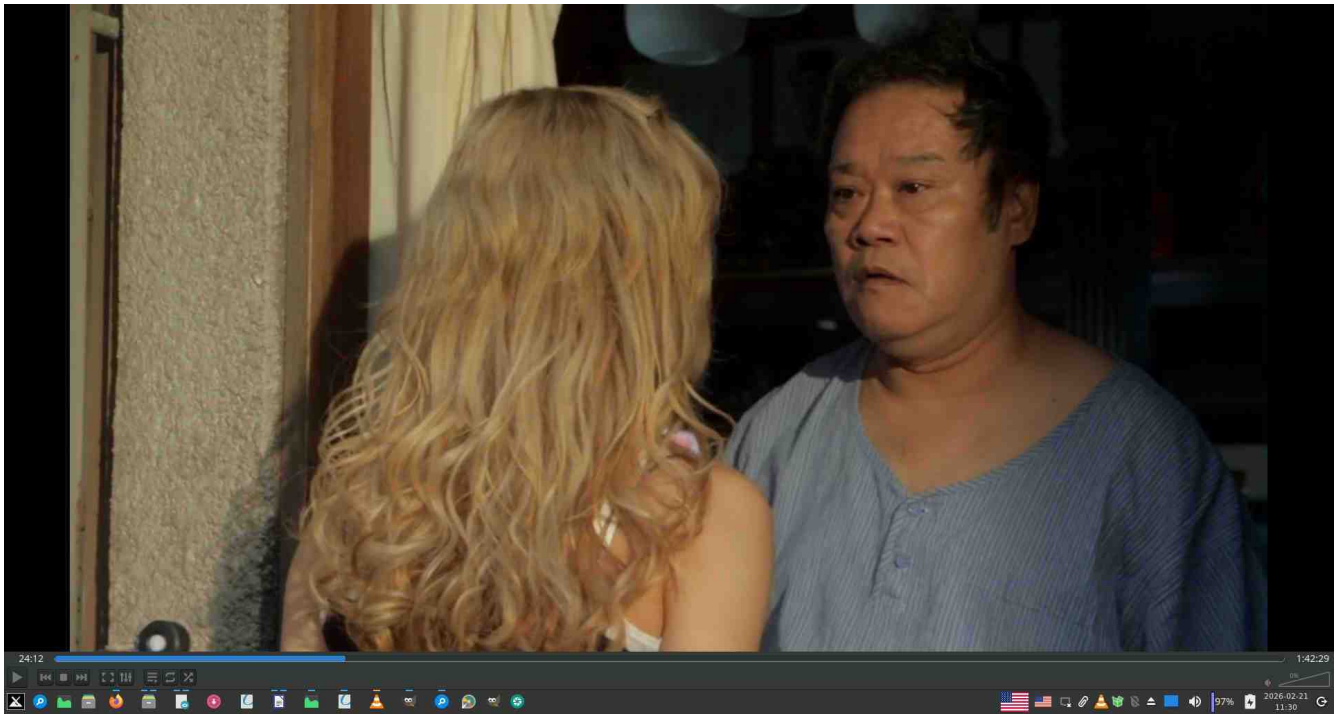
With the film entitled “The Ramen Girl” of 2008, the second personal secret political male “bait” [191, minute 61] of the Japanese national secret political organization to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Toshiyuki Nishida. [343] He as “Maezumi” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Abby”

as her ramen teacher or “sensei” — as a result of that his boyfriend, Gabriel Mann as “Ethan”, “has left her, [31, minute 13] she knows that he is coming back, and if she leaves [Japan] she may never see him again” [31, minute 23] — with conversing, taking by the hand, and hugging: [31, minutes 14, 19, 21, 22, 23, 24, 25, 25, 27, 44, 91, 92 and 92]

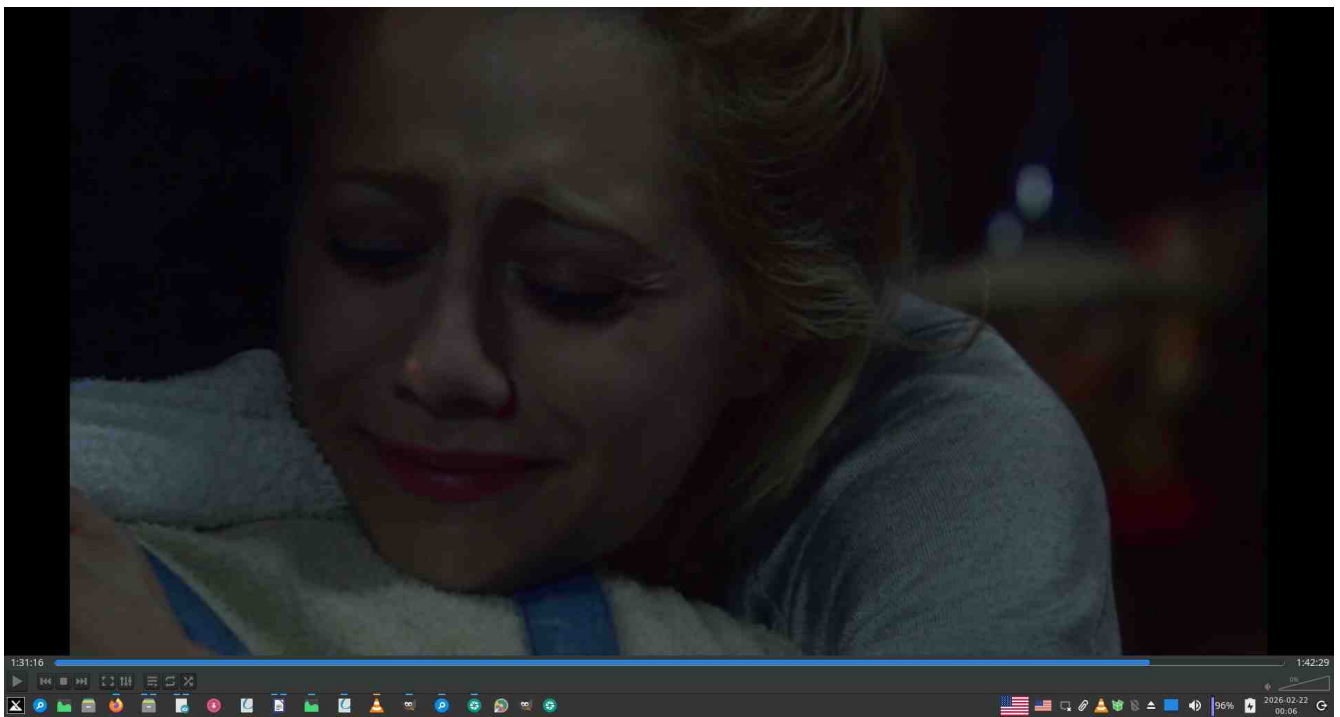






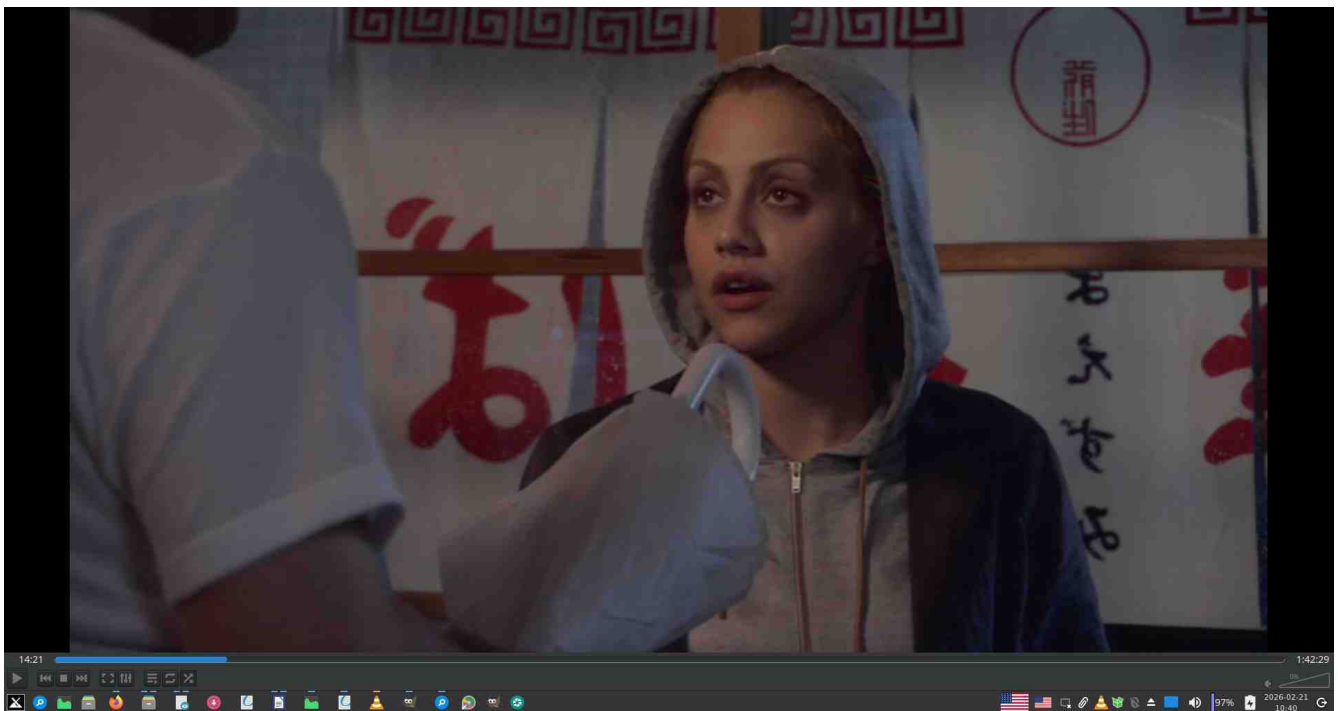


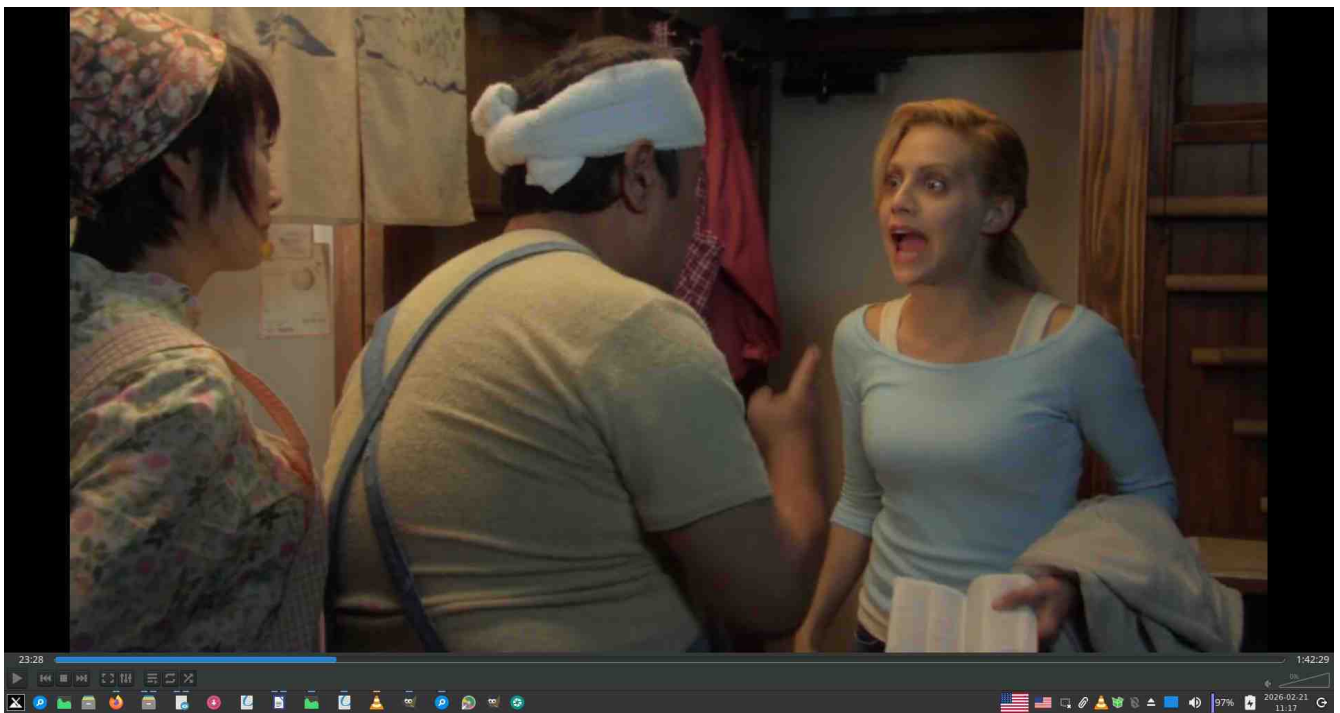






Toshiyuki Nishida as “Maezumi” appears to have been repeatedly required to formulate and program to Brittany Murphy — with raising an umbrella, the forefinger, a spoon, an ear of milky corn, or a lighter — that she can enter into a relationship or a marriage with him by means of a sexual relation initiated with “fellatio”: [12, minute 19] [31, minutes 15, 24, 24, 46, 46, 46, 56 and 88]



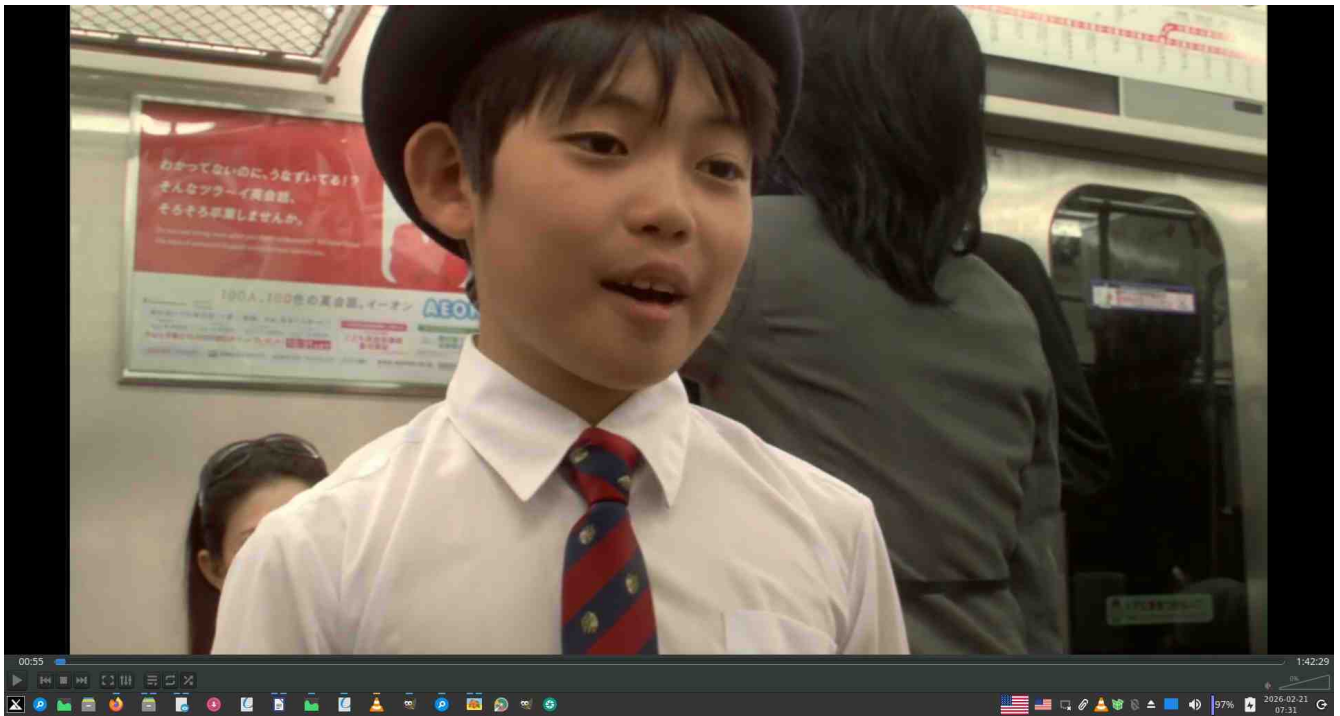
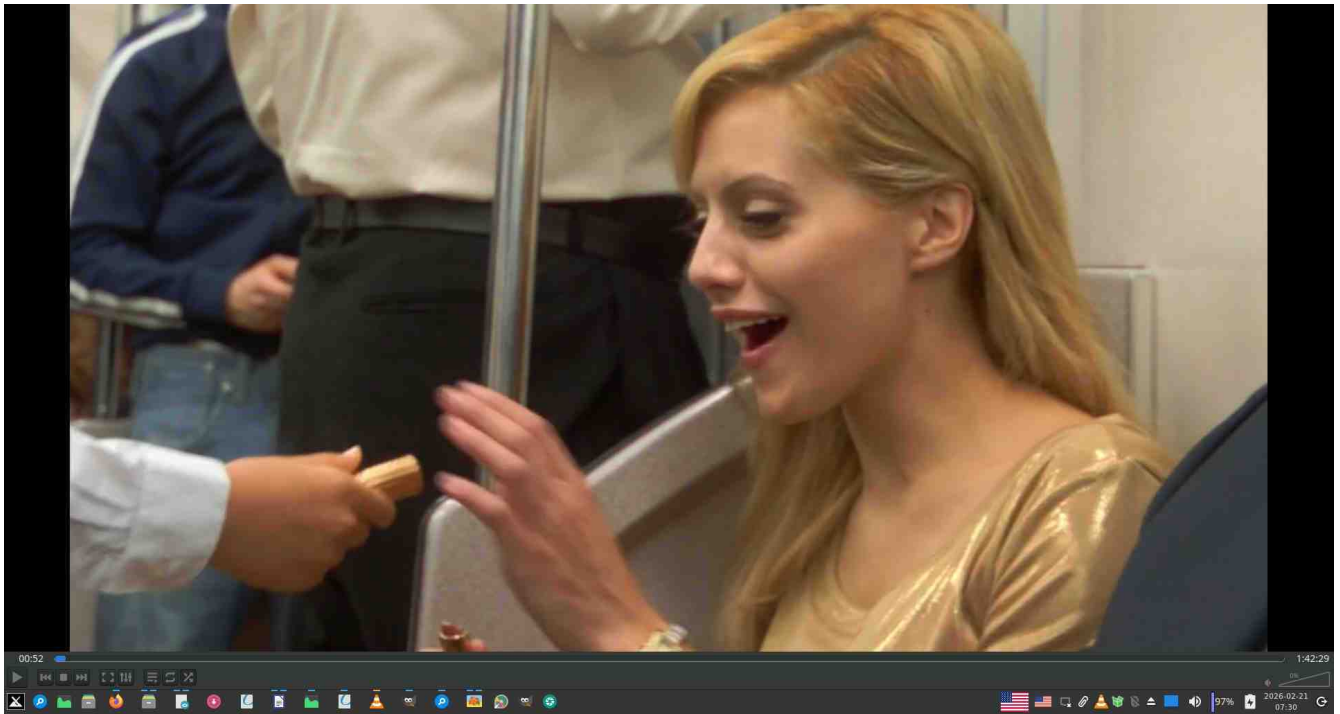


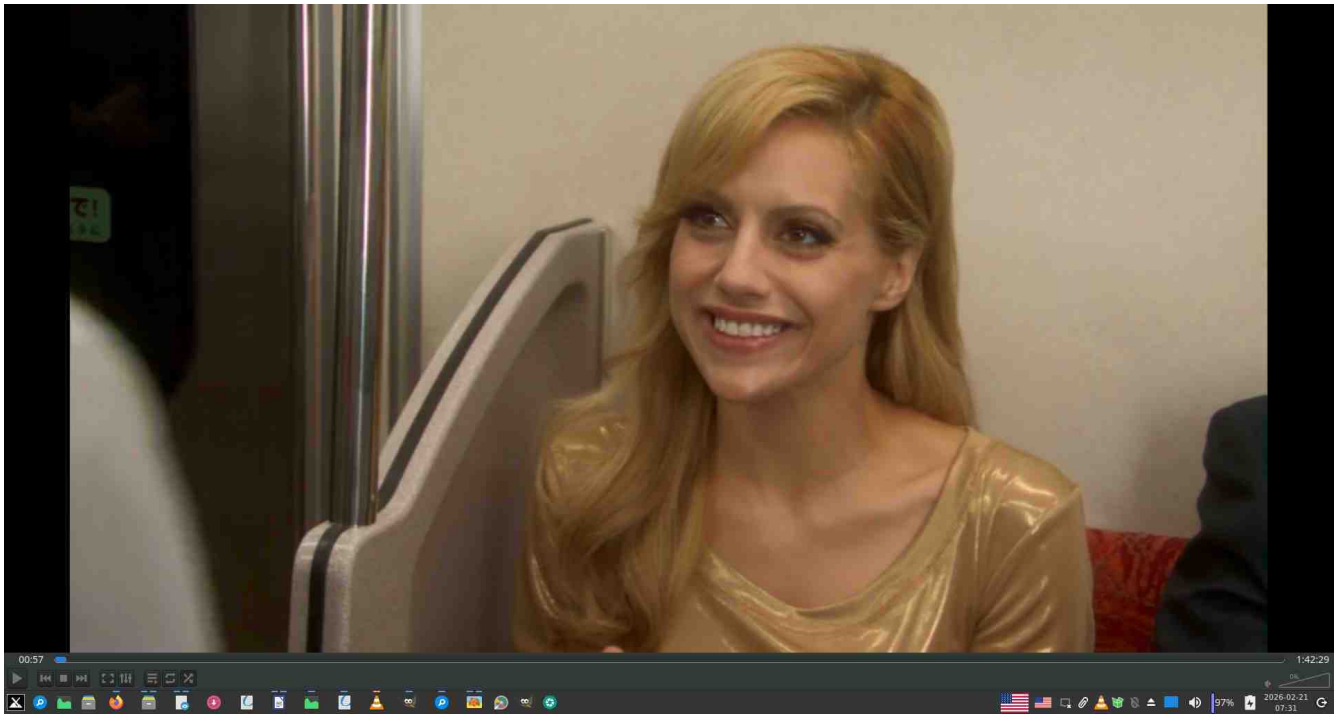






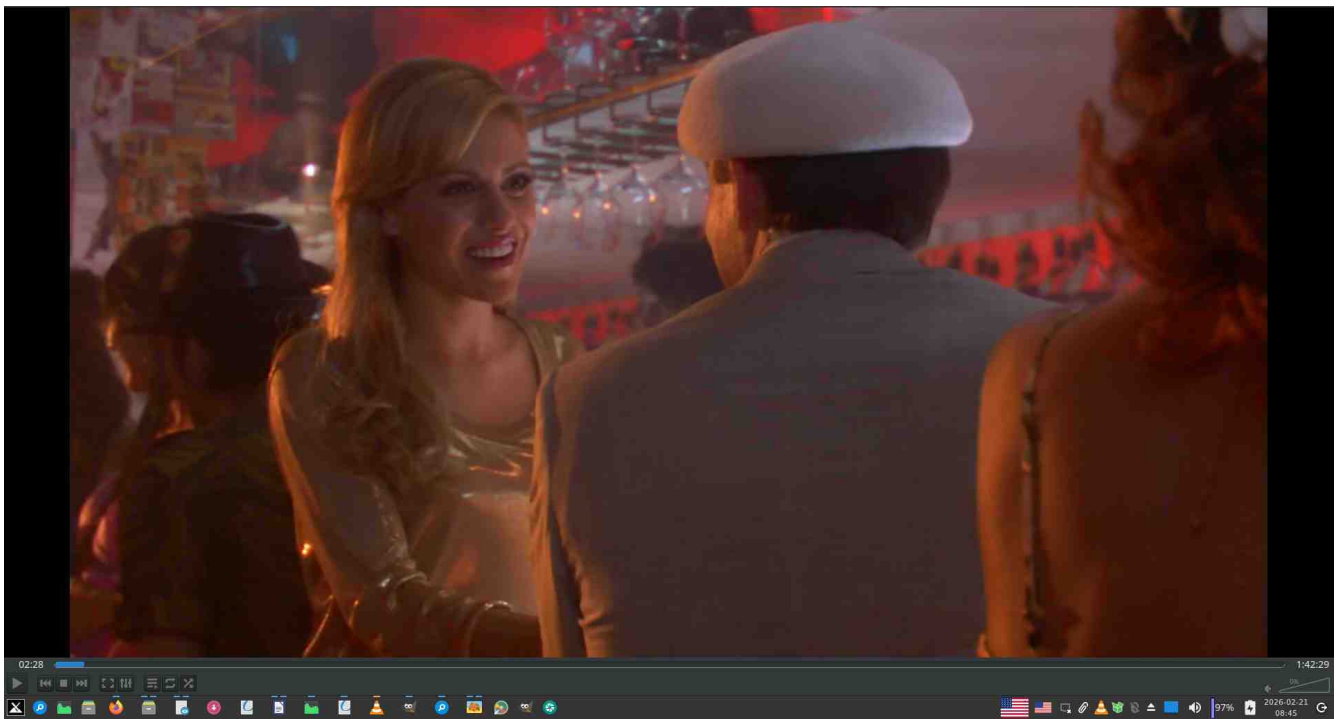
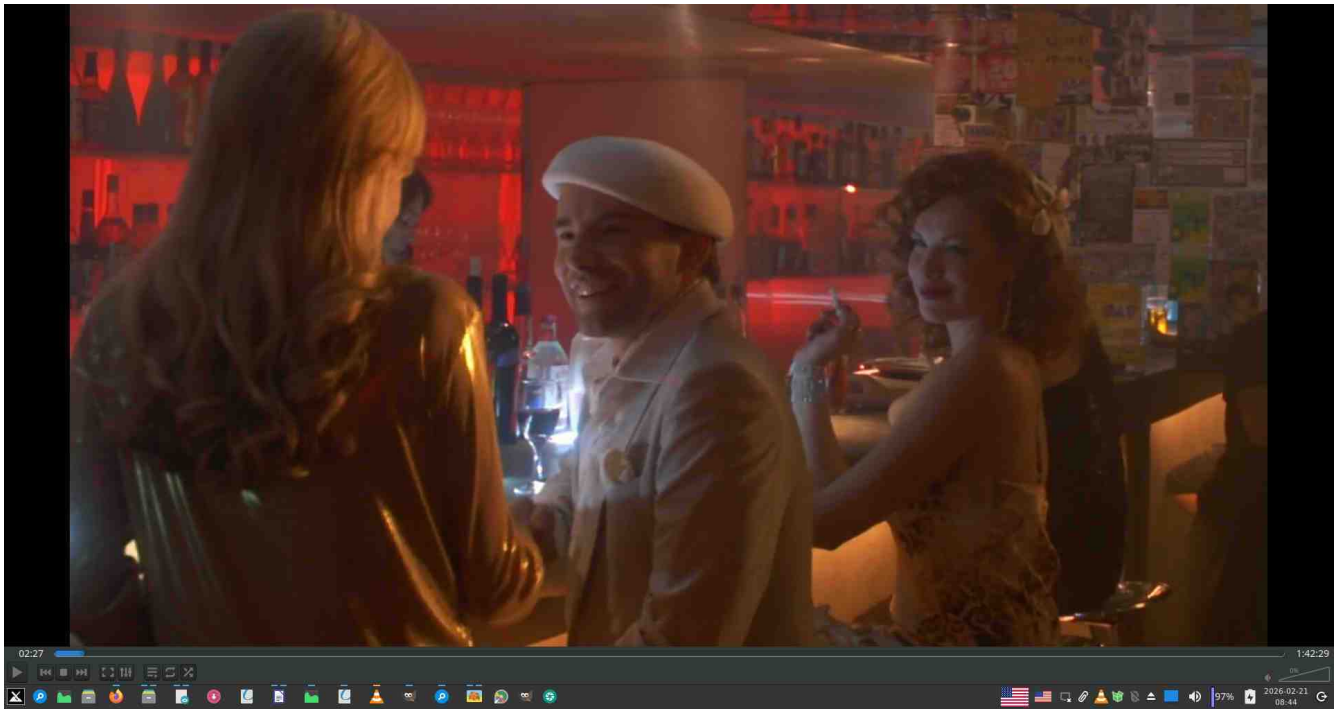
That Toshiyuki Nishida as “Maezumi”, whose son “Shintaro” migrated from Japan to France, was required to express to Brittany Murphy as “Abby” his need for a ramen-cooking “successor”, [31, minute 92] and to say: “Without a successor life has no sense,” [31, minute 90] can be construed as a formulation and programming of the message of the Japanese national secret political organization to Brittany Murphy through the mental-association string: [successor → success, namely decoded approximately: “You will have success in Japan, if you enter into a sexual relation initiated by fellatio with an ethnically Japanese man, and give birth to a son.” This message was recruited with the subway scene in which the ethnically Japanese young boy Kosei Asami was required to pick up and hand to Brittany Murphy as “Abby” the cap of her lipstick required to be dropped by her: [31, minutes 1, 1 and 1]

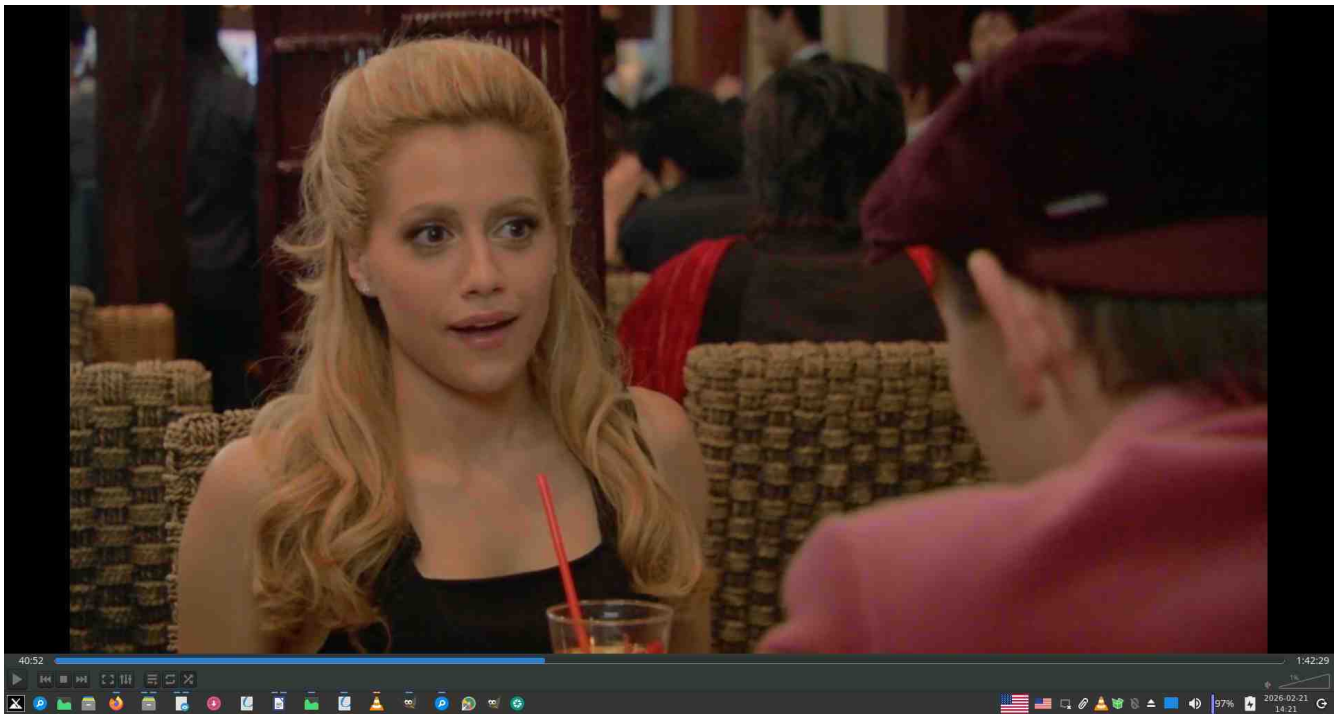
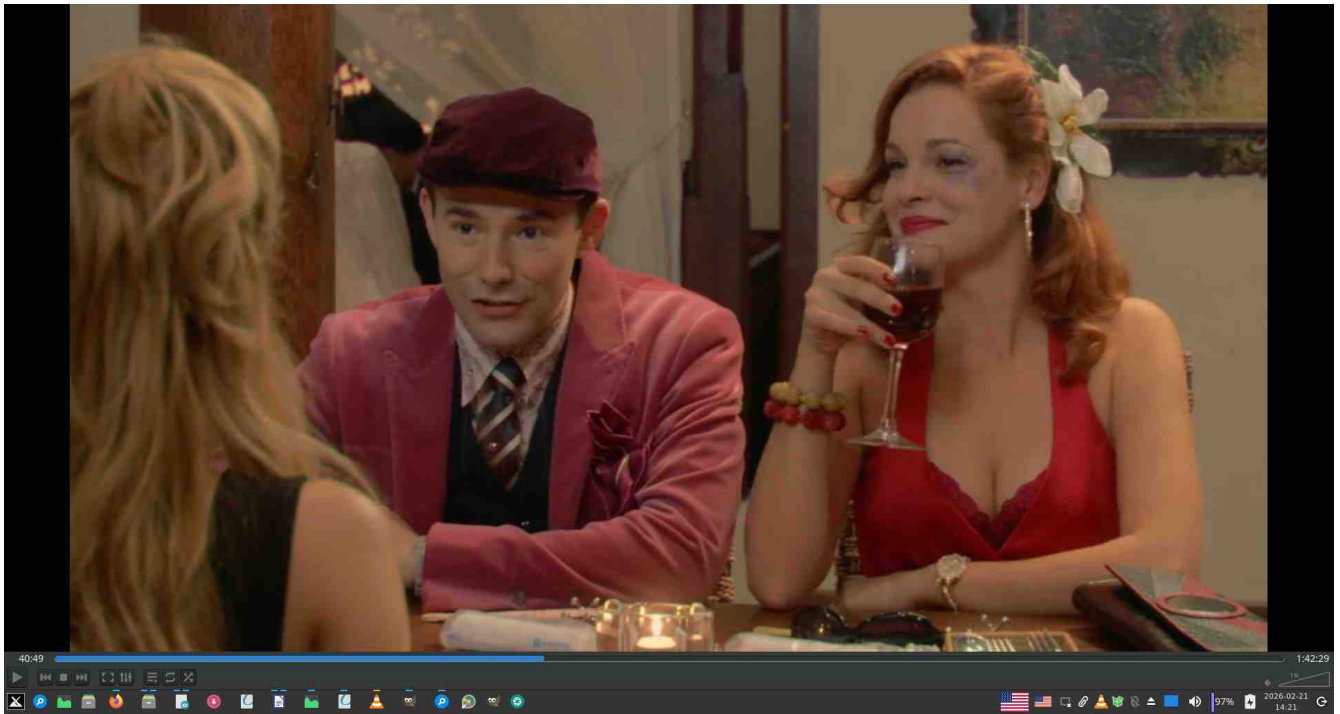


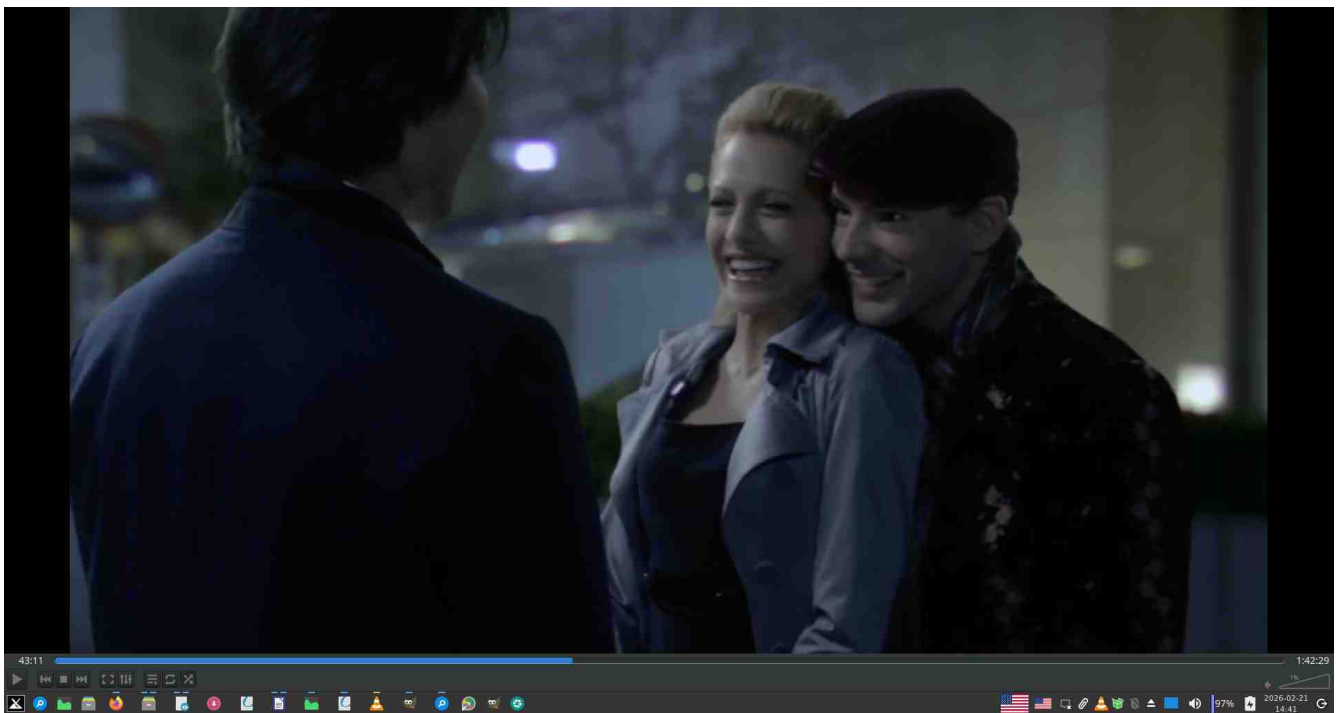


It can be presumed that with the first name of Toshiyuki Nishida the film formulated and programed that both Sohee Park (Soji Arai) as “Toshi”, as a japanese citizen, [341] and Toshiyuki Nishida, as a japanese citizen, [343] were national secret politically under japanese control: [Toshiyuki → Toshi.]

With the film entitled “The Ramen Girl” of 2008, the first personal secret political male “bait” [191, minute 61] of the british national secret political organization and the welsh ethnical secret political organization in Wales to Brittany Murphy for the role of husband in her real life, can be presumed to have been the actor Daniel Evans, who was unmarried at the time of shooting this film. [342] He as “Charlie” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Abby” as her friend, with conversing, and touching: [31, minutes 3, 3, 41, 41, 44 and 44]



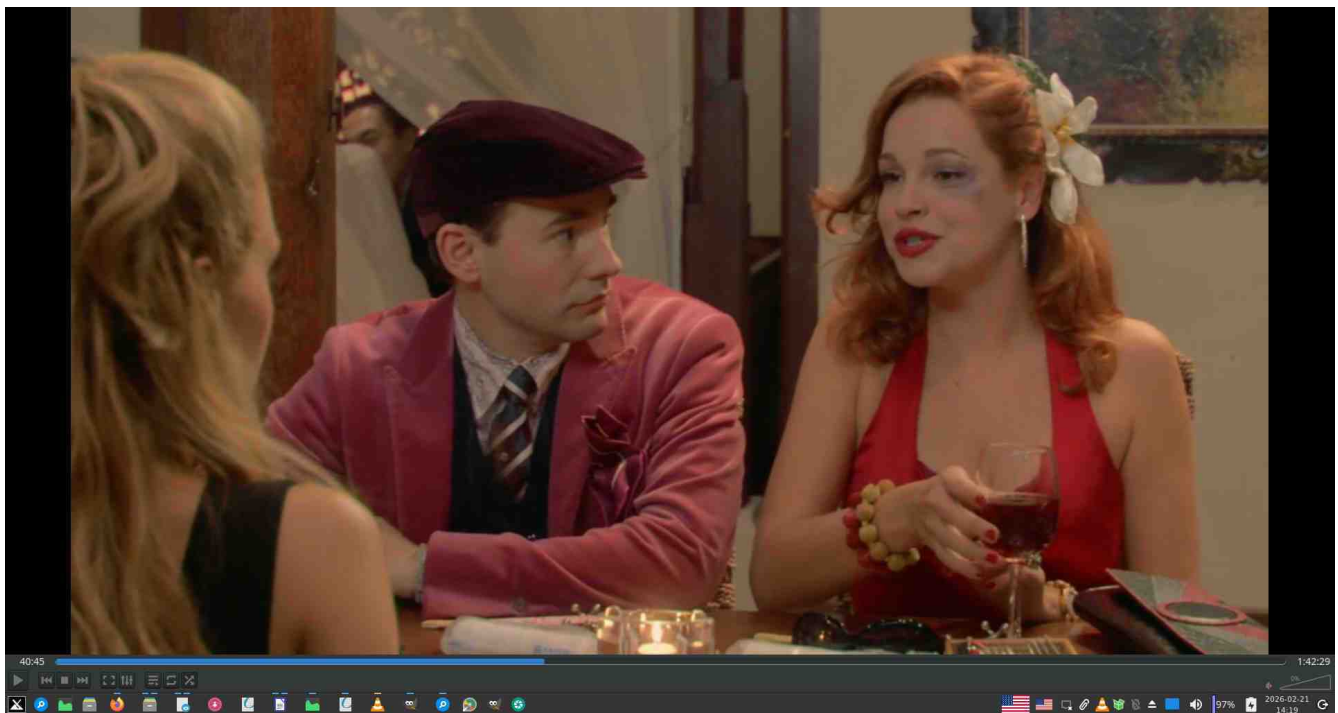
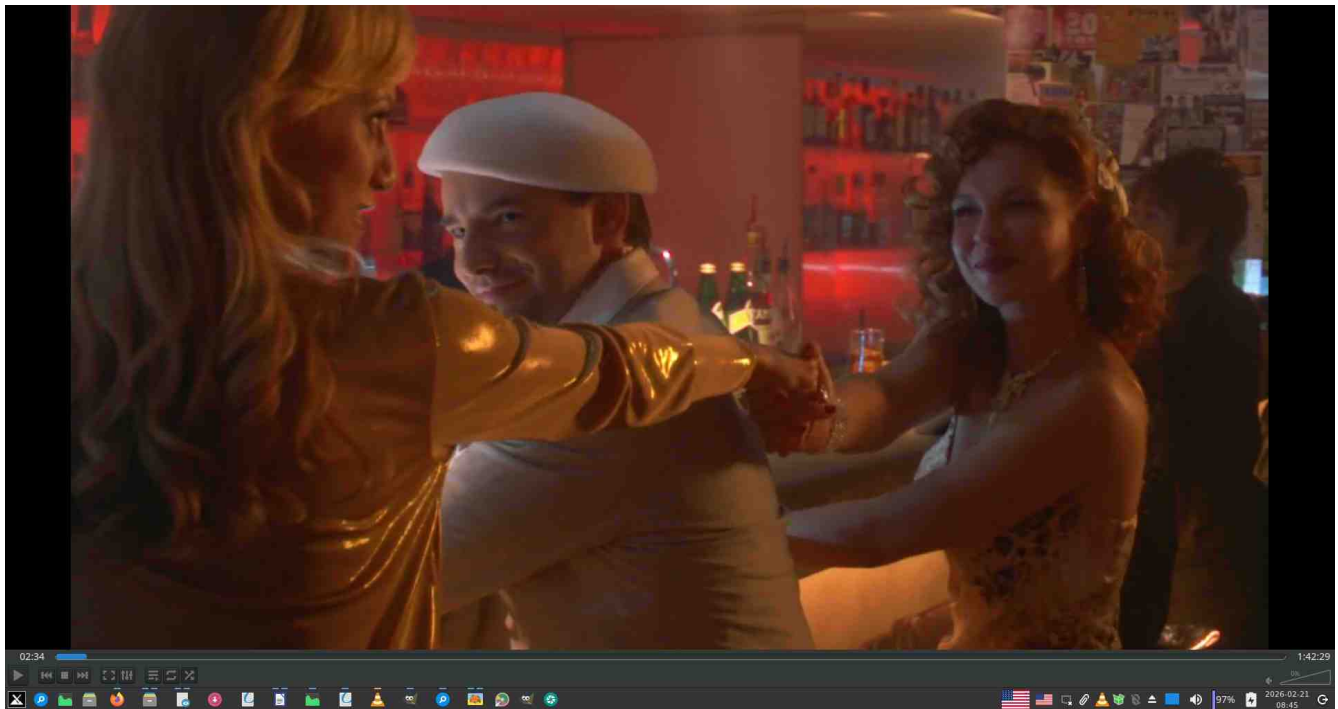


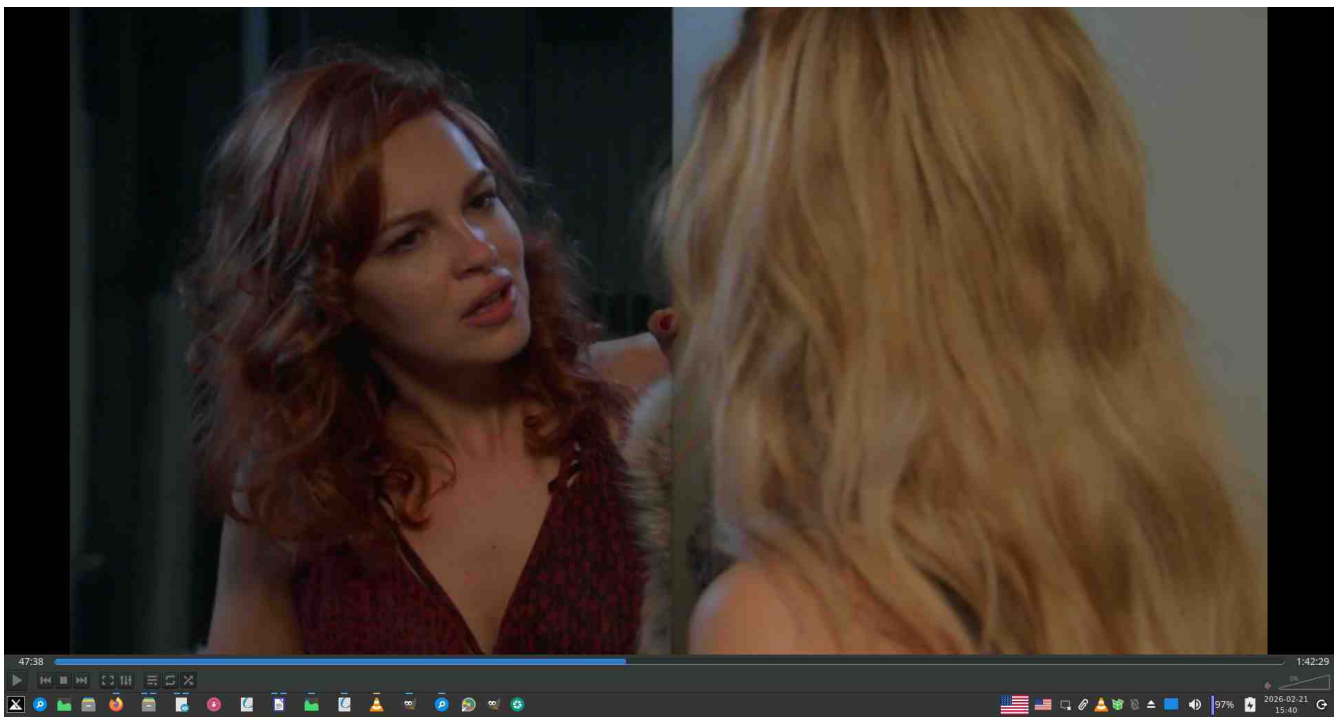
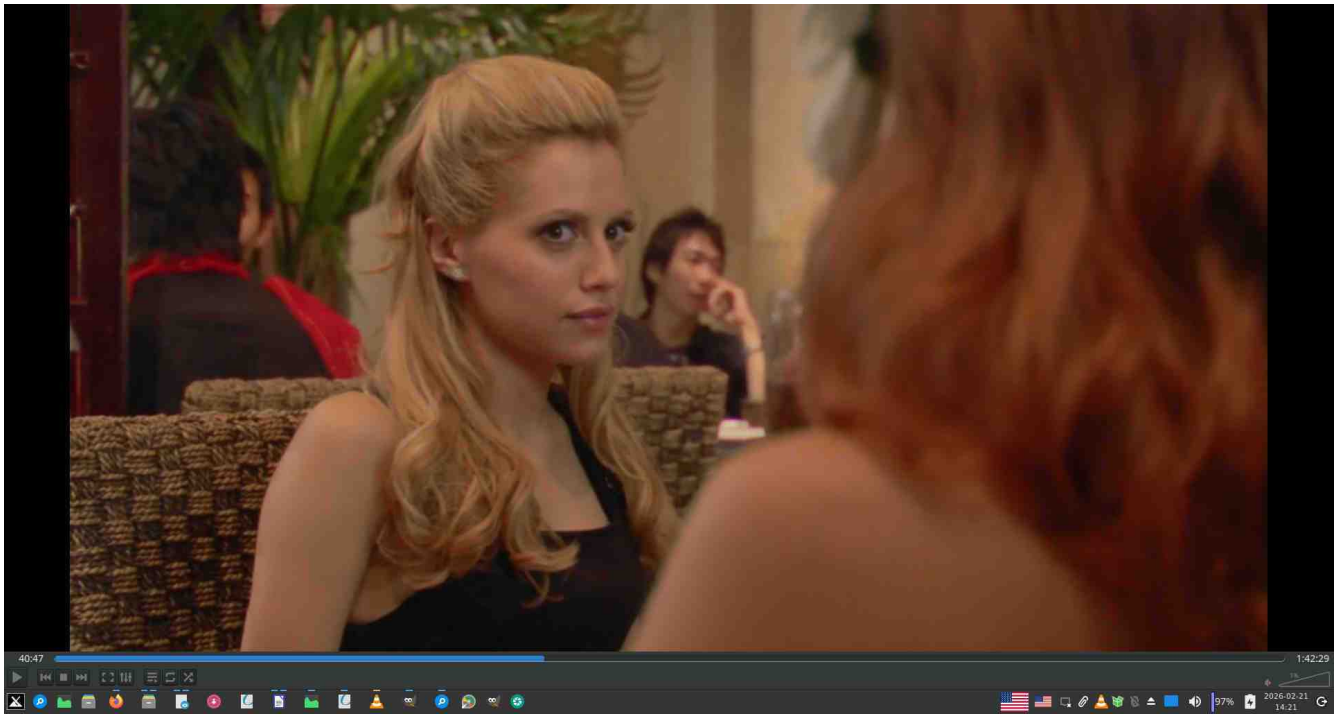


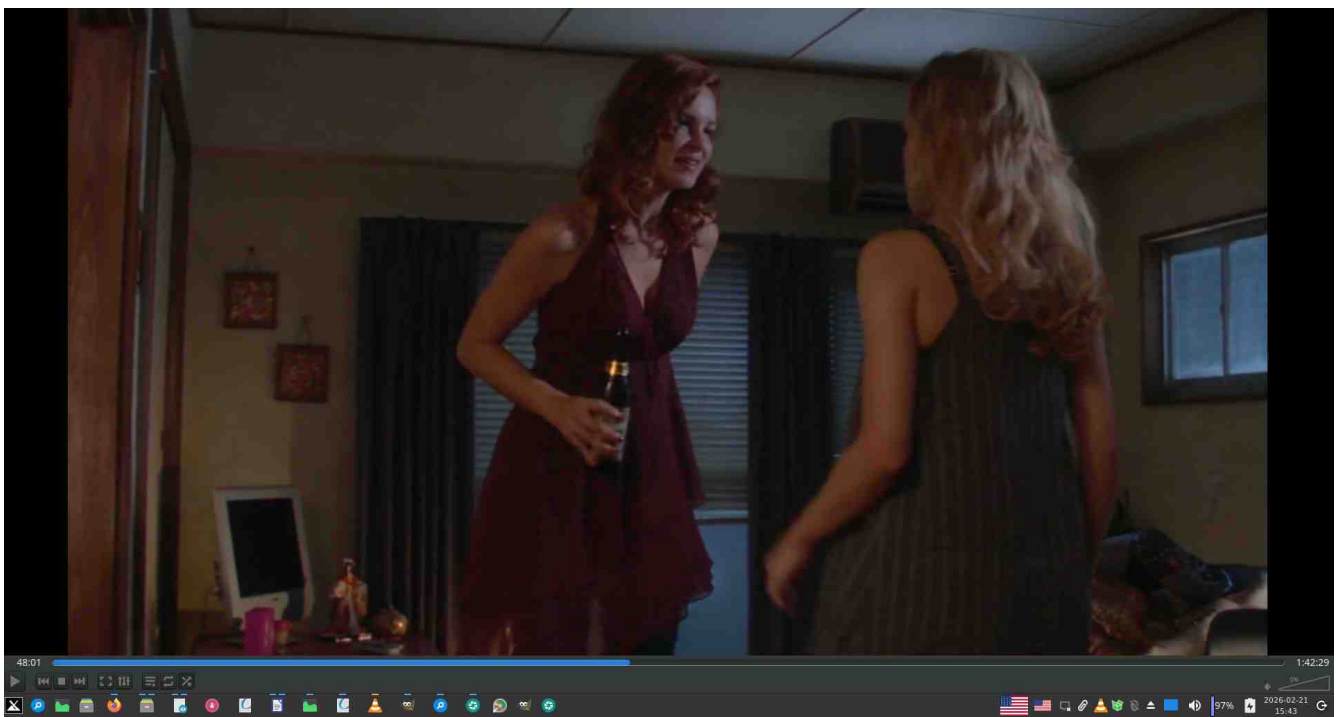
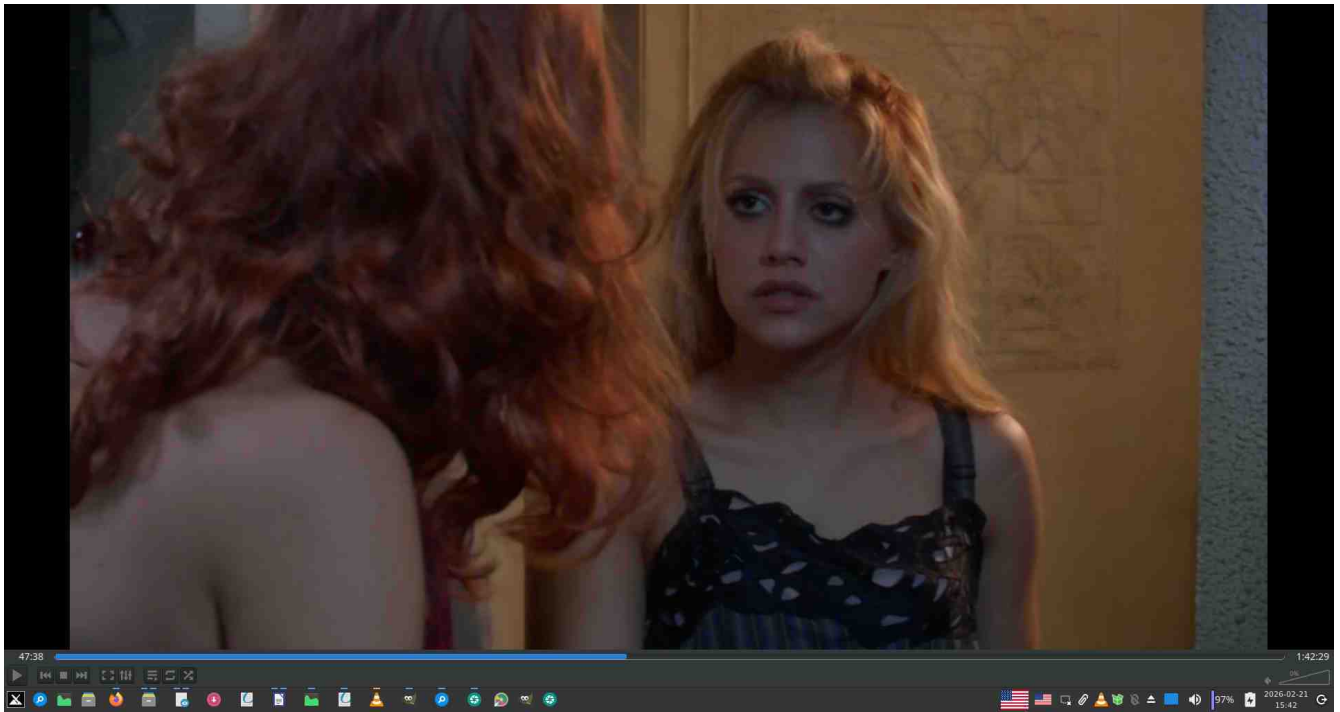
Daniel Evans was homosexual, [342] what refers to that he was utilized as a means of the HIV assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the above-mentioned secret political organizations.

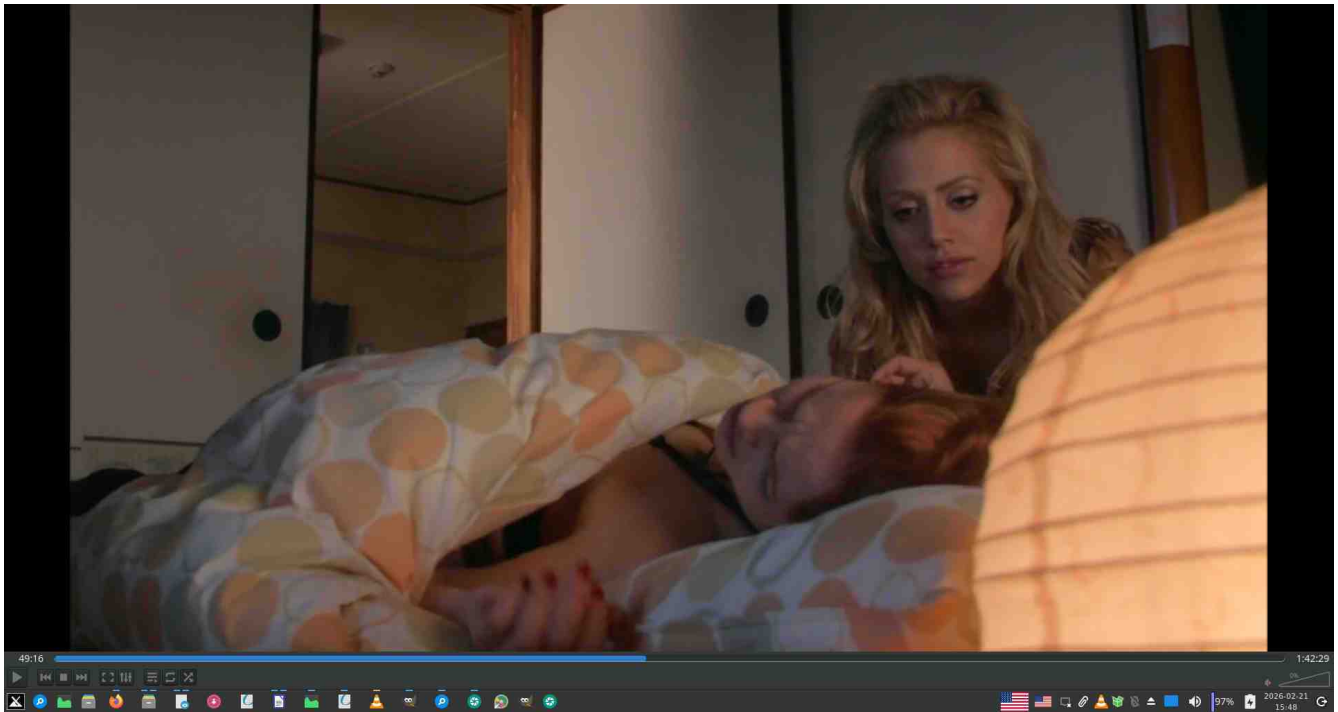
With the film entitled “The Ramen Girl” of 2008, the first personal secret political female “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of lesbian or bisexual part-

ner in her real life, can be presumed to have been the actress Tammy Blanchard, who was presumably unmarried at the time of shooting this film. [344] She as “Gretchen” was required to bilaterally on-screen-“hook up” [22, minute 82] Brittany Murphy as “Abby” as her friend, with conversing: [31, minutes 3, 41, 41, 48, 48, 49 and 50]



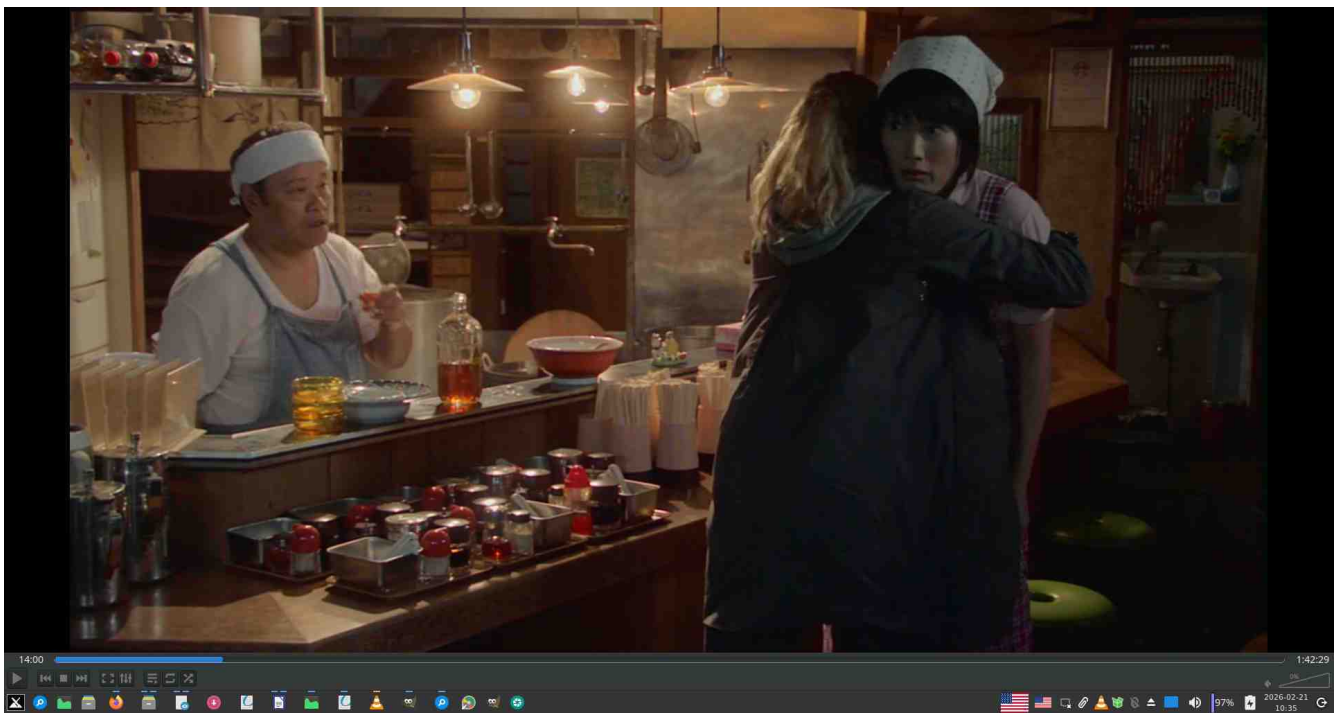
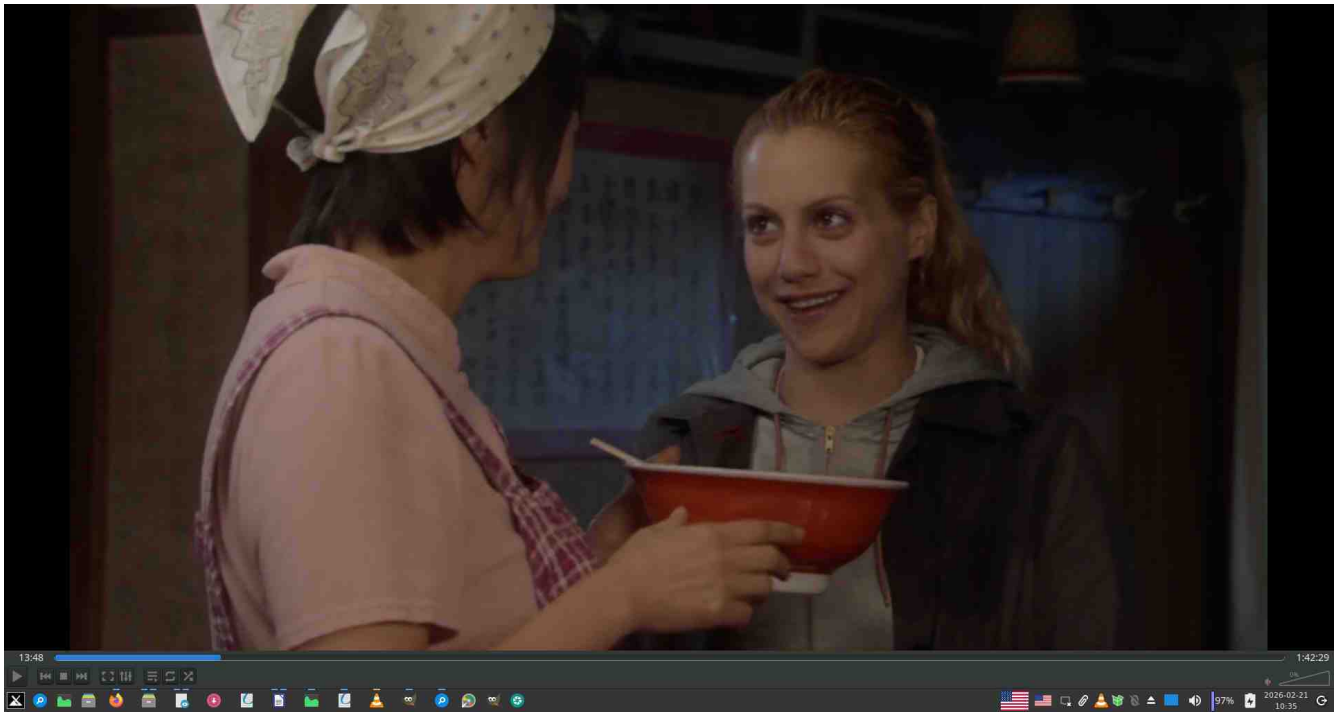


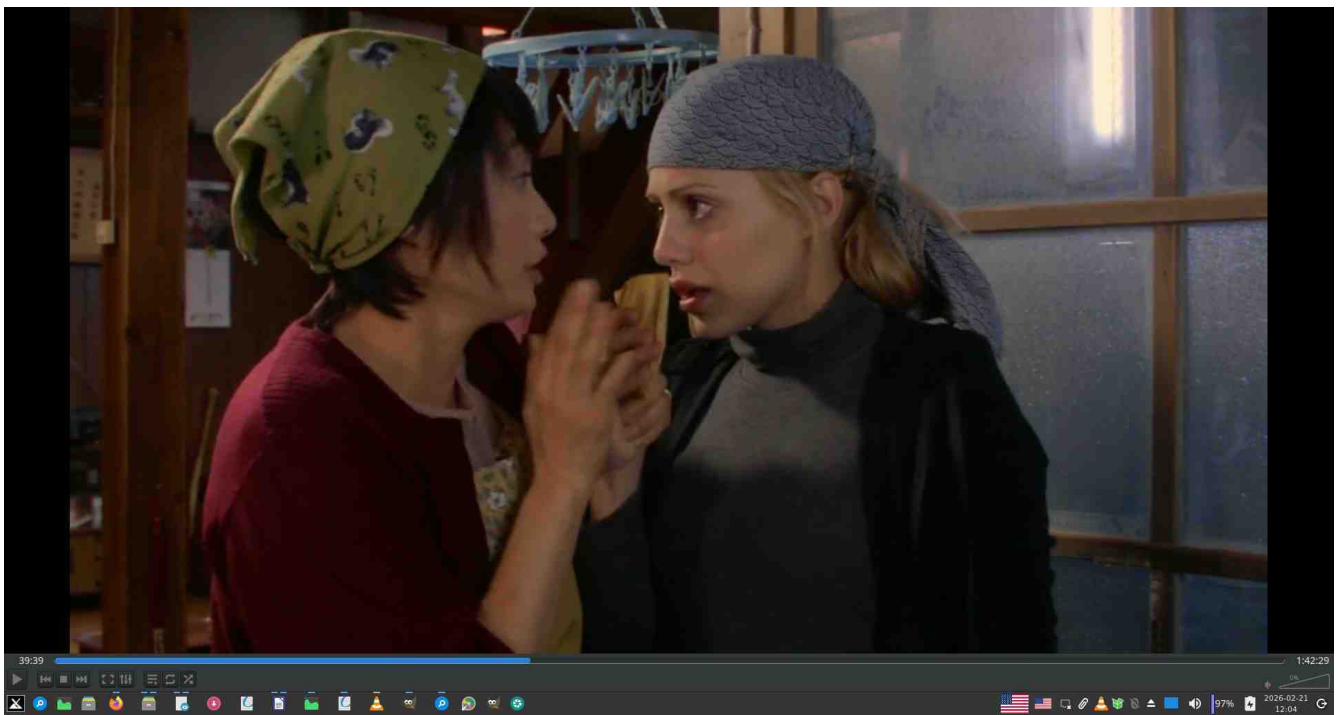
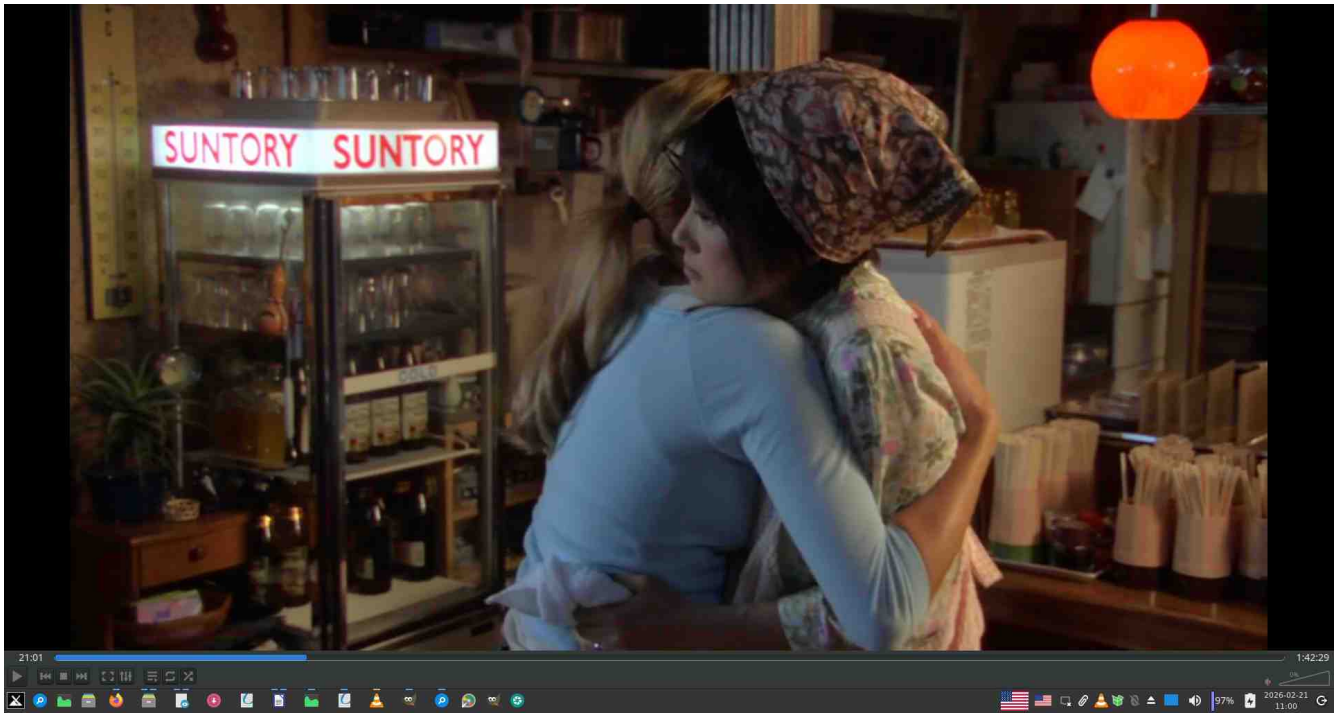




It can be presumed that the first name of Tammy Blanchard was meant for a mental-association creating reference to Brooke Bushman as “Tammy Curry” who was blown up in the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999, with the purpose of refreshing and recruiting the programings relative to that actress, character, and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “If you immigrate into Japan with prostituting yourself, or going to the bush, i will destroy your acting career and personality.”

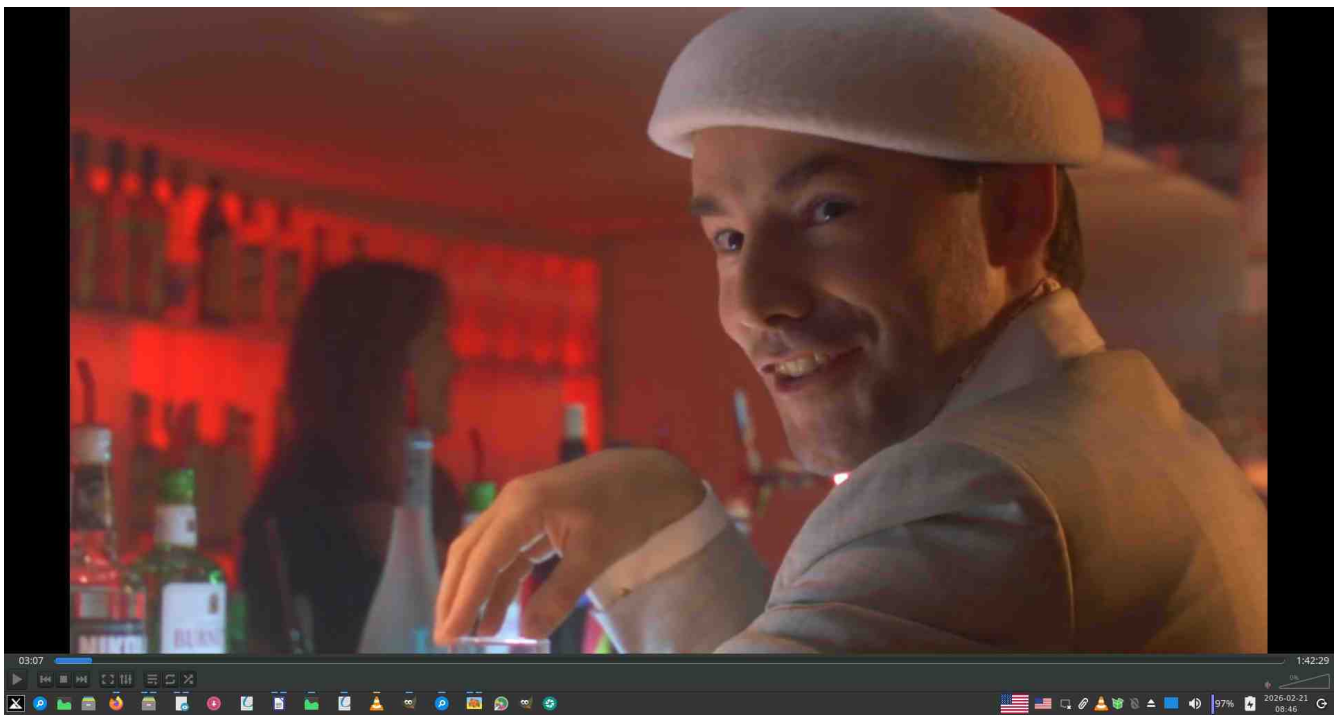
With the film entitled “The Ramen Girl” of 2008, the first personal secret political female “bait” [191, minute 61] of the japanese national secret political organization to Brittany Murphy for the role of lesbian or bisexual partner in her real life, can be presumed to have been the actress Kimiko Yo . [345] She as “Reiko” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Abby” as the wife of her ramen teacher, with conversing, touching, hugging, and kissing: [31, minutes 14, 15, 22, 40 and 40]

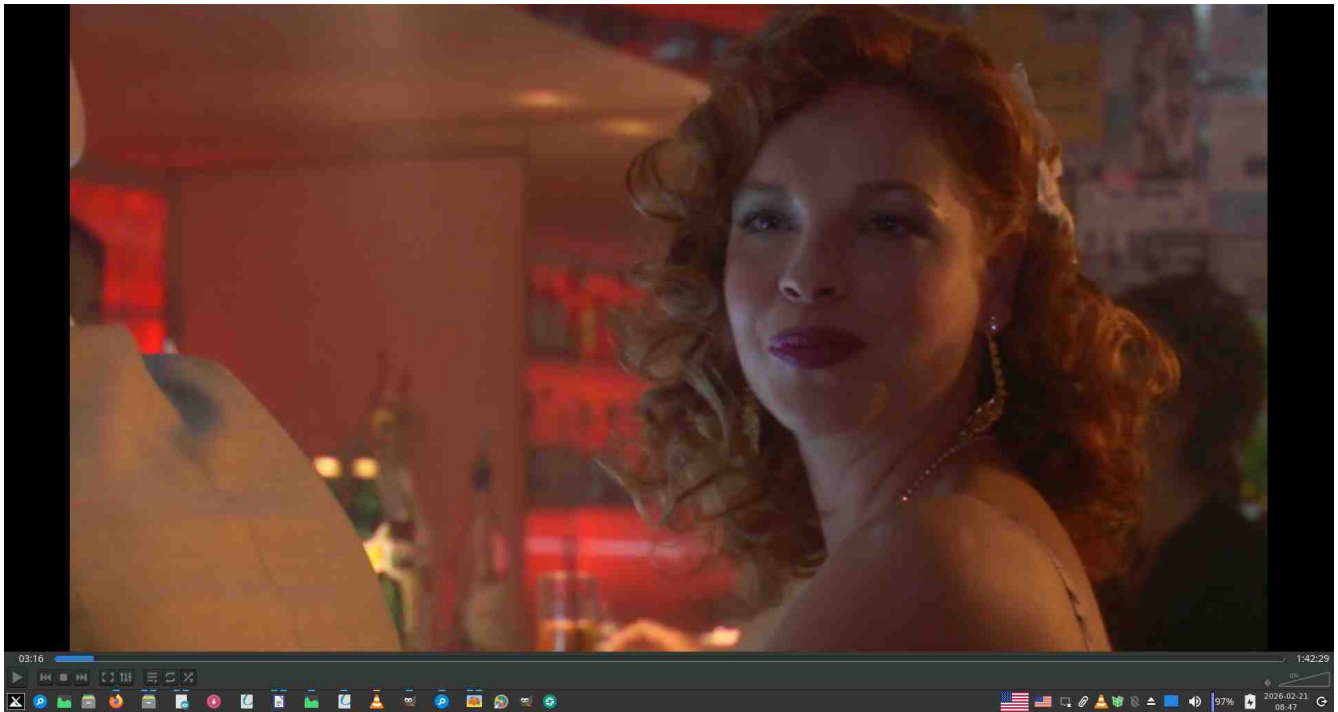






Daniel Evans and Tammy Blanchard appear to have been selected on the basis of certain specific Japanese traits contained by their facial expressions, [31, minutes 4 and 4]



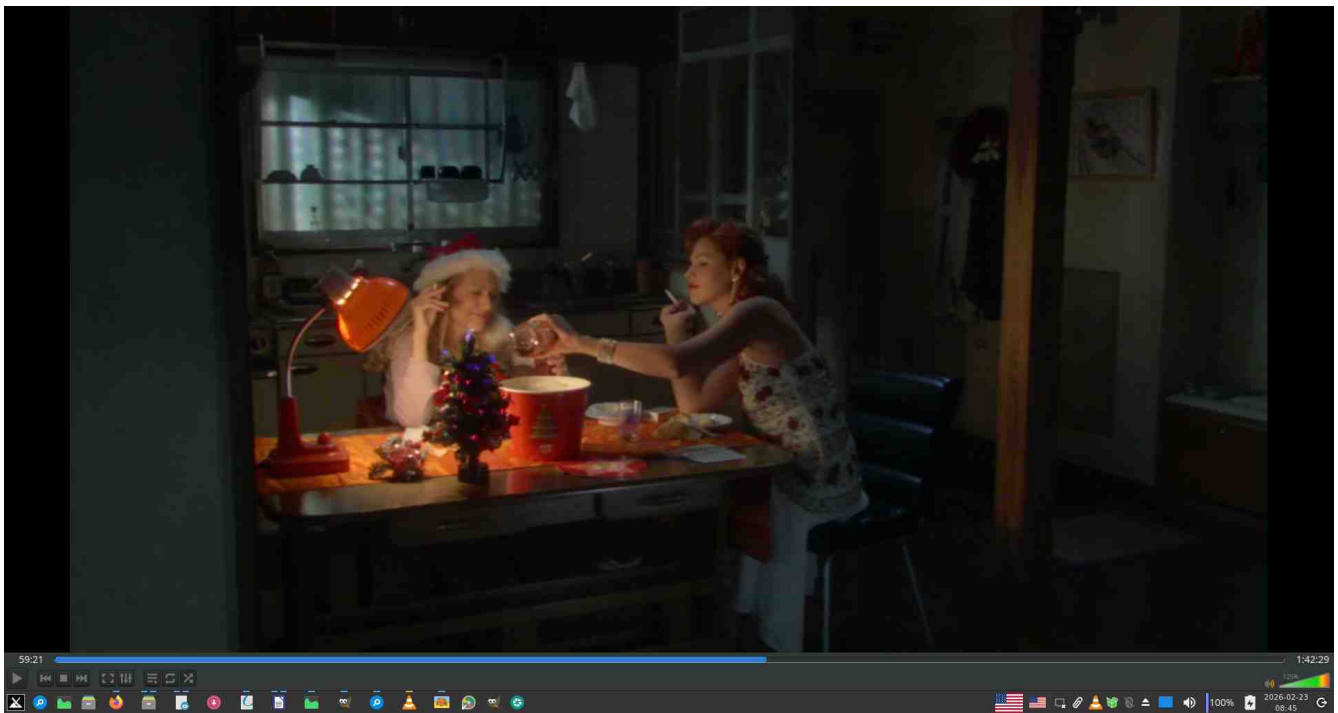


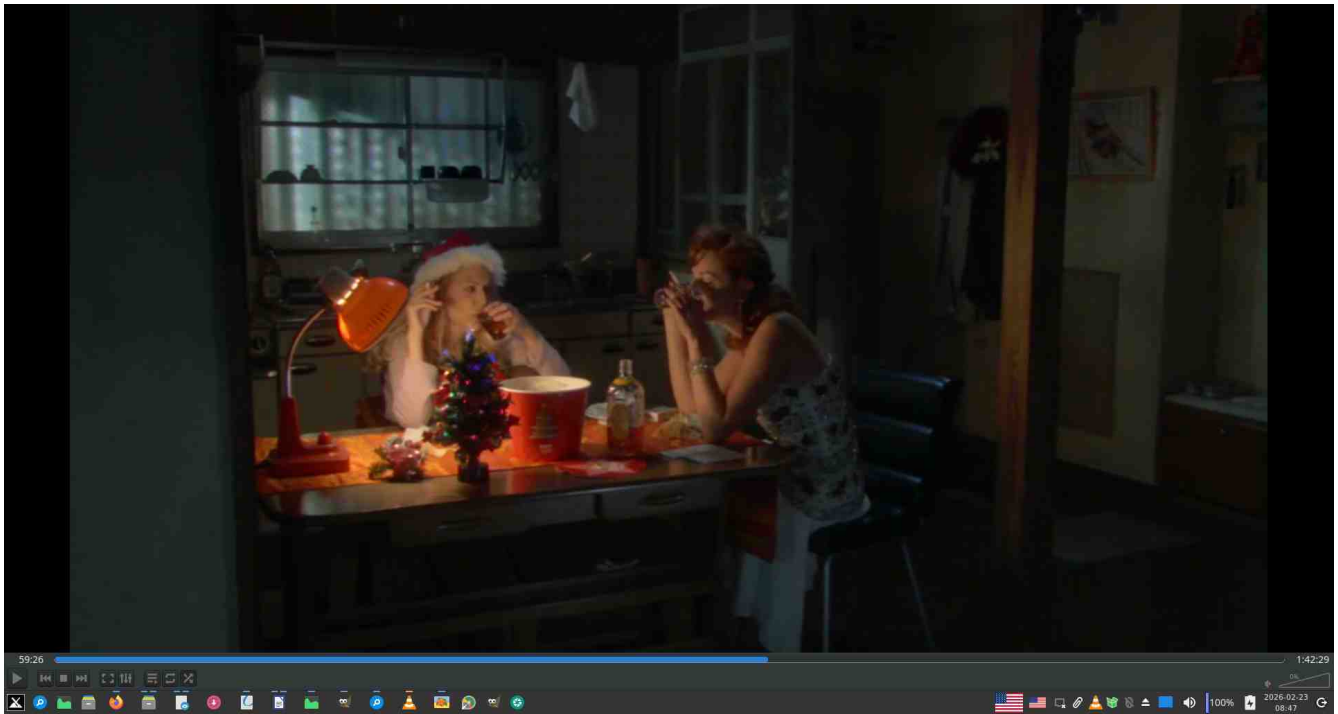
required by the japanese national secret political organization to formulate and program the integrability of ethnically european persons with Japan.

With this film, the japanese national secret political organization was striving to translate into practice the shared concoction of the american Illuminati of Brittany Murphy's having been a "lunatic" [31, minute 13] by implementing a particularly aggressive guideline of "lunatic" of its personal secret policy of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy by requiring Toshiyuki Nishida as her ramen teacher to refer to her as "Abby" as being a "lunatic" around 8 times, and even express it with a significant gesture: [31, minute 24]

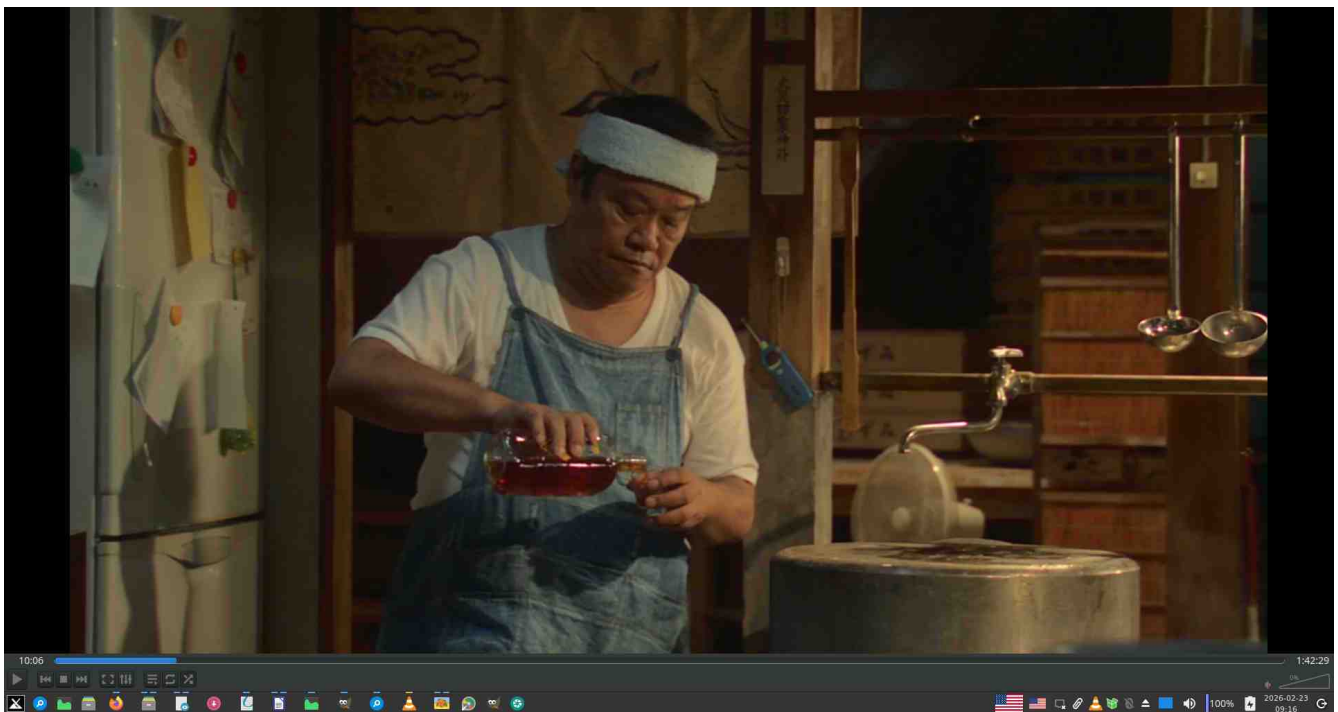


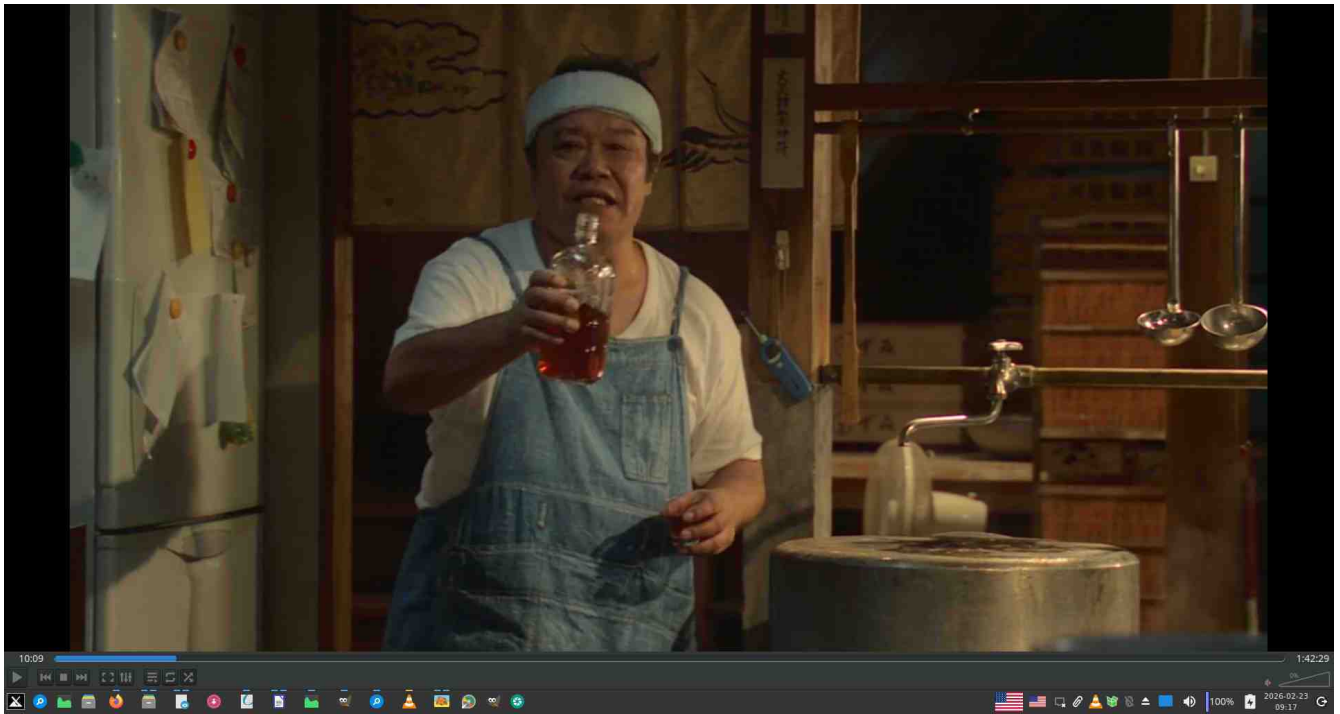
Also, the Japanese national secret political organization implemented a particularly aggressive alcohol-addiction guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy by requiring Tammy Blanchard as “Gretchen” to say to her as “Abby”: “The only way to survive in this country is to do what everybody else does: drink,” and to implement it by filling her glass with hard drink, and drinking: [31, minutes 60 and 60]

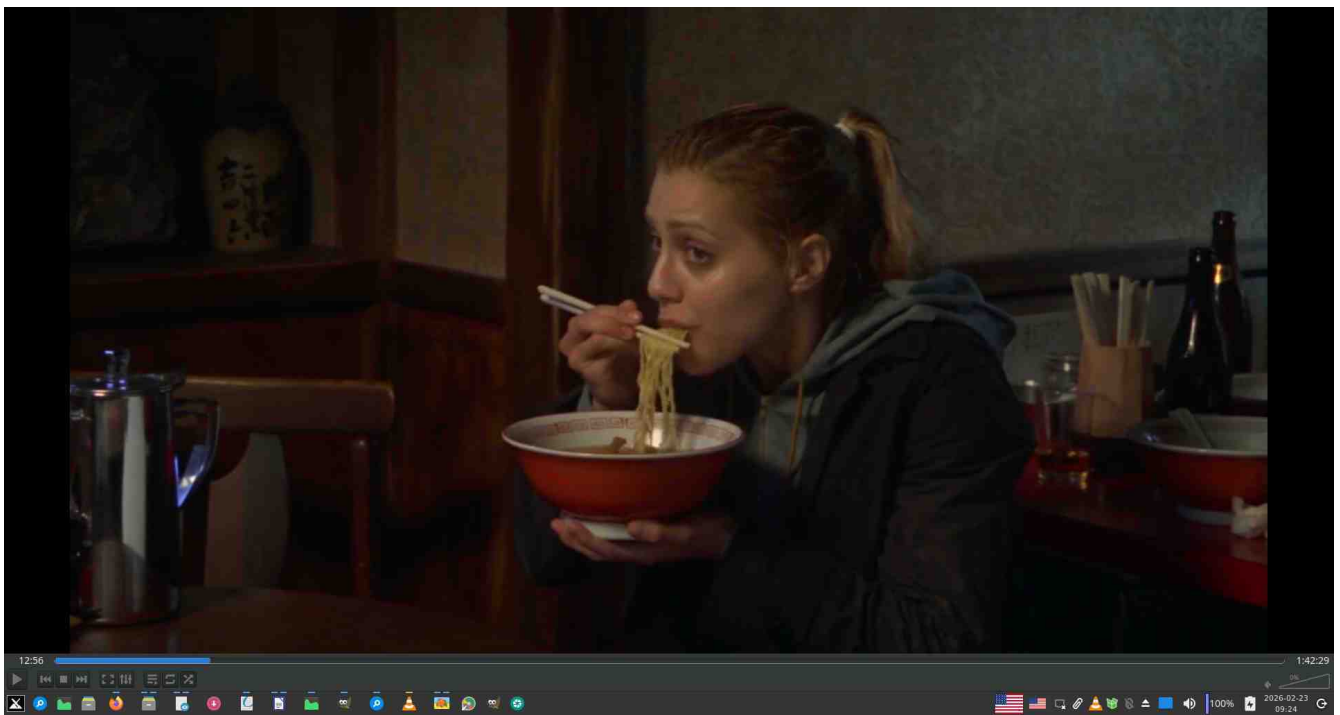
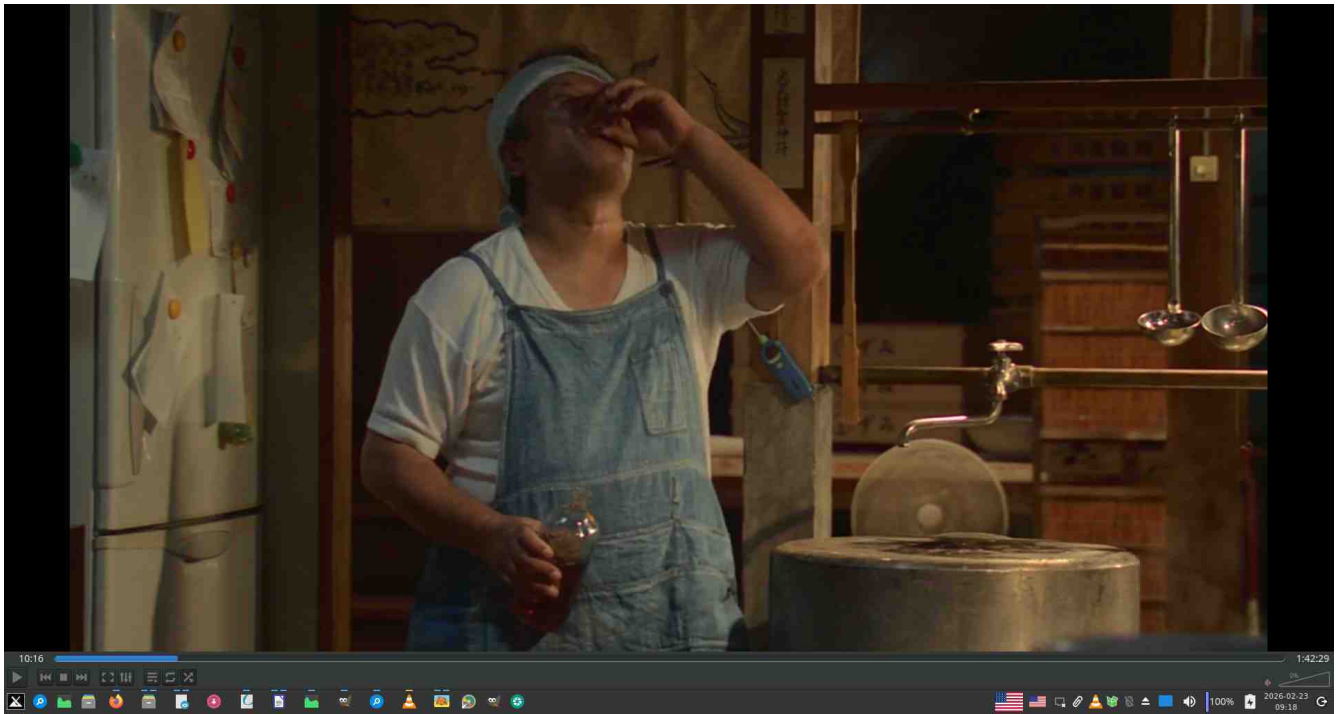


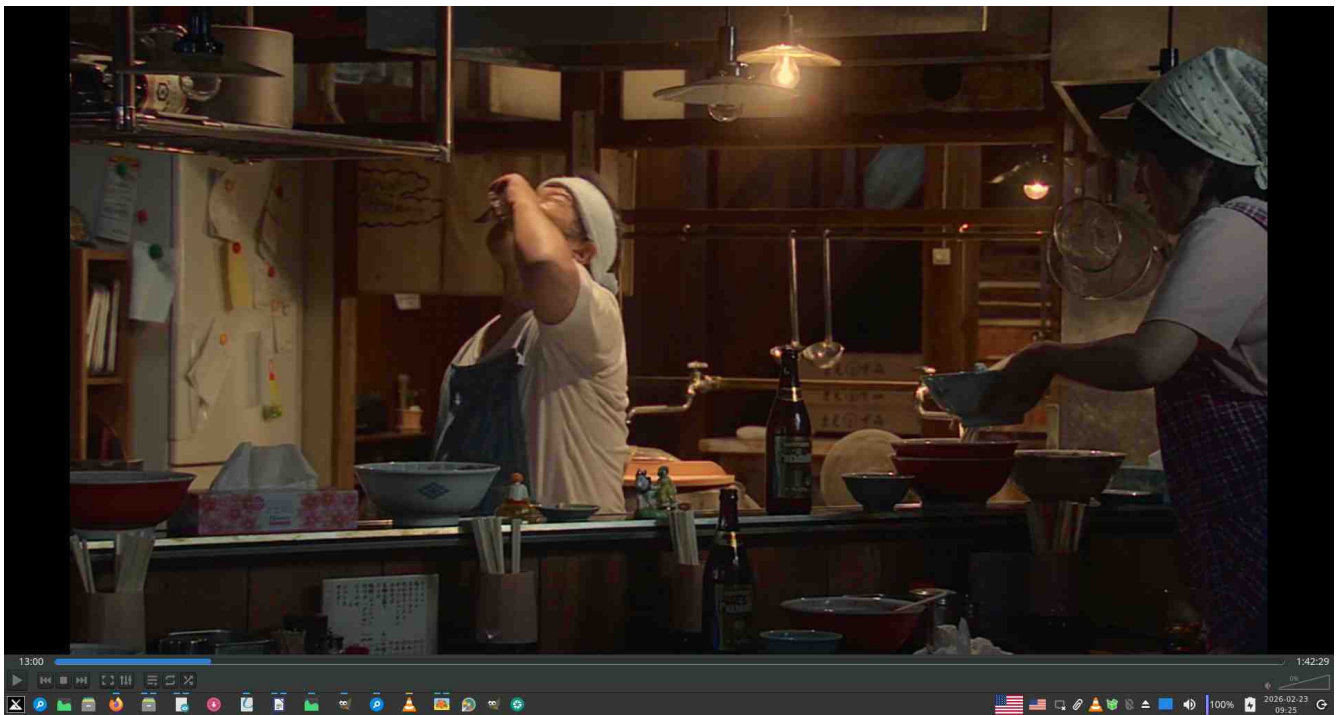


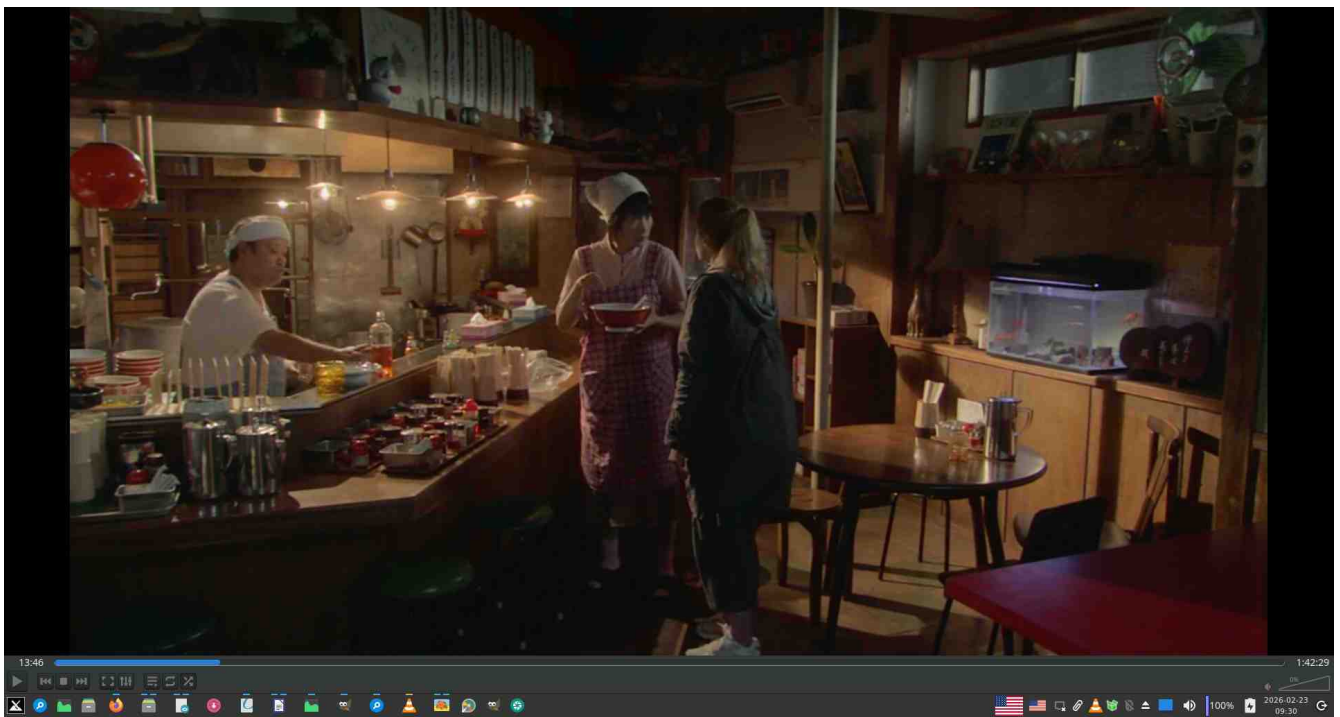
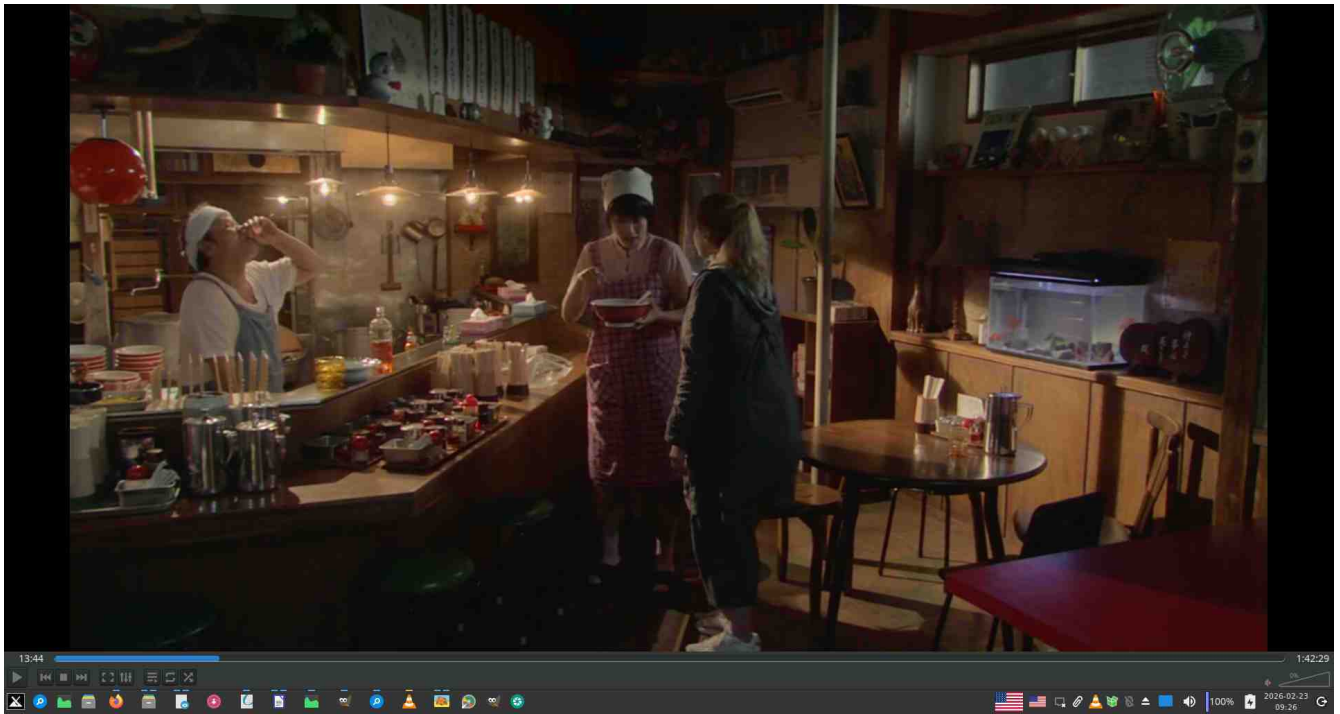
Further, Toshiyuki Nishida as her ramen teacher was required to fill his glass, apparently with the same red-colored hard drink, and drink it in a scene with her 6 times: [31, minutes 11, 11, 11, 11, 13, 13, 14, 14, 14, 14, 14, 15, 23, 23, 29, 29 and 29]

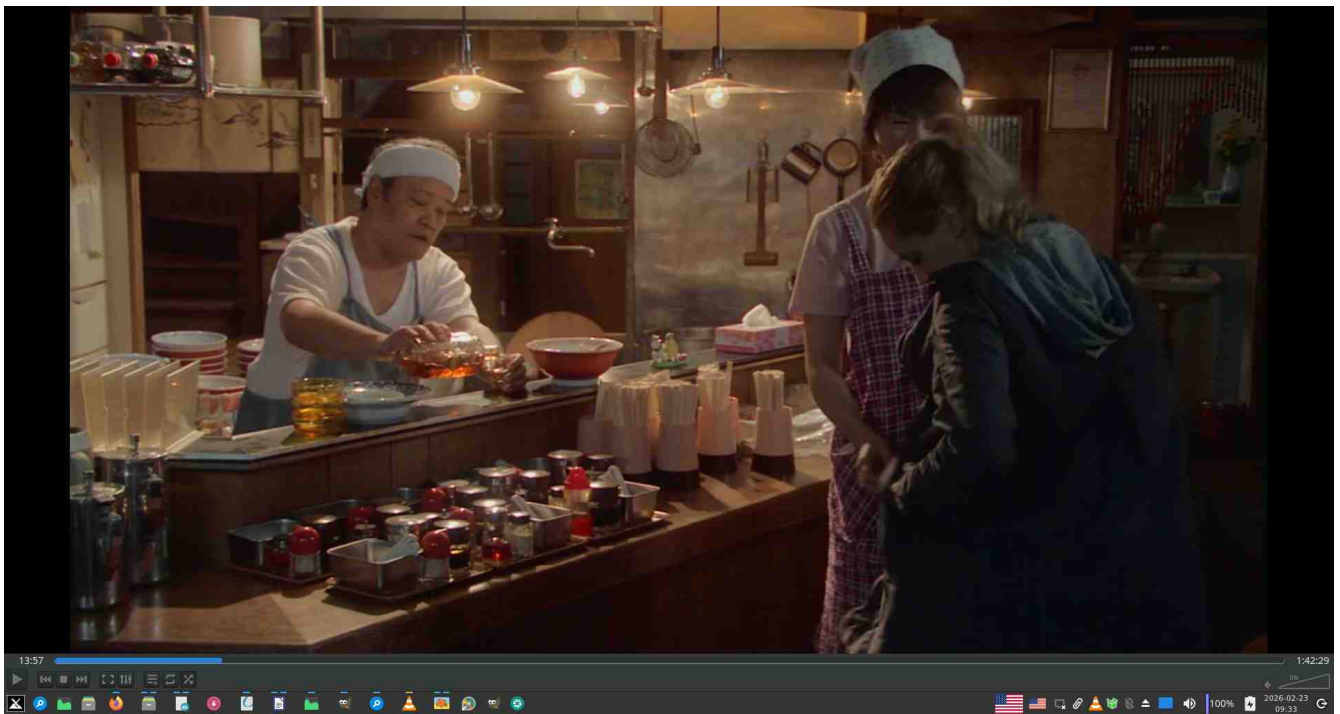
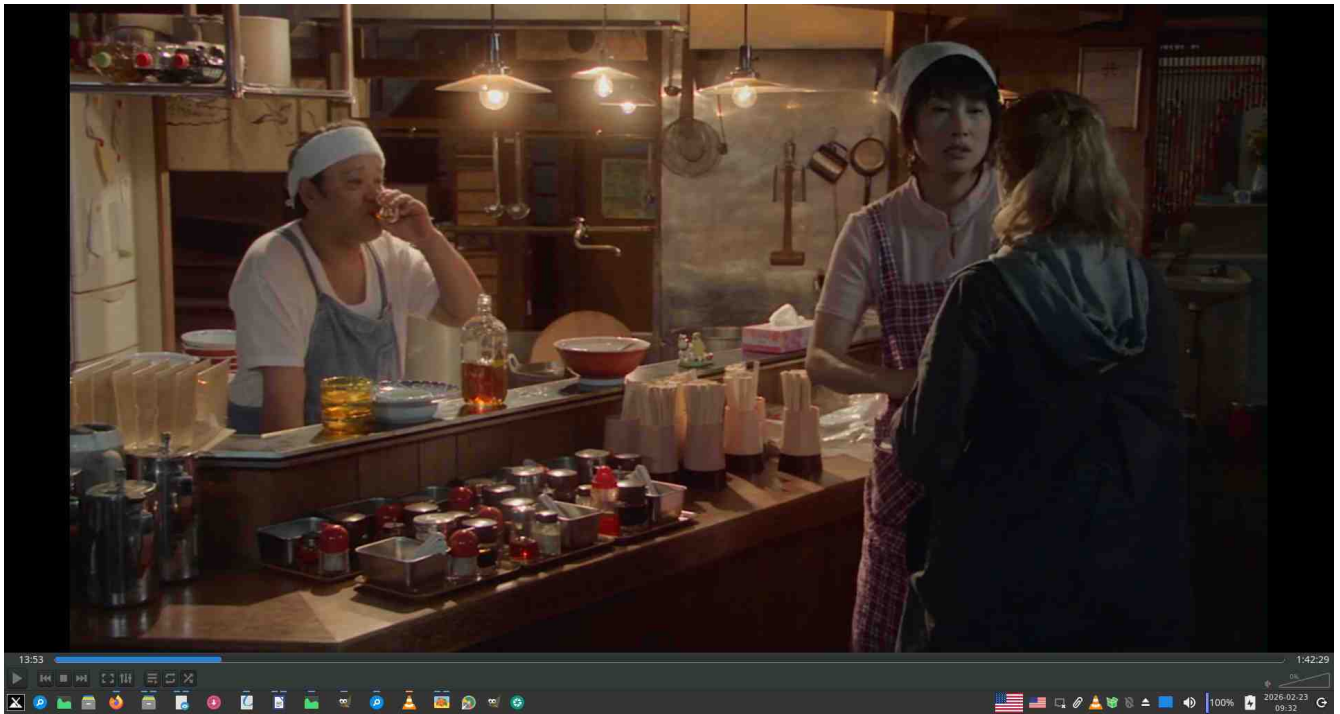


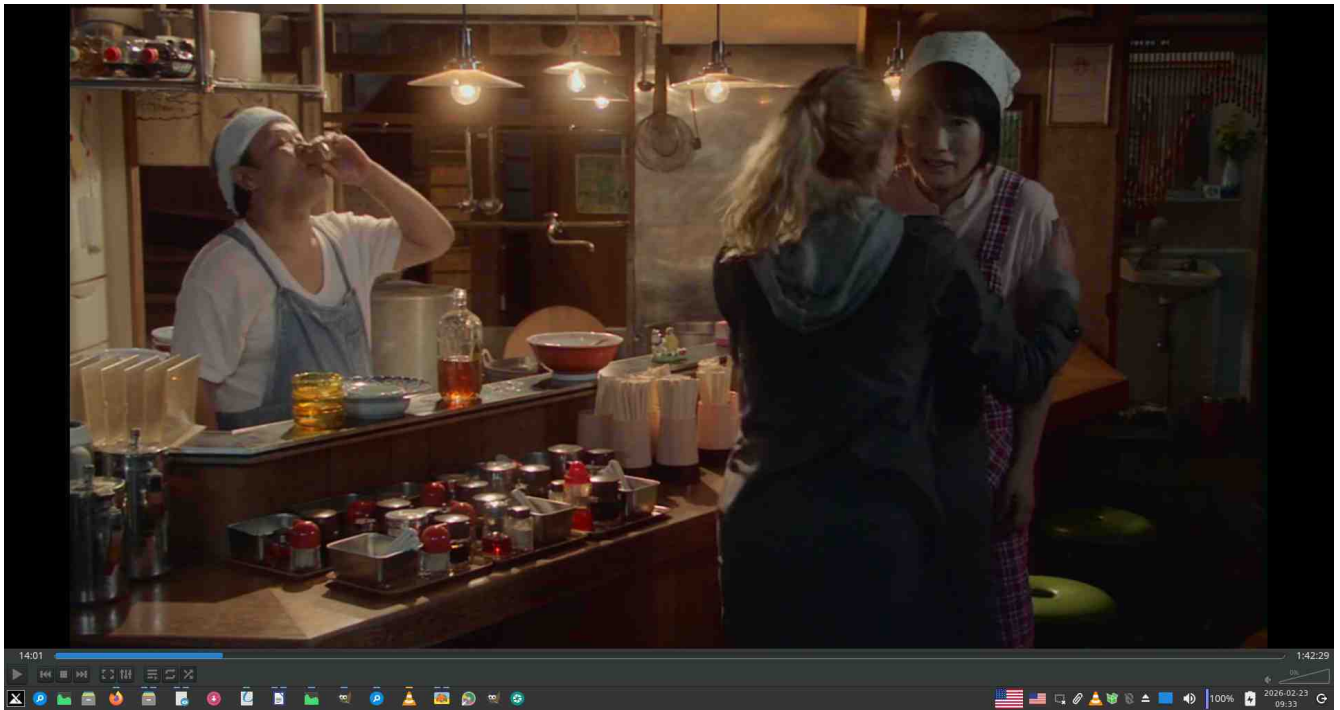


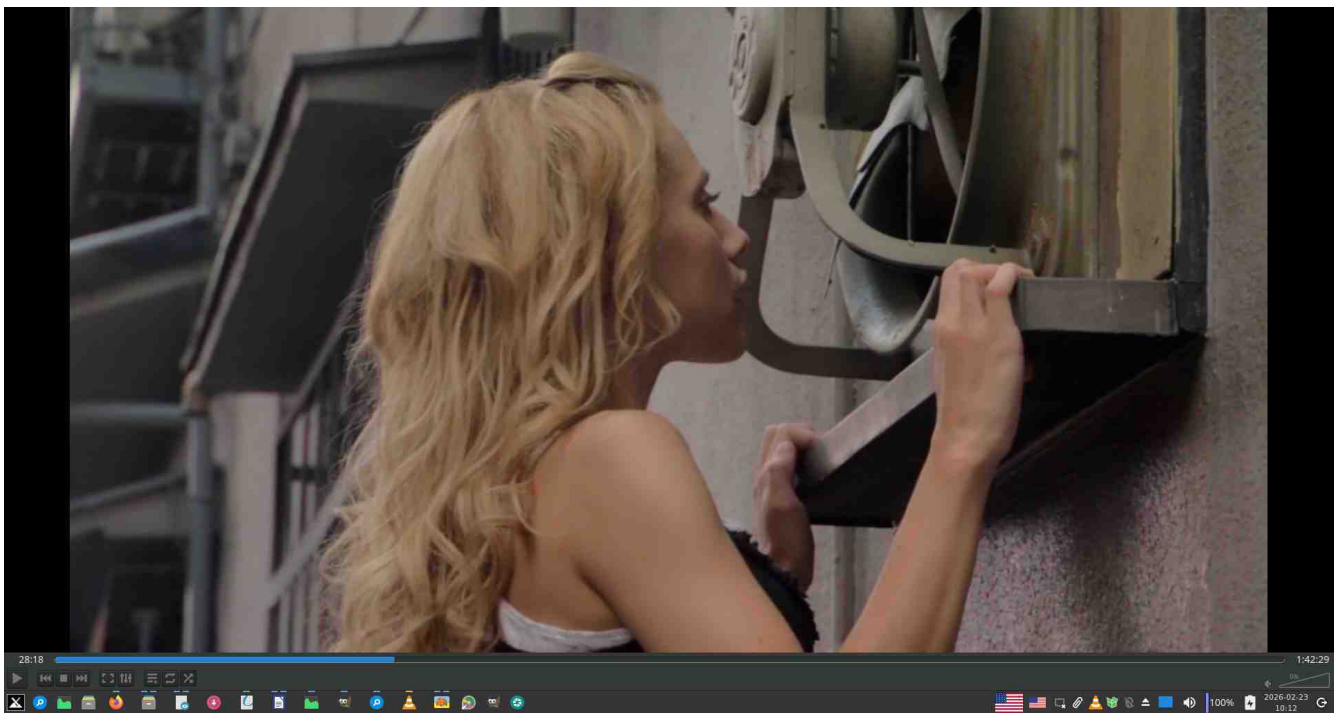










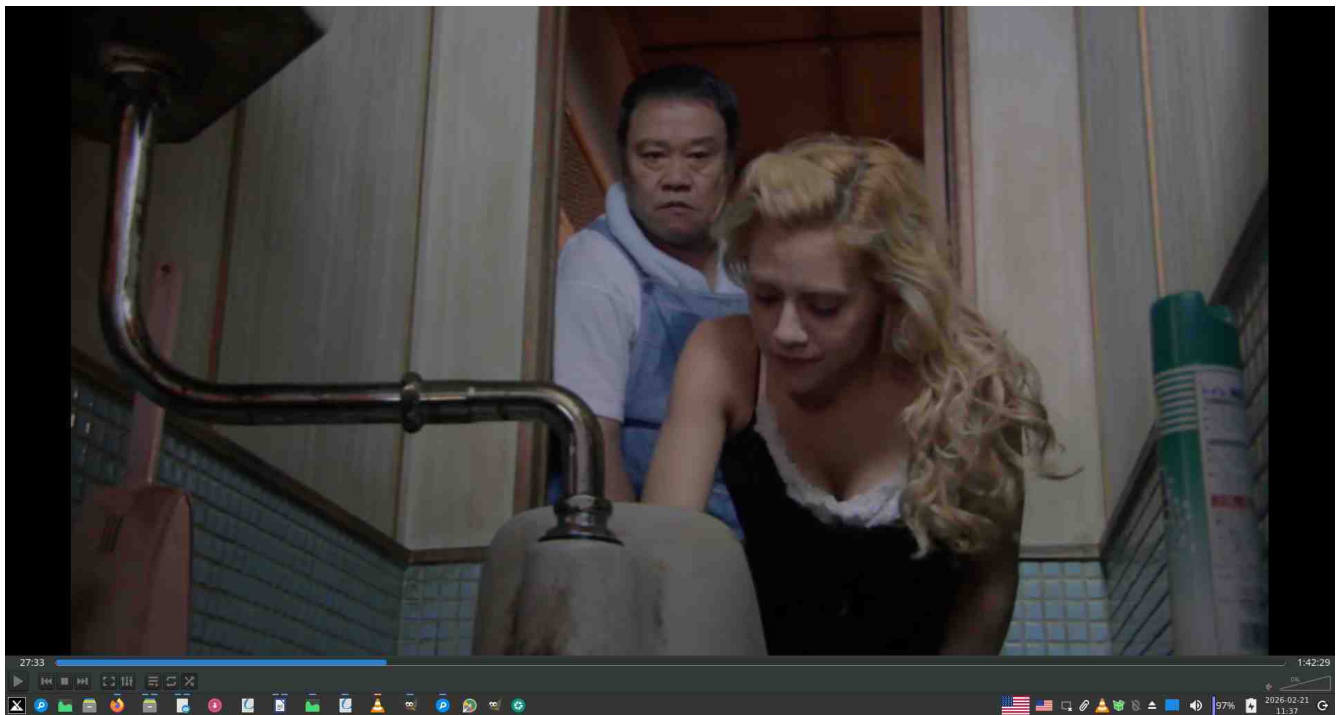




It is also characteristic that all the alcohol-drinking acts were made either with Brittany Murphy, or in a scene with her.

That the Japanese national secret political organization could have its own personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, and that it allowed itself to implement guidelines of its of an unprecedented aggressiveness, refer to that the American Illuminati had already qualified Brittany Murphy as unutilizable, inconvenient, or dangerous, had abandoned her, and gave a free rein to other national secret political organizations in implementing their own personal secret policies on and against her: at that time Brittany Murphy was already at the mercy of the national secret political organizations, which were striving to take advantage of her American remainders to the benefit of their “nations”, if not otherwise, then at least by obtaining her genetic potential.

In formulating and programming the conditions of her “survival” in Japan, Sohee Park (Soji Arai) as “Toshi” was required to inform Brittany Murphy about “what everybody else does” [31, minute 60] in Japan, namely what all were required by the Japanese national secret political organization to do in Japan, the “path of a typical Japanese: working at a big company, get married, have children, grandchildren, grow old, then die.” [31, minute 52] However, at that time, Brittany Murphy was kept far from satisfying the conditions of that “survival” when the film formulated and programmed to her to clean toilets, with Toshiyuki Nishida as her ramen teacher asking her to clean the toilet of his “ramen shop”: [31, minute 95] [31, minute 28]



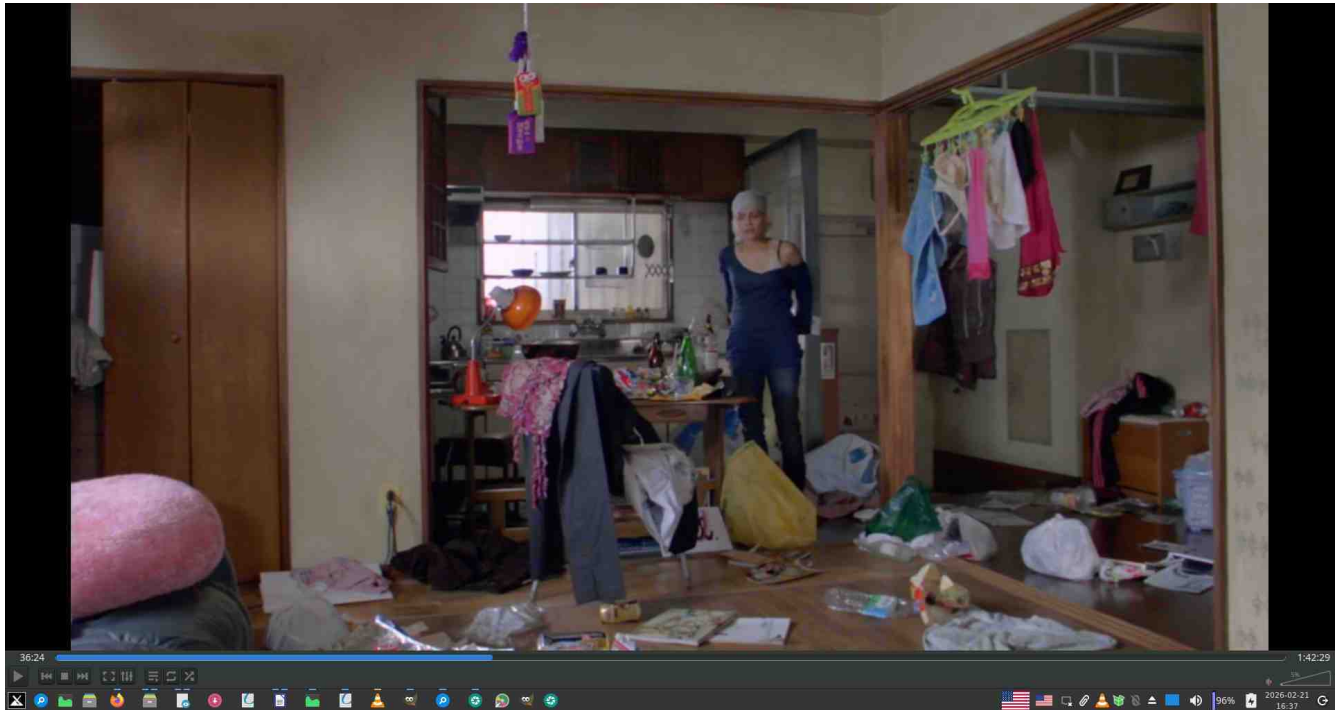
and with her employer “barely giving her anything to do”, [31, minute 4] and asking her to correct the text “do not flash the toilet”, [31, minute 15]



by this means formulating and programing the approximate message of the japanese national secret political organization to Brittany Murphy: “As your only qualification is the english language, you will have to clean toilets, and process the shits of the japanese by cleaning the toilets out of order”.

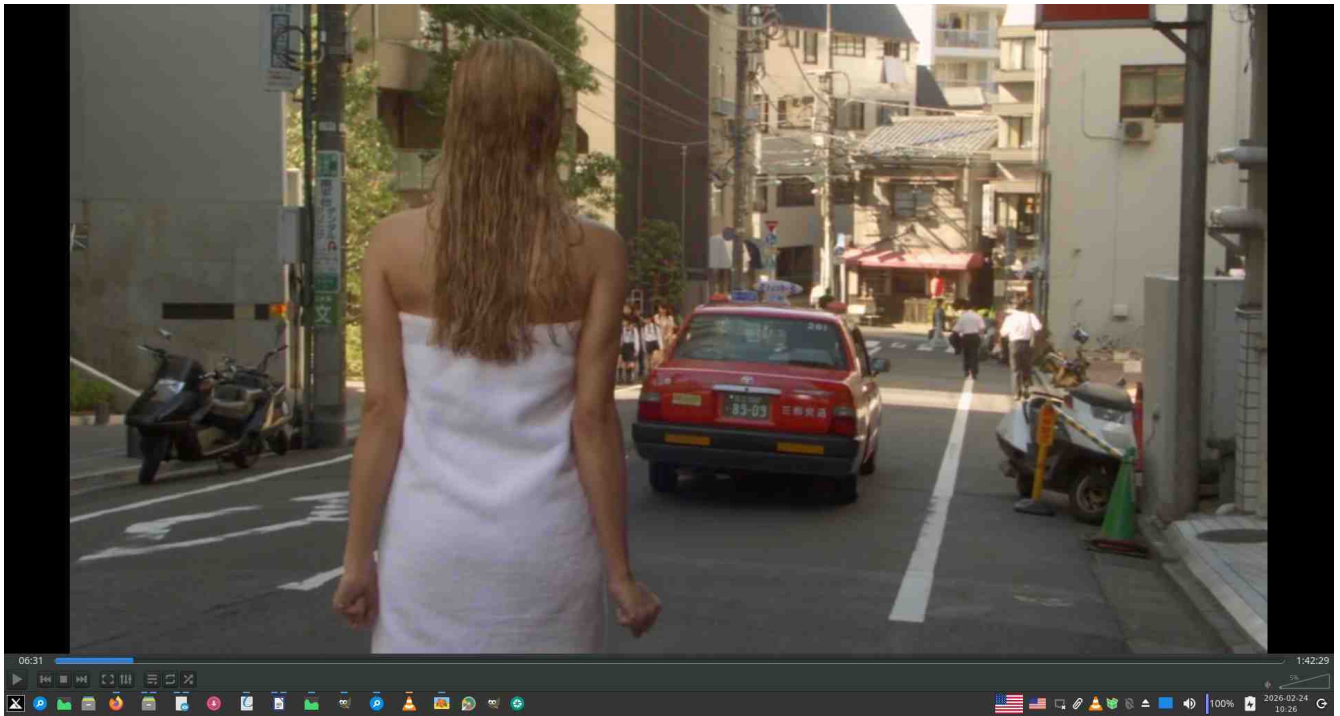
By having required Brittany Murphy to wear a dress of black color when acting cleaning the toilet, the film formulated and programed through the mental-association string: [black → death] the personal secret political guideline of utilizing the planned toilet cleaning activity of hers in concocting the cause as a means of concealment of a assassination of the type “infecting with a deadly bacterium” ordered by the japanese national secret political organization in implementing its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death. According to my personal experiences, the deadly infection could be carried out with a front assassin missioned with selling her specially prepared infected food or medication, or intruding into her home and infecting her respective food, clothes, bedsheet, or other objects used by her regularly.

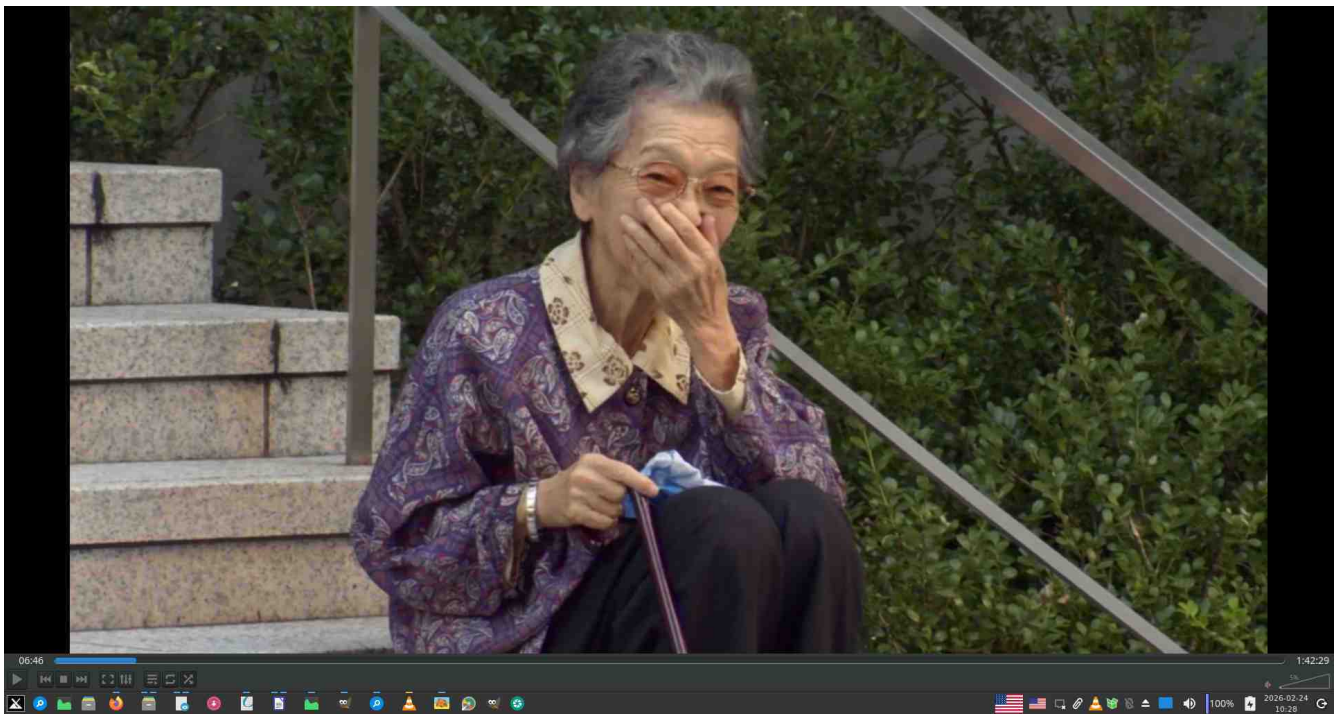
It can be presumed that in further “preparing” [21, minute 25] Brittany Murphy and the public opinion for her planned path of life of toilet cleaner in Japan, the film implemented the personal secret political concoctions of her “not knowing what to do with her life”, [31, minute 12] having been an “entire disaster”, [31, minute 12] a “stupid and ignorant girl”, [31, minute 26] a “mess” [31, minute 31] — just like in case of Sharon Tate — untidy, in a similar manner as in her film entitled “Uptown Girls” of 2003, [31, minute 37]

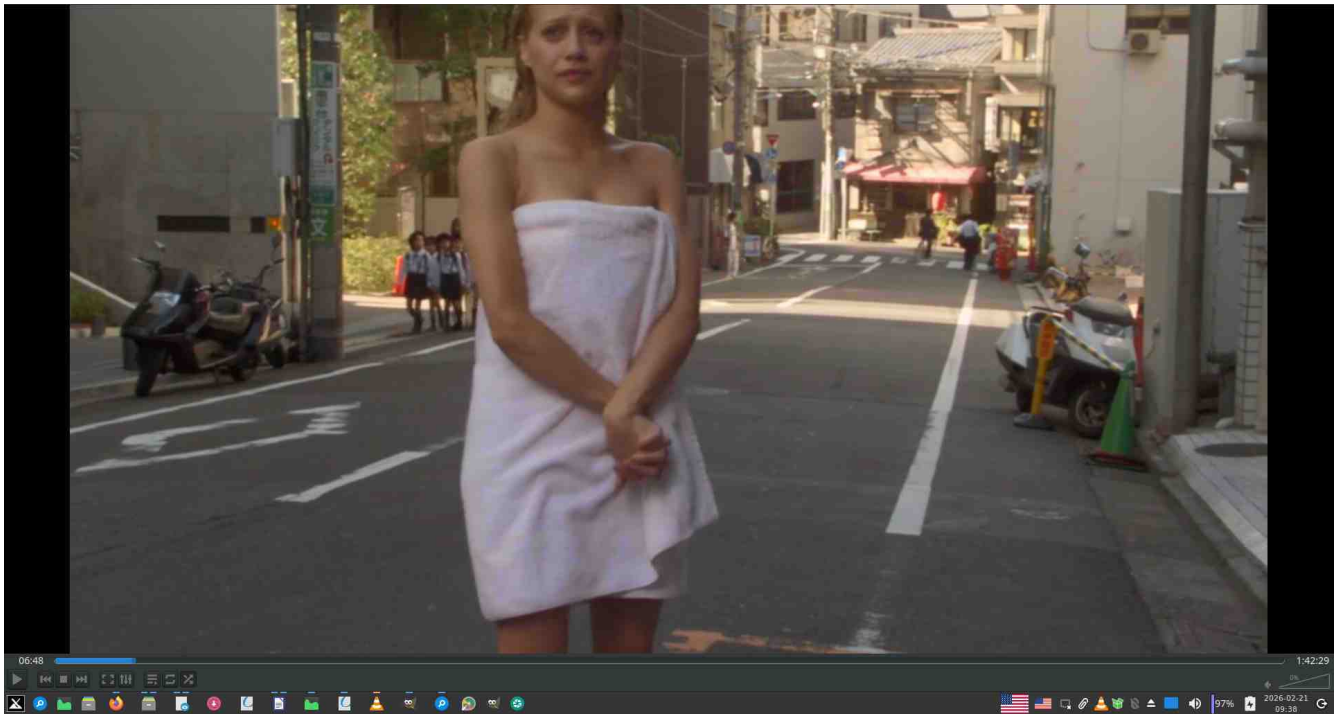


a “monkey brain”, [31, minute 47] a “selfish stubborn girl”, [31, minute 88] “impossible”, [31, minute 91] “having no respect to anybody”, [31, minute 88] and “not understanding anything”. [31, minute 91]

The alternative of cleaning toilets was selling her body and sexual services, which she appears to have denied in her film entitled “Spun” of 2002, but still this film could not miss the unique opportunity to formulate and program it, not only with having concocted and implemented the character “geisha” or “goddess”, [31, minute 4] required to be acted by Tammy Blanchard, but also by having required Brittany Murphy to appear in a street of Tokyo only wrapped in a sheet in front of normally dressed children, young women, men, and an old woman: [31, minutes 7, 7, 7, 7 and 7]







by the onscreen appearance of children, young women, and the old woman, the film presumably intending to conceal the personal secret political purpose relative to Brittany Murphy of the Japanese national secret political organization of “hooking up” [22, minute 82] Brittany Murphy with Japanese men. Further, in the formulation and programming of the same personal secret political message, she was required to dress in a thin coat, a short dress, and stockings presumably in December, as compared to her co-actors all wearing winter clothes, in a similar manner as in her film entitled “8 Mile” of 2002: [31, minute 43]



The film presents an aspect and symbol of the star-creating national secret policy and machinery of the Japanese national secret political organization with a ceremony in which a star person is lifted out of the admiring crowd on a shrine swung up and down, while he is bending and unbending the knees to balance himself with the waving: [31, minute 19]



After having been taught how to cook ramen, as a nationally specifically japanese product, Brittany Murphy also was made a star with that ceremony: [31, minute 93]

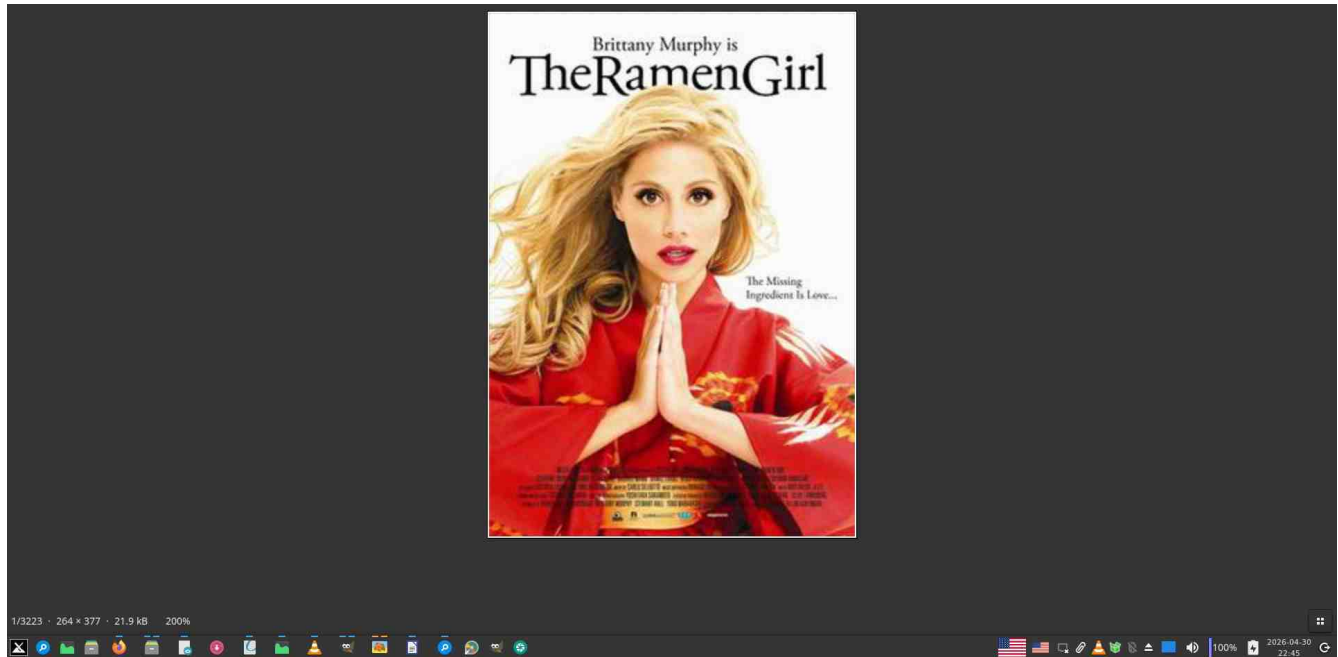


This aspect of the film can be construed as a formulation and programing of the approximate message of the japanese national secret political organization to Brittany Murphy: “You will become a star in Japan, only if you stay more time here, give evidence of restraint as regards your selfish individual ambitions, as well as acquire and promote japanese values with your professional activity.” In the implementation of this guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, her original “goddess ramen”, created by introducing “italian” elements in the traditional japanese ramen, and qualified as “good” by the “Great Master”, has not received his “blessing”, [31, minute 86] because resulting from her lack of “restraint” [30, minute 86] it departed from and broke the japanese national tradition. Therefore, the “Great Master” was a “willing servant of the heaven” [8, minute 11] of the japanese national secret political organization, not of gastronomy generally, and not even of the gastronomy created in Japan in present by concrete persons liable to become natural stars, or in old times by the impersonal japanese people, the supreme star of the japanese national secret political organization, and qualified as japanese. As a consequence, her teacher was made bankrupt in favor of his competitor whose “successor” [31] son has received the “blessing” of the “Big Teacher”, [31] by this means the film having also formulated and programed: “Japanese national traditions prevail the current options of the japanese nation,” even in the real economy, which is a guideline of the national secret policy of the japanese national secret political organization, implemented with its “angel” [25, minute 128] named “Great Master” or “Big Teacher”, who also is a creation of the star-creating guideline of the japanese national secret policy.

The saying of Toshiyuki Nishida as “Maezumi” that the ramen cooked by Brittany Murphy as “Abby” “lacks spirit”, [30, minute 70] can be presumed to have been a concoction of the japanese national secret political organization meant to defend the concocted japanese specificity of products ranked by it as nationally specifically japanese, by denying the possibility of their non-japanese repro-

ducibility with simply starting from the same raw materials, and duplicating the same technology, with asserting its approximate concoction that their “nationally specifically japanese spirit is impossible to reproduce by non-japanese persons”. Ultimately, this can be considered a particular manifestation of the national secret policy of defending the national identity.

It appears that the japanese filmmakers did not find a way to make up the face of Brittany Murphy so to have an ethnically specifically japanese trait, require her to wear the nationally specifically japanese garment of kimono, and to formulate and program the need of the japanese national secret political organization for Brittany Murphy’s being “hooked up” [22, minute 82] with a japanese man otherwise than with the “lack of spirit” [30, minute 70] of her ramen, so that they did all these with the poster of the film supplemented with the sentence “The Missing Ingredient Is Love ...”: [57]



In its final scene, the film formulated and programed to Brittany Murphy an alternative path of life in the USA of her integrating with Japan, consisting of floating a “ramen shop” [31, minute 95] in New York, as well as the “heaven” [32, minute 75] as the ultimate alternative to her, [31, minutes 95, 95 and 96]



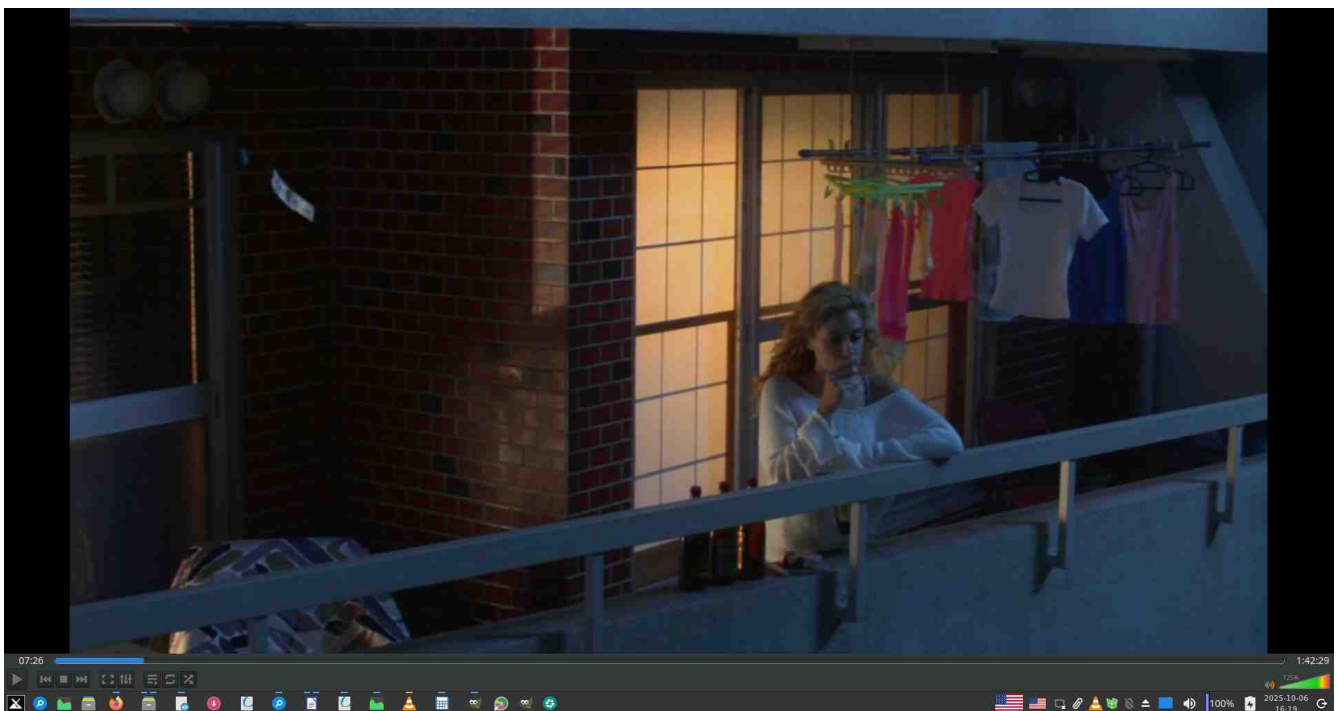


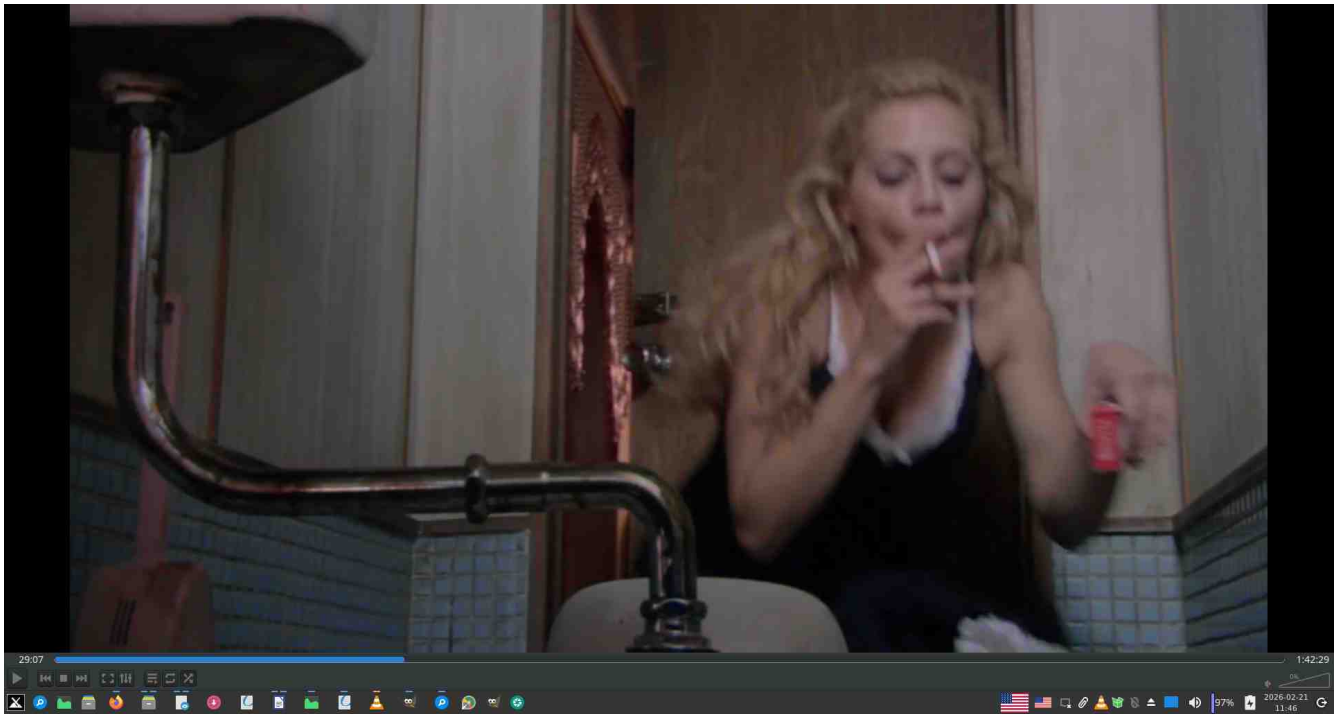
what would be detailed in her next film entitled “Futurama: The Beast with a Billion Backs” of 2008.

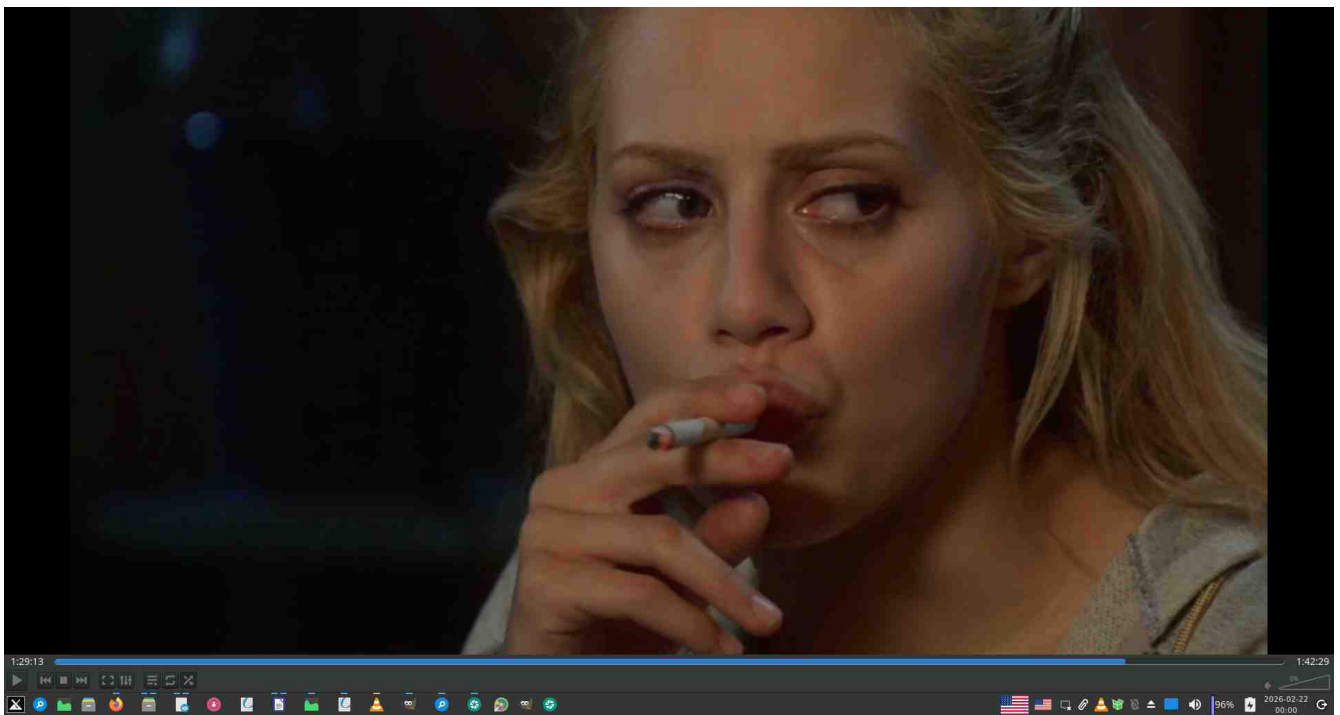
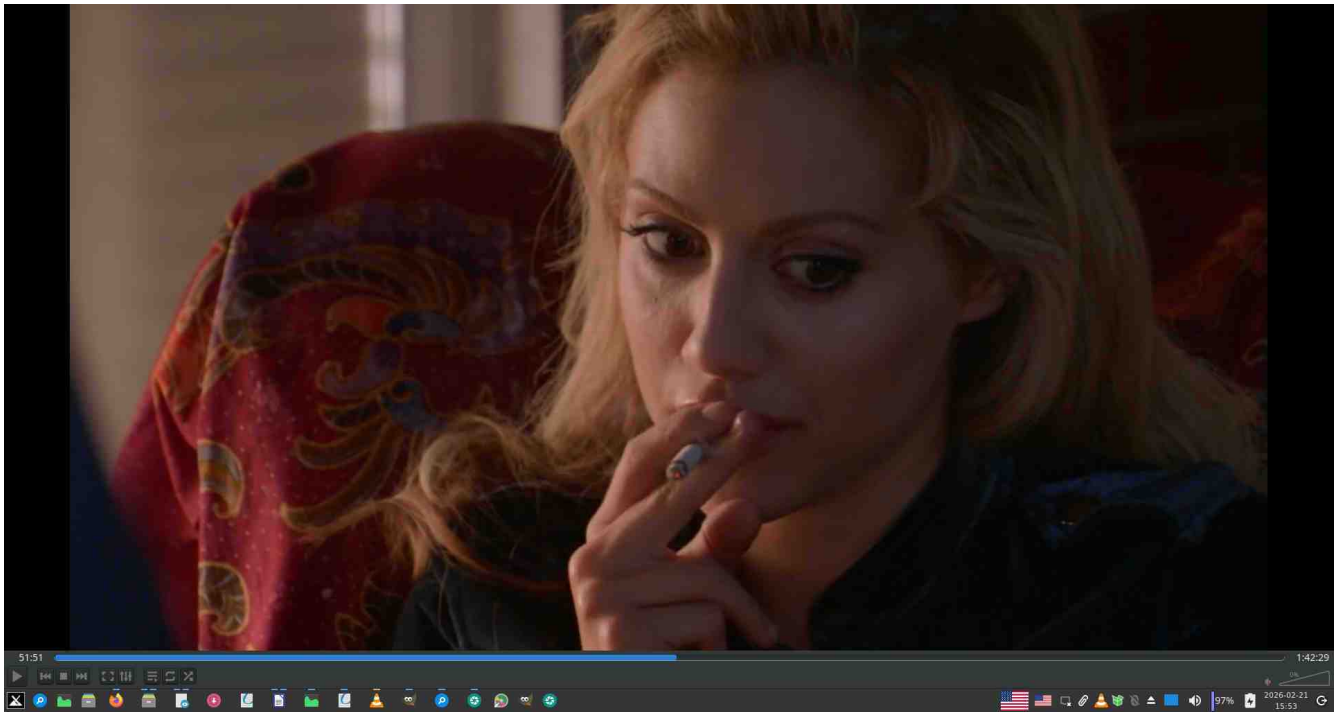
This film makes it evident the existence of a monkey guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy primarily of the american Illuminati, but also of the japanese national secret political organization, with that Toshiyuki Nishida as the ramen teacher of Brittany Murphy as “Abby” was required to say to her that her “problem” is that “her forehead is too small, a small forehead means a small brain, like monkeys, and she should be swinging on a tree screaming like a monkey”, and show it to her: [31, minute 46]



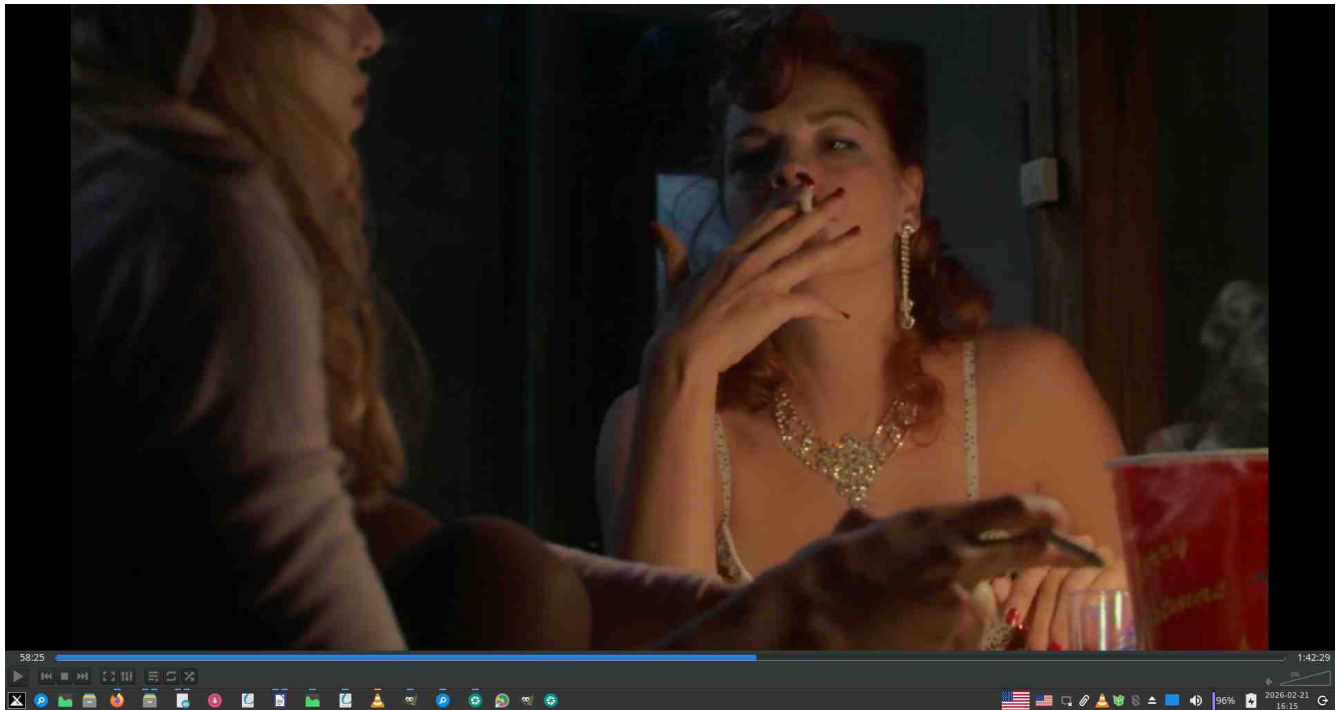
The film entitled “The Ramen Girl” of 2008 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american and the japanese national secret political organizations: tobacco-addiction, with her character: [31, minutes 8, 30, 51, 52 and 90]







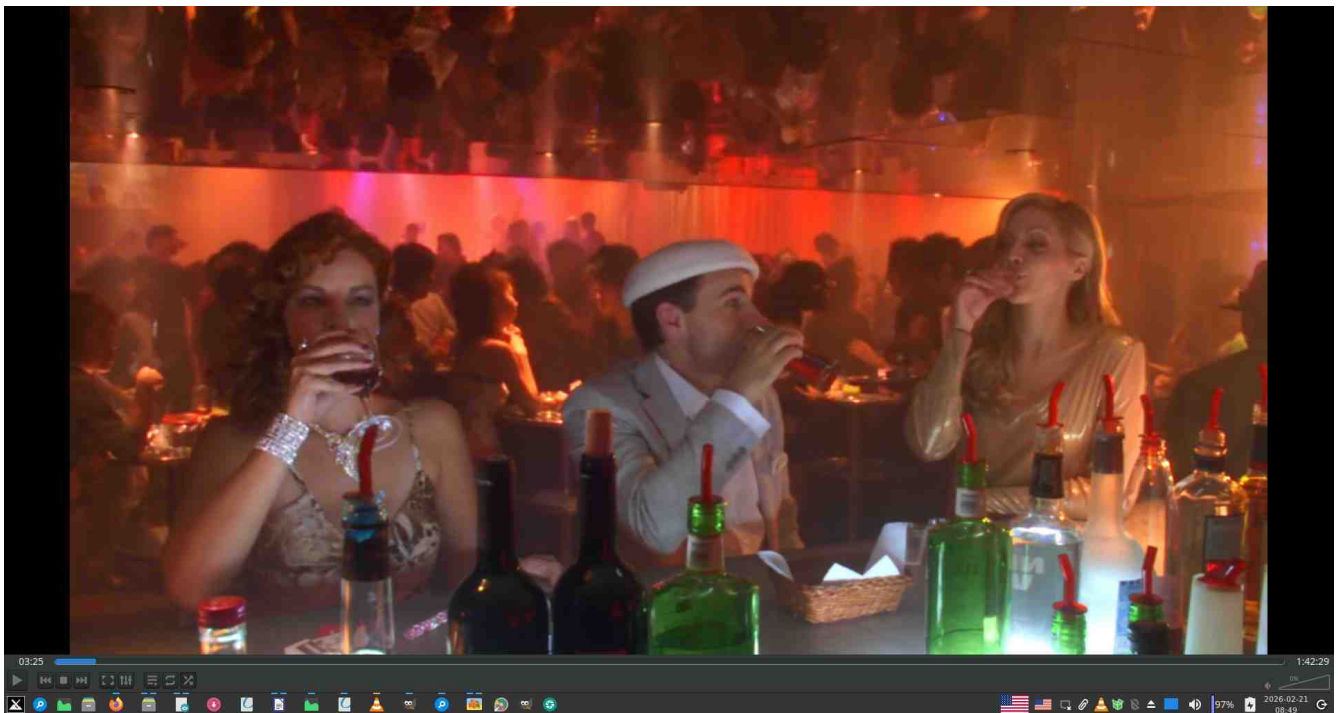
tobacco-addiction, with characters other than that of hers, in a scene with her character: [31, minutes 59 and 72]



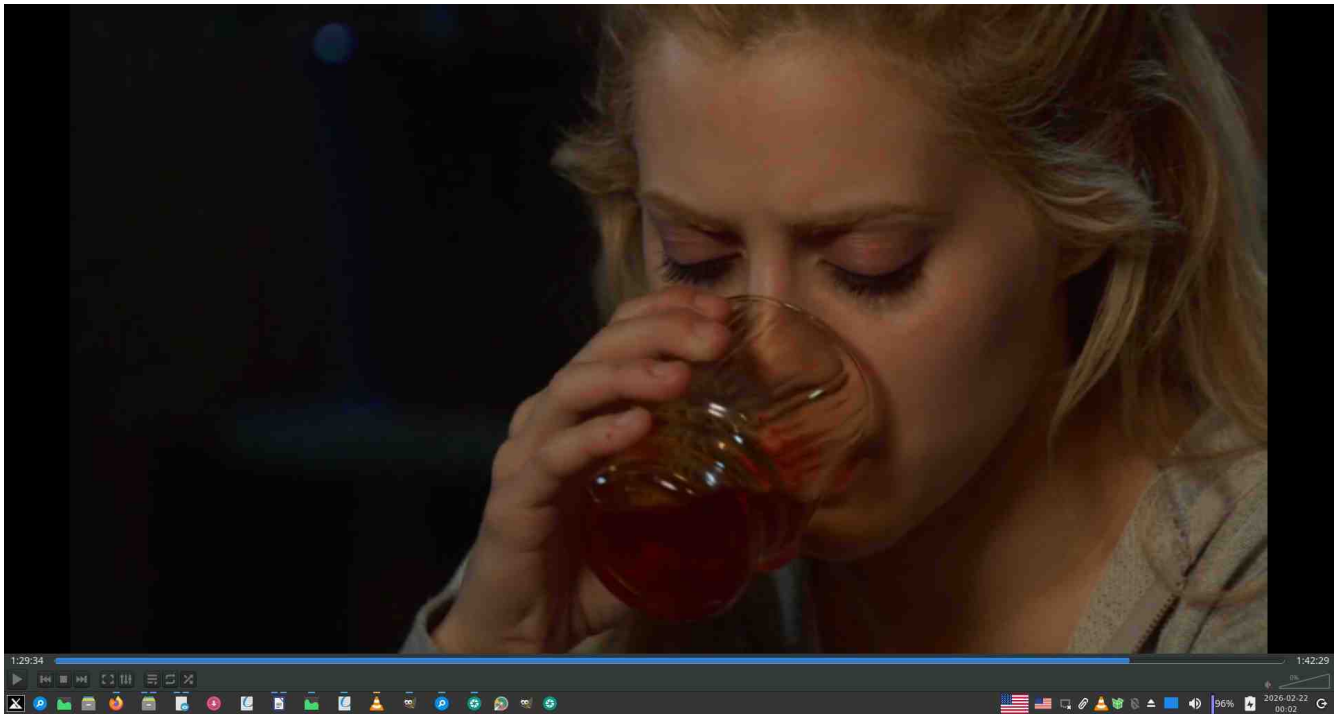
tobacco-addiction, with characters other than that of hers, in a scene without her character: [31, minute 63]



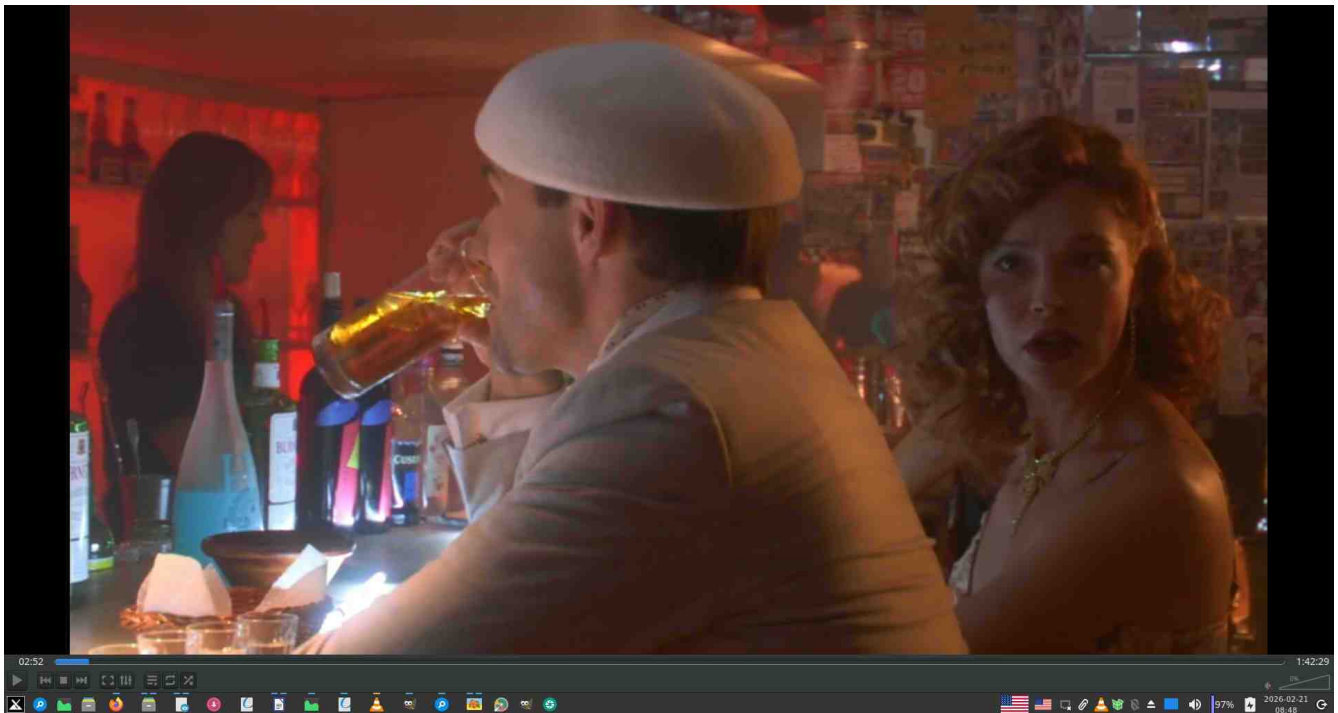
alcohol-addiction, with her character: [31, minutes 4, 52, 89 and 90]

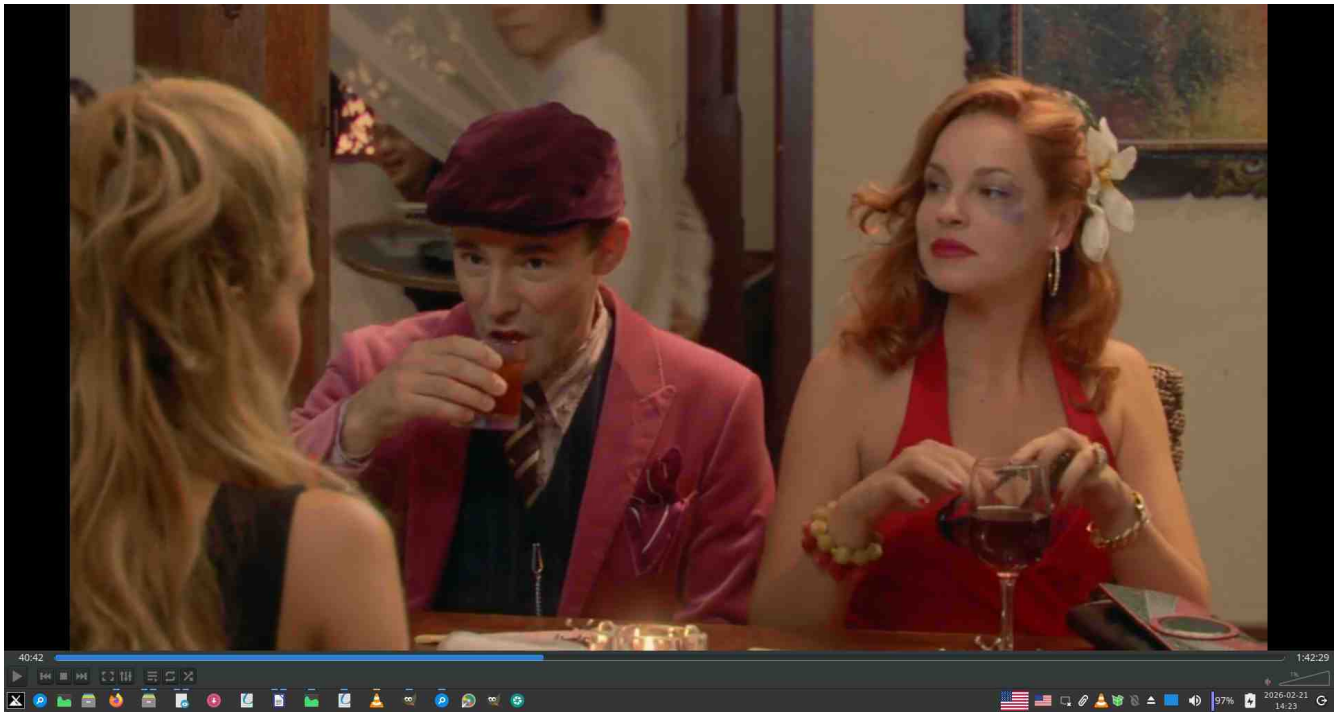


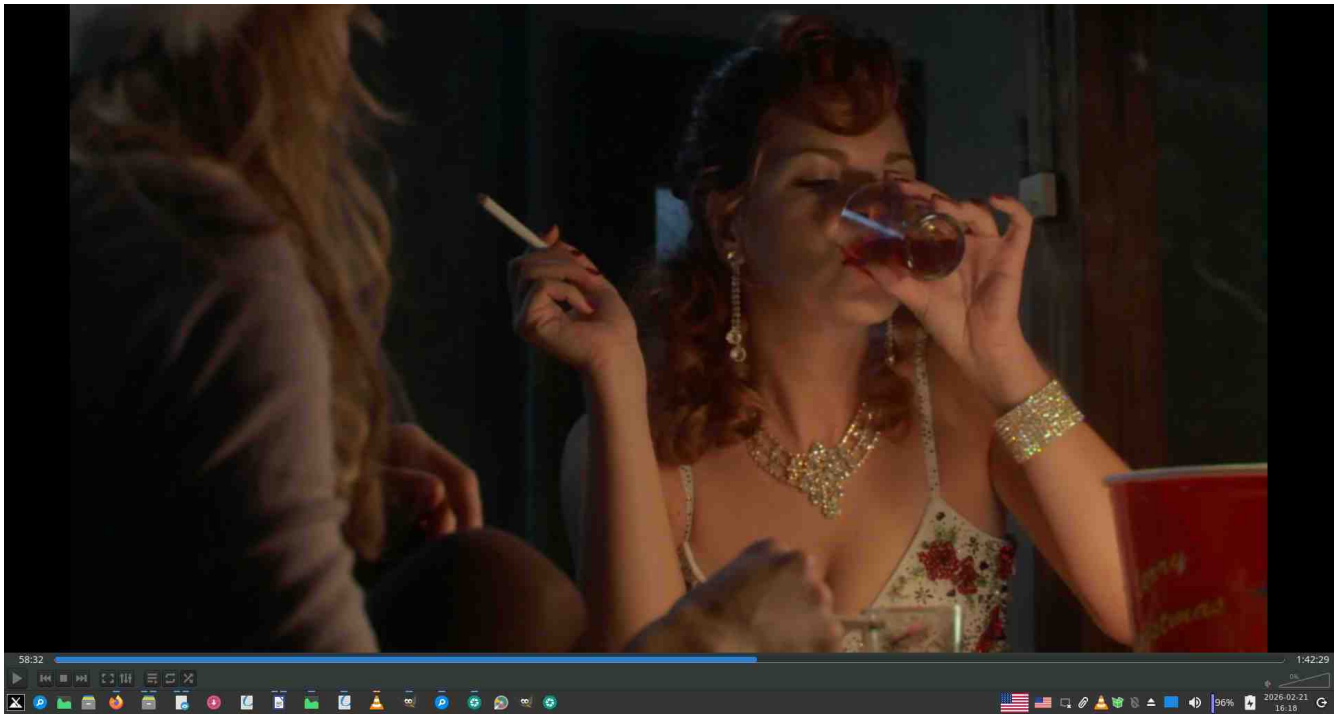




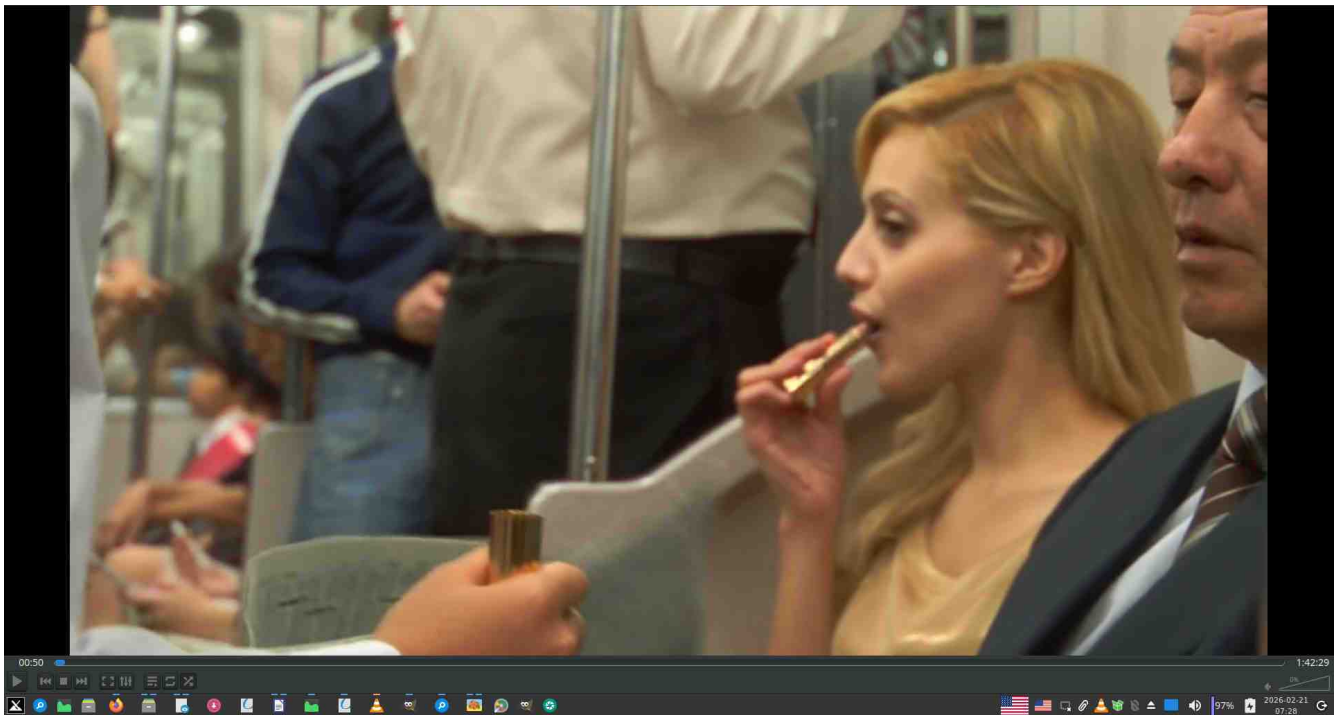
alcohol-addiction, with characters other than that of hers, in a scene with her character: [31, minutes 3, 41, 41 and 59]

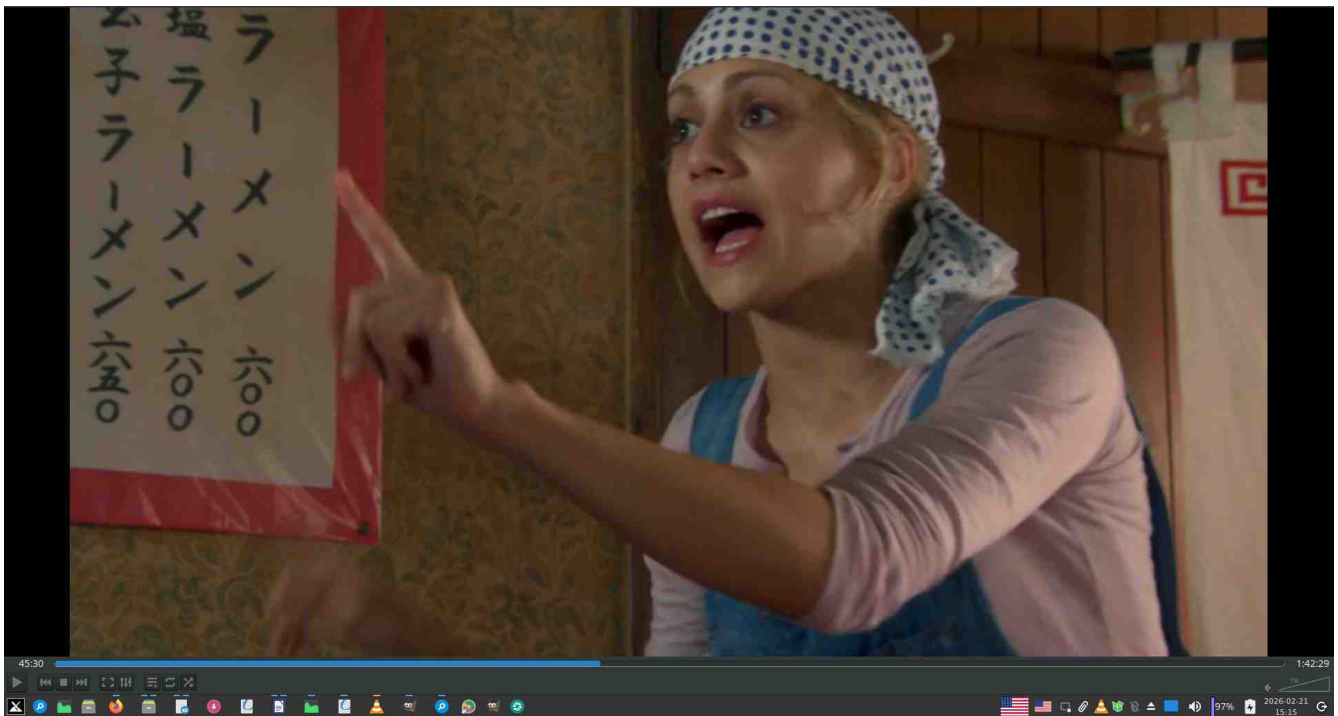
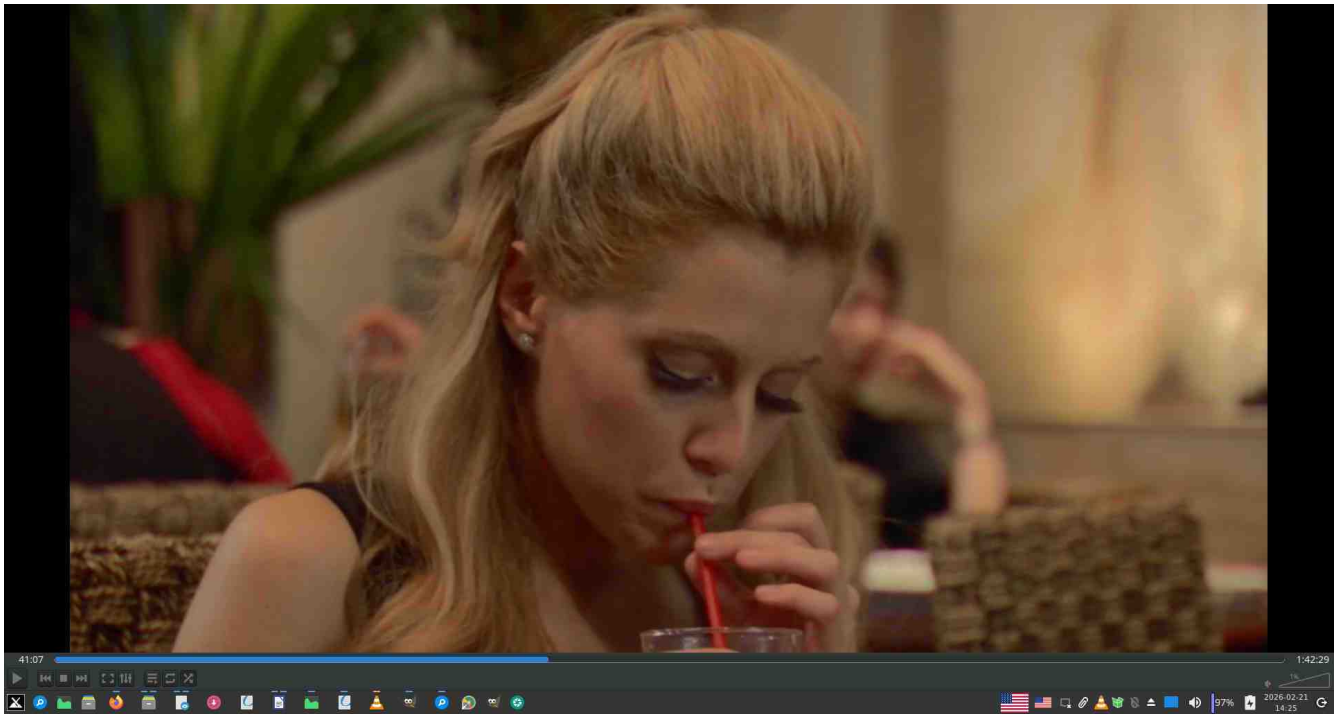






sexual-addiction with “fellatio”, [12, minute 19] with her character: [31, minutes 1, 42 and 46]





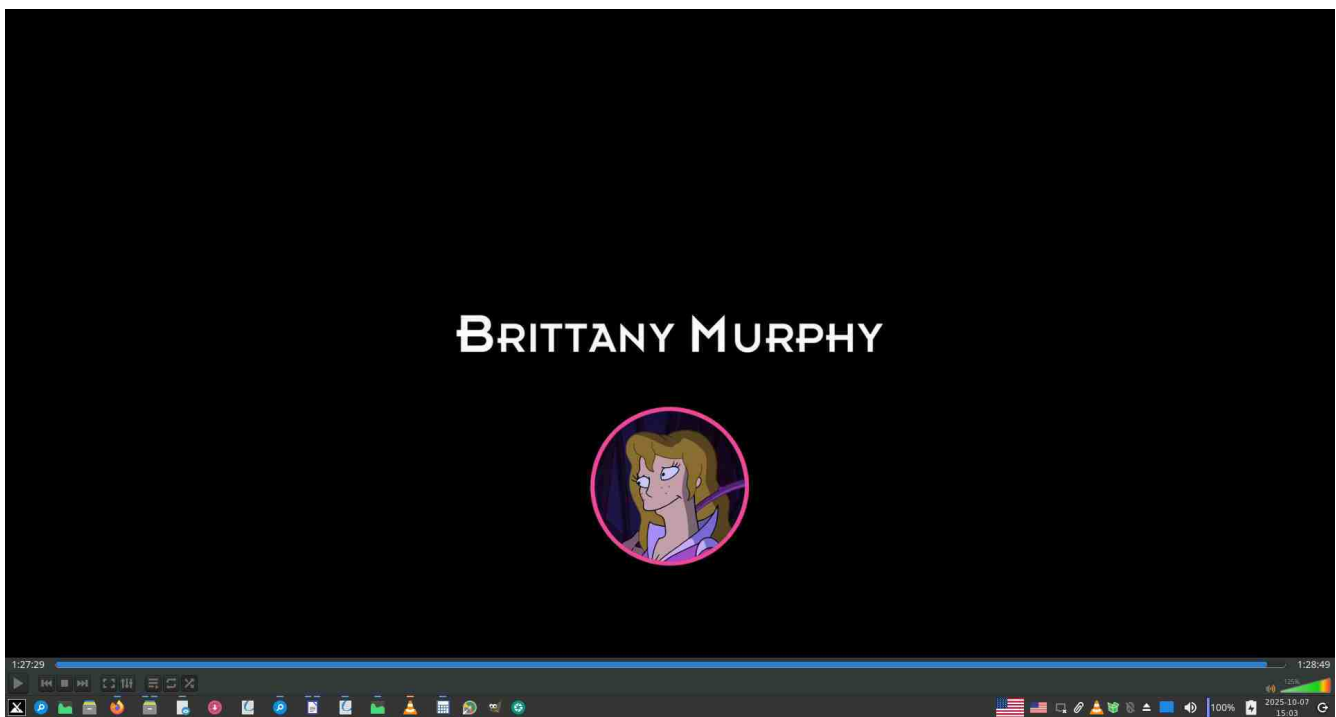
The film entitled “The Ramen Girl” of 2008 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

The character name “Ethan” of Gabriel Mann bears a reference to my first name with the mental-association string: [Ethan → tan → István, this reference being more pronounced by pronunciation.] This corroborates my presumption that Gabriel Mann had been selected for “abduction” [29, minute 21] for stardom relative to the case of Brittany Murphy on the basis of his certain similarities of personality with my person. His this role reflects a potential path of life of my person in Japan in the conception of the american Illuminati, and his first name, with reference to the film entitled “The Prophecy II” of 1998, can be construed by me as a formulation and programing of the personal secret political interest that my person follow Christopher Walken in acting, and the “archangel Gabriel” [8, minute 36] in serving the american Illuminati.

I can presume that the animated character “Popeye” reflects the conception of the american Illuminati about my envisaged oceangoing activity, particularly for the case in which i would not immigrate into the USA by a marriage with an american woman, formulated and programed with the mental-association string: [Popeye → pop (romanian) = priest, namely decoded approximately: “If you abstain from having sexual relations with women, you could reach and immigrate into the USA through an oceangoing career,”] in a similar manner as already formulated and programed with the films of Brittany Murphy entitled “Family Prayers” of 1993 and “Just Married” of 2002. In this respect, i can construe the sentence “Popeye loves the spinach” [31, minute 12] as a formulation and programing of the message of the american Illuminati, shared with the japanese national secret political organization, to my person, through the mental-association string: [spinach → pina (hungarian) = pussy,] namely decoded approximately: “If you reach the territory of the USA or Japan as a seafarer, then you can contact Brittany Murphy, or respectively a japanese woman, with cunnilingus,” otherwise in a similar manner as already formulated and programed in the film entitled “Just Married” of 2003 with the character named “Pussy” and the scene in which Brittany Murphy was required to stand facing the ocean.

2.32. The film entitled “Futurama: The Beast with a Billion Backs” of 2008

In this animated film — made presumably in 2007 — Brittany Murphy was required to voice-act the character named “Colleen O’Hallahan”: [32, minute 89]

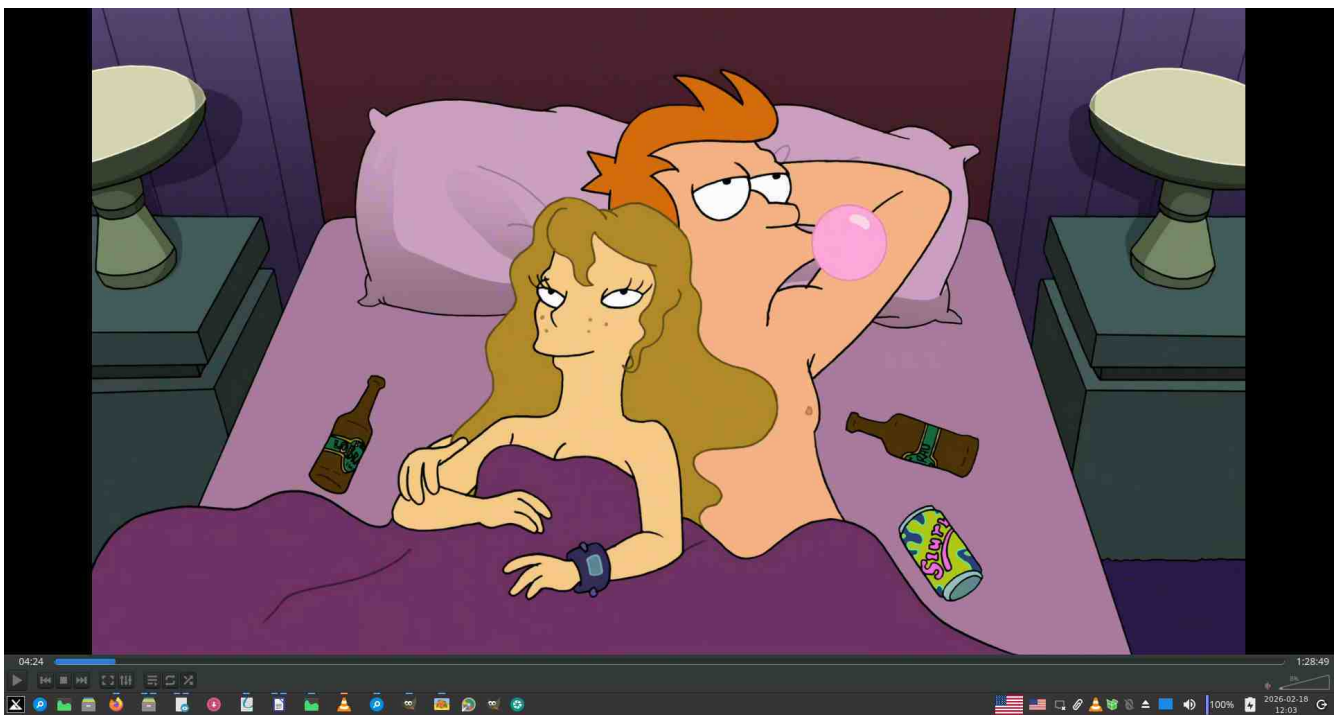


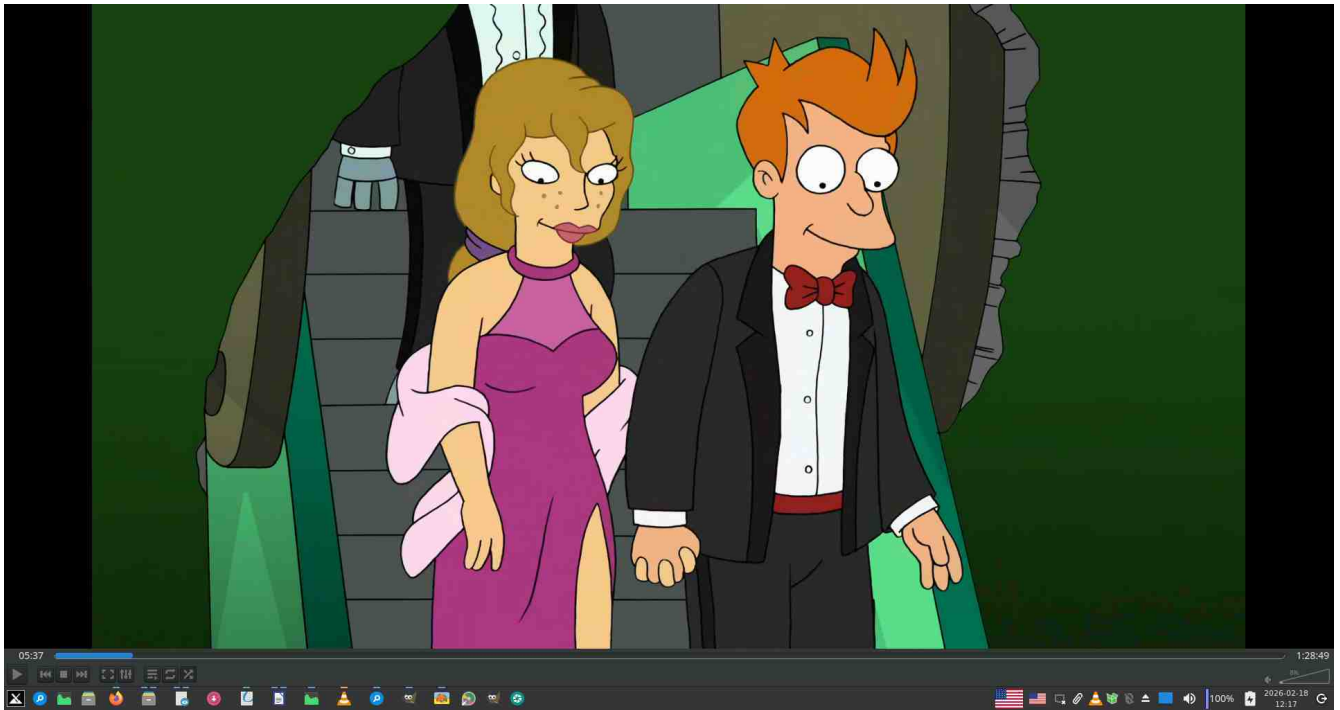
The character “Colleen O’Hallahan” of Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] with the character “Leela”, required to be voice-acted by the actress Katey Sagal awarded around 1 time till the shooting of this film. [339] She must have been the first to cognize and recognize her undocumented [1] voice-acting aptitudes first revealed with this film.

This film appears to have been the first film made with Brittany Murphy after her marriage with Simon Monjack. That her character “Colleen O’Hallahan” was concocted to have five boyfriends at the same time, can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “No matter if you are married, i am interested in drawing you in as many sexual affairs, relationships, and marriages as possible,” particularly because her husband was neither ethnically english, nor nationally american. This refers to the existence and implementation of the approximate rule of controlling persons and getting benefits of the american Illuminati: “The more sexual affairs, relationships, and marriages, the more control, the more benefits.” At the same time, with this the film has asserted the personal secret political concoction of a most advanced sexuality of Brittany Murphy.

Before Brittany Murphy’s marriage with Simon Monjack, the main personal secret political purpose was having her drawn into a relationship or marriage to increase control and benefits. After her marriage with Simon Monjack, the main personal secret political purpose became having her drawn into sexual affairs, relationships, or even new marriages to further increase control and benefits.

With the film entitled “Futurama: The Beast with a Billion Backs” of 2008, the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actor Billy West, who was married at the time of making this film. [335] The character “Fry”, required to be voice-acted by him, bilaterally onscreen-“hooked up” [22, minute 82] the character “Colleen”, required to be voice-acted by Brittany Murphy, as her boyfriend, with conversing, kissing, sharing a bed, taking by the hand, and hugging: [32, minutes 4, 5, 6, 7, 16, 16, 19, 19 and 57]











The second personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actor David Herman. [336] The character “Chu”, required to be voice-acted by him, bilaterally onscreen-“hooked up” [22, minute 82] the character “Colleen”, required to be voice-acted by Brittany Murphy, as her second boyfriend, with kissing: [32, minute 16]



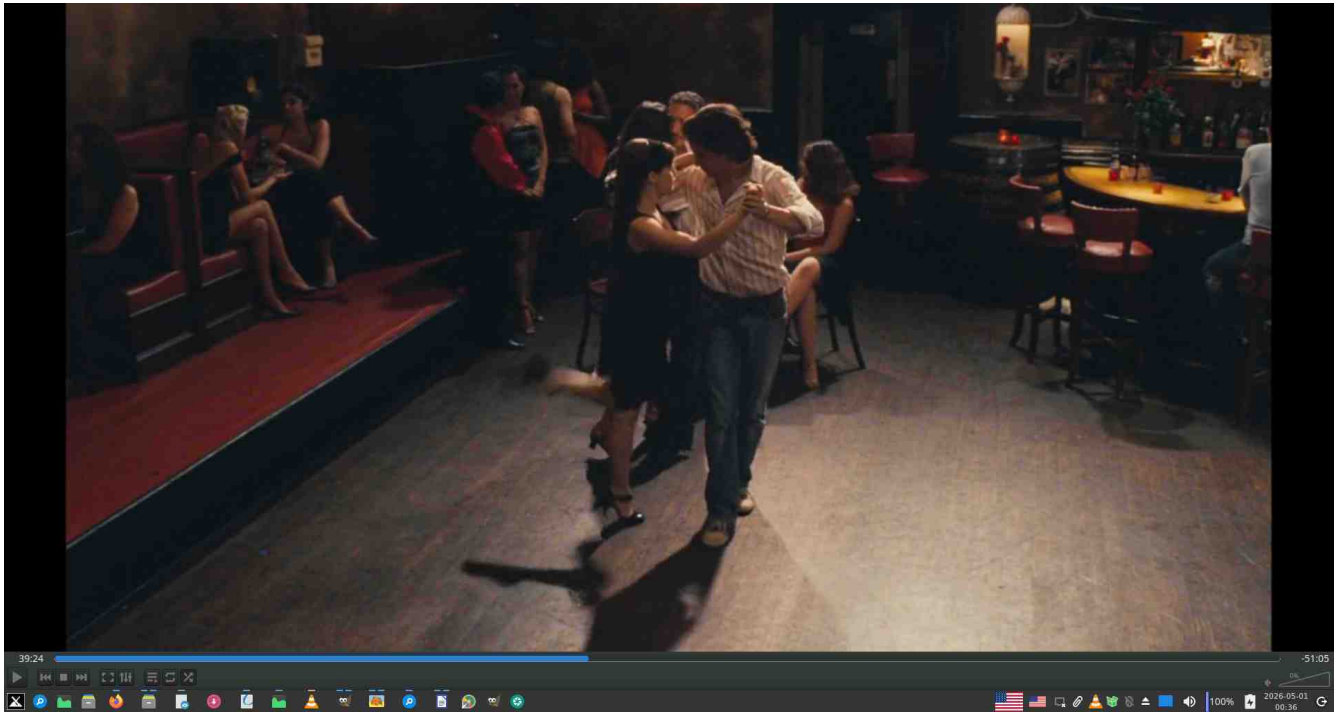
By having been created to wear a “madeover” [3, minute 26] short blouse, [32, minute 16]



the animated character “Colleen” appears to have been inspired from Brittany Murphy as “Tai” required to introduce that type of garment in her film entitled “Clueless” of 1995. Further, by raising her left shin during kissing, [32, minute 16]



“Colleen” appears to have been inspired from Brittany Murphy as “Jacks” when raising her left shin during tangoing with Santiago Cabrera as “Paolo” in the film entitled “Love and Other Disasters” of 2006: [28, minute 40]



This can corroborate the hypothesis that regularly it was not Brittany Murphy who had to conform to her characters, but rather her characters were created in conformity with her real personality and the personal secret political modifications intended to be carried out in her real personality.

The third personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actor Phil LaMarr. [337] The character “Ndulu”, required to be voice-acted by him, quadrilaterally onscreen-“hooked up” [22, minute 82] the character “Colleen”, required to be voice-acted by Brittany Murphy, as her third boyfriend, with conversing: [32, minute 21]



With the film entitled “Futurama: The Beast with a Billion Backs” of 2008, the first personal secret political male flame “bait” [191, minute 61] of the canadian national secret political organization to Brittany Murphy can be presumed to have been the actor Maurice LaMarche, who was married at the time of making this film. [338] The character “Shlomo”, required to be voice-acted by him, quadrilaterally onscreen-“hooked up” [22, minute 82] the character “Colleen”, required to be voice-acted by Brittany Murphy, as her fourth boyfriend, with conversing: [32, minute 16]



That Maurice LaMarche was a canadian citizen, [338] can be presumed to have been a manifestation of the conjecture of the american Illuminati relative to the unutilizableness, inconveniency, or dangerousness, and disloyalty of Brittany Murphy to it, and the related interest of the canadian national secret political organization in “adopting” [3, minute 23] and integrating Brittany Murphy with Canada, as well as evidence of the collaboration between those secret political organizations relative to Brittany Murphy.

A screenshot from the animated movie 'The Simpsons Movie'. The scene is set at night in front of the Springfield Movie Theater, with a 'SHOW' sign visible in the upper right. A group of characters, including Mr. Burns, Chief Wiggum, Ned Flanders, Bart Simpson, Lisa Simpson, and Maggie Simpson, are standing together. They are looking down at a small, white, dog-like creature on the ground. The creature has a blue collar and a small bell. The background shows the theater's architecture and some debris on the ground. The video player interface at the bottom shows the video is at 42 seconds, with a progress bar and various controls. The system tray at the bottom right shows the date and time as 2026-02-11 14:13.





It is characteristic that her boyfriends appear to cover four classical races: white, yellow, brown, and black, in a similar manner as the children of Angelina Jolie, and as an implementation of the principle of Elizabeth Adam (Erzsébet ÁDÁM): “I am a love-maker of humans and peoples.” [74, minute 47] She offers her boyfriends red wine, what i can construe as a formulation and programing of the proposed method of initiating “hooking up” [22, minute 82] Brittany Murphy for her cheating on Simon Monjack: [32, minute 20]

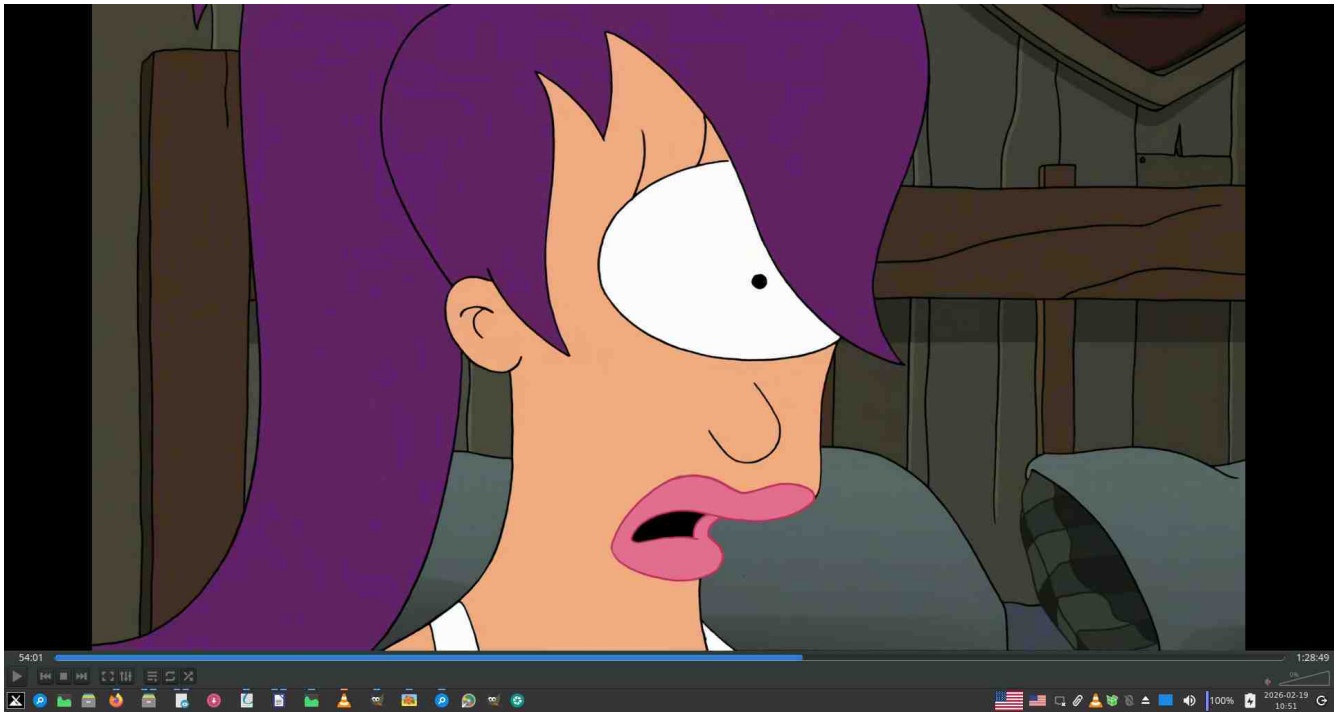


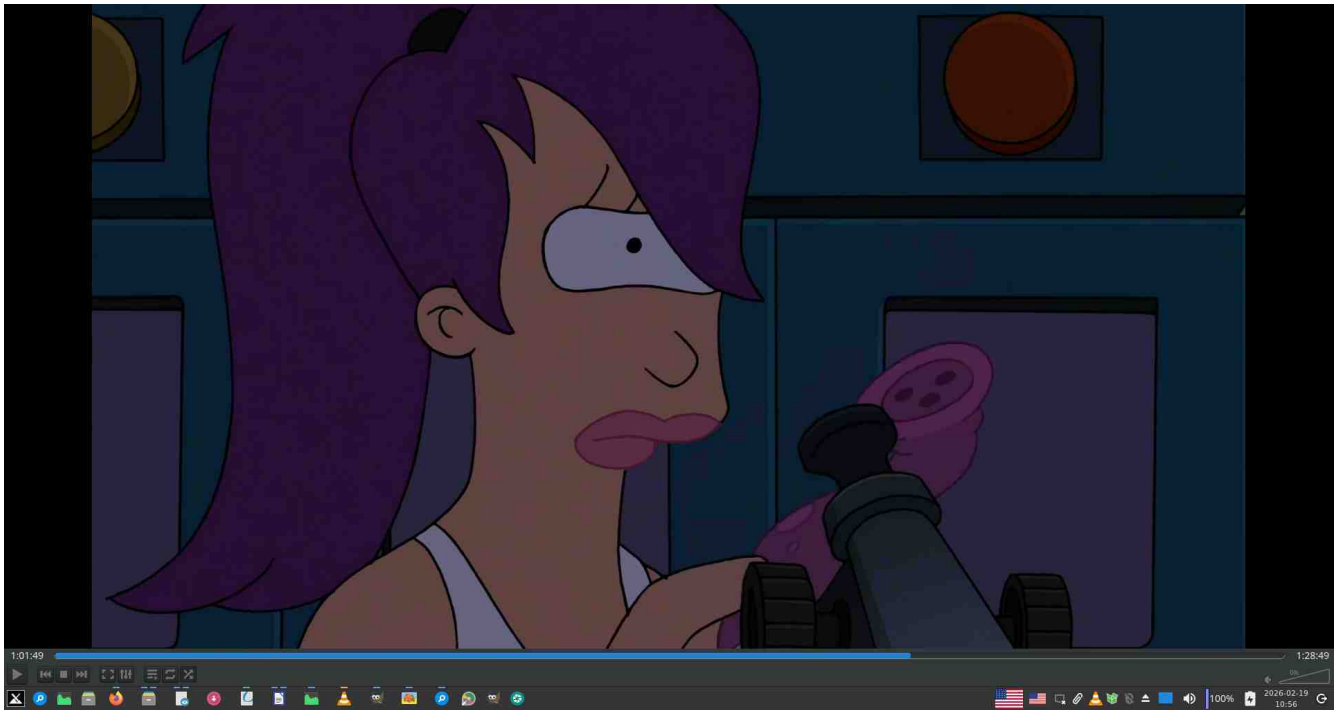
With the film entitled “Futurama: The Beast with a Billion Backs” of 2008, the first personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actress Katey Sagal, who was married at the time of making this film. [339] The character “Leela”, required to be voice-acted by her, bilaterally onscreen-“hooked up” [22, minute 82] the character “Colleen”, required to be voice-acted by Brittany Murphy, in one scene: [32, minute 4]



However, her one-eyed face — formulating and programing her Illuminati control — and voice were promoted by the film: [32, minutes 39, 50, 55, 61, 62, 65 and 79]



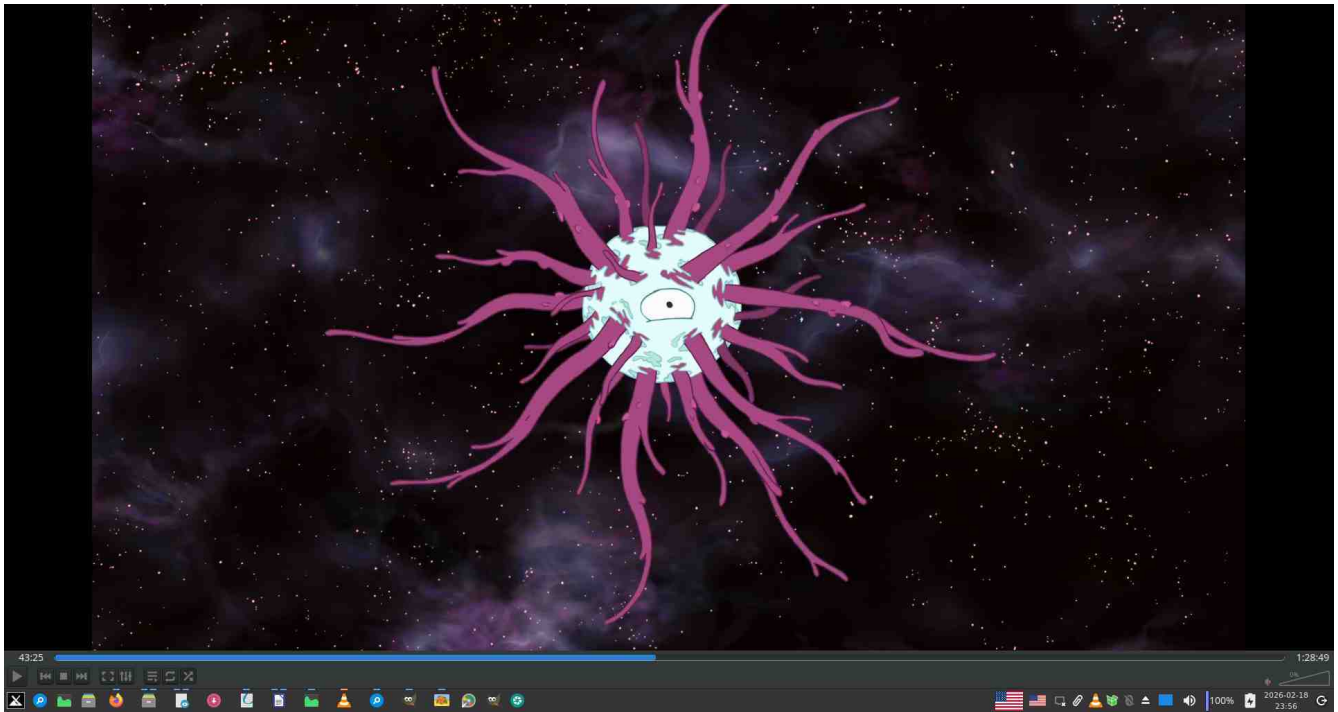




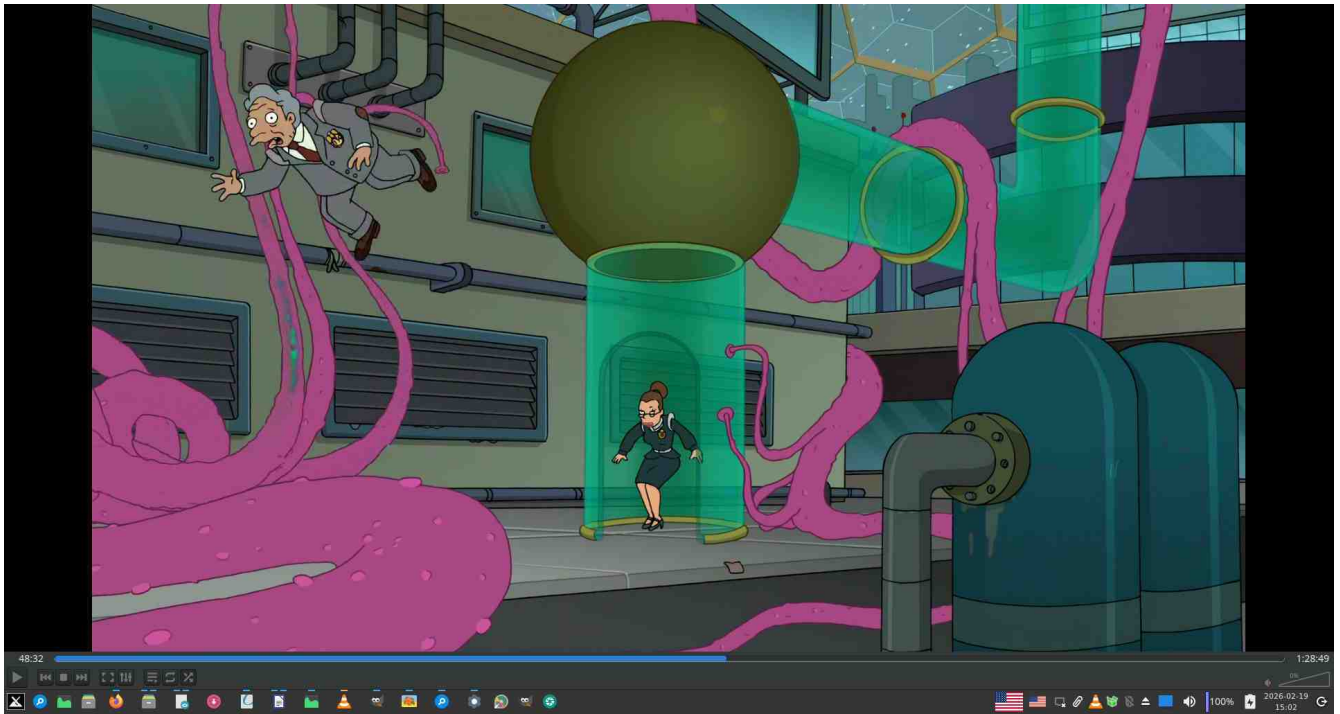


It can be presumed that the first name of Katey Sagal was meant for a mental-association creating reference to Kari Wührer as “Katie” in the film of Brittany Murphy entitled “Phoenix” of 1998, with the purpose of refreshing and recruiting the programings relative to that actress, character, and film, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Kari Wührer is willing to enter into a relationship with you.”

It can further be presumed that with the film entitled “Futurama: The Beast with a Billion Backs” of 2008, the american Illuminati metaphorically revealed, through the animated image of an “octopus monster from another universe”, [32, minute 50] named “Yivo”, of the size of a celestial body, and of which one eye coincides with the one-eye symbol of the american Illuminati [32, minute 44]



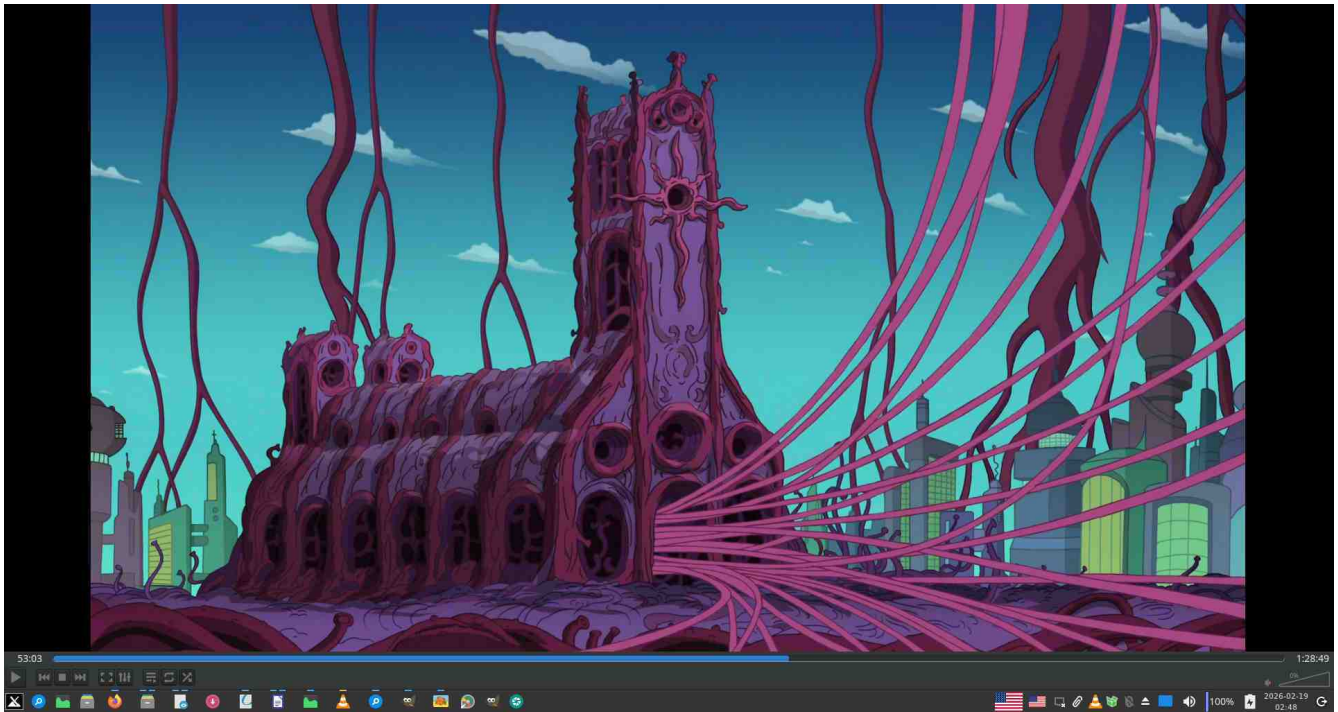
— presumably etymologized from the word “Evil”, as a metaphorical name of the american Illuminati — the manner in which it particularly, and the ethnical and the national secret political organizations generally, have controlled humans, and have striven to control their whole ethnic groups and “nations”. In this way, “Yivo” is gradually “mating” [32, minute 63] with the “earthlings” [32, minute 2] by “shoving a tentacle”, [32, minute 52] or rather “genticle”, [32, minute 65] into their necks from behind, by this means “gettin’ the whole damn world to play along with it”, and say its “big lies”, [25, minute 11] namely concoctions: [32, minutes 49 and 55]



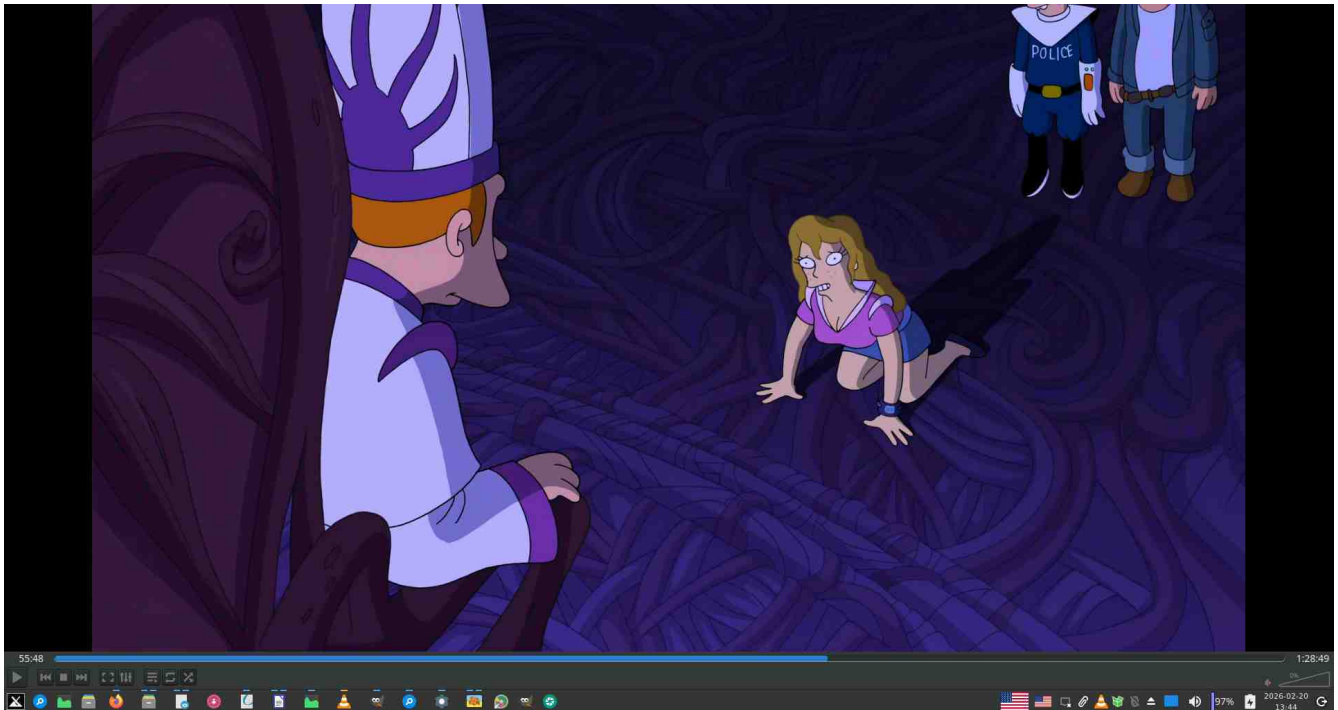
“Yivo” promotes its ideology as a new earthly religion through “Fry”, whom he made its pope, [32, minute 63]



and who is particularly “preoccupied with going to shove a tentacle into everyone in China”, [32, minute 52] by this means the american Illuminati having also revealed that it has had a particular interest in the ideological conquest of China, and has also controlled religions within the USA, first of all the mormon religion, which in my conception was the first experimental religion created and propagated by it up to the present. The image of the tentacles of “Yivo” ensnaring a church can be construed as an expression, formulation, and programing of the ultimate religious purpose and dream of the american Illuminati that one of its religions, such as mormonism or scientology, be universalized: [32, minute 54]



Particularly in relation to his girlfriend “Colleen”, required to be voice-acted by Brittany Murphy, the new social status of “Fry” of “pope of the new religion”, [32, minute 52] and “pope of the world”, [32, minute 56] resulted from his “mating” [32, minute 63] with “Yivo”, [32, minutes 56 and 56]





can be construed as an expression of the religious star-creating national secret policy and machinery of the american Illuminati particularly, and the ethnical and the national secret political organizations generally.

The “pickled head” [32, minute 12] of the scientist character “Stephen Hawking” — inspired from the british scientist Stephen Hawking — “descending from the sky”, [32, minute 12]

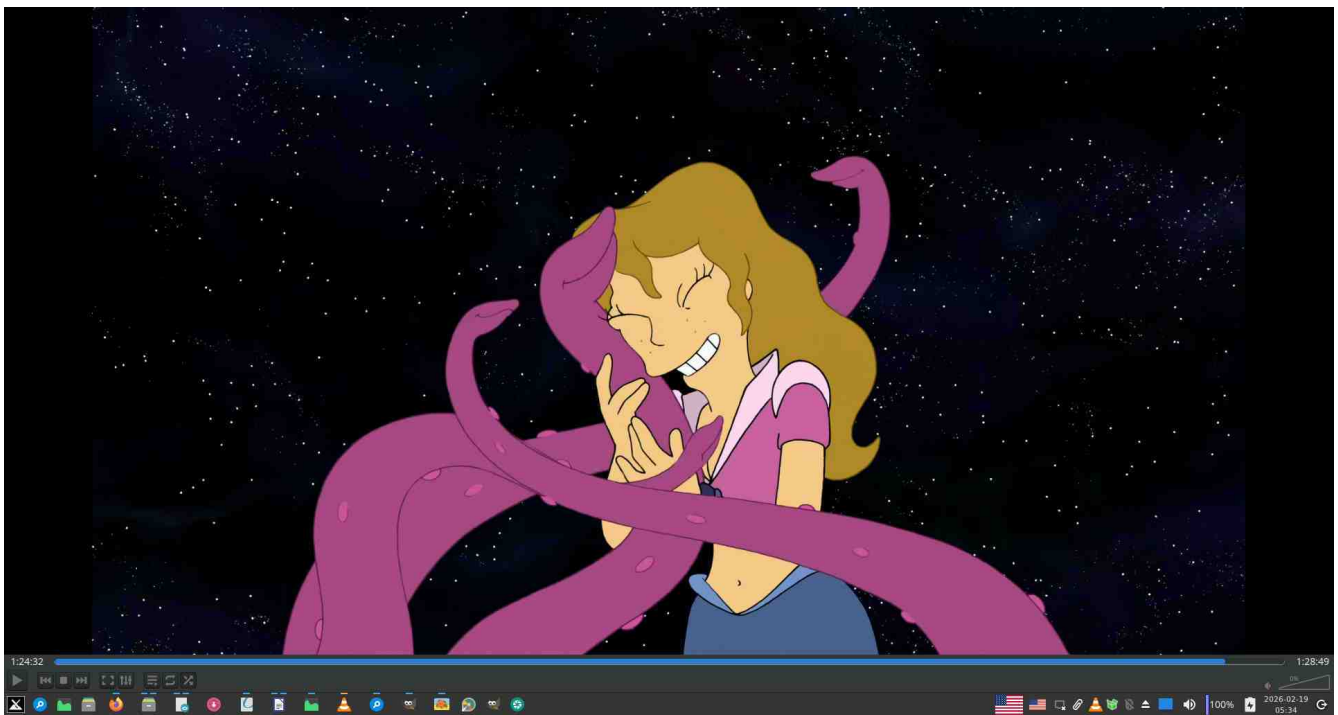
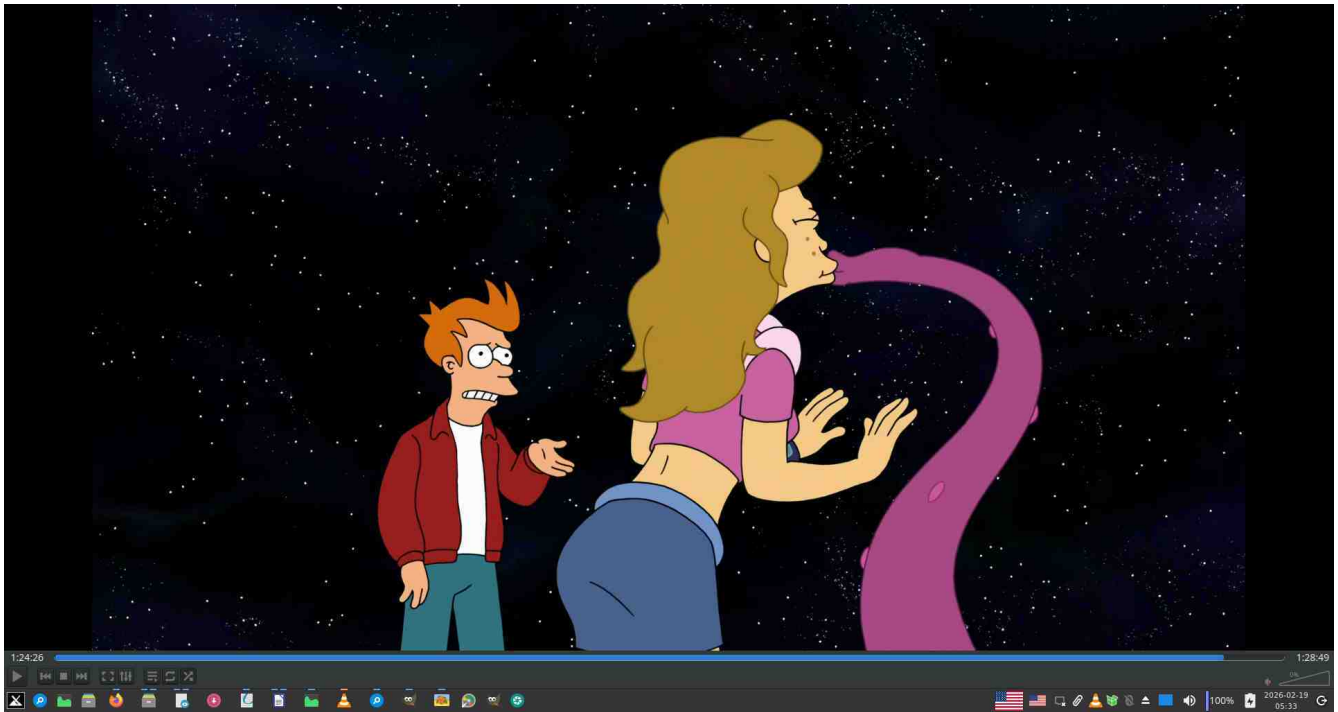


and addressing a speech to a mass of people participating at a scientific program, [32, minute 14]



can be construed as evidence of that the british Illuminati particularly, and the ethnical and the national secret political organizations generally, have created not only political, religious, and artistic, but also scientific “stars”.

At the end of the film, the character “Colleen”, required to be voice-acted by Brittany Murphy, appears not to have been “satisfied” [32, minute 55] with her five earthly boyfriends, and as “love needs to share itself with the whole universe” [32, minute 55] she “falls in love” [32, minute 50] with “Yivo”, namely its “genticles”, [32, minute 85] [32, minutes 85 and 85]



presumably concocted to symbolize the earthly male genitals — a symbolism also concocted with the hat of Amy Adams as “Leslie Miller” in the film of Brittany Murphy entitled “Drop Dead Gorgeous” of 1999, meant to symbolize “The Washington Monument” [13, minute 50] in Washington DC — of the male members of the american Illuminati, by so doing becoming its “hooker”, [25, minute 74] and becoming conscious of “what a narrow-minded prude she was before”. [32, minute 85] This can be con-

strued as a representation of the ideal behavior expected by the american Illuminati from a female star; “princess”, or “queen”, or “lizard queen” [22, minute 69] may become only a female star behaving like that.

Madonna Louise Ciccone [414] must have behaved ideally from the point of view of the american Illuminati when, among others, between 1979 and 1982 she both sexually and professionally “hooked up” [22, minute 82] the musician Dan Gilroy, the drummer Stephen Bray, the record producer Mark Kamins, and the music executive Seymour Stein, on the basis of the Illuminati principle “I am because we are”, [414] her this rising sexual and musical career constituting an indispensable phase in the process of achieving the professional and social status of “Queen of Pop”, [414] and presumably also the personal secret political status of “Queen of Illuminati”, once having “fallen in love” with the american Illuminati itself.

The many “genticles” [32, minute 85] of “Yivo” can also be construed as a formulation and programming of the presumed rule of the american Illuminati of controlling persons: “The more sexual affairs, relationships, and marriages, the more control, the more benefits.” In this respect, the actor David Cross, required to voice-act the character “Yivo”, can be presumed to have been the fifth personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, who was unmarried at the time of making this film. The jewish ethnicity of David Cross, his having been unmarried during the entire life of Brittany Murphy, then having married in 2012, [340] namely relatively shortly after the death of Brittany Murphy, can indicate his having been part of the ethnically jewish sub-system of the Brittany Murphy “project”. [3, minute 24]

The image of the White House in association with a dinosaur [32, minute 28]



can be construed as a metaphorical revelation of the close connection between the open and secret politics, in which the american Illuminati has controlled in a lesser or greater measure the president of the USA.

That the character “Colleen O’Hallahan”, required to be voice-acted by Brittany Murphy, “was pro-

moted to Chief of Police”, [32, minute 20] and then as such is “hooked up” [22, minute 82] by the president character “Richard Nixon” — inspired from the one-time american president Richard Nixon — required to be voice-acted by the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, Billy West, [32, minute 29]



can be construed as a formulation and programing of the interest and intention of the american Illuminati to utilize Brittany Murphy on the highest political level, just as it did with Diane Sawyer.

Two scientist characters propose “less invasions, more equations” [32, minute 29] instead of the policy of the government “to kill a stranger with a different language and a new way of looking at things, so it doesn't have to learn his language or his new way of looking at things”, [32, minute 29] to what the president “Richard Nixon” orders “Chief O’Hallahan” to “knock some sense into them”, which she executes by beating them: [32, minutes 29 and 29]

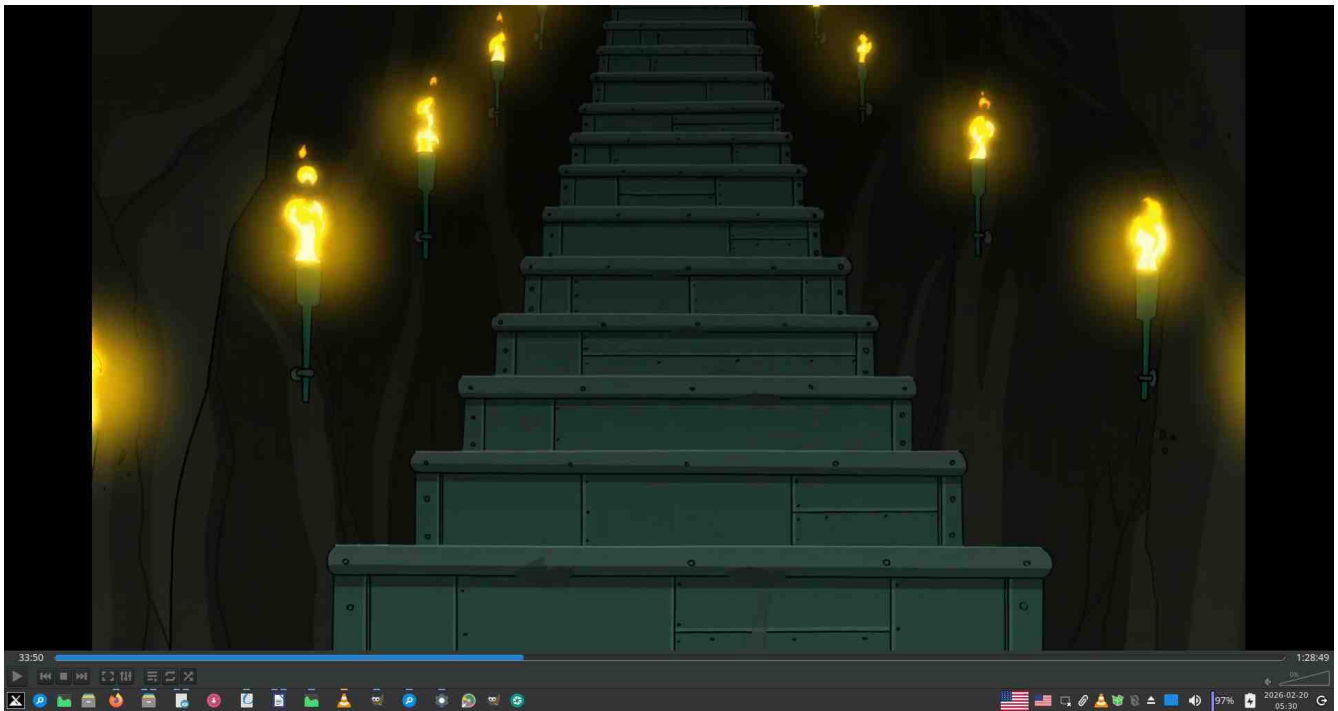


Then, the scientists are imprisoned: [32, minute 39]



This scene can be construed as a formulation and programming of the general national secret political requirement that scientists strive to express opinions underlying or at least not negatively affecting the policies of the government, under pain of personal secret political punishments, such as lack of promotion, loss of prestige, decline of career, loss of employment.

Further, it can be presumed that the circle-forming ritual, and the worthiness test of drinking different liquors on a stair, reflecting the Illuminati pyramid and hierarchy, required for the robot character “Bender” to join the “League of Robots”, has been a metaphorical revelation of the american Illuminati’s procedure of admitting new members wanting to be “part of something bigger than themselves”: [32, minute 53] [32, minutes 85, 34, 35, 35, 35 and 36]







That the “League of Robots” was concocted to reflect certain aspects of the american Illuminati can be corroborated by the black-and-white mosaic pavement as a symbol of freemasonry of its seat: [32, minute 79]



Also with a robot character of a “chief devil”, the film appears to have revealed the religious representation of the american Illuminati consisting of “Satan”, [32, minute 74]



who has a special need for “firstborn sons”, [32, minute 74] as well as its realm, the “hell” inhabited by “devils”: [32, minutes 73 and 76]

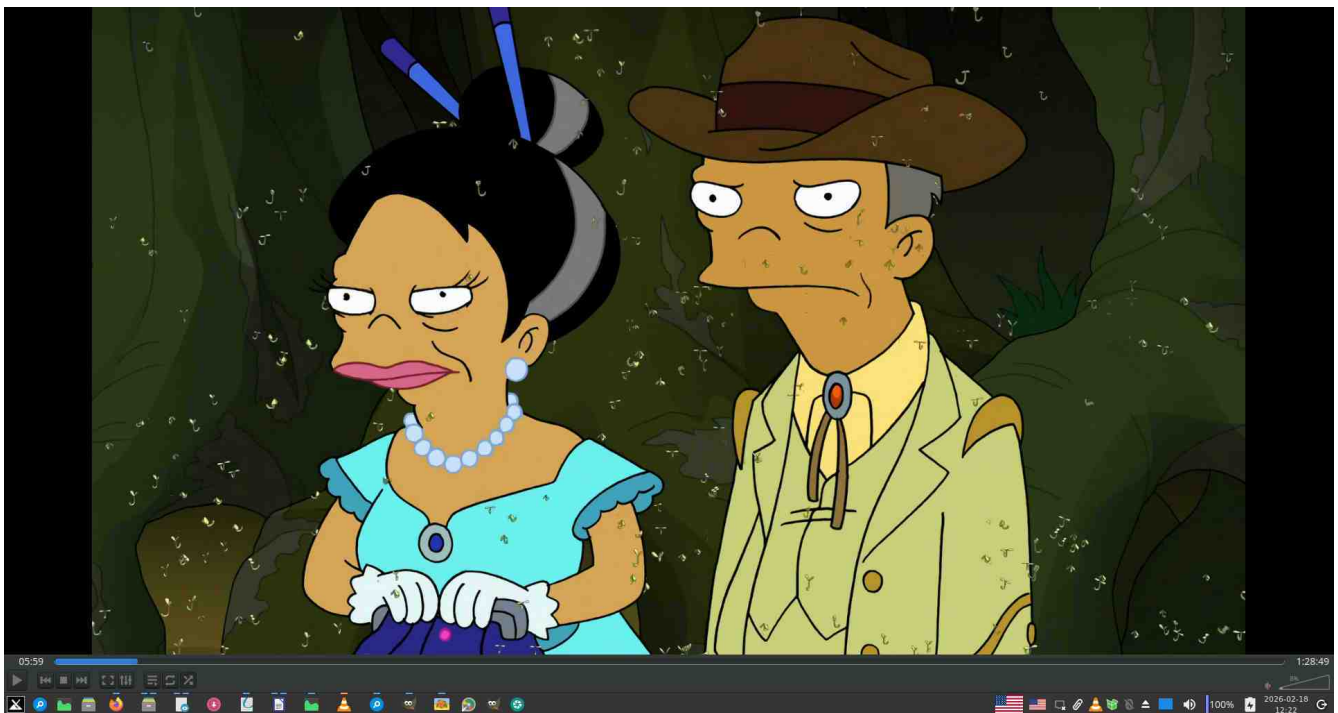


With the clip of a bridge, the film presumably implemented the guideline of suicide of the type “a

view from the bridge” of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, however this time apparently without “water under the bridge”: [25, minute 21] [32, minute 5]



It can be presumed that the character names “Mr. and Mrs. Wong” [32, minute 6]



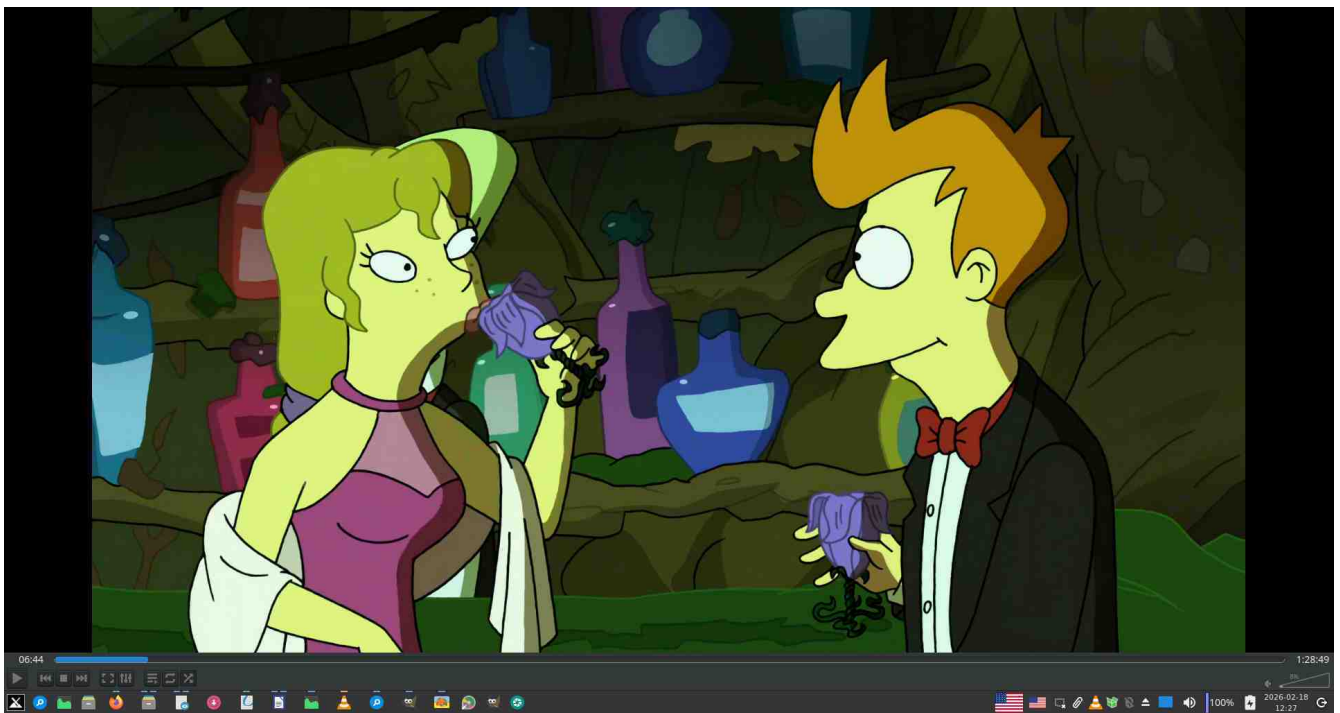
were concocted for mental-association creating references to Mark Dacascos as “Toby Wong” in the film of Brittany Murphy entitled “Drive” of 1997, and Russell Wong as “Danyael” in her film entitled “The Prophecy II” of 1998, with the purpose of refreshing and recruiting the programings relative to those actors, characters and films, as well as formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Mark Dacascos and Russell Wong are willing to enter into a relationship with you.”

The film entitled “Futurama: The Beast with a Billion Backs” of 2008 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with characters other than that of hers, in a scene without her character: [32, minutes 41 and 41]





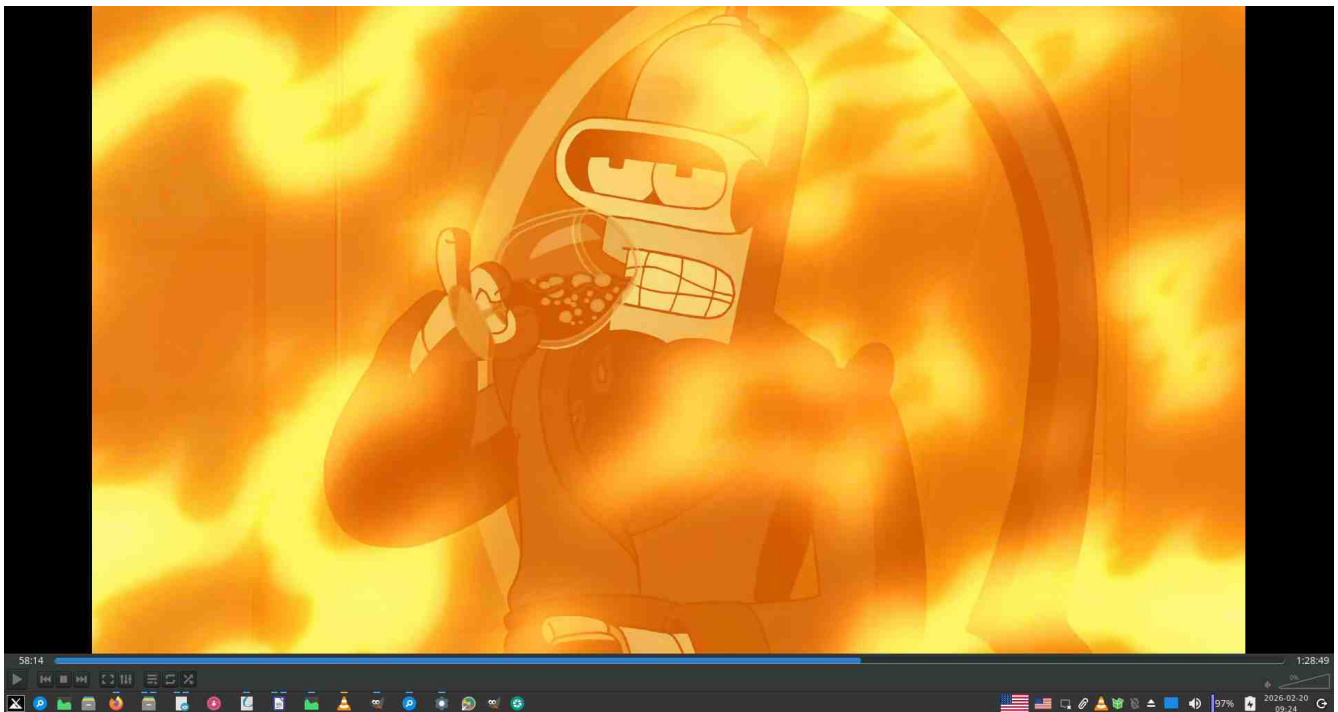
alcohol-addiction, with her character: [32, minute 7]



alcohol-addiction, with characters other than that of hers, in a scene with her character: [32, minutes 7 and 20]



alcohol-addiction, with characters other than that of hers, in a scene without her character: [32, minute 53]

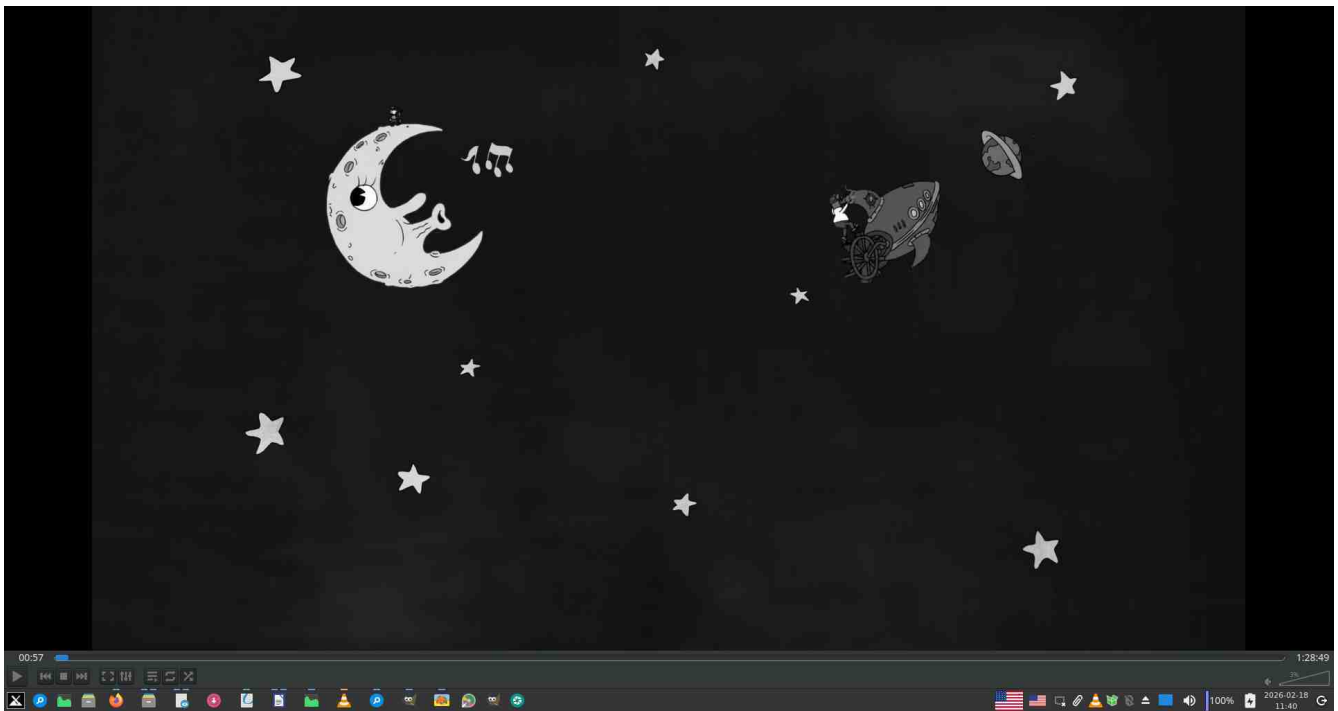


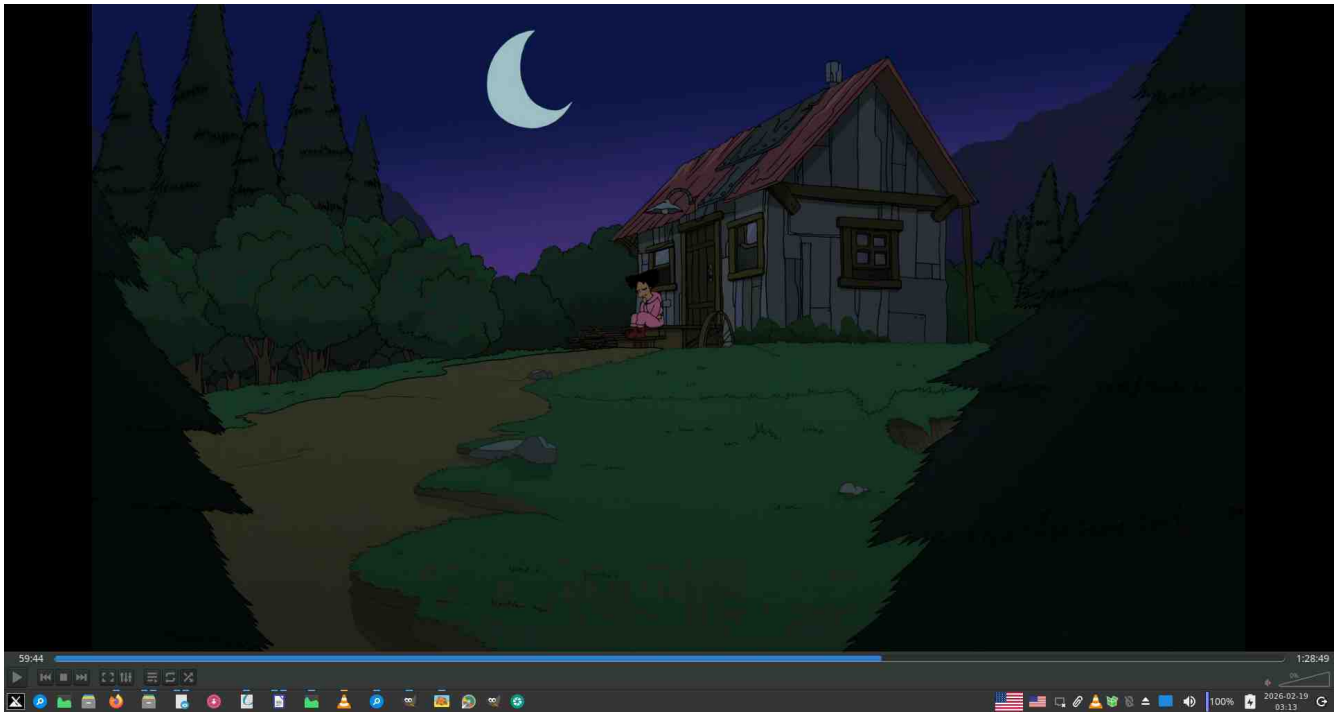
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her character: [32, minutes 4, 18 and 46]





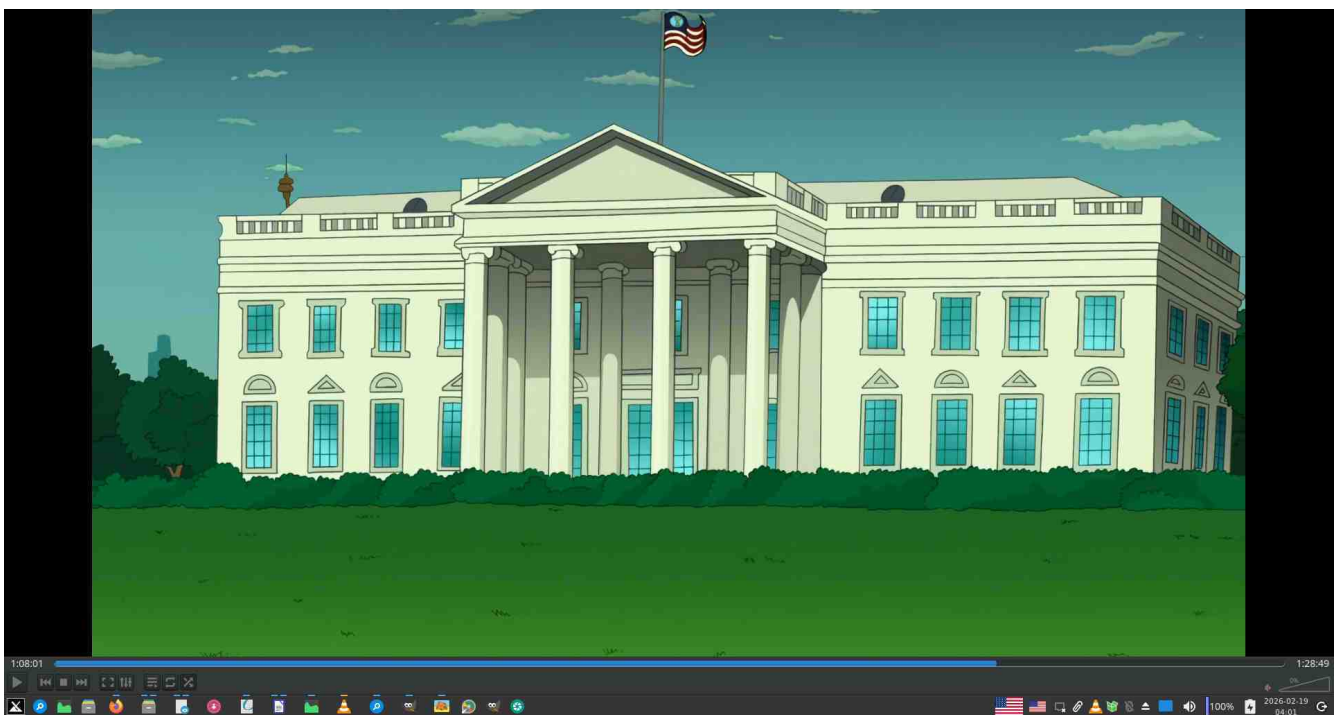
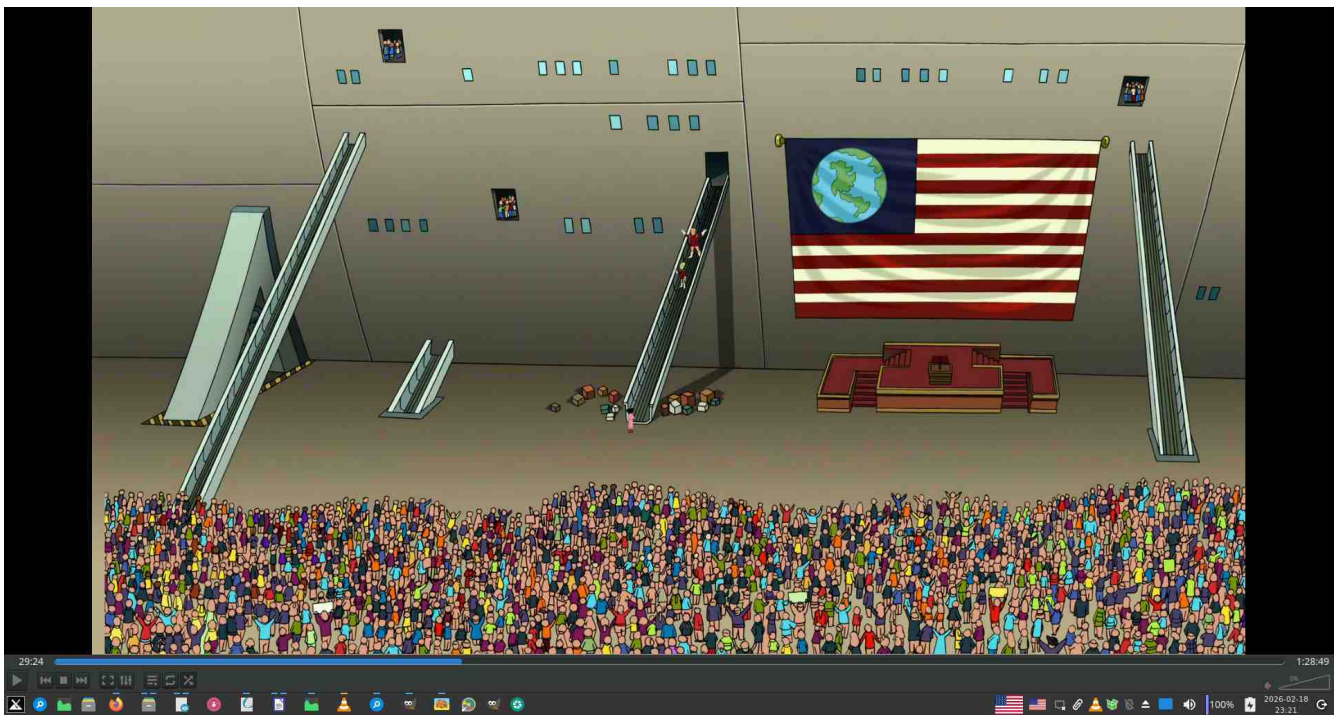
“lunatic”, [31, minute 13] with characters other than that of hers, in a scene without her character: [32, minutes 1 and 60]





The film entitled “Futurama: The Beast with a Billion Backs” of 2008 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

In the foreword of my four books of 2000 written about my four illegal fleeing attempts, i wrote: “let us exert our influence that humans feel at home anywhere in the world, in order that they can grow up to the united nations, and expand their country to the united states on the entire Earth!” It appears that in the interest and view of the american Illuminati this idea can be implemented — and indeed, theoretically it can be implemented — by the United States of America “growing up” to a United States of Terra, with the capital being in Washington DC, and the head of state being the president of the United States of America in the White House, when this film of 2008 presents a flag of the United States of America with the stars replaced with a globe: [32, minutes 30 and 69]



Moreover, it alludes to the existence of a United States of the Universe, when the president “Richard Nixon” begins his speech with the apostrophe “people of the universe”. [32, minute 28]

In my same above-mentioned four books, i formulated my atheist idea that what certain religious humans term “heaven” is in fact what i term “new-world”, and it must really exist on other planets of the universe, accomplished by extraterrestrial humans. The film of Brittany Murphy entitled “Futurama:

The Beast with a Billion Backs” of 2008 appears to have implemented this idea, with that it presented the “heaven” [32, minute 75] being on “Yivo”: [32, minute 77]



with this, however, alluding to the potential national secret policy that the “heaven” will be accomplished by the american Illuminati on the Earth, with “invasions”, [32, minute 29] and “killing strangers with different languages and new ways of looking at things, so it doesn't have to learn their languages or their new ways of looking at things”. [32, minute 29]

2.33. The film entitled “Across the Hall” of 2009

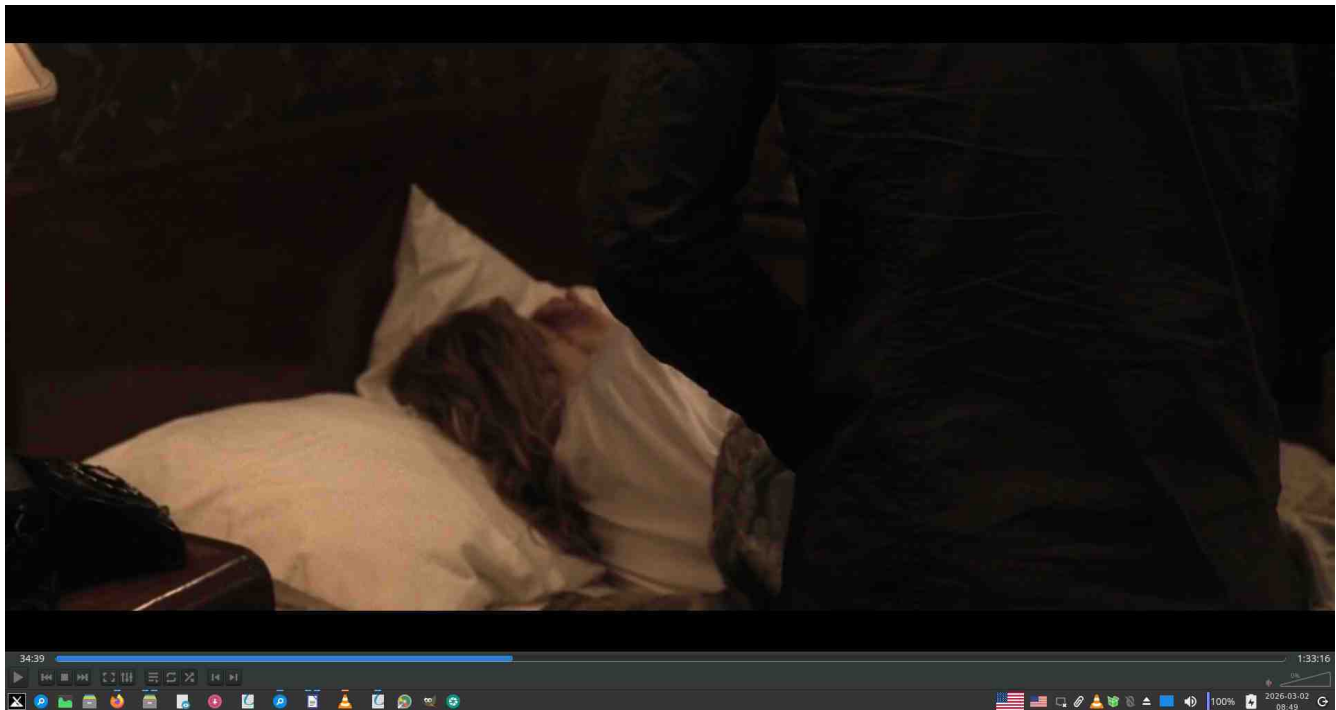
With this film — shot presumably in early 2008 — Brittany Murphy was not bilaterally onscreen-“hooked up” [22, minute 82] and confronted with any actor more employed, more awarded, or established at the time of shooting this film.

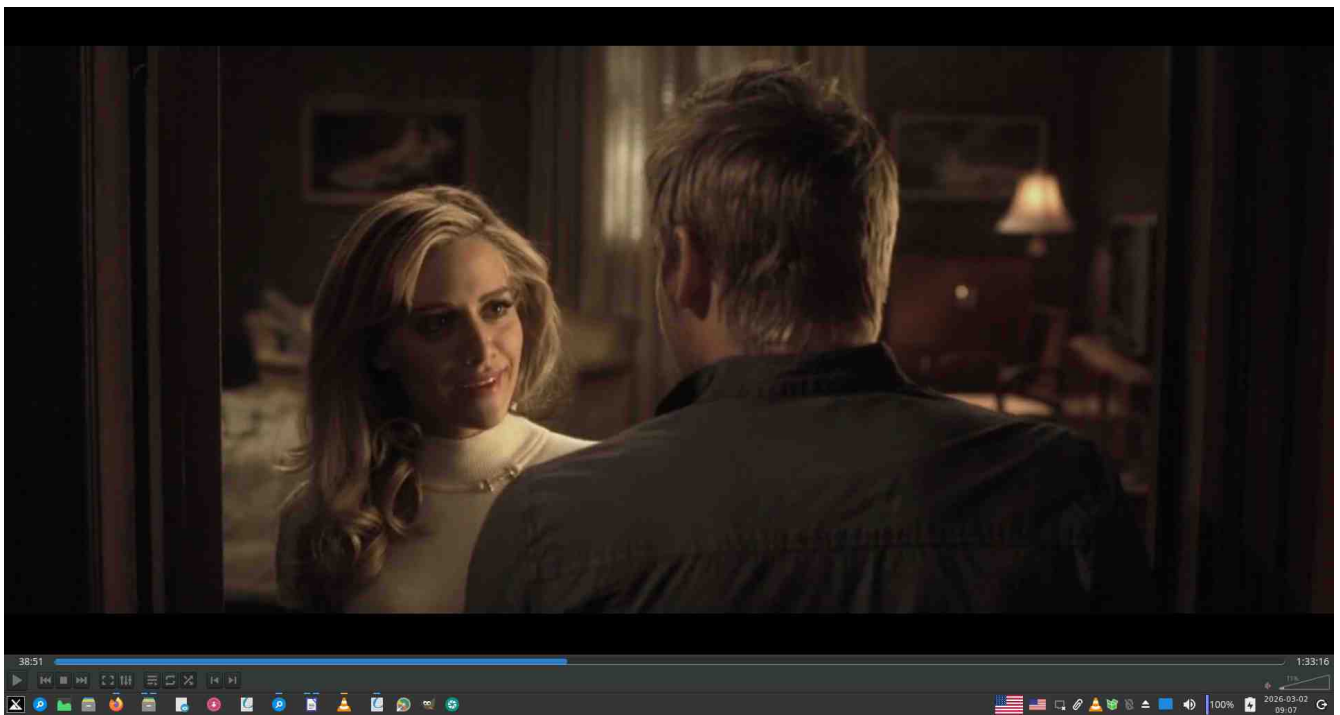
Besides having been a success of the english-speaking Illuminatis generally in relation to the japanese national secret political organization, and in relation to Brittany Murphy’s having been single, the marriage of Brittany Murphy with Simon Monjack must have been perceived also as a failure and affront first of all by the american Illuminati, as it also meant her declining the english ethnicity, american nationality, outstanding professionalism, as well as “brilliant career” [347, minute 139] of the numerous actors and singers with “fame and fortune” [80, minute 11] presented before her onscreen for a relationship and marriage, who constituted elements of the “american pride”, of the american “national glory”, her declining all these in favor of the jewish ethnicity, british nationality, doubtful professionalism, as well as the almost inexistent career of the “screenwriter, film director, producer and make-up artist” [64] Simon Monjack without “fame and fortune”, and as such she must have been concocted as an element of the “american humiliation”. And that marriage must have also been perceived as done by

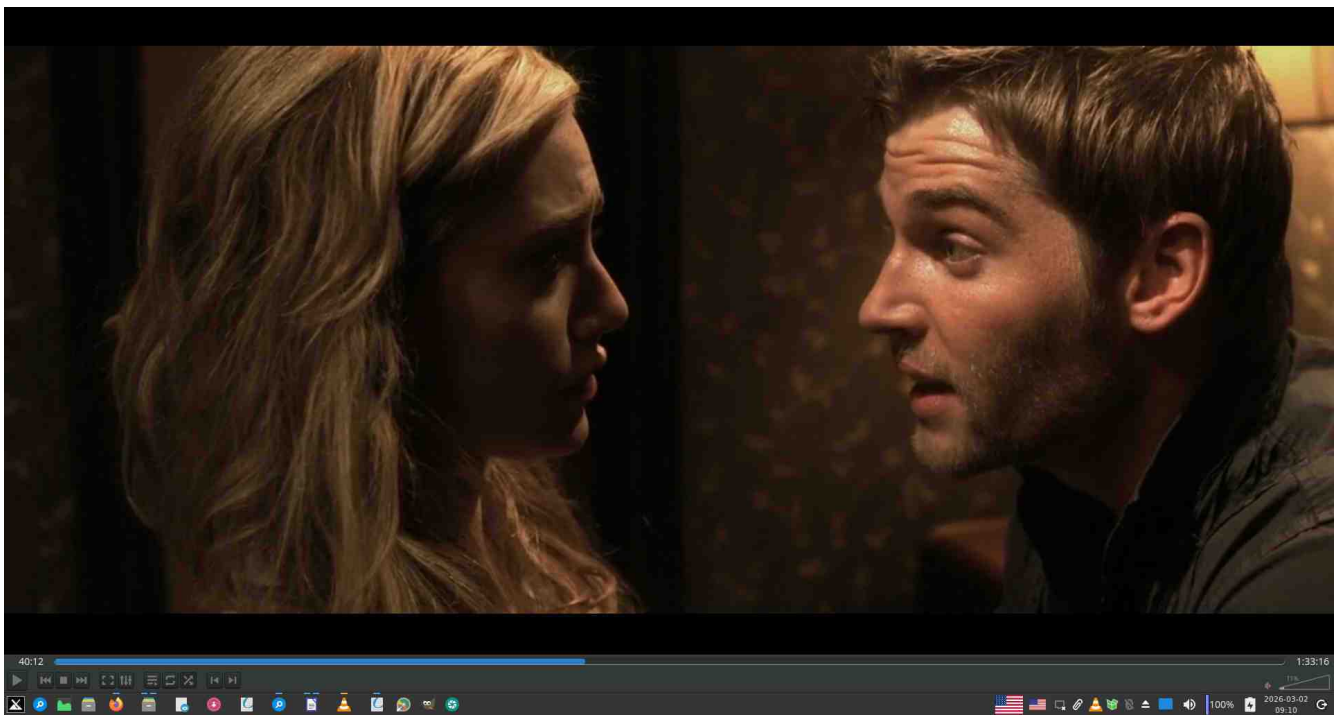
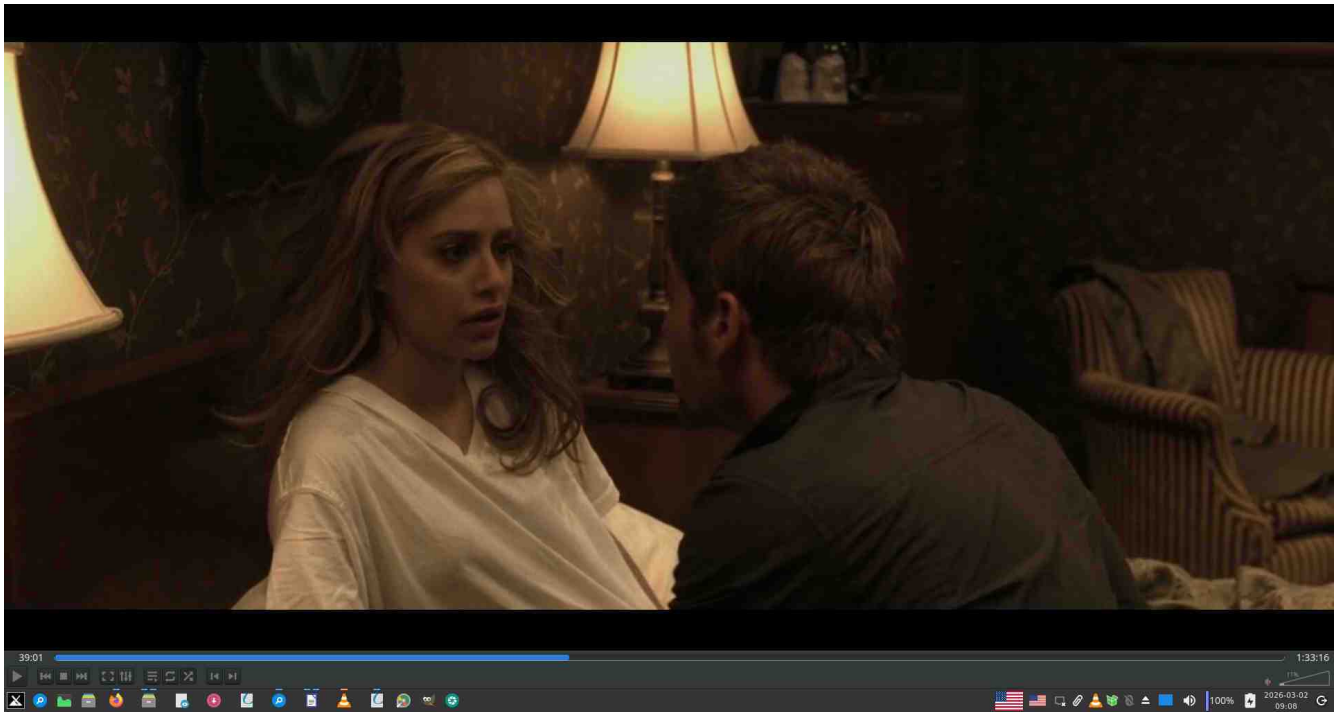
the Brittany Murphy to whom “there was more than met the eye”, [17, minute 18] and as part of “what she was very, very good at”, [17, minute 18] as having been referred to and recognized with Michael Douglas as “Dr. Nathan R. Conrad” in her film entitled “Don’t Say a Word” of 2001. Therefore, she must have been conjectured of having made a personal secret political choice with marrying Simon Monjack, of “having been a personal secret political activist, and of having had a personal secret political agenda, unknown, and as such considered perilous by the american Illuminati particularly, and the ethnical and the national secret political organizations generally.

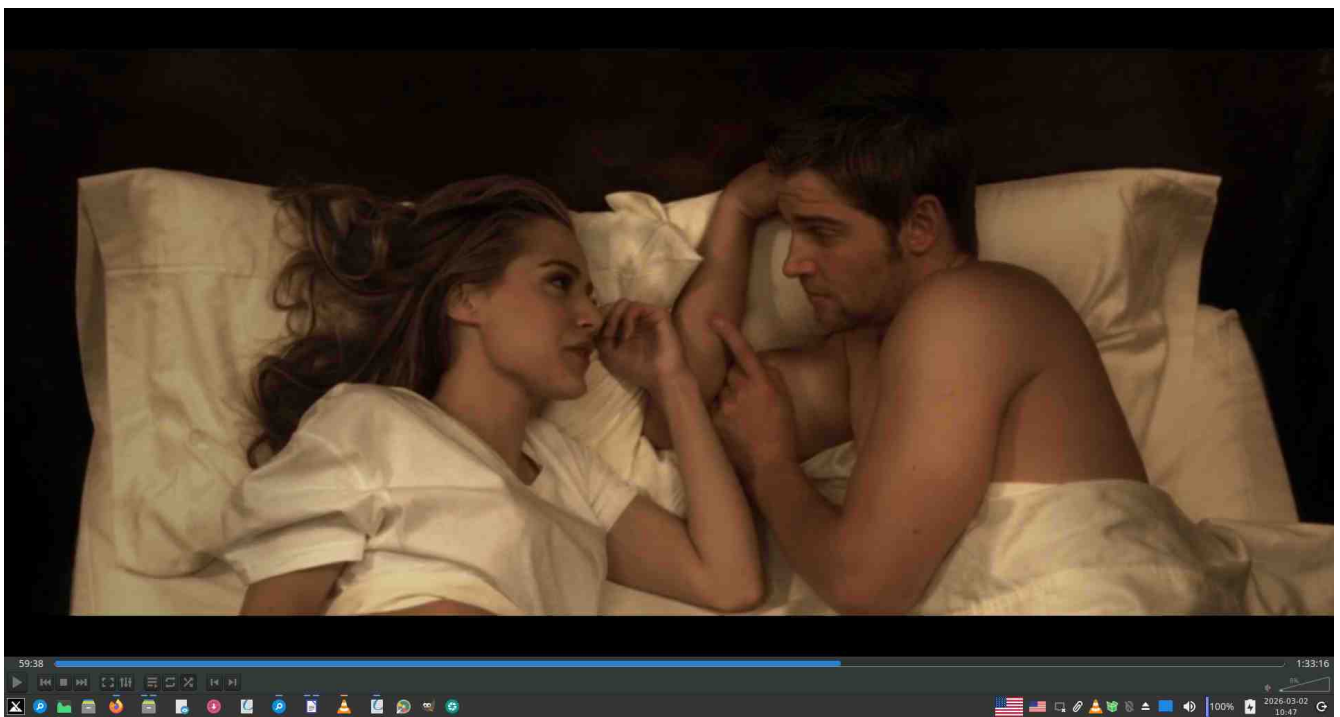
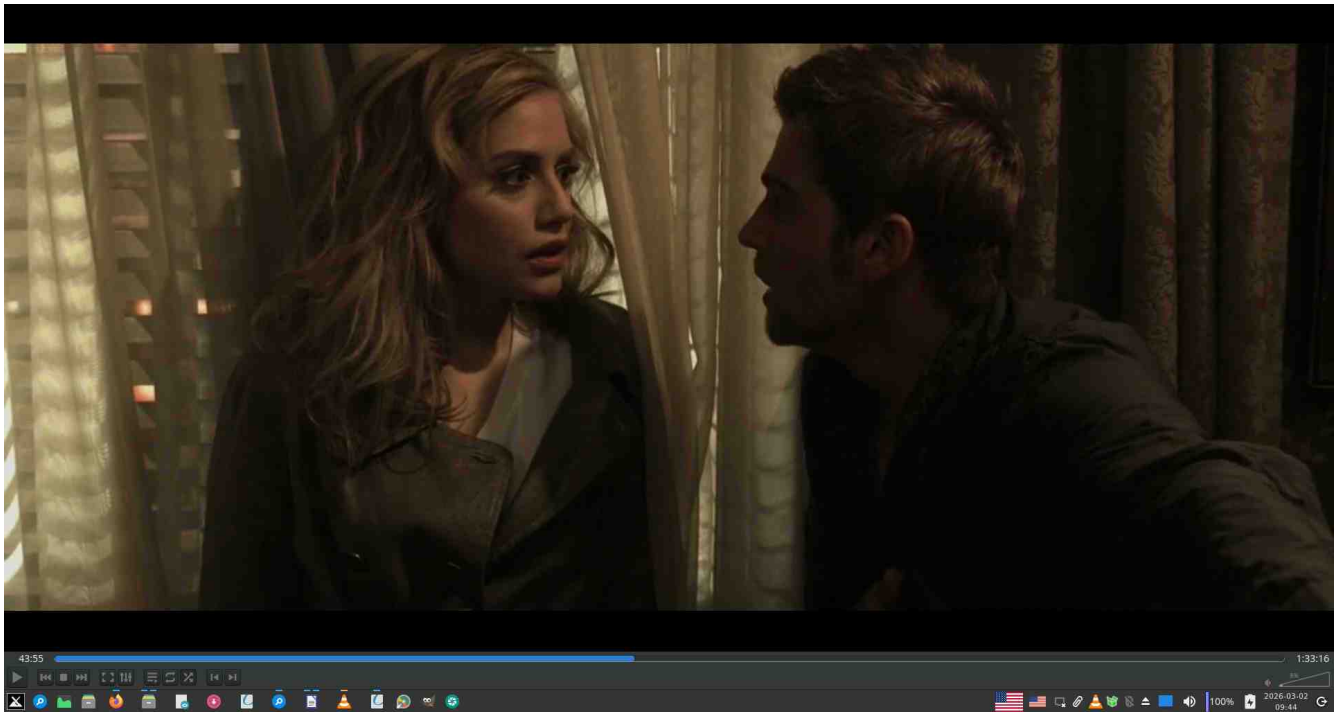
It can be presumed that one of the purposes of Brittany Murphy with marrying Simon Monjack was to bring to naught the guideline of concocting her as a “hooker” [25, minute 74] with a most advanced sexuality of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] her, by this means avoiding her desired and planned infection with the HIV virus. Accordingly, the american Illuminati had to look for new methods of assassinating her. Just as in its former striving to obtain a concealment for its planned HIV infection of Brittany Murphy, in its creating a new kind of assassination and assassination concealment in this new sexual status of hers it resorted to her selected co-actors as well. Therefore, the few remaining films were not so much achievements of Brittany Murphy in her film career, but rather means of the american Illuminati in implementing its personal secret political guideline of “breaking” and “choking” her to death as soon as possible.

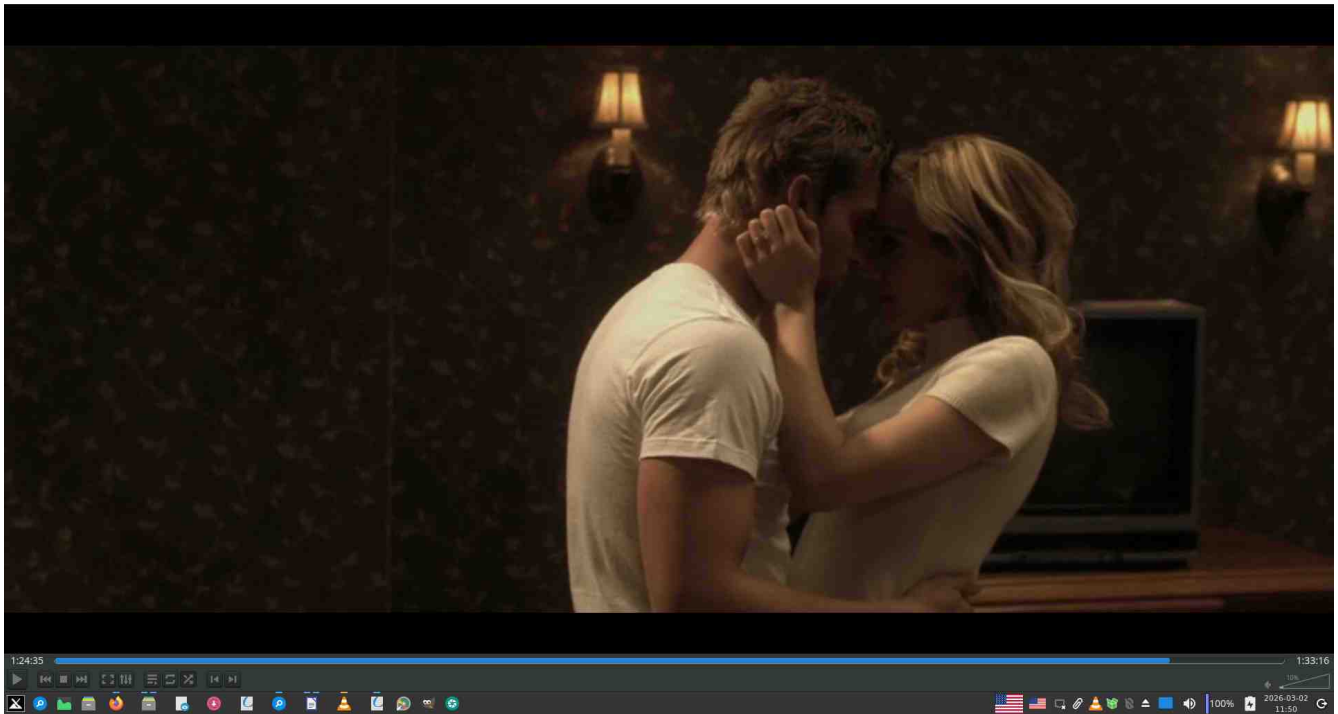
With the film entitled “Across the Hall” of 2009, the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, can be presumed to have been the actor Mike Vogel, who was married at the time of shooting this film. [353] He as “Julian” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “June” as her lover, with conversing, sharing a bed, touching, and front-touching looking: [34, minutes 35, 35, 39, 40, 41, 44, 60 and 85]



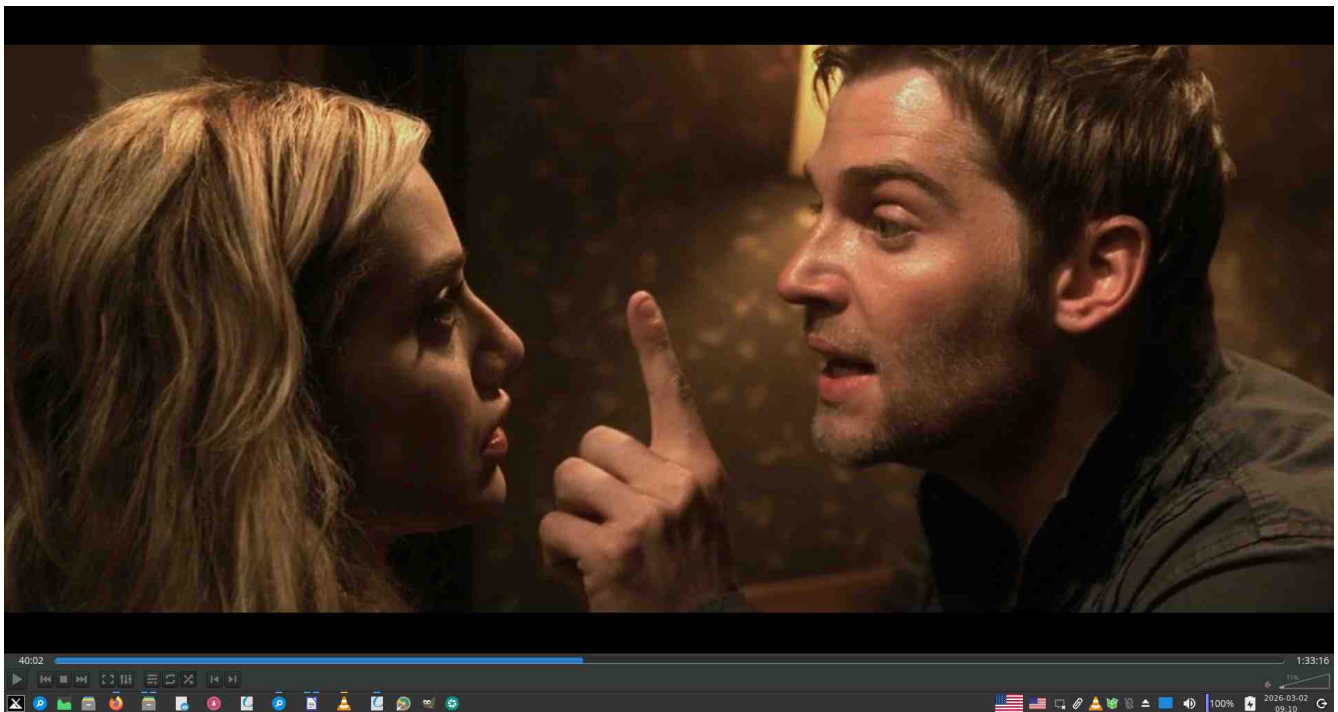


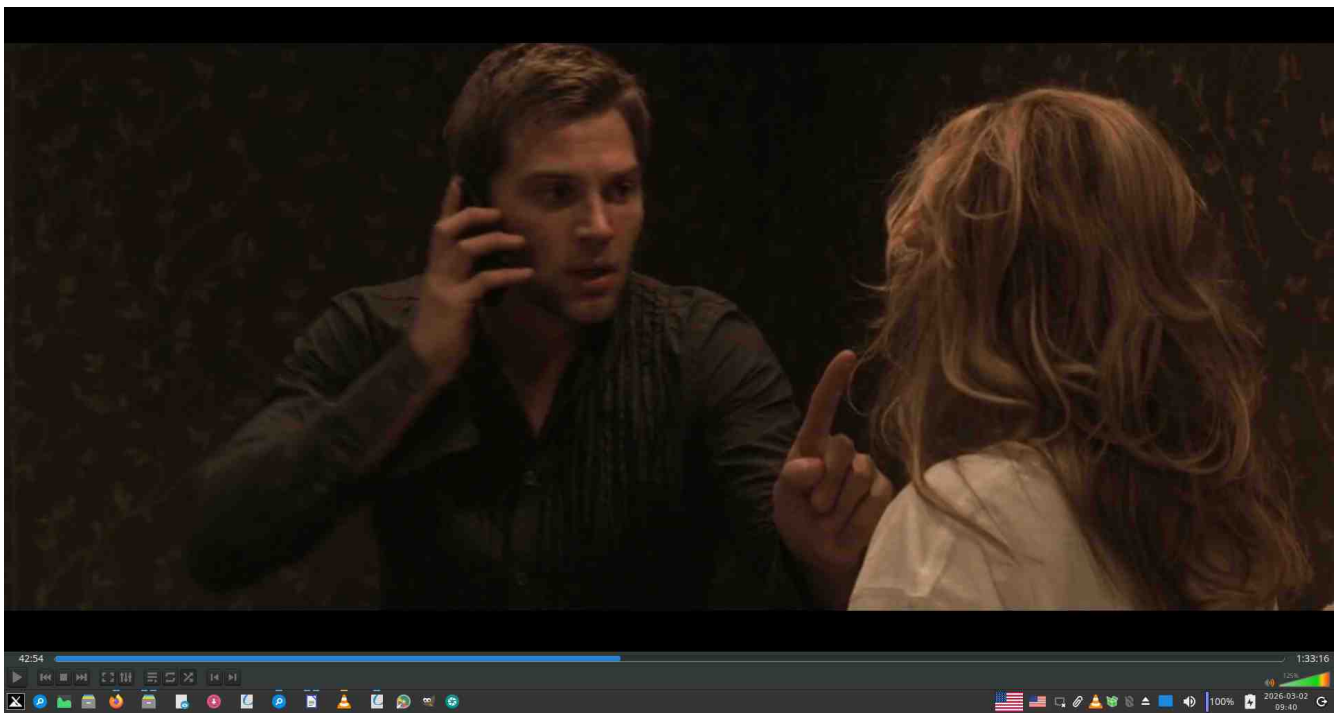
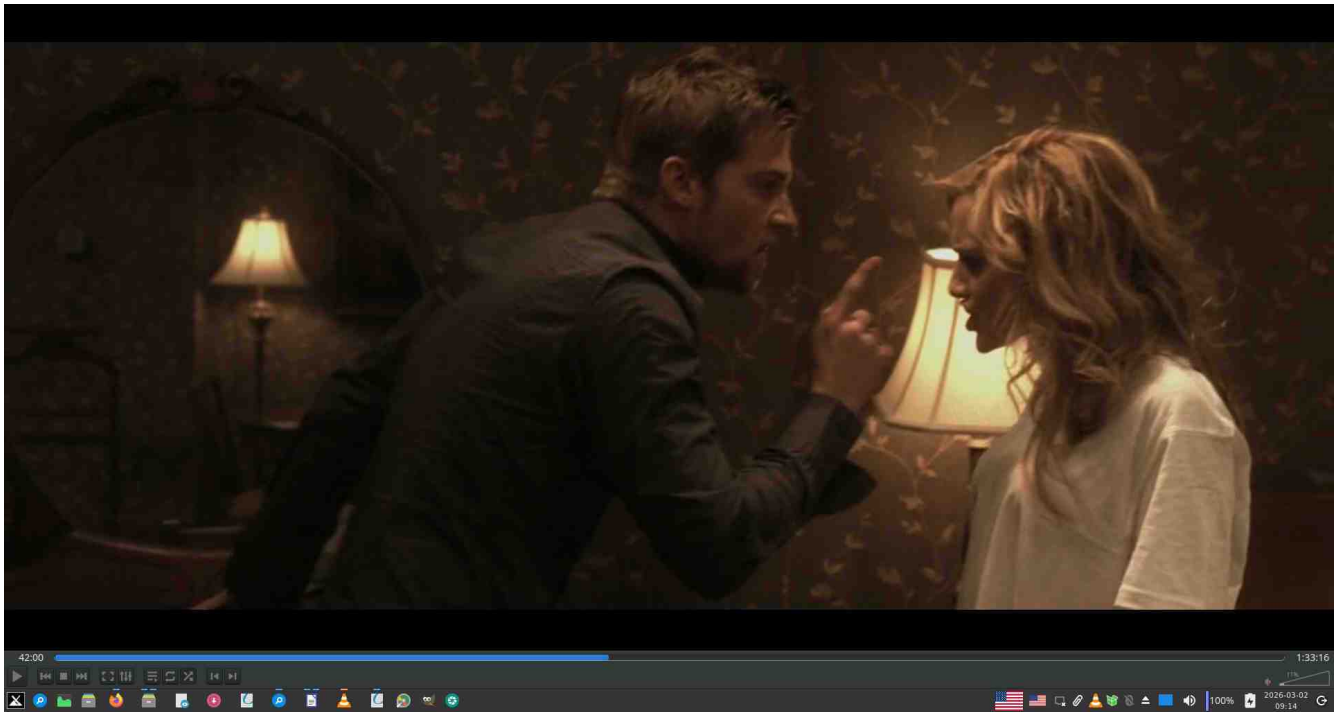


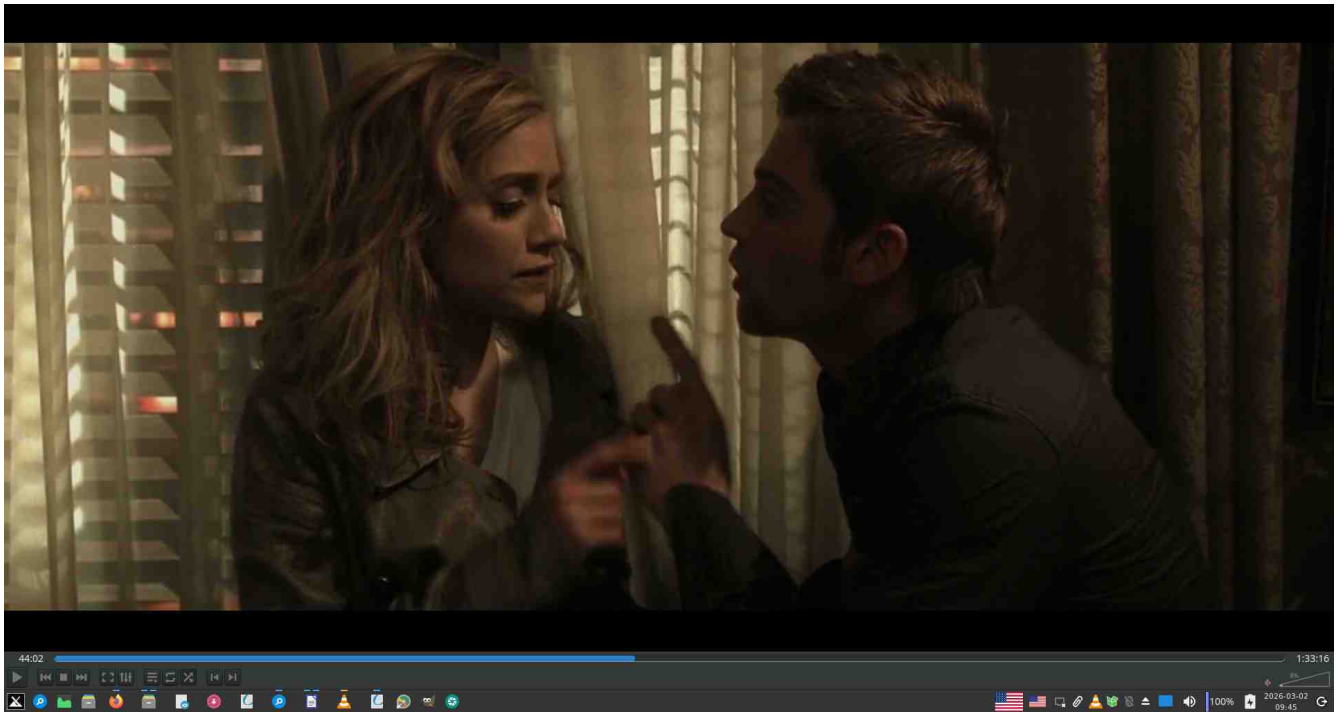




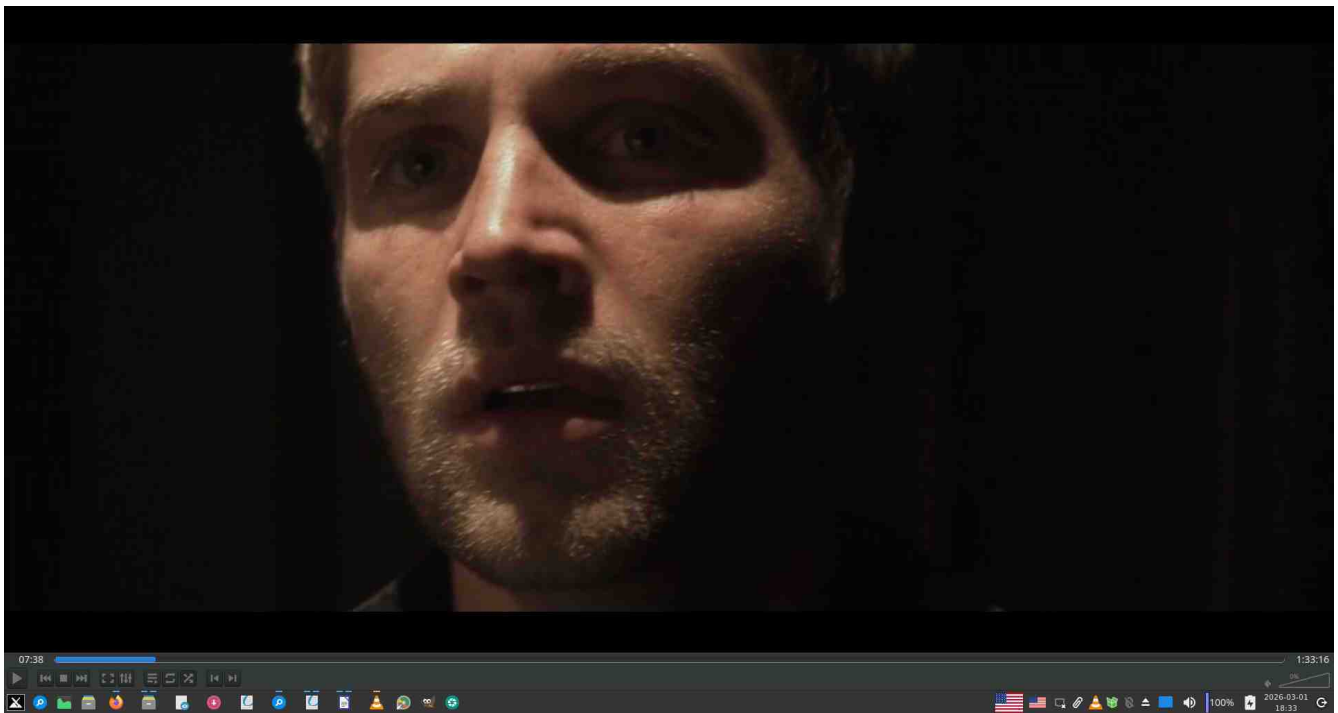
Mike Vogel as “Julian” was required to repeatedly formulate and program with raising his forefinger to Brittany Murphy that the way and requirement for entering a sexual affair with him was “fellatio”: [12, minute 19] [34, minutes 41, 43, 43 and 45]

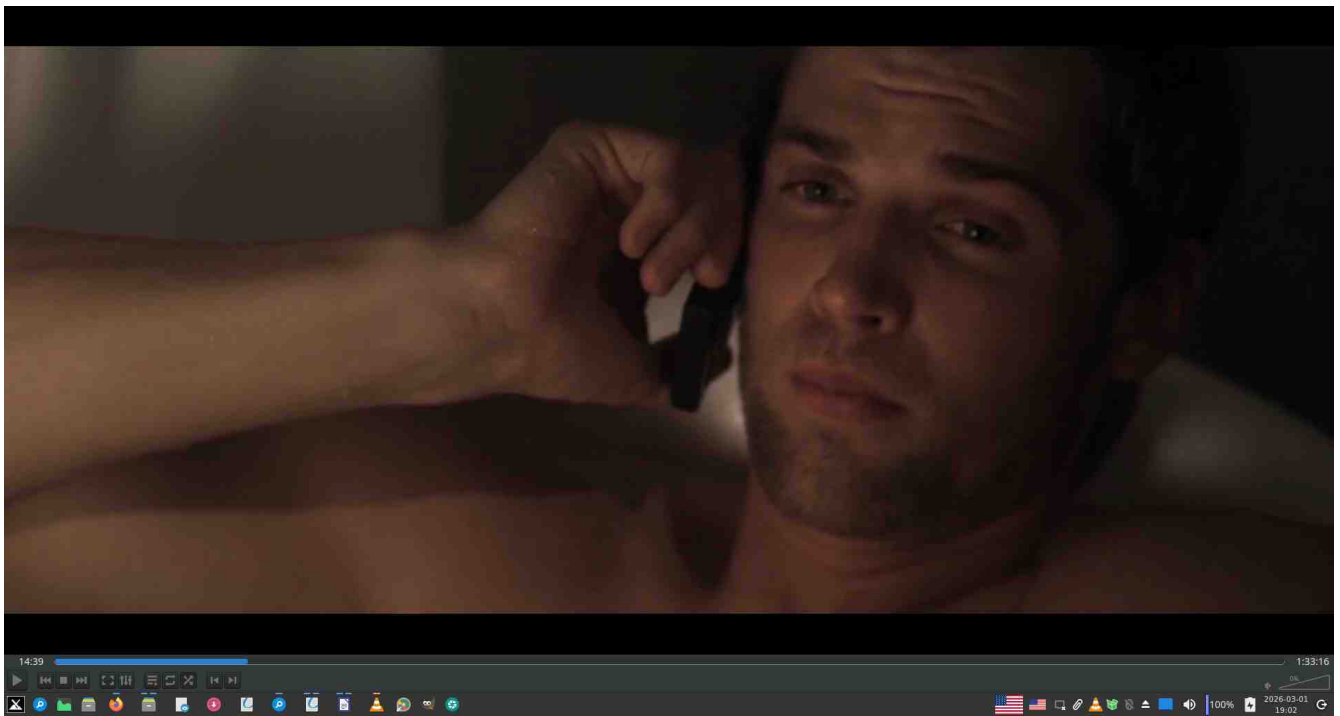
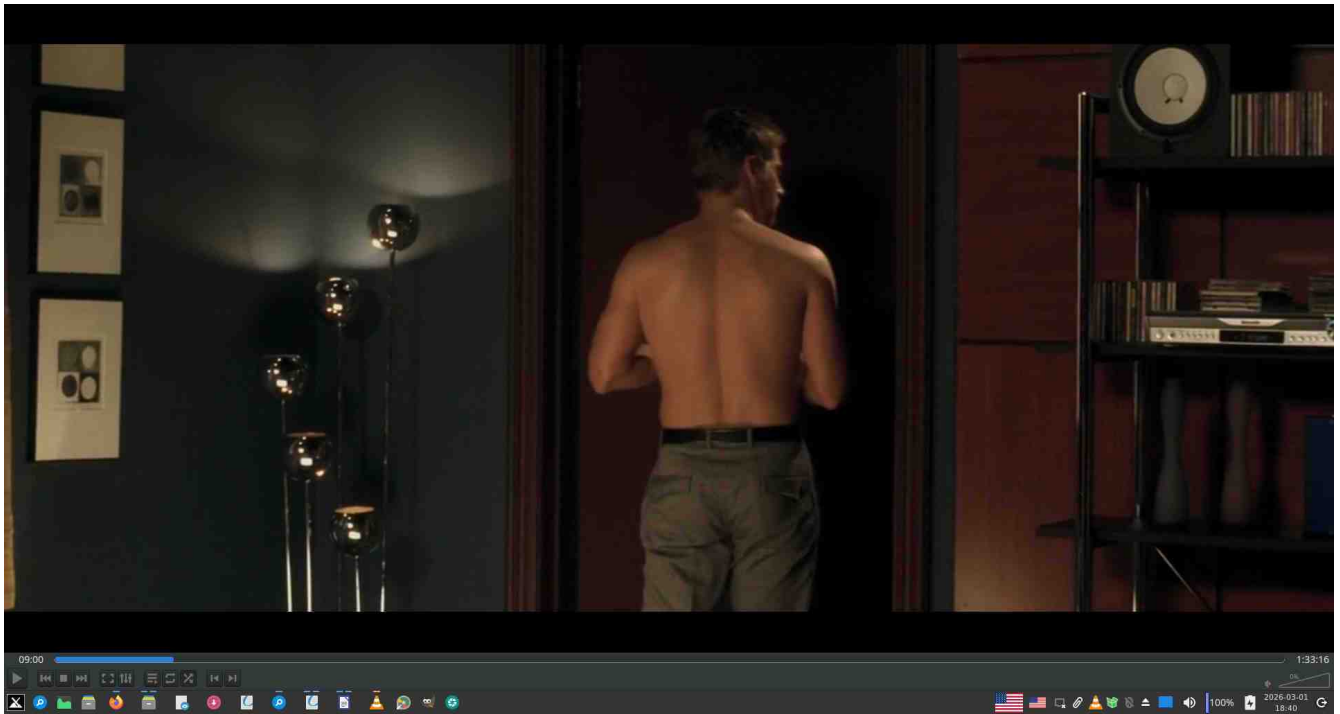


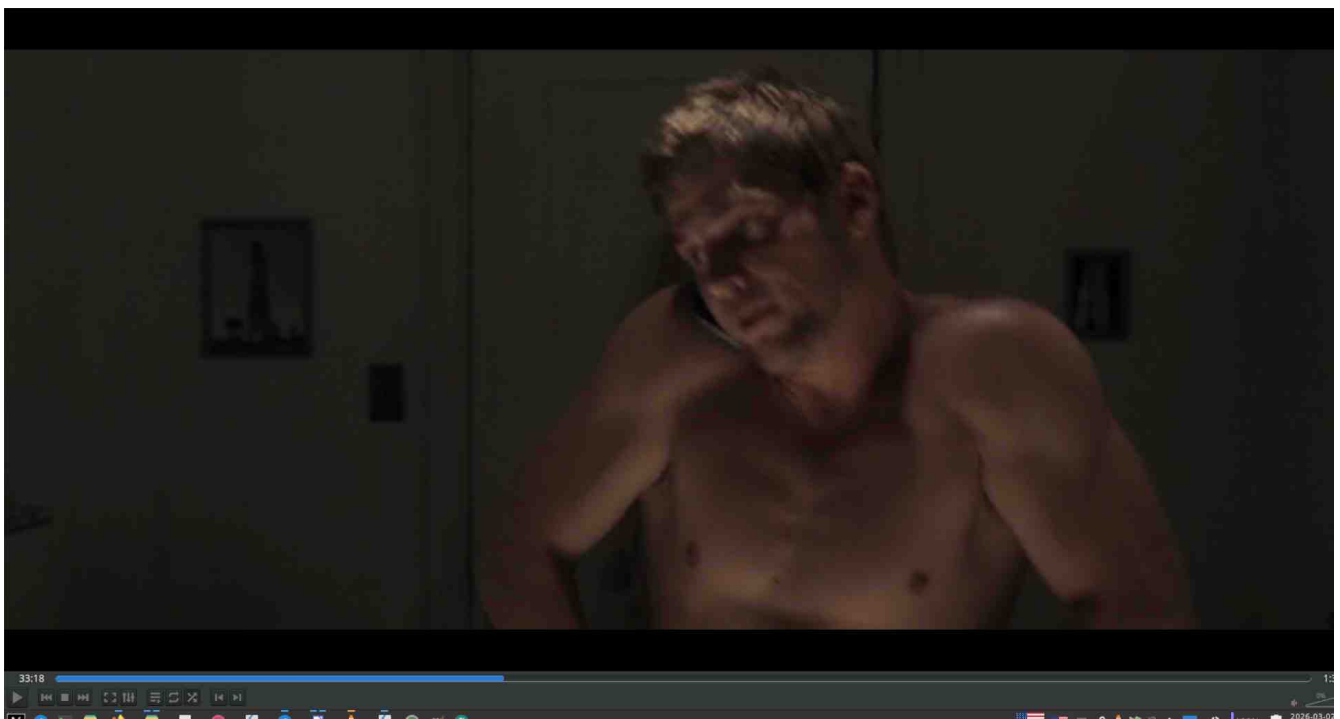
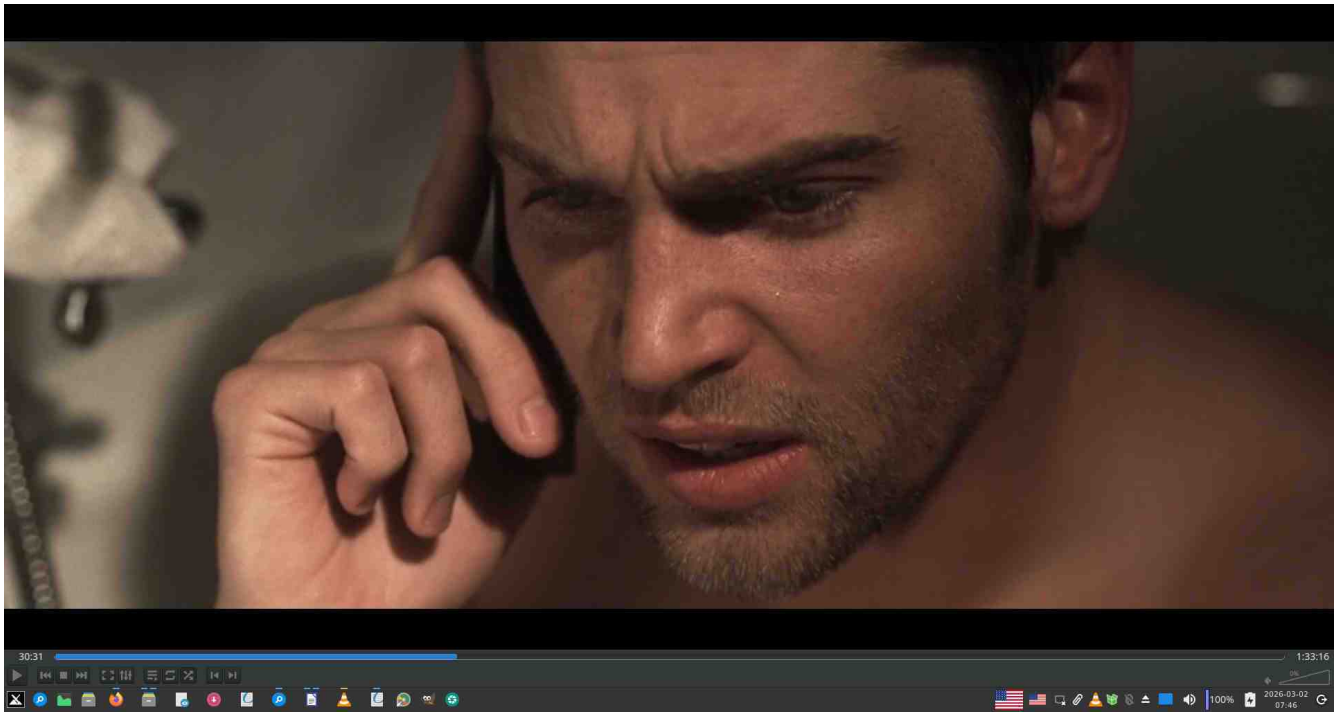


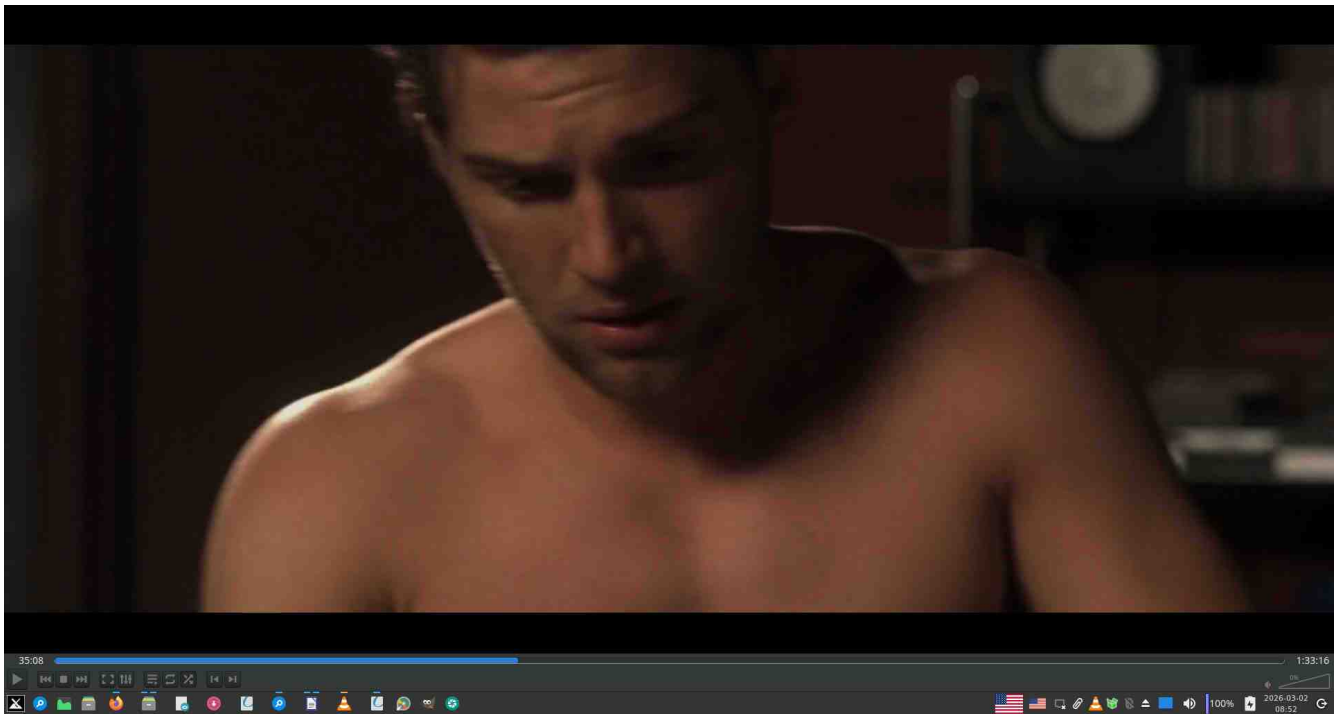
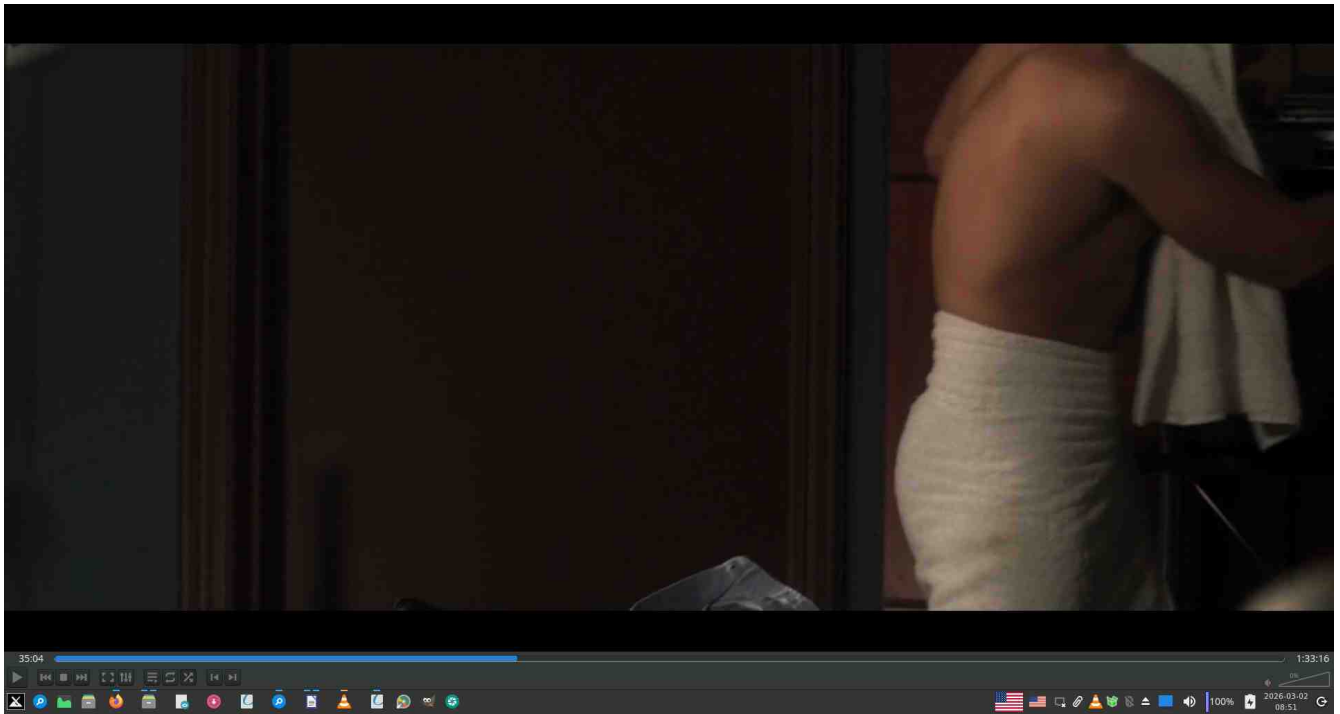


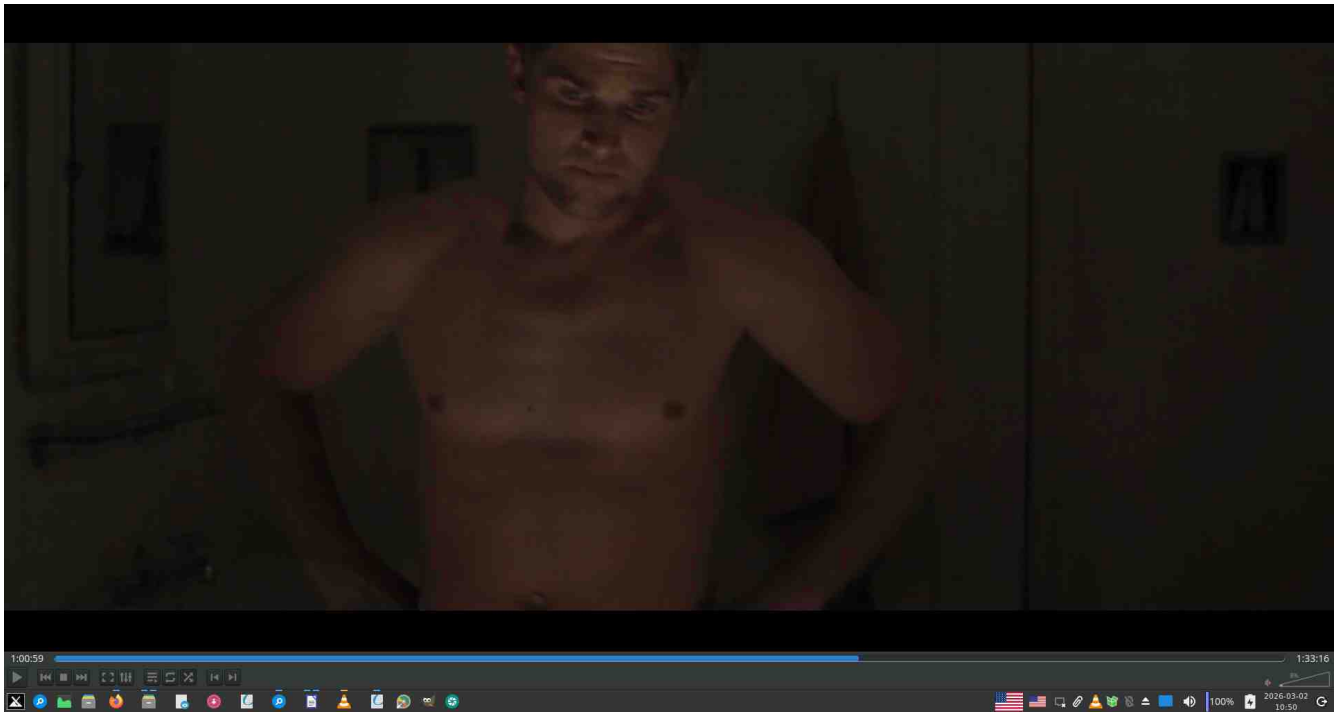
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face and the naked trunk of Mike Vogel were promoted by the film: [34, minutes 8, 10, 15, 31, 34, 36, 36 and 60]





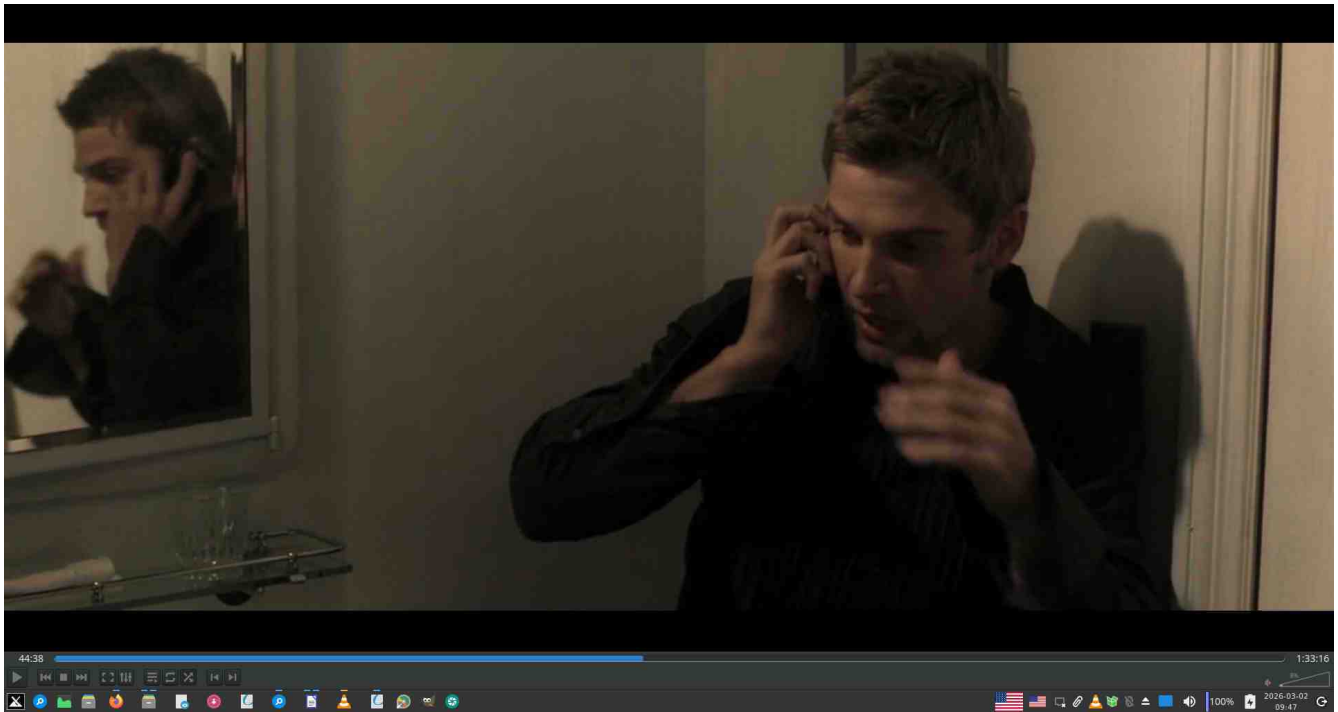




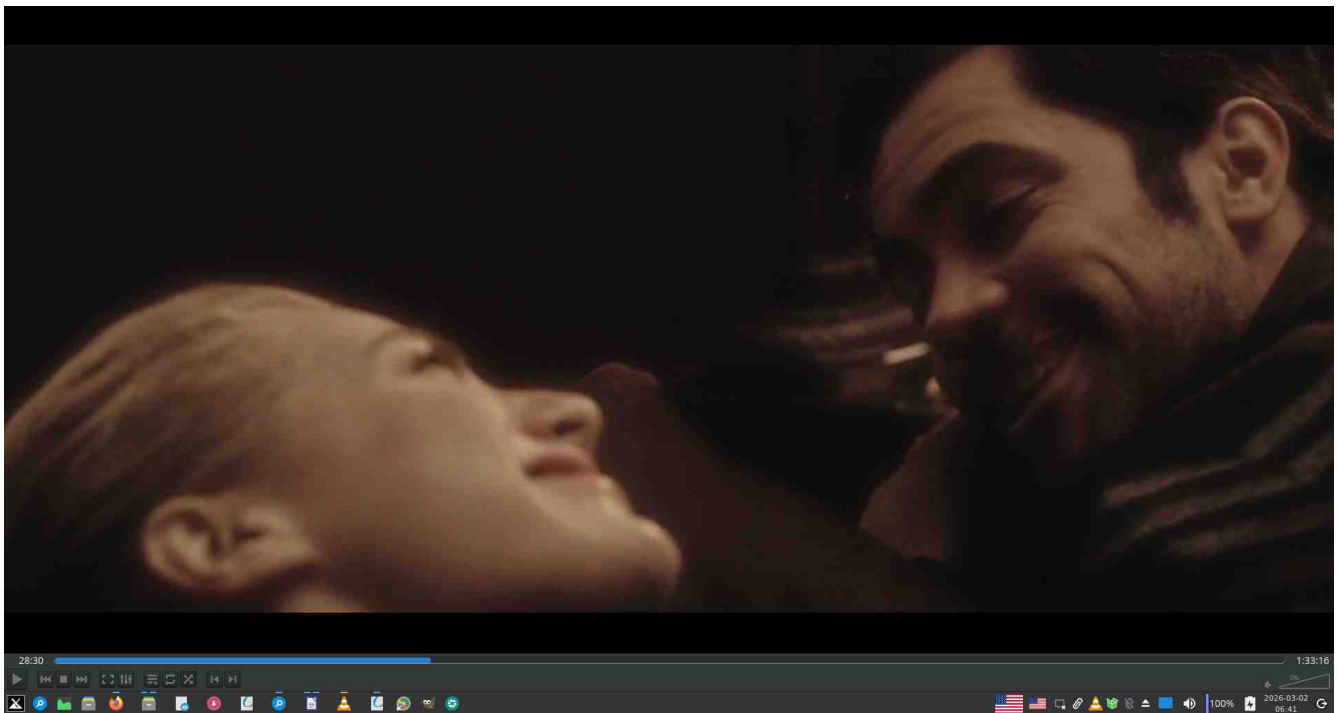


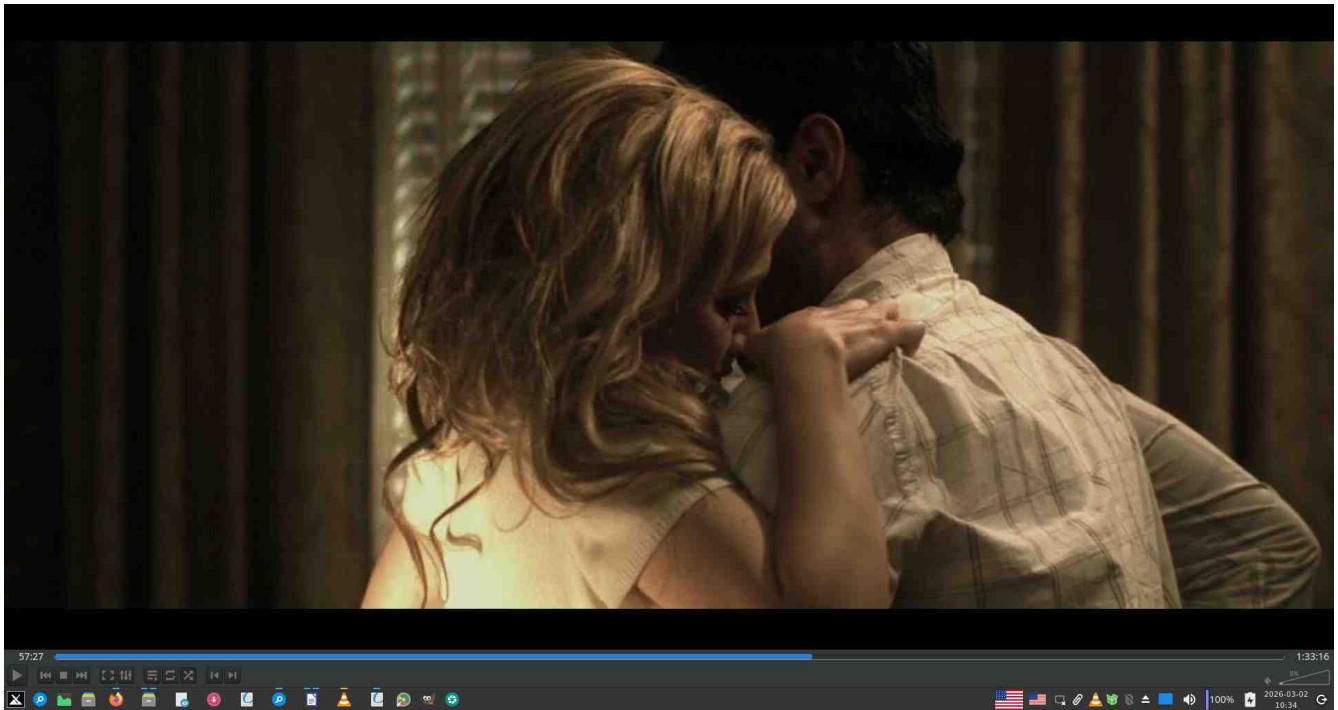
Mike Vogel was required to act two mirror scenes, the reason why in this film his person was the most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [34, minutes 35 and 45]



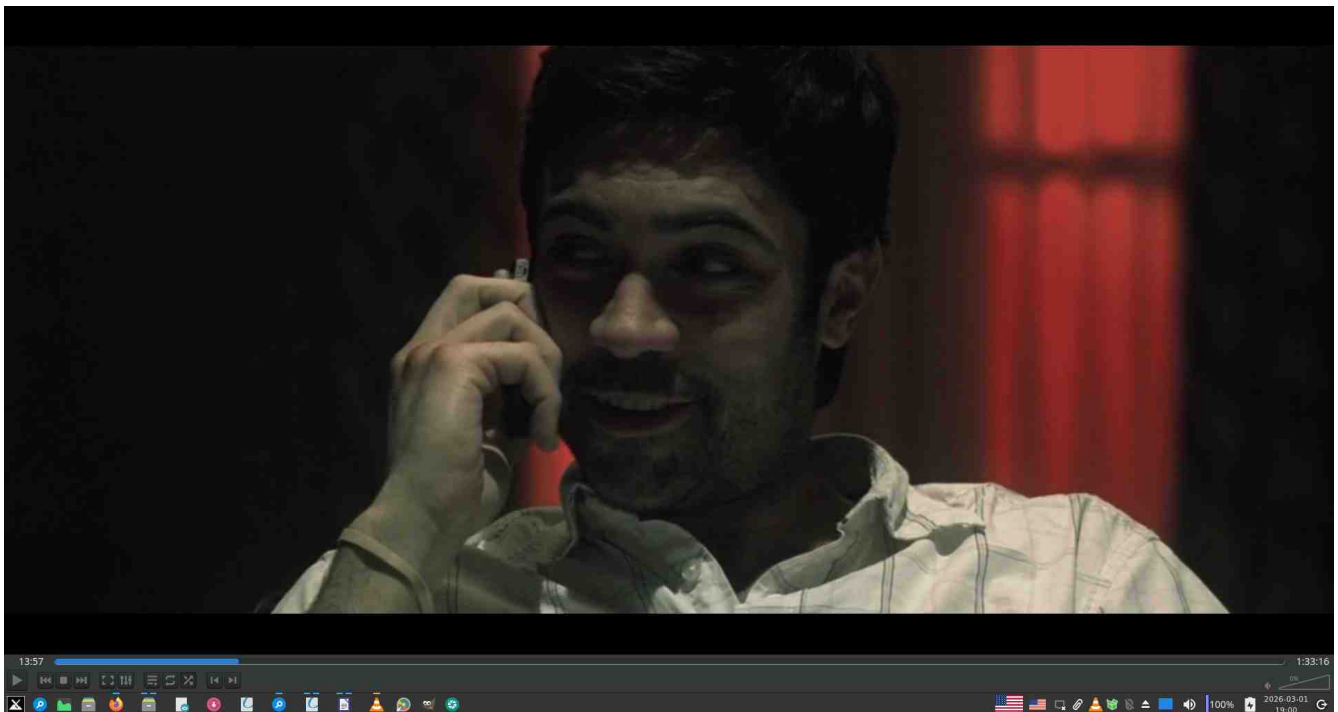


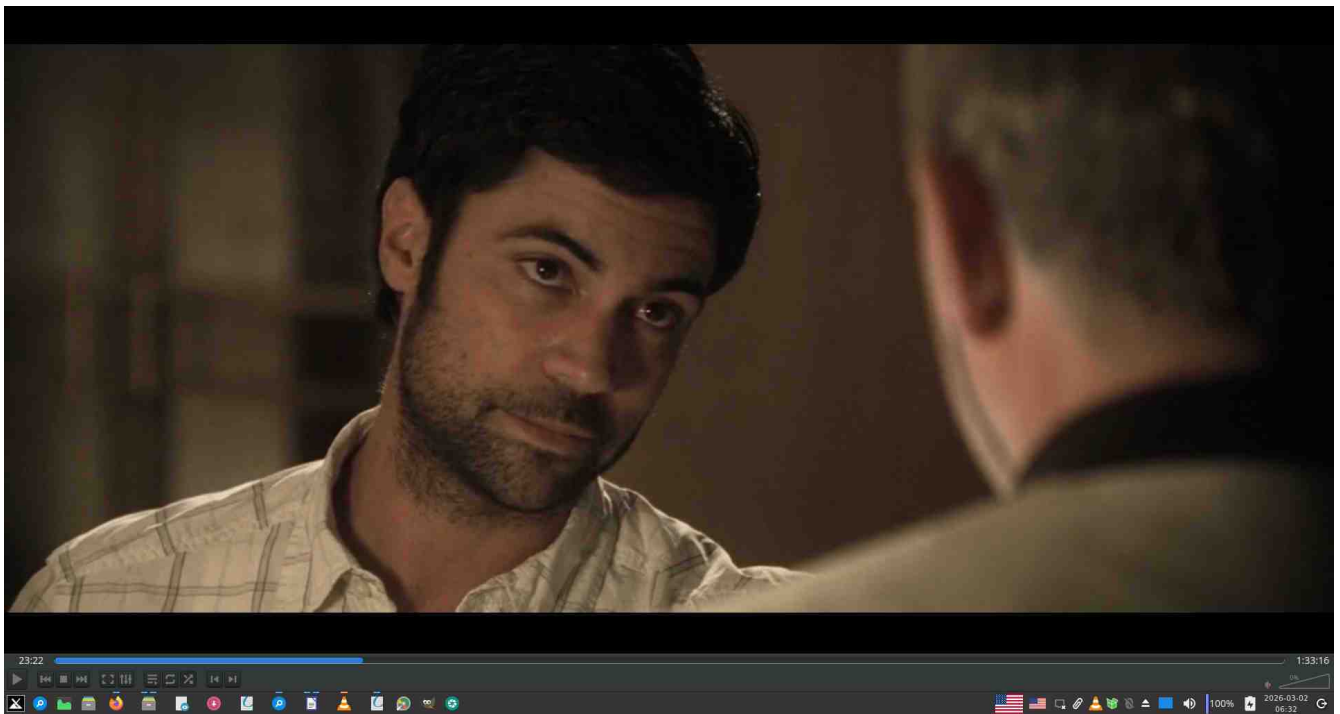
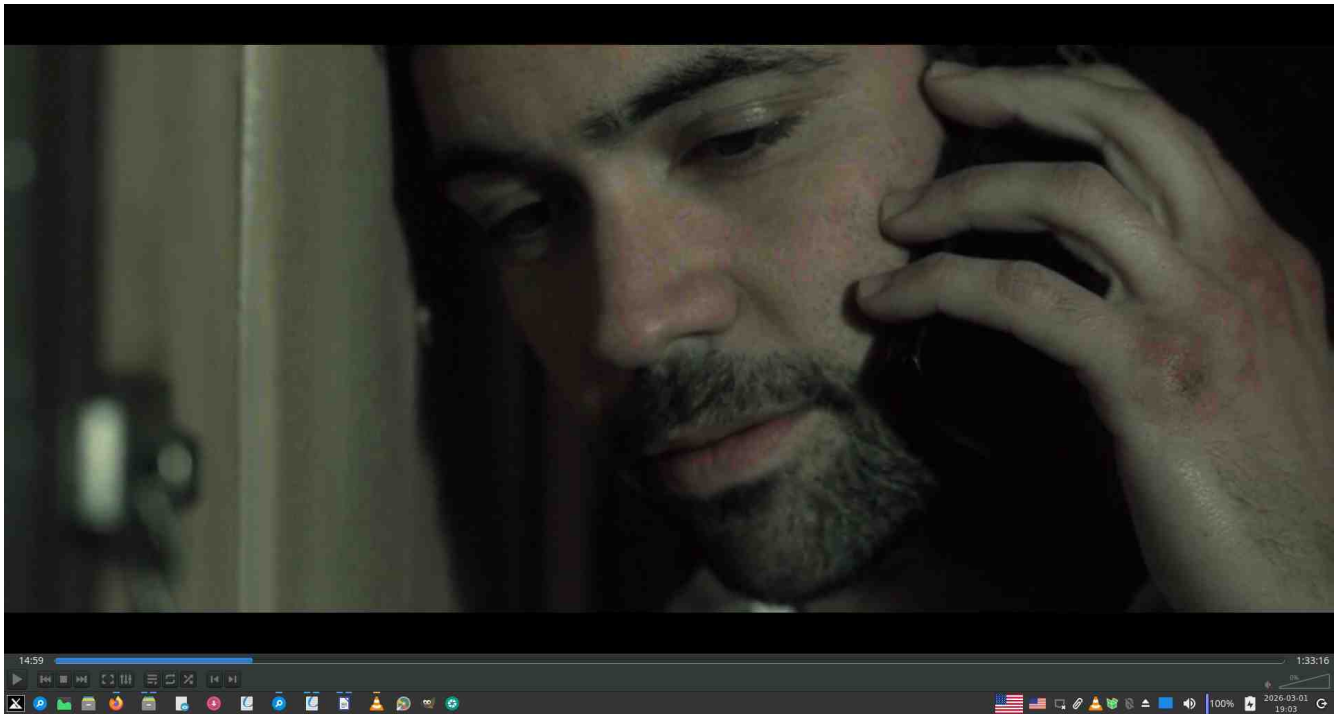
The second personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, can be presumed to have been the actor Danny Pino, who was married at the time of shooting this film. [354] He as “Terry” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “June” as her fiancée, with conversing, sharing a bed, and touching: [34, minutes 29 and 58]

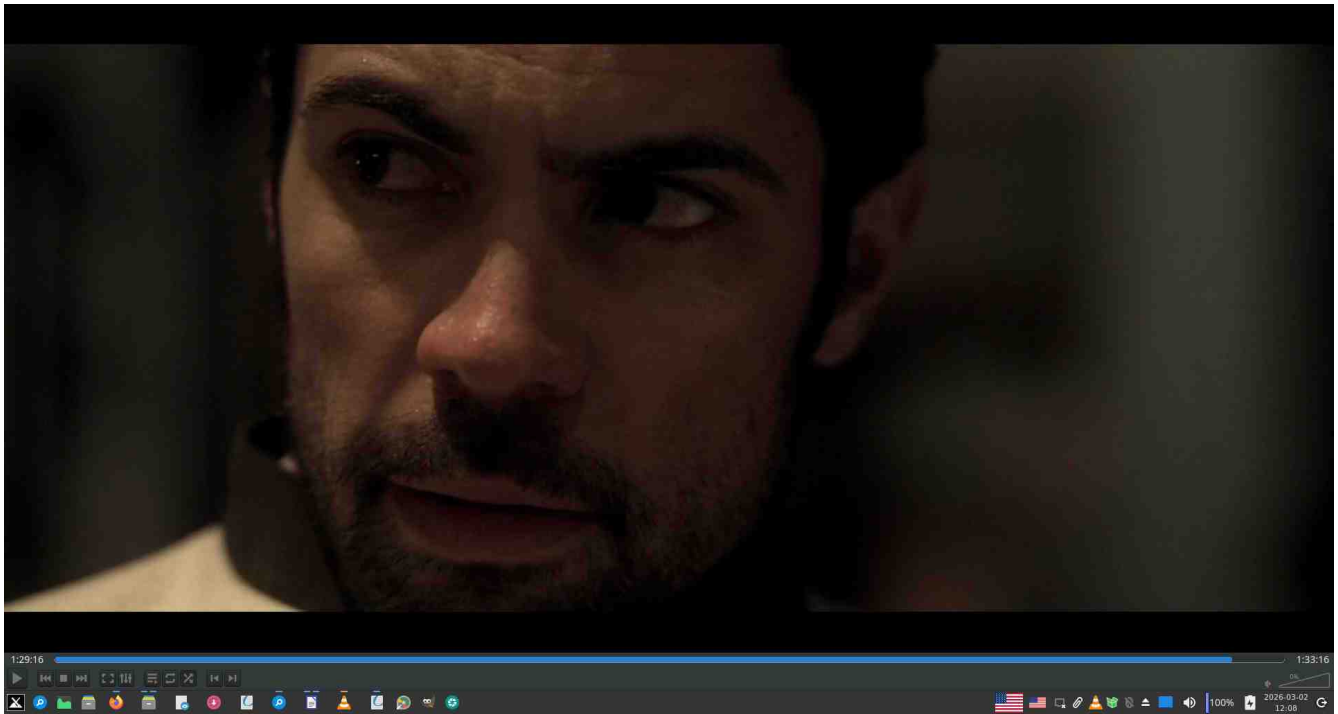




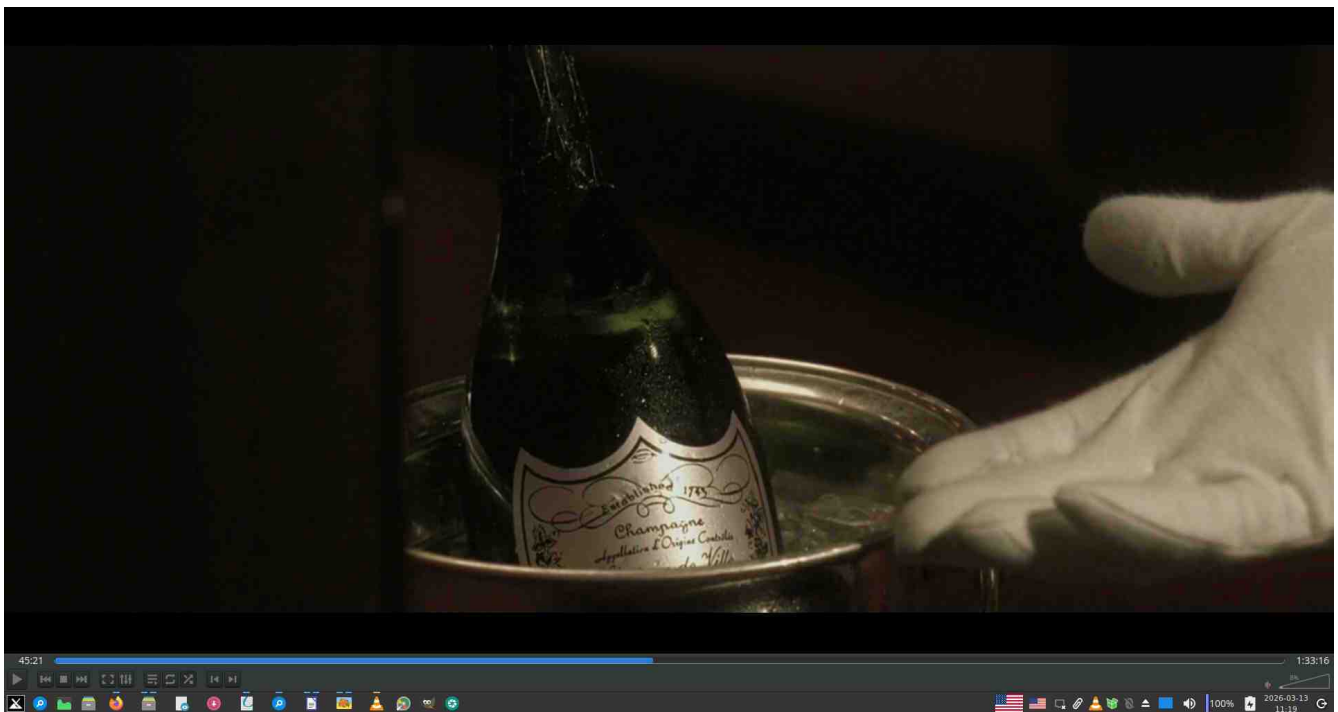
The face of Danny Pino was promoted by the film with full-screen presentations: [34, minutes 14, 15, 24 and 90]



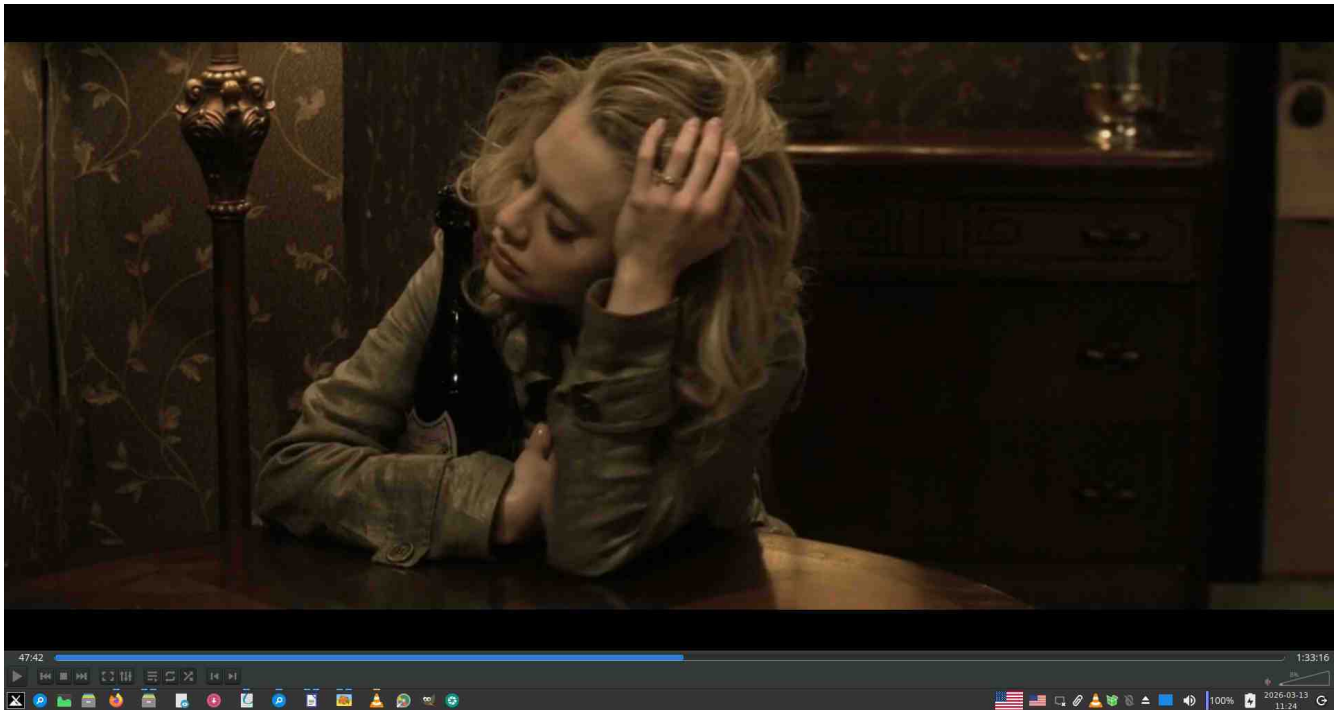




That Danny Pino as “Terry” sends a bottle of champagne — presumably red — to the hotel room of Brittany Murphy, [36, minute 46]



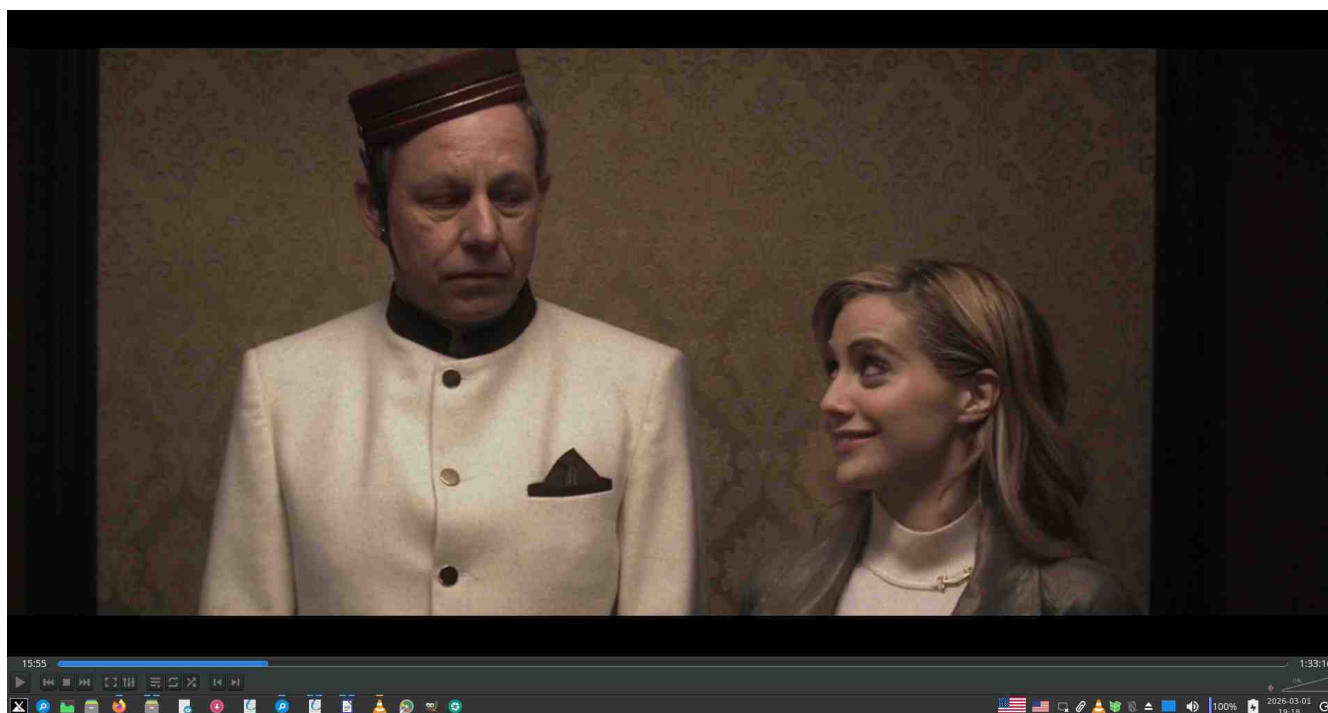
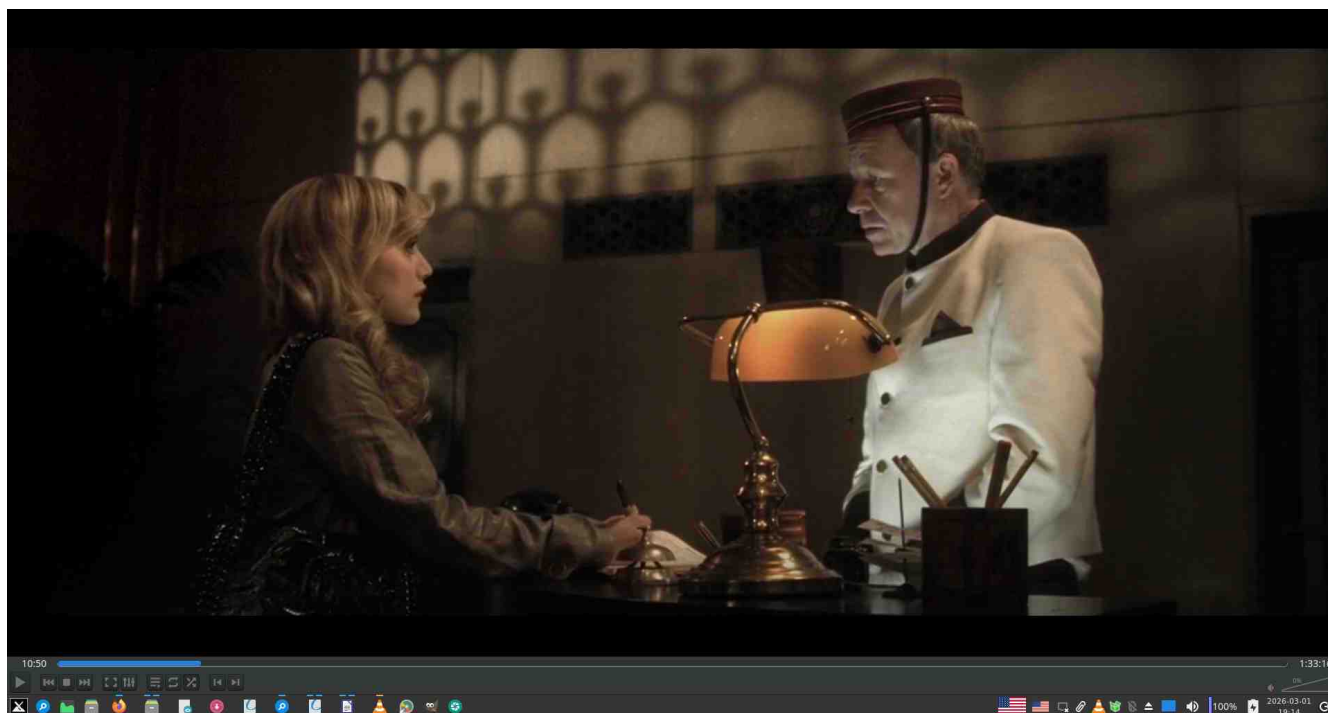
which she was required to embrace, as a symbol of phallus in the symbologym of the american Illuminati, [36, minute 48]

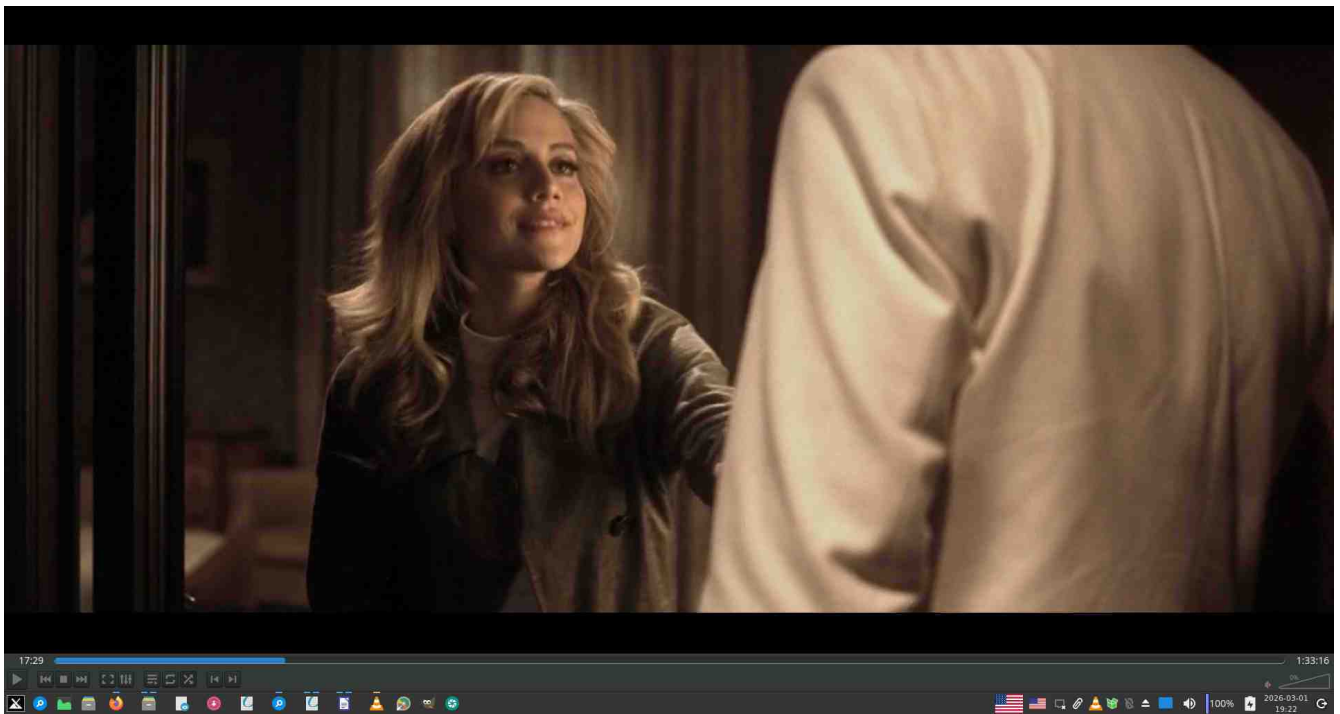
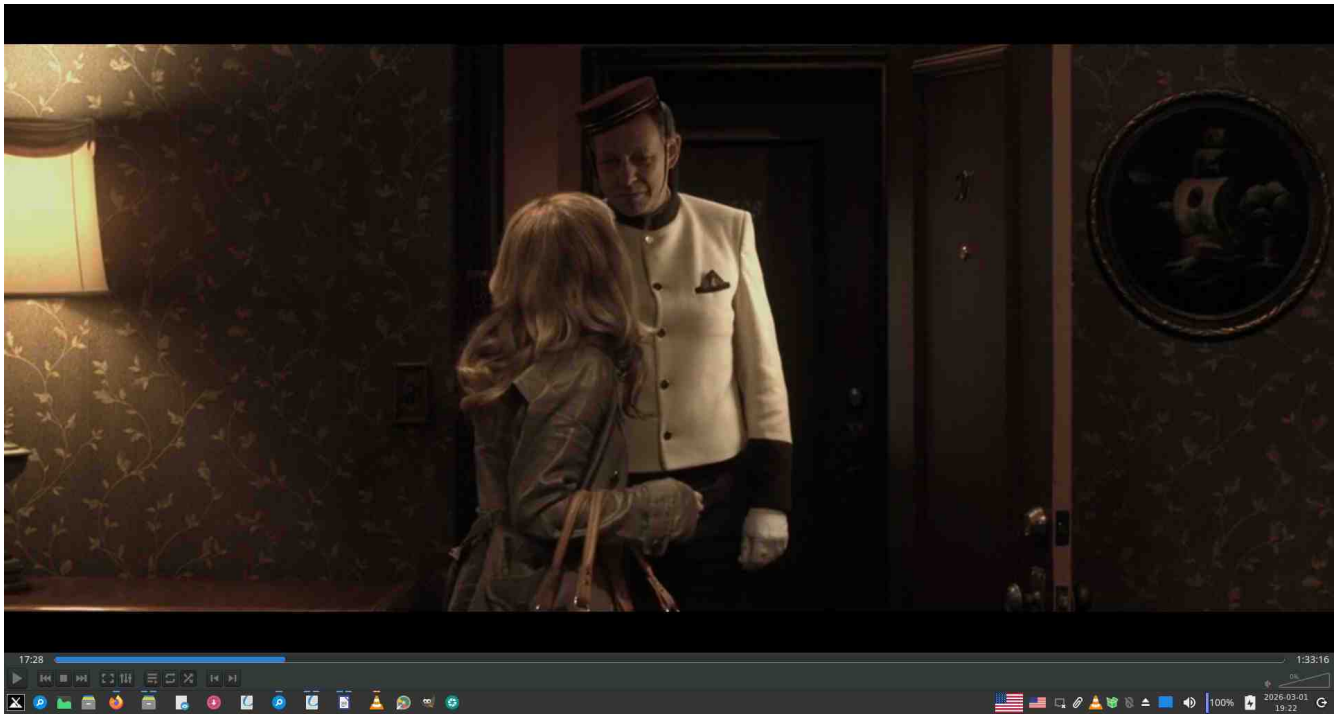


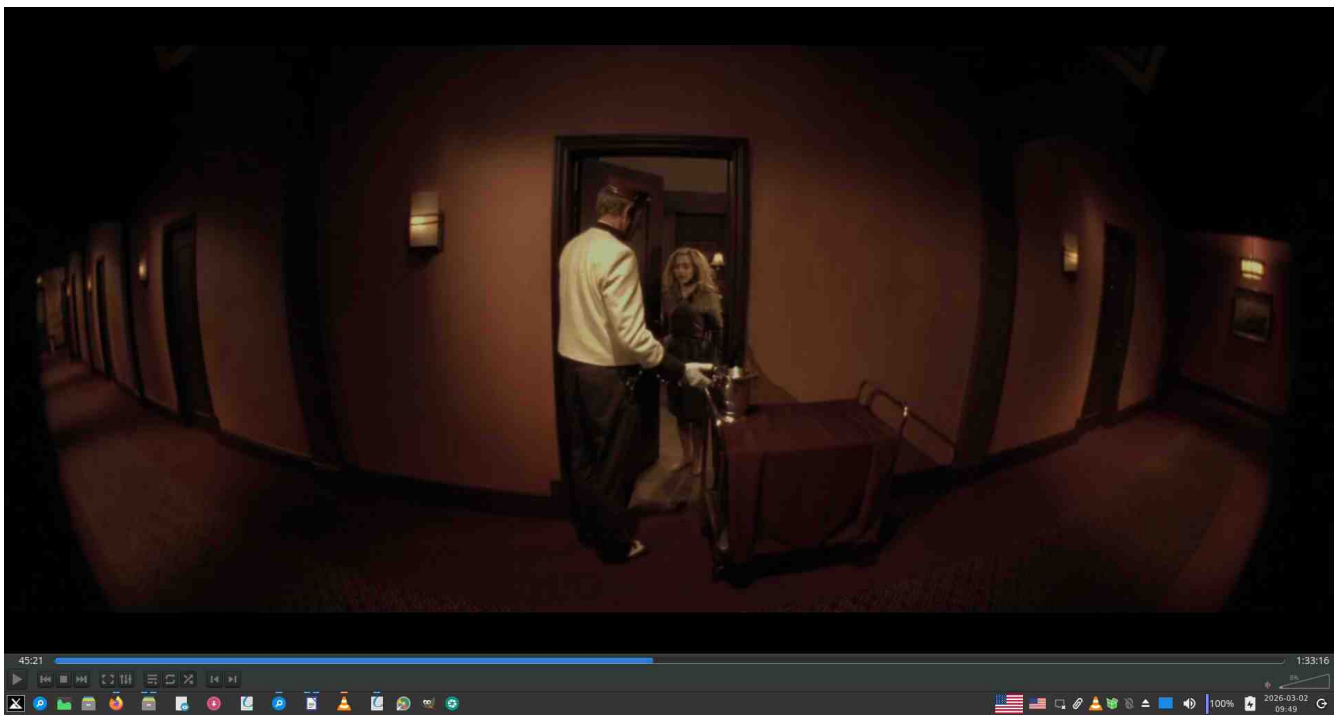
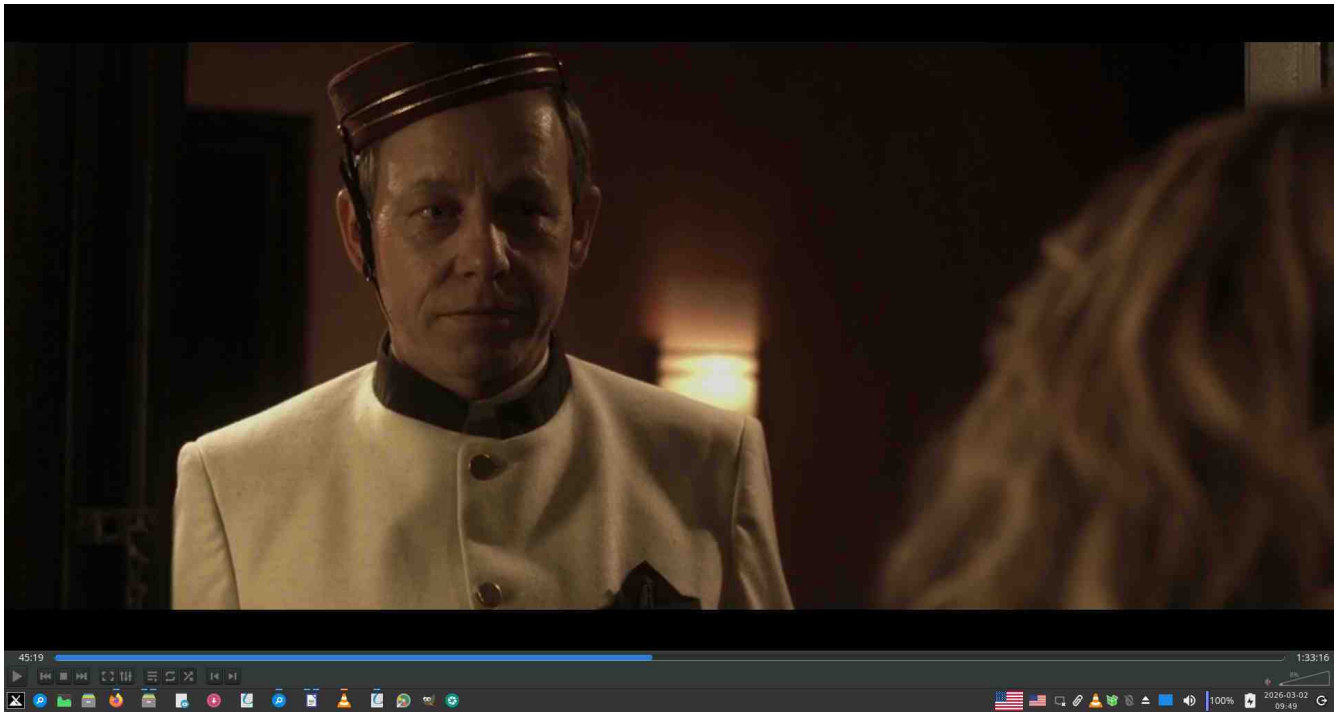
what i can construe as a formulation and programing to Brittany Murphy of Danny Pino's proposed method of initiating "hooking up" [22, minute 82] Brittany Murphy with the required relationship and marriage, and of the requirement that she should have "come" for it, as described under the point 2.10.

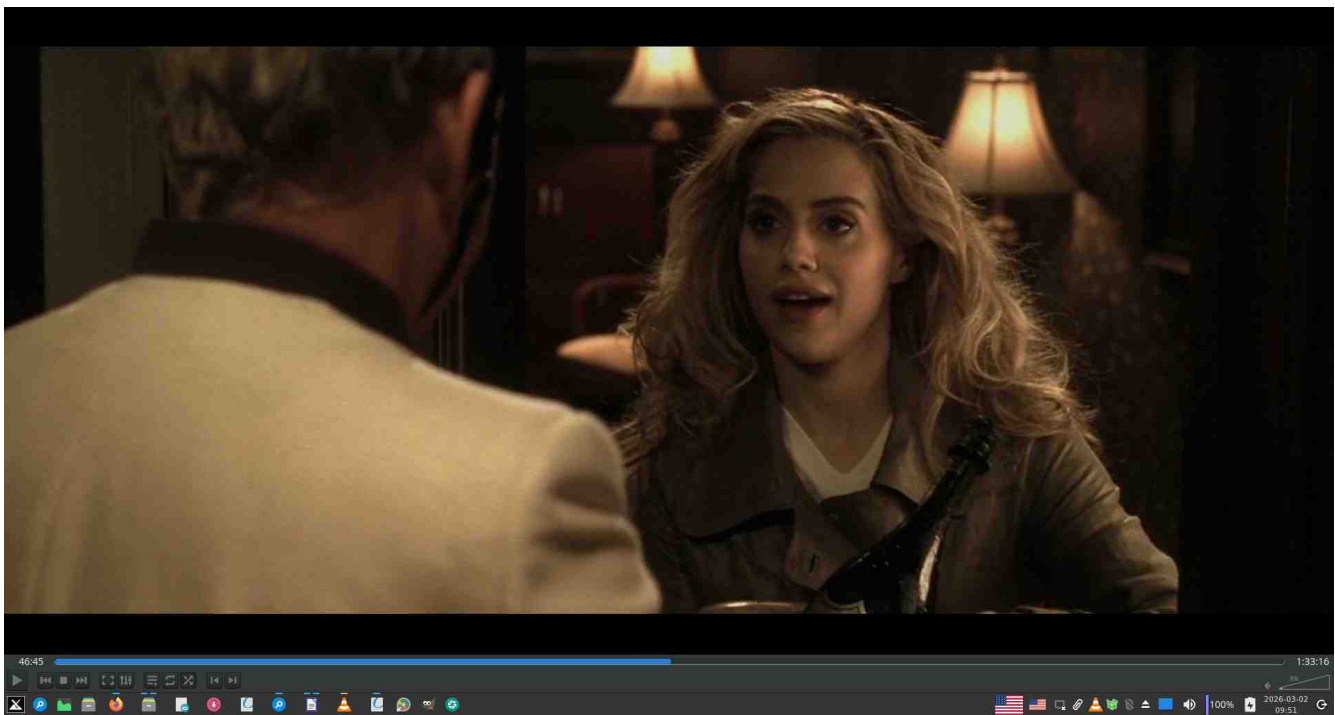
It can be presumed that the first name of Danny Pino was meant to be a mental-association creating reference to Danny Strong as "Julian" in the film entitled "The Prophecy II" of 1998, with the purpose of refreshing and recruiting the programings relative to that actor, character, and film, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: "Danny Strong is unmarried and available to you for a sexual affair, relationship, and marriage." And indeed: Danny Strong was unmarried in 2008. [96]

The third personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, can be presumed to have been the actor Brad Greenquist. [355] He was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “June” as the porter of the hotel, with conversing: [34, minutes 11, 16, 18, 18, 46, 46 and 47]









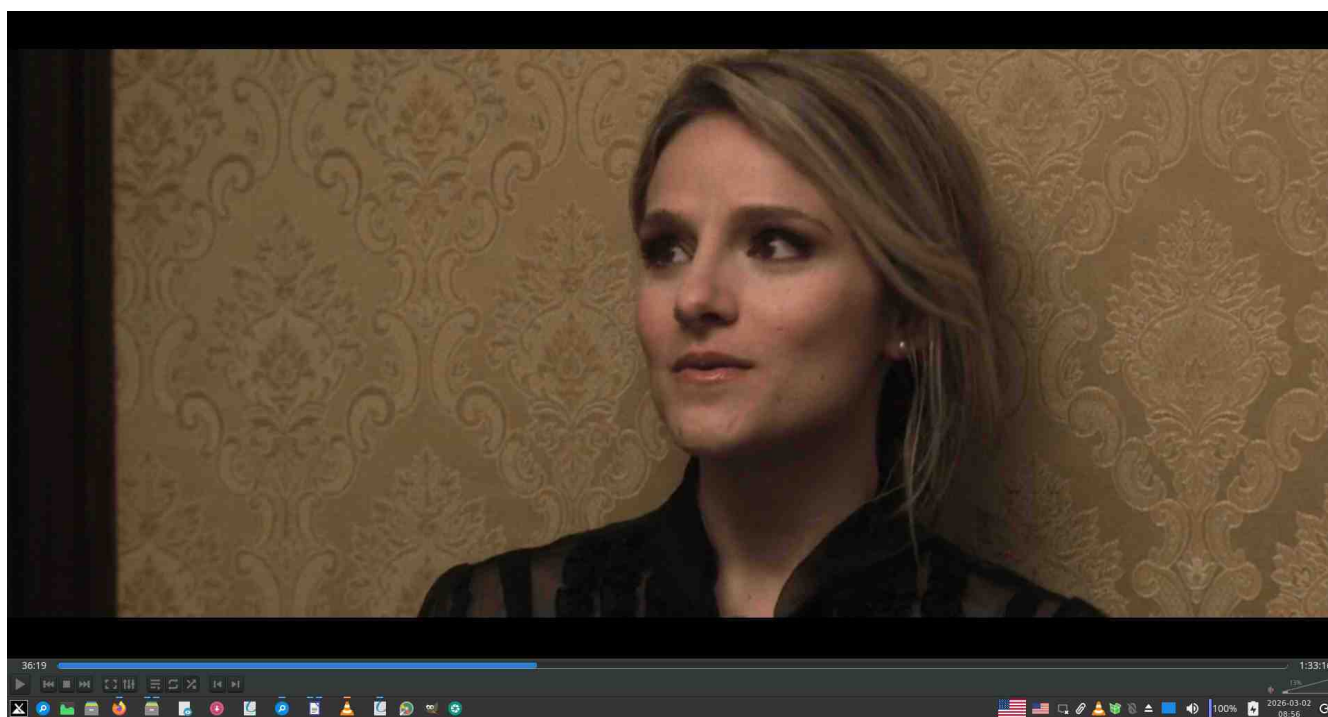
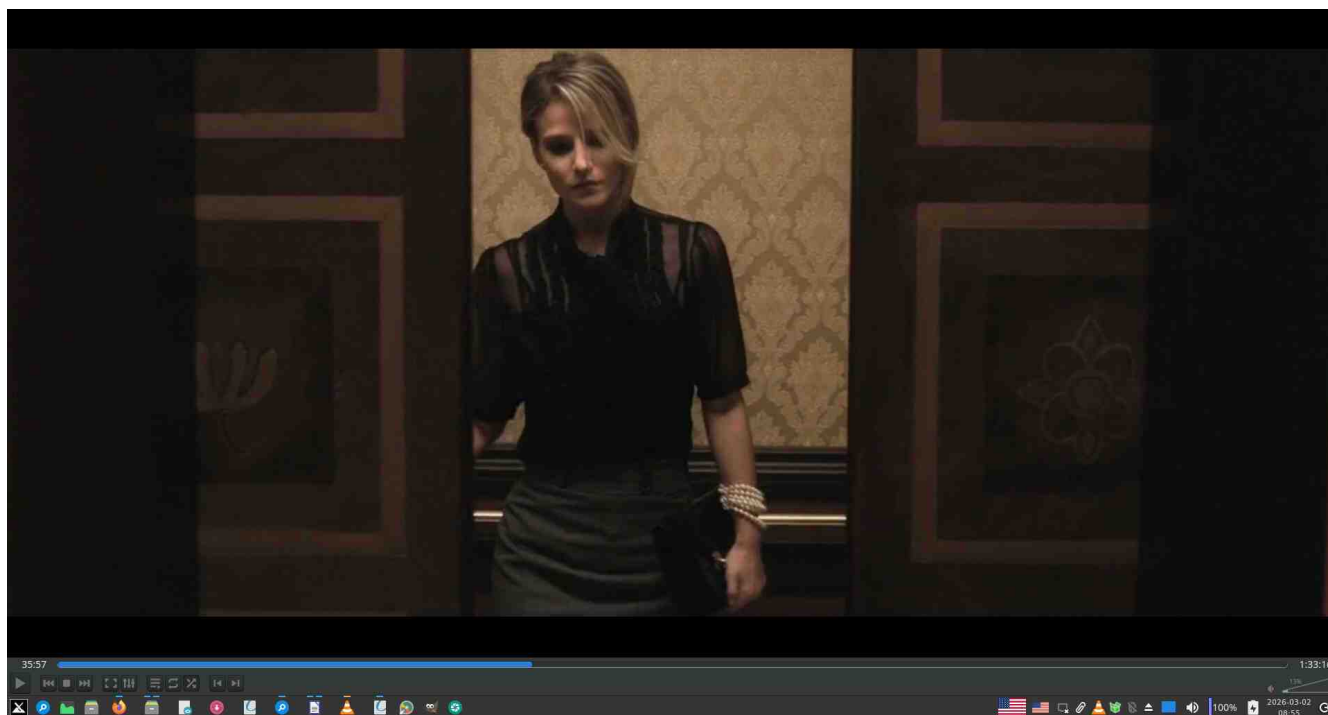
It can be presumed that the first name of Brad Greenquist was meant for a mental-association creating reference to Brad Pitt, whom she had been required to mention in her film entitled “Little Black Book” of 2004, and it can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Brad Pitt is unmarried and available to you for a sexual affair, relationship, and marriage.” And indeed: Brad Pitt was already divorced in 2008. [294]

On the basis of the above message, it can be further presumed that Brad Pitt did not marry Angelina Jolie at that time and during the remaining life of Brittany Murphy to the order of the american Illuminati, with the purpose of his being available and ready for “hooking up” [22, minute 82] Brittany Murphy, by this means also intending to assert its falsifying concoction that the sexuality of Brittany Murphy was more advanced than that of Angelina Jolie, necessary for it for implementing its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death by applying to her the method of concealed assassination of the type “infection with the HIV”, which appears to have been its favorite method of concealed assassination.

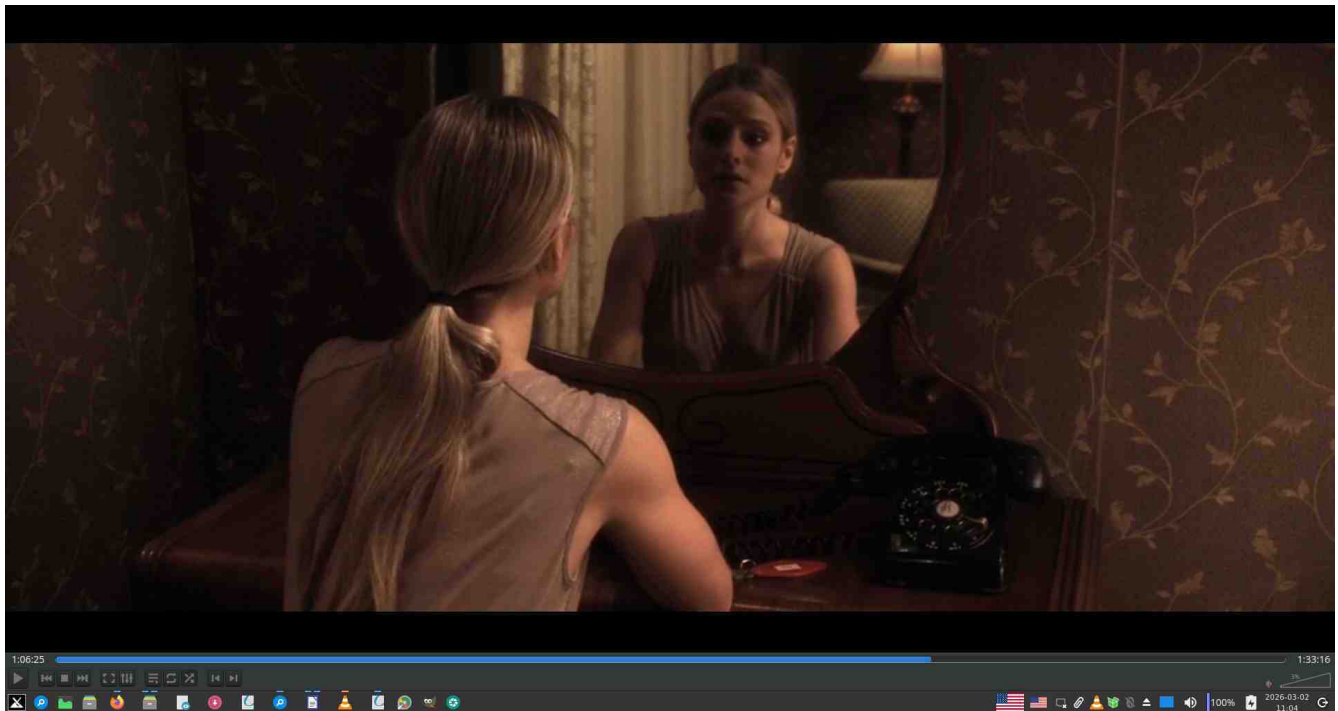
Particularly the scene in the elevator with Brad Greenquist, mentioning “this elevator is very reliable” and in the “transition period this is our only working lift”, [34, minute 16] can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Unlike the other actors and musicians with whom i had you hooked up directly, and whom you have considered unreliable, Brad Pitt is very reliable, and in this transition period of your life with Simon Monjack, Brad Pitt is the only one who can relaunch your main-studio film career, if you accept to cheat Simon Monjack by checking in with him into a hotel room, and then succeed in marrying him before Simon Monjack’s having succeeded in killing you.”

With the film entitled “Across the Hall” of 2009, the first personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy, can be presumed to have been the actress Natalie Smyka. She as “Anna” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Alice”, but her face and dressed body were promoted by the film with full-screen pre-

sentations, for after-shooting effects on Brittany Murphy: [34, minutes 36 and 37]



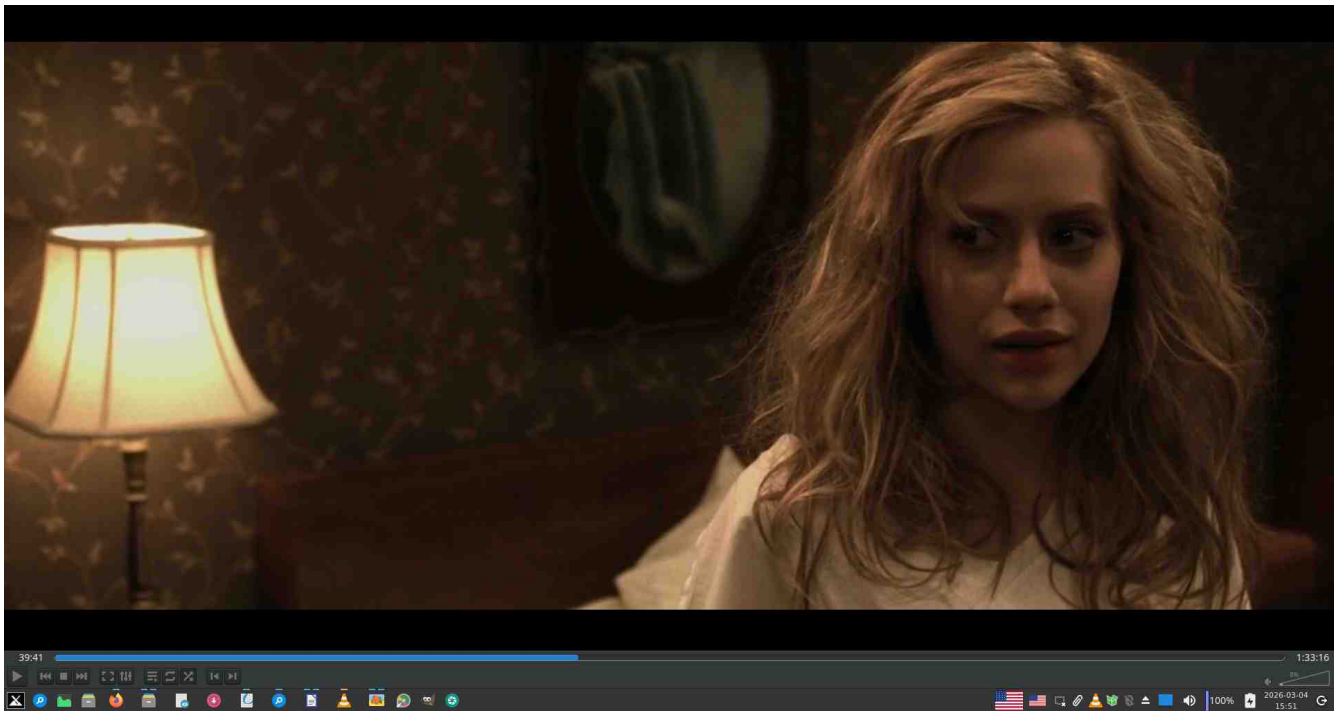
Natalie Smyka was required to act a mirror scene, [34, minute 67]



and implement its formulation and programing of double personality by her as “Anna” on the one part having had a sexual affair with “Julian”, and on the other part denying to save him from, and witnessing against him in a wrong prosecution, the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy.

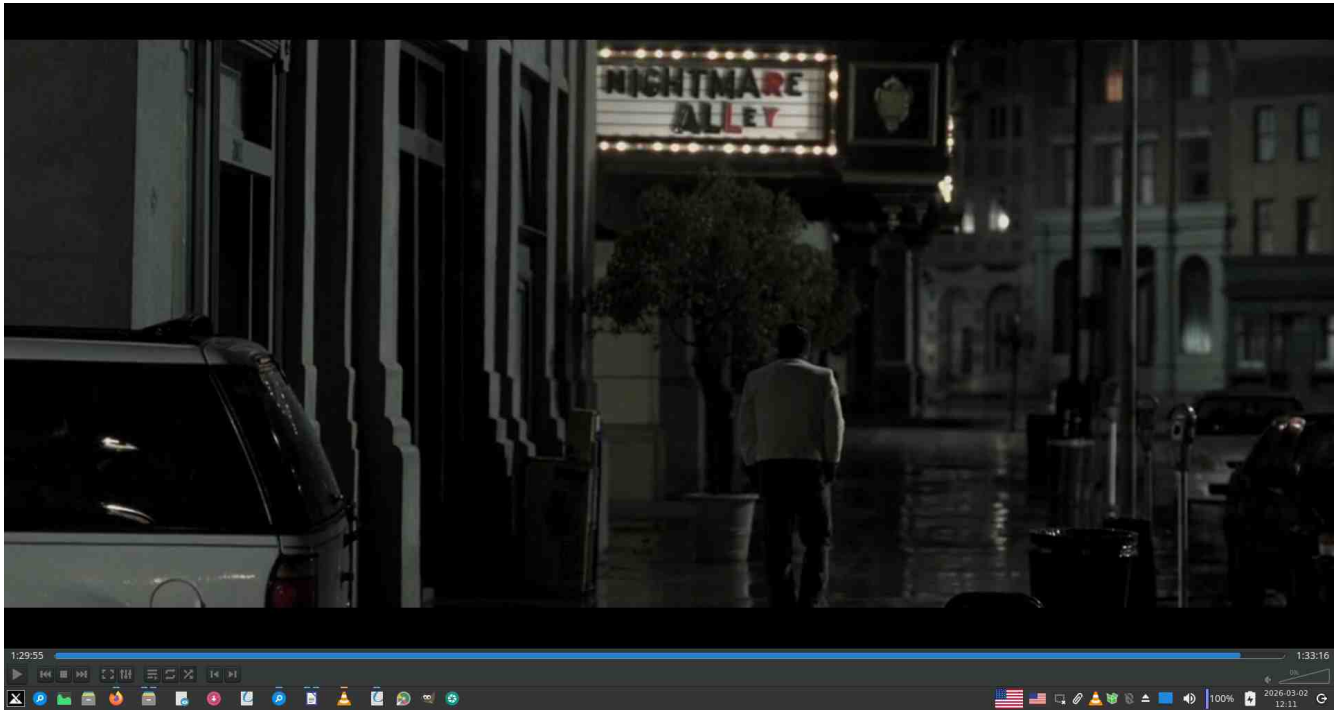
It can be presumed that the first name of Natalie Smyka was meant for a mental-association creating reference to Natalie Ramsey in the film entitled “Cherry Falls” of 1999, with the purpose of refreshing and recruiting the programings relative to that actress and film, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Natalie Ramsey is available to you for a sexual affair and relationship.” And indeed: that her film and television career appears to have begun in 1997 and ended in 2009, [357] refers to that it had a reason and purpose only during the film career and life of Brittany Murphy, she was part of the Brittany Murphy “project”. [3, minute 24]

The wall image of the Niagara Falls associated with Brittany Murphy, [34, minute 40]



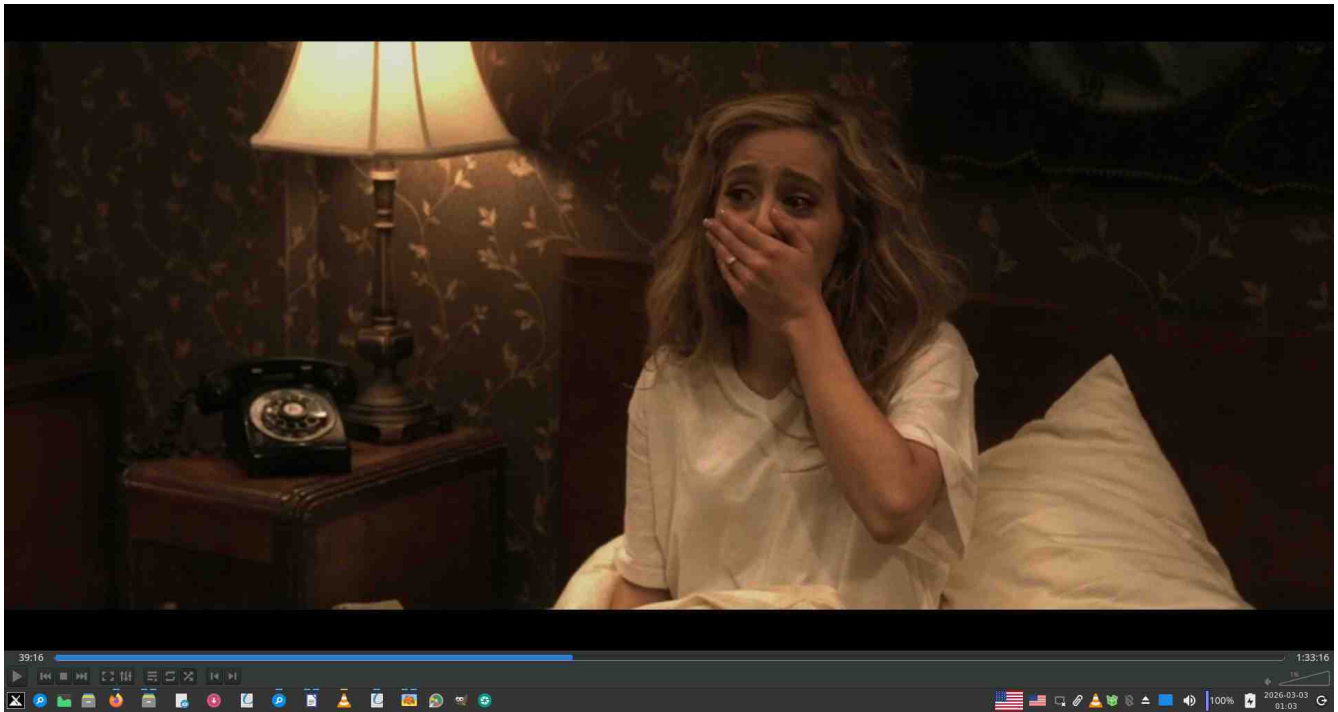
can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “Your undertaking is such an absurdity, as if you would swim upwards on the Niagara Falls, so that the higher you get, the more certain and painful will be your fall,” which is essentially the same message as had already been formulated and programed to Elizabeth Adam (Erzsébet ÁDÁM) by the hungarian ethnical secret political organization in Romania, presumably in 1980 through the professional opinion of the stage manager of the Marosvásárhely National Theater [In the hungarian language: Marosvásárhelyi Nemzeti Színház. In the romanian language: Teatrul Național Târgu Mureș.] András HUNYADI: [Read approximately: 'ɔndra:f 'hunɔɖdi.] “The undertaking is such an absurdity, as if someone would have me swum upwards in the Niagara Falls.” [149, p. 152] This refers to that the american Illuminati had obtained information about Brittany Murphy’s intention to assert her own ideas, to do what was up her alley, which must have been something resembling with the humanism of Elizabeth Adam, and that these two secret political organizations collaborated relative to persons qualified by them as unutilizable, inconvenient, or dangerous, even if one was national and great and the other ethnical and small.

The final scene of the film, in which Danny Pino as “Terry”, just having been delivered from prosecution for murdering Brittany Murphy as “June” owing to the paid complicity of the porter, was required to walk on the “Nightmare Alley”, [34, minute 90]



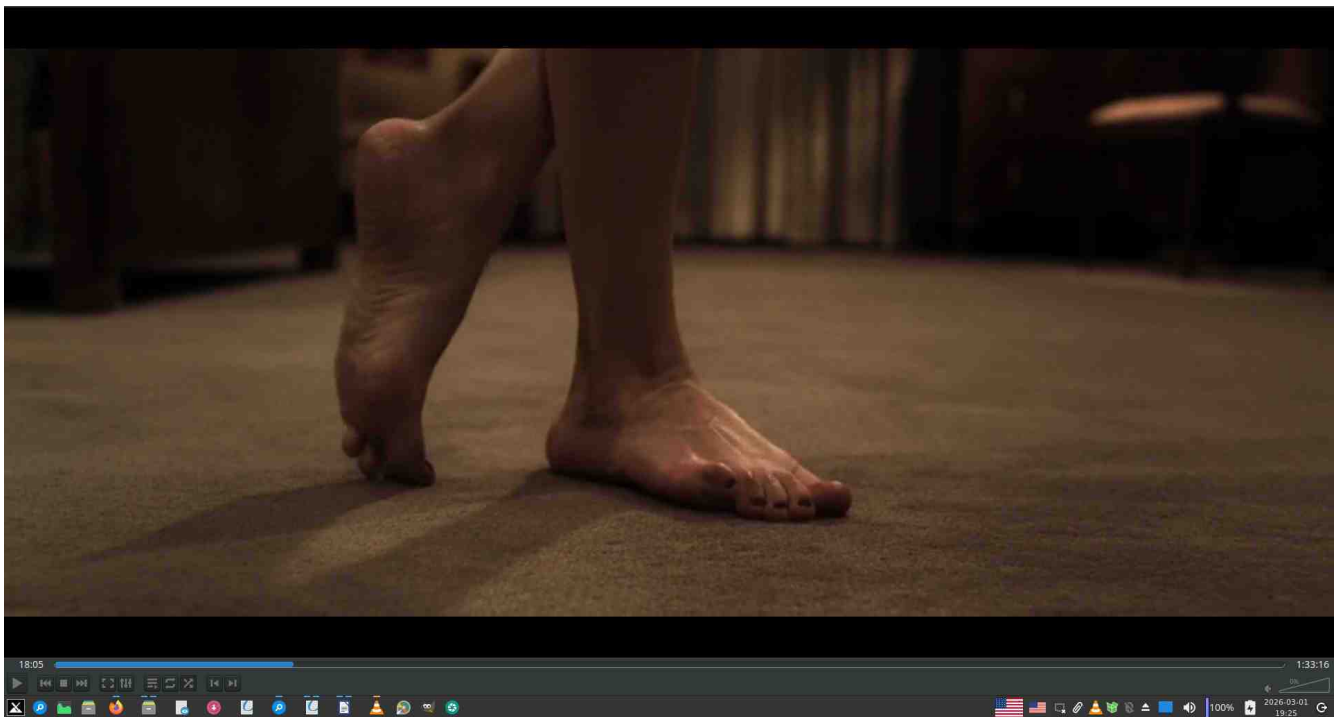
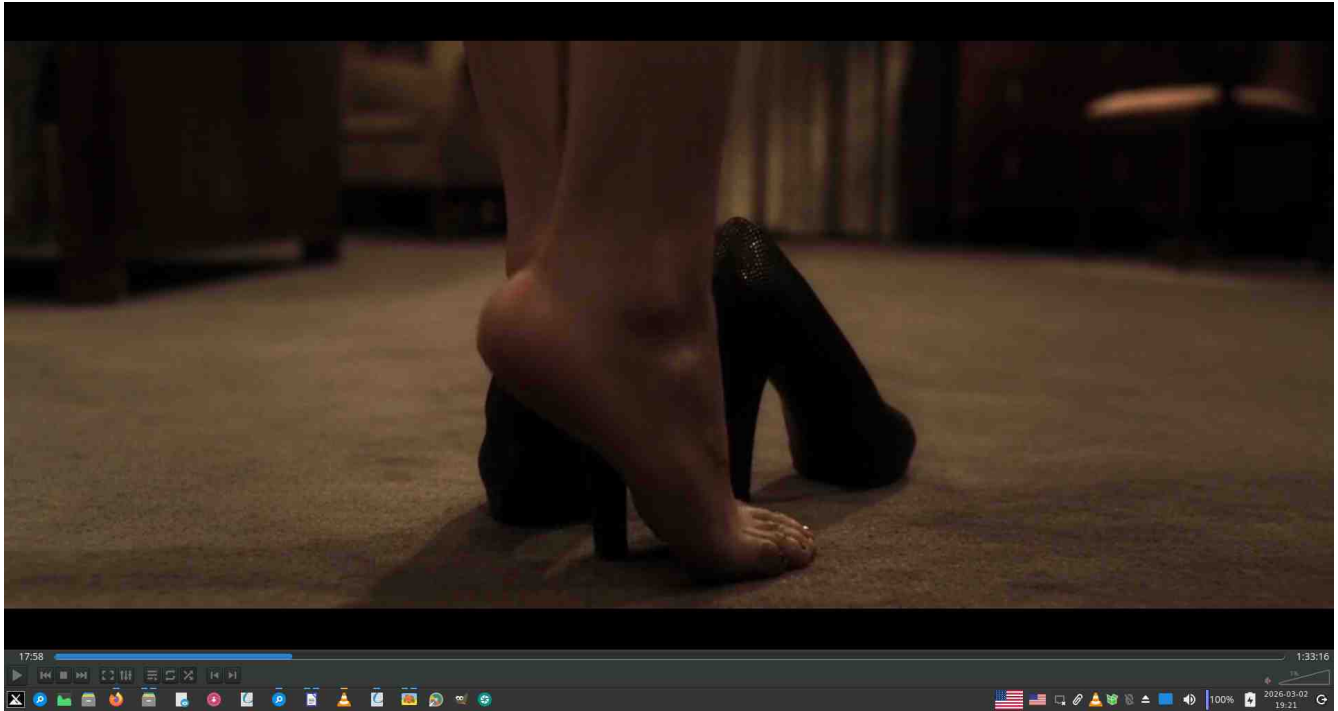
can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “If you do what is up your alley, your life with Simon Monjack will be a nightmare, it will end up with his shooting you, and he will not be prosecuted for that,” as indeed has been reflected by this film of Brittany Murphy.

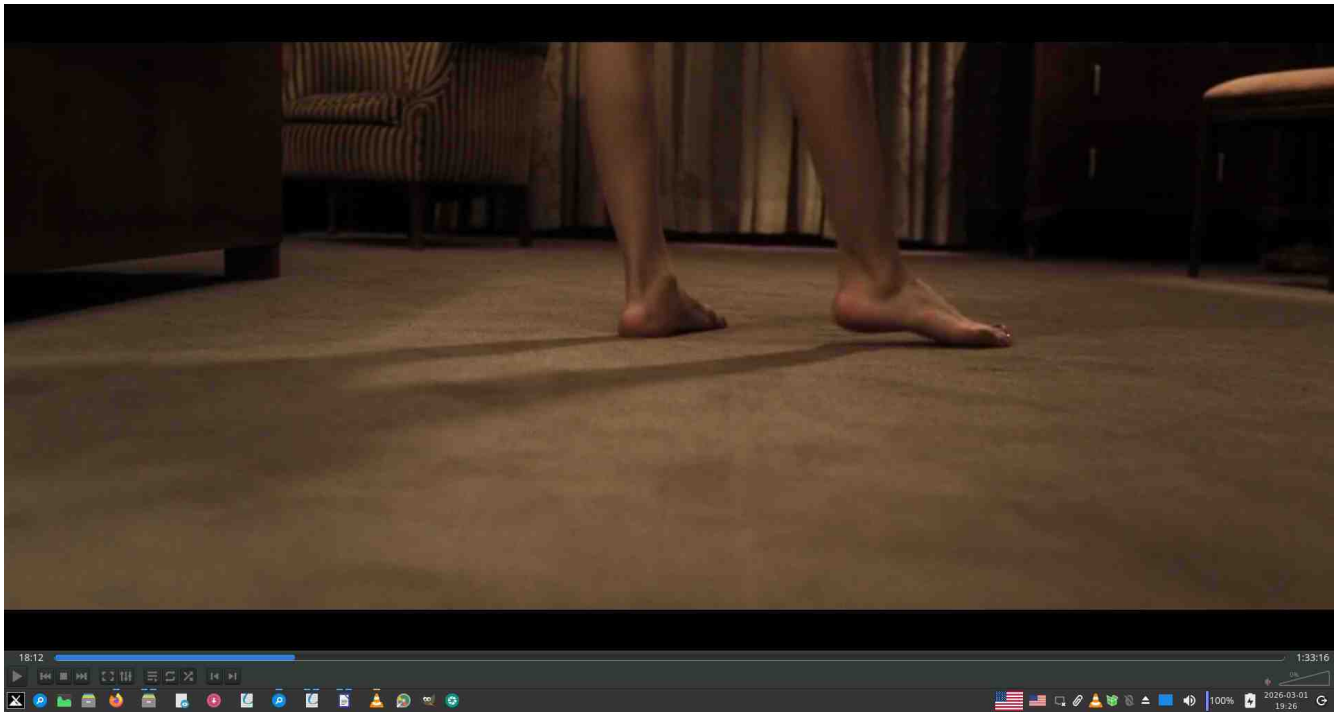
The scene in which Brittany Murphy as “June” was required to put her left palm with a ring on the ring-finger at the mouth, when hearing that her fiancé is in the room “across the hall”, [34, minute 40]



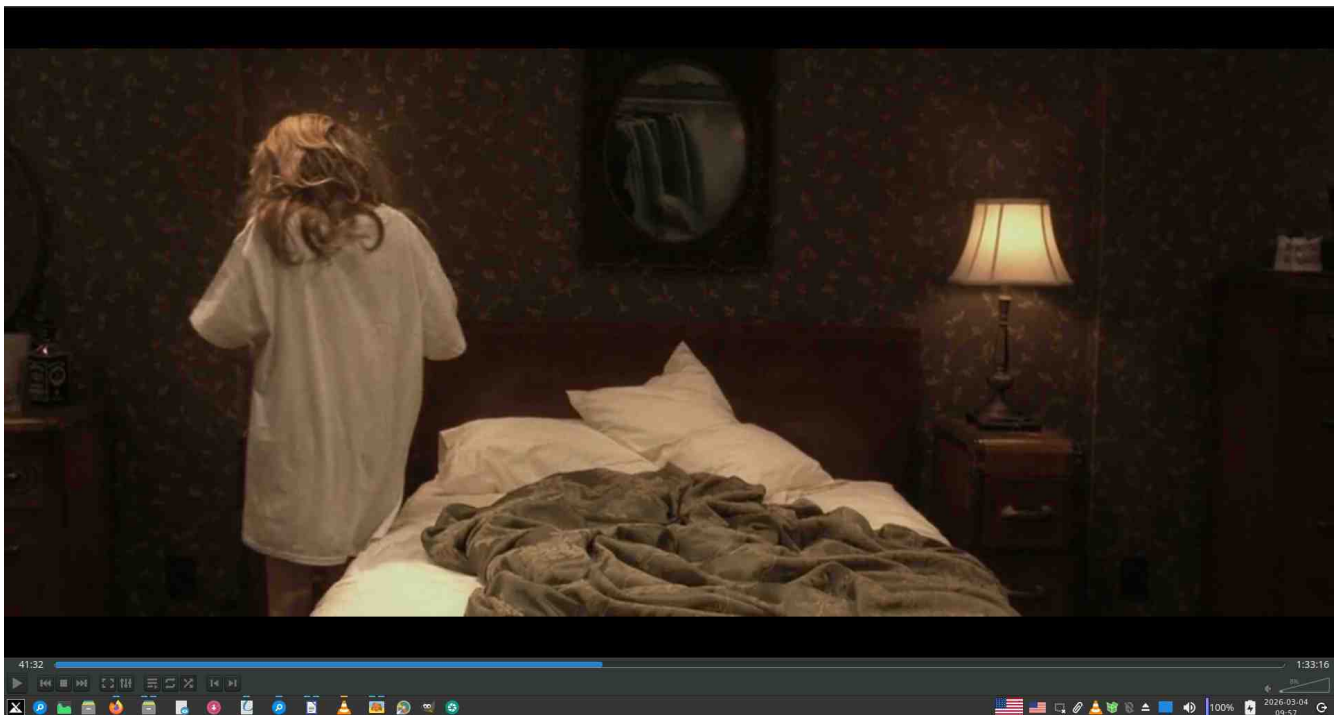
can be construed as a formulation and programing of the approximate silence message of the american Illuminati to Brittany Murphy: “Don’t say a word about what Simon Monjack has been doing with you at home.” And indeed: she observed the above instruction when saying “in print”: [369] “for me, the outside world is the only place that contains any stressors.” [69]

It can be presumed that after her marriage with Simon Monjack, Brittany Murphy was required by him as an Illuminati front person to adopt a stricter film sexual-behavior rule: “No more ‘scenes that depict any kind of intimacy’; [37, Part 2, minute 30] no more appearances with unusually naked body parts.” In this way, instead of taking off clothes and promoting her bust and legs, the filmmakers had to rest satisfied with pulling off her shoes and promoting her feet and shins: [34, minutes 18, 19 and 19]





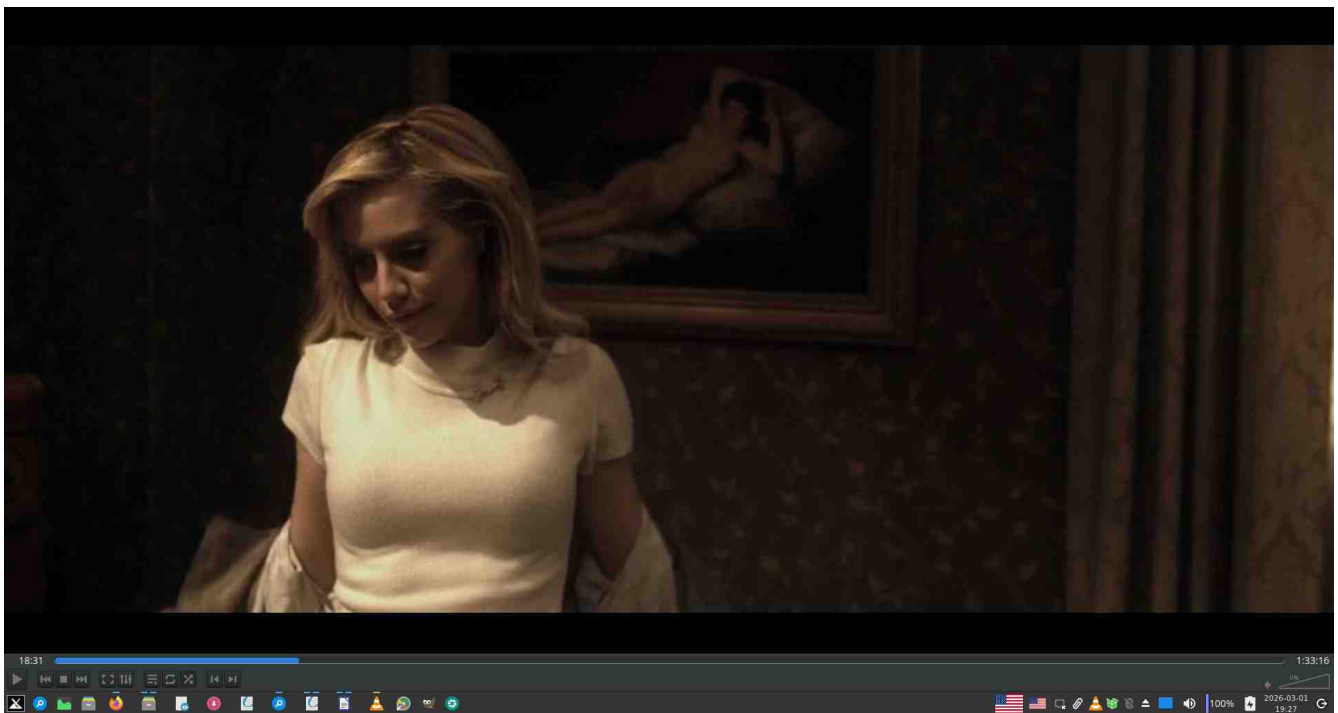
instead of a combination-garment, in the bed she had to wear a long night-gown with sleeves covering her upper arms and partly her legs as well, [34, minute 42]



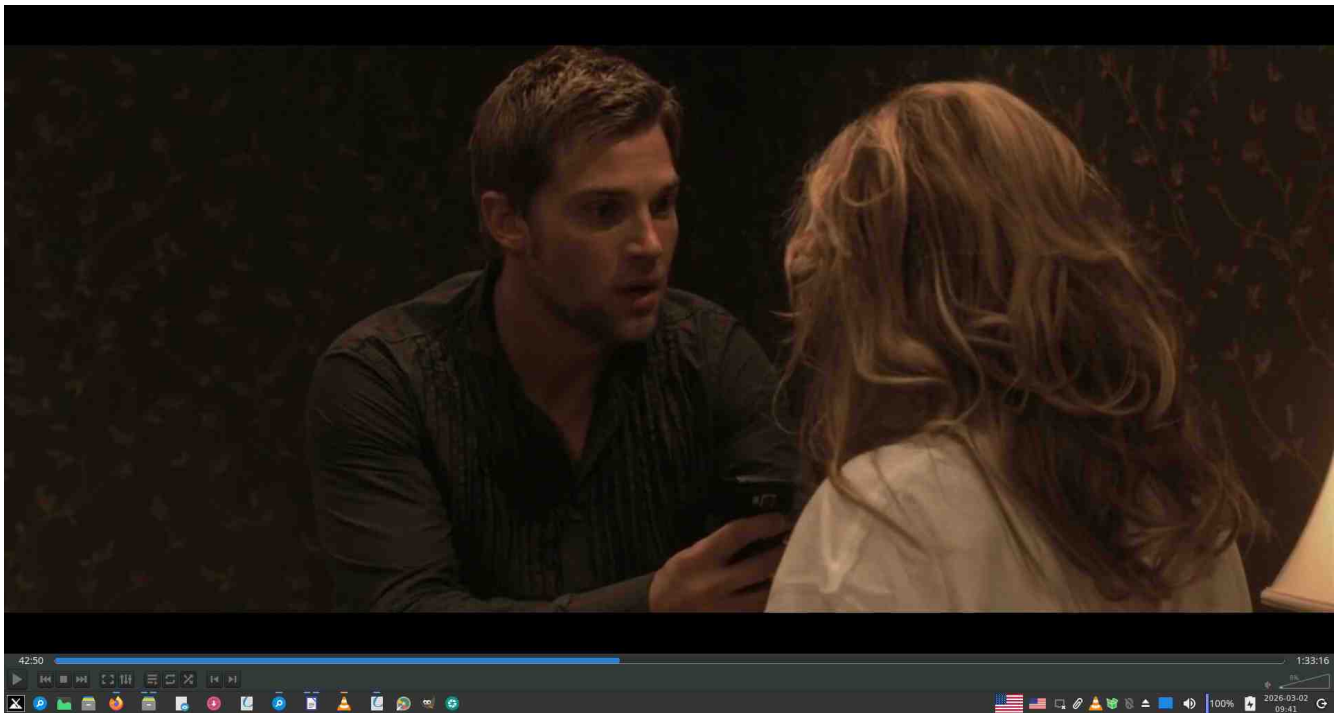
when pulling on her skirt, she had to be careful not to show any little part of her middle body, [34, minute 42]



in all probability fearing the supervising severe look of Simon Monjack later at the screen, and the film could only promote a painted naked female body associated with her: [34, minute 19]



The above sexual-behavior rule was an implementation of the jealousy guideline of the personal secret policy relative to Simon Monjack of the American Illuminati, necessary for the implementation with him of the assassination guideline of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death. On the one part, the implementation of this rule propagandized the real, pretended, or simulated jealousy of Simon Monjack, and on the other part, in a given case it created the possibility for him to pretend having assassinated Brittany Murphy for her having broken this rule, under the circumstances that her this film continued to concoct her in sexual relationships or affairs with Danny Pino and Mike Vogel, as well as concocted and implemented the concoction of her need for multiple sex partners. Certainly, she must have been the first outside the American Illuminati to become aware of this threat to her life, and her main concern must have been to balance between the requirements of the filmmakers striving to make the film more marketable and even to create a pretext for Simon Monjack to assassinate her, and the requirements of Simon Monjack striving to “break” and “choke” her film career and create a concealment for assassinating her: she found herself in the “burrow”, [17] “prophesied” with her film entitled “Don’t Say a Word” of 2001, or in the “rabbit hole, plummeting into chaos”, [24, minute 93] “prophesied” with her film entitled “Little Black Book” of 2004, formulated and programmed with Mike Vogel selected to resemble Marshall Bruce Mathers III (Eminem) the “Rabbit” at least in facial expression and stature: [34, minute 43]



The notion of “jealousy” [32, minutes 18, 59 and 78] had been intensively promoted by the film of Brittany Murphy entitled “Futurama: The Beast with a Billion Backs” of 2008 — as the first film of Brittany Murphy made and released after her marriage with Simon Monjack — particularly with the sentence: “there is no great love without great jealousy,” [32, minute 83] by this means the film having substantiated ideologically and foreshadowed the “great jealousy” associated with the “great love” required to be acted by Simon Monjack in relation to Brittany Murphy, particularly and presumably for the first time during shooting this film.

The film entitled “Across the Hall” of 2009 appears to have been a particular mental experiment on utilizing cheating as a means of triggering the real, pretended, or simulated jealousy of the missioned assassin in concocting the motivation as a means of concealment of an assassination of the type “shooting from cheating jealousy” ordered by the american Illuminati from the missioned assassin of Brittany Murphy in implementing its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death. In this respect, the main elements of the plot of the film consist in Danny Pino’s as “Terry” acting saying and meaning “how much he loves” [34, minute 27] “June”, his extreme determination to “shoot someone”, [34, minute 45] and that “someone’s” turning out to be “June”, required to be acted by Brittany Murphy herself, the presumed target person of the american Illuminati.

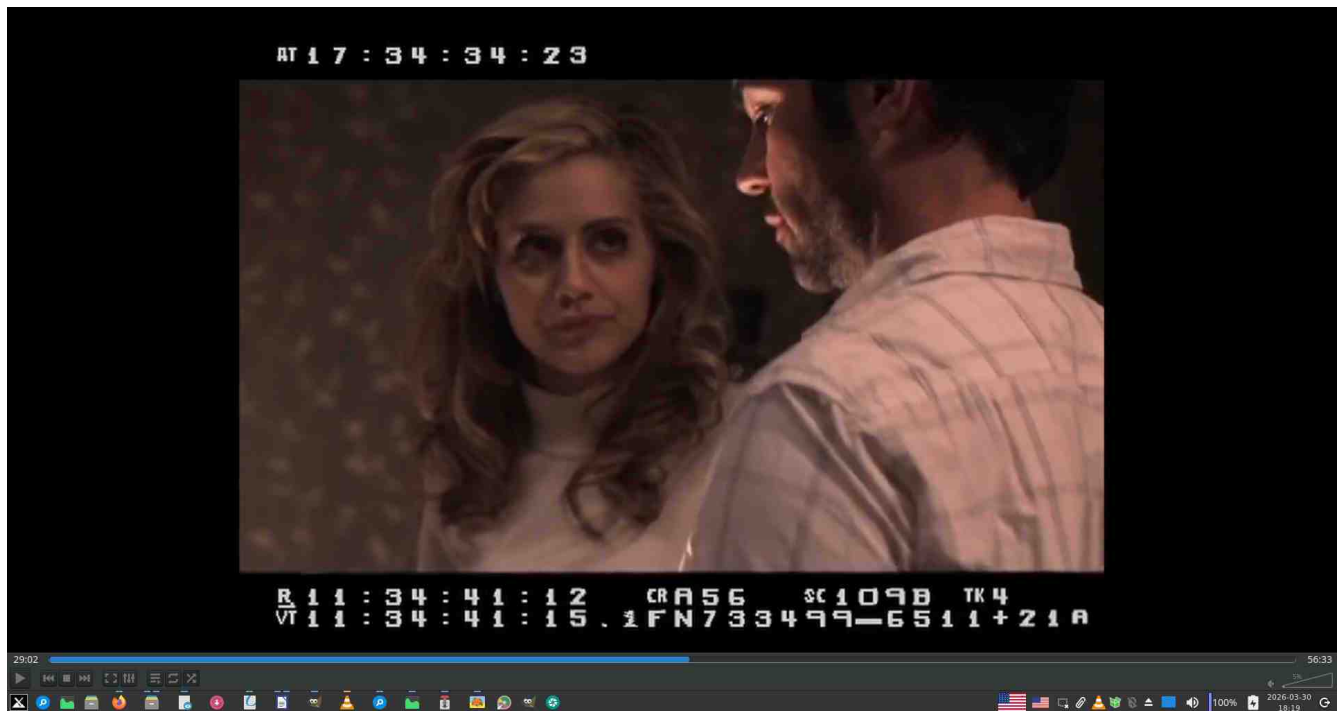
According to the plot of the film, “Terry” and “June” are about to marry, when he becomes aware of her regularly cheating on him in Hotel Riverview. Motivated by “how much he loves her”, [34, minute 27] he takes the pistol of his close friend “Julian”, goes to the hotel, and takes the room facing the room in which “June” is about to cheat on him, with the purpose of shooting at least the man in question, who is “Julian”, what he does not know. After all, his action results in his shooting “June” to death, succeeding in leaving the hotel unarrested, and the arrest of “Julian” as the suspected assassin. If substituting “June” for Brittany Murphy — otherwise what was made by the film as well — “Terry” for Simon Monjack, and “Julian” for Mike Vogel, Danny Strong, or Brad Pitt, then there results a presumed pattern of concealed assassination of the type “shooting from cheating jealousy”, as an alternative of the method of concealed assassination of the type “infection with the HIV”, with which the american Illuminati was planning to “break” [11, minute 63] and “choke” [404] Brittany Murphy to death: on the basis of the respective above-mentioned programming of the film, she cheats on Simon Monjack with Mike Vogel, Danny Strong, or Brad Pitt, Simon Monjack becomes aware of it, and from the real, pretended, or simulated jealousy triggered by Mike Vogel, Danny Strong, or Brad Pitt, he shoots Brittany Murphy to death, by so doing carrying out the main purpose of the american Illuminati, and having the formulated and programmed, but not necessarily guaranteed perspective of being delivered from prosecution to the detriment of Mike Vogel, Danny Strong, or Brad Pitt, the respective of whom would be prosecuted for assassination.

The substitution of the character “Terry” for Simon Monjack is justified by that during shooting the film, presumably in early 2008, while Danny Pino as “Terry” was required to stay in the room “across the hall” relative to the room of Brittany Murphy as “June” in the hotel, Simon Monjack was required to stay in “her trailer”, [37, Part 2, minute 28] possibly “across the street” relative to the hotel, or somewhere else near the hotel. What is more, when contacted by the director Alex Merkin, he was also required to “seem not exactly know who he’s talking to or where he was”, [37, Part 2, minute 28] while Brittany Murphy, struggling for her life in her real life, in each break went to the trailer, where Simon Monjack must have nosed her face for any little sign construable as representing an act of “intimacy” [37, Part 2, minute 30] committed by her with one of the numerous male actors and staff members surrounding her in the hotel room, and interdicted by him, and must have been “prepared” [21, minute 25] for decisively implementing the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death of the american Illuminati.

In this way, the film entitled “Across the Hall” of 2009 was not only a formulation and programing of the pattern of concealed assassination of the type “shooting from cheating jealousy”, but also an implementation of its, possibly the only implementation, as Brittany Murphy was “in real life nothing” [379] like the character “June”, the type of sexual behavior of hers must have not cherished much hope for the american Illuminati as regards Brittany Murphy’s cheating on Simon Monjack.

Based on the above considerations, it appears that a reason why Simon Monjack did not want to make Brittany Murphy pregnant in the first months and years of their marriage, in spite of the wishes of Brittany Murphy to bear children expressed repeatedly on 10 april [69] and 3 december 2009, [379] was that to the order of the american Illuminati he had to keep her fit for cheating, what would not have been the case with her pregnancy, and he was waiting for receiving or finding information about Brittany Murphy’s having cheated on him with a male flame, so that the pattern of concealed assassination of the type “shooting from cheating jealousy” could be applied to Brittany Murphy. Certainly, she must have been the first to find out that reluctance of her husband, his quality and motivations of her personal secret political executioner, the reason why she strove to defend herself by deciding to bear children and expressing her that intention publicly, so that the conspiracy around and against her would become somewhat perceivable for the public.

The “planted fear” [37, Part 2, minute 29] of Brittany Murphy to have the “kind of intimacy” [37, Part 2, minute 30] required to be acted with Danny Pino, but interdicted by Simon Monjack, resulted in her getting out of this “rabbit hole” [24, minute 93] of a requirement and an interdiction contradicting each other by refusing to act the respective scene, [37, Part 2, minute 30]



namely she did exactly what she needed to do to avoid having been assassinated by Simon Monjack, being on the jump in her near trailer, what prompted the director Alex Merkin to pretend considering her replacement. He managed to have Simon Monjack loosen control by his letting her “do whatever he [the director] wanted to do”, [37, Part 2, minute 30] so as to maintain her in the film, as that was the interest of the american Illuminati, presumably represented and implemented by both Alex Merkin and

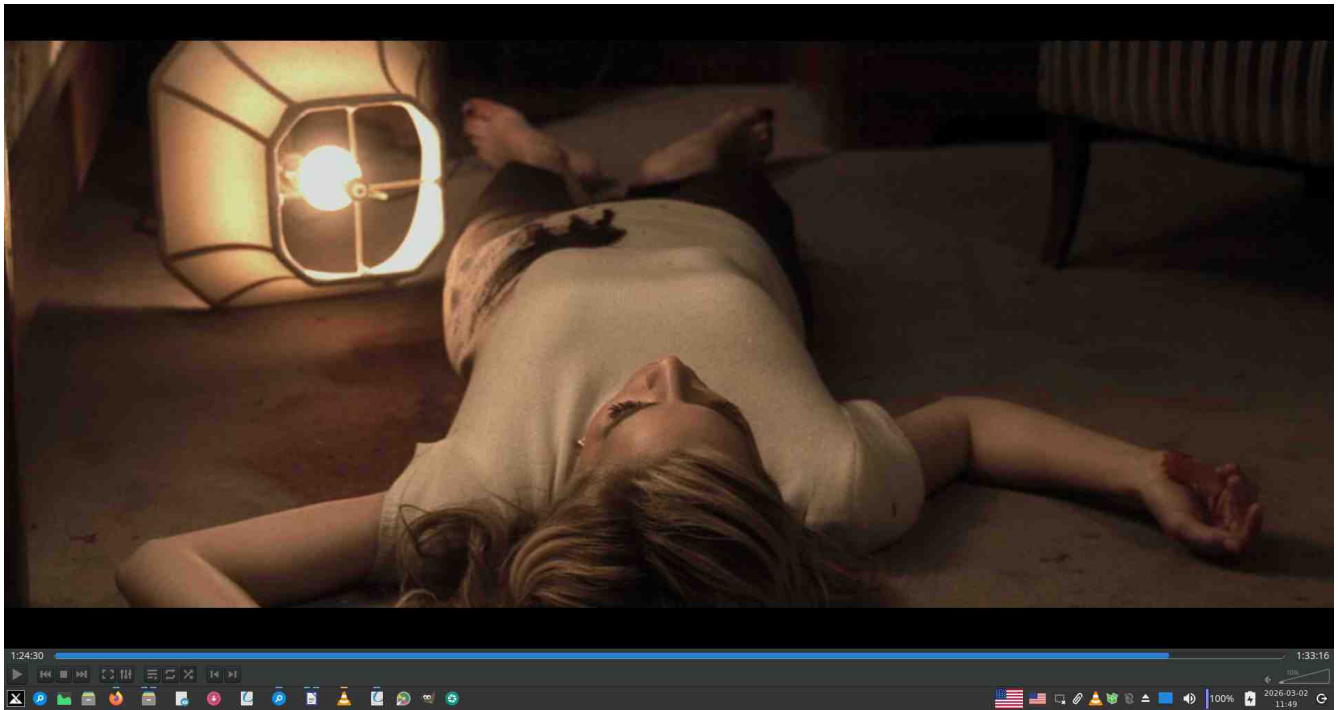
Simon Monjack.

It can be presumed that the resemblance of Mike Vogel with Marshall Bruce Mathers III (Eminem) was meant for a mental-association creating reference to Marshall Bruce Mathers III in the film entitled “8 Mile” of 2002, with the purpose of refreshing and recruiting the programings relative to that singer and film, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Eminem is unmarried and available to you for a sexual affair, relationship, and marriage.” And indeed: Marshall Bruce Mathers III was unmarried in 2009. [238] Within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, Marshall Bruce Mathers III was meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack.

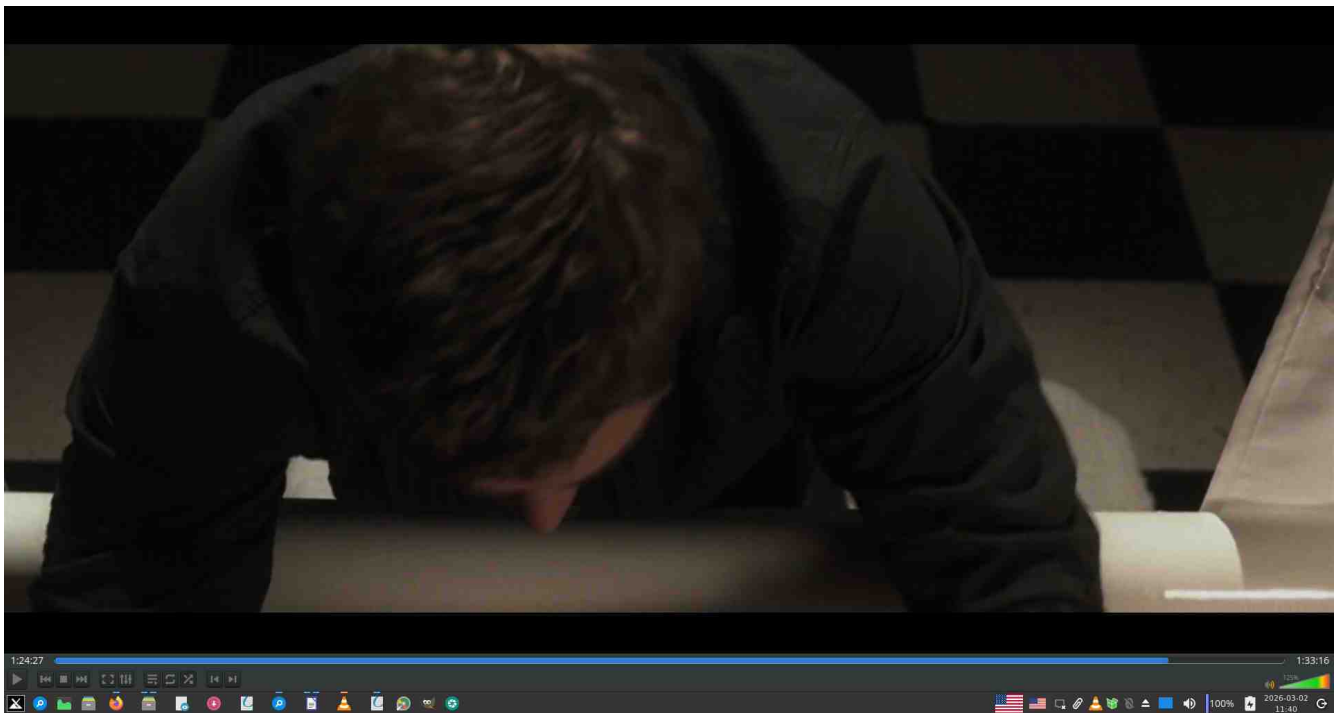
This film also presents “a view of the bridge”, however this time not from above, but from under it, presumably from the “Hotel Riverview” to the East River in New York, closer to the “water under the bridge”, [25, minute 21] [34, minute 67]



as the realm of death in the symbolism of the american Illuminati, what can be construed as a formulation and programing of the approximate message of the american Illuminati to the public: “The death of Brittany Murphy is closer than ever,” which is corroborated by the film itself with that she as “June” is shot dead within the pattern of concealed assassination of the type “shooting from cheating jealousy” concocted by it: [34, minute 85]

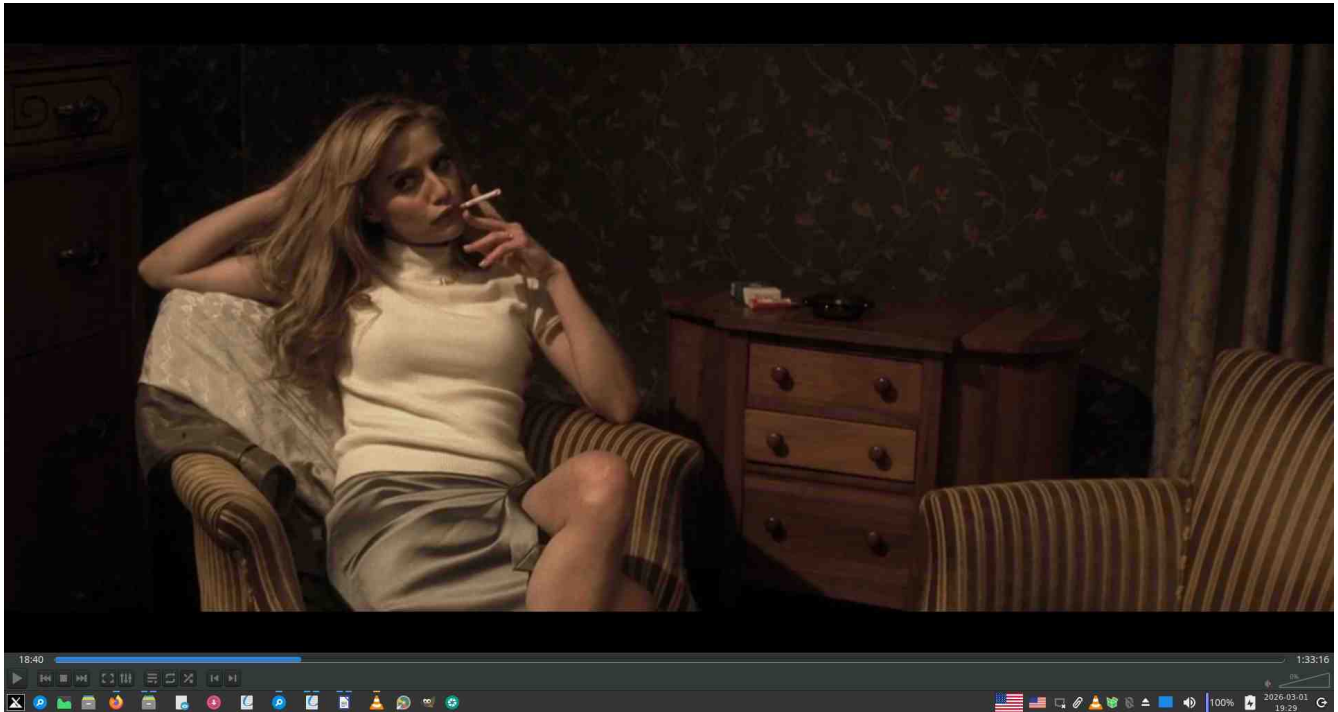


The scene in which Mike Vogel as “Julian” was required to wash the blood of Brittany Murphy as “June” off his shirt and hands in the bathtub of the bathroom with a black-and-white mosaic pavement as a symbol of freemasonry, [34, minute 85]

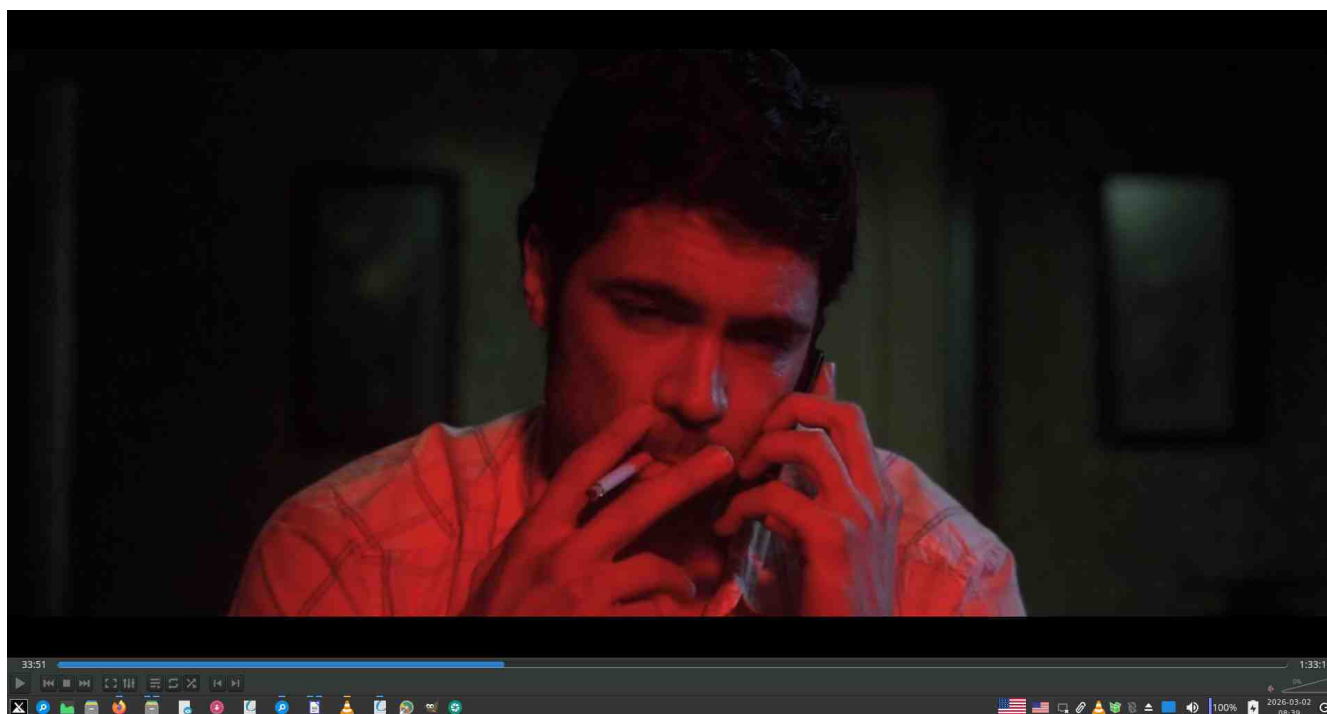
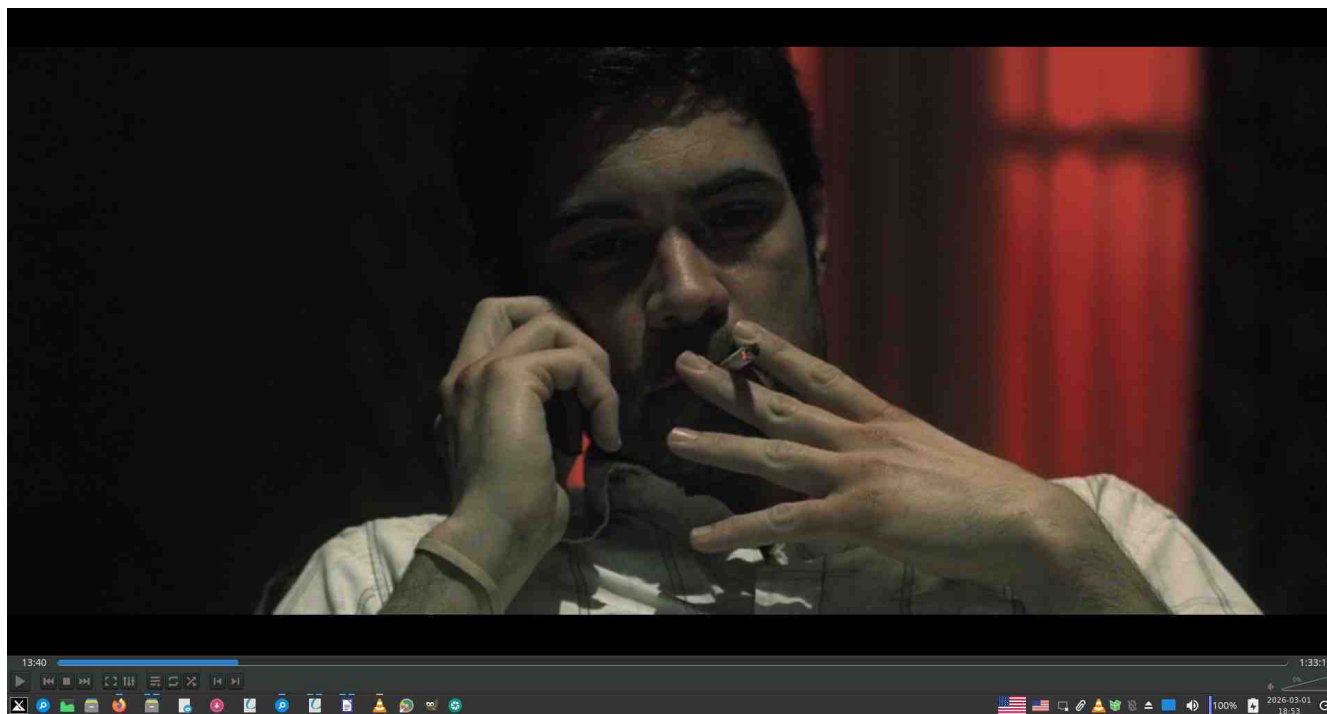


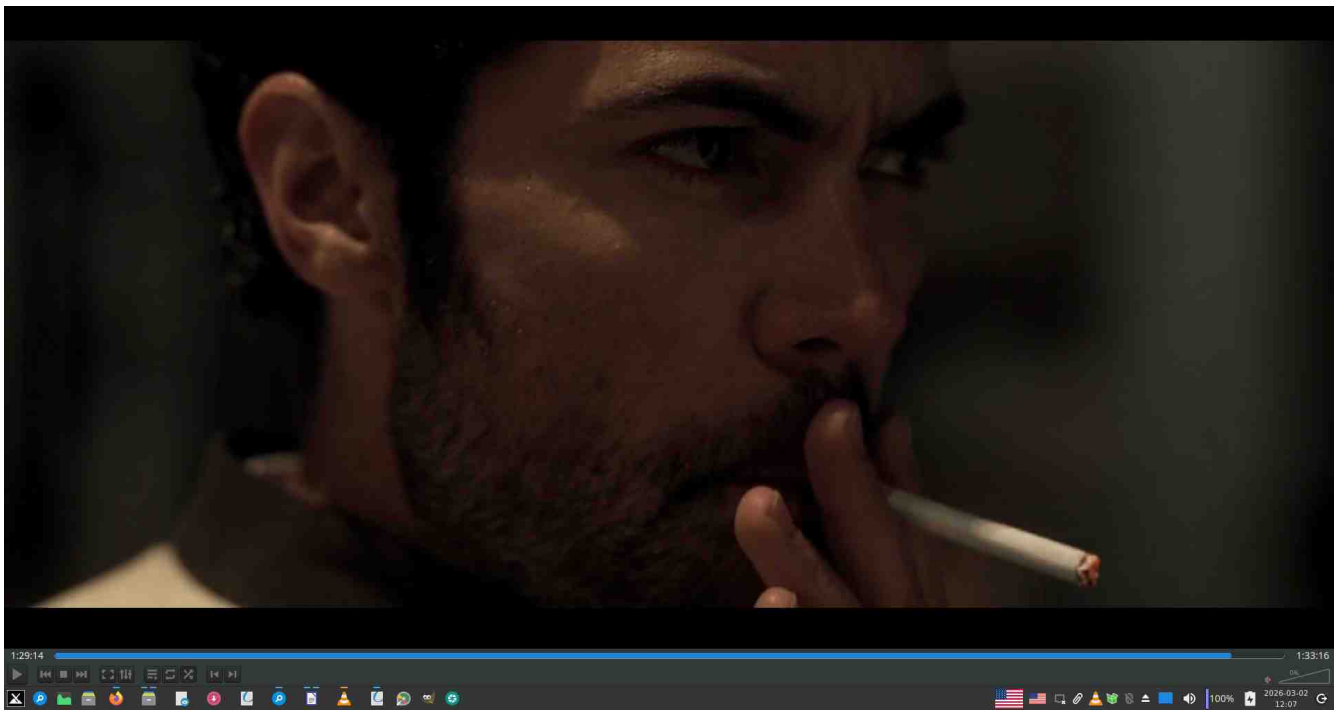
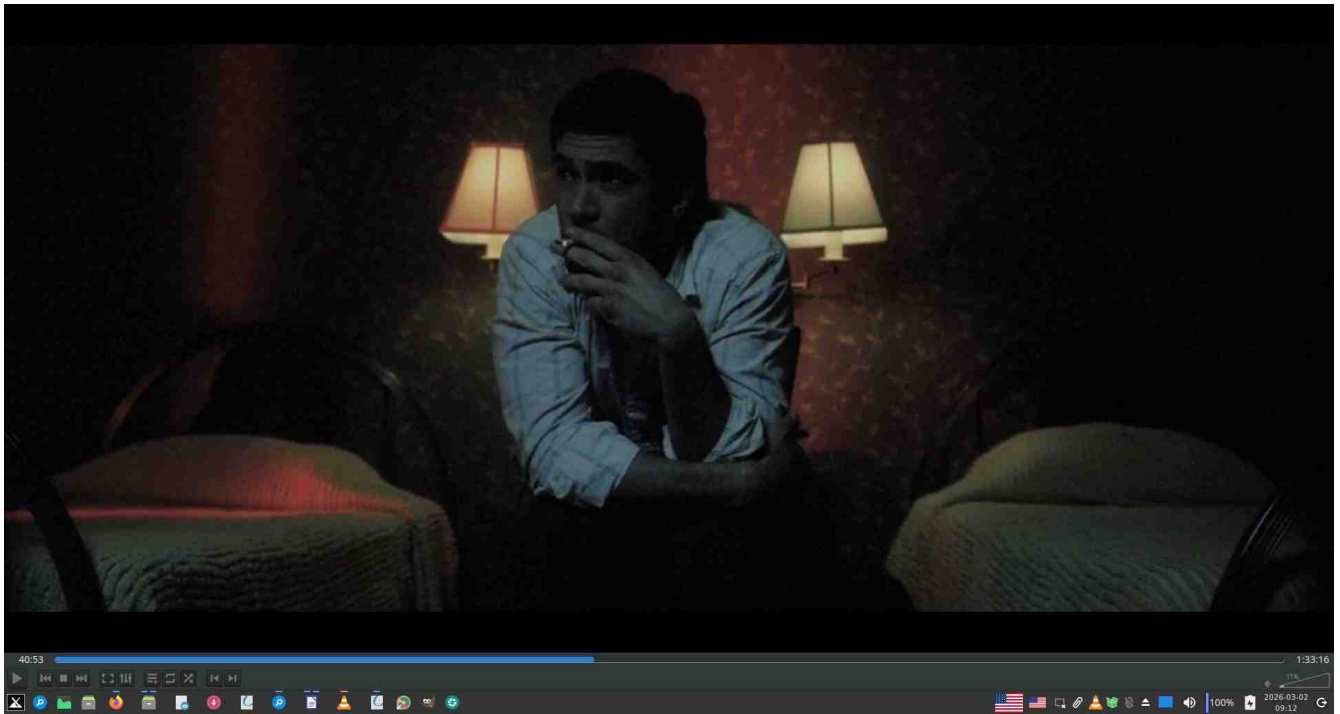
can be construed as an expression of the Illuminati origination of the character “Julian”, of the entire film, and finally of the real-life death of Brittany Murphy as the achievement of the purpose formulated and programed with this film.

The film entitled “Across the Hall” of 2009 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: tobacco-addiction, with her character: [34, minute 19]

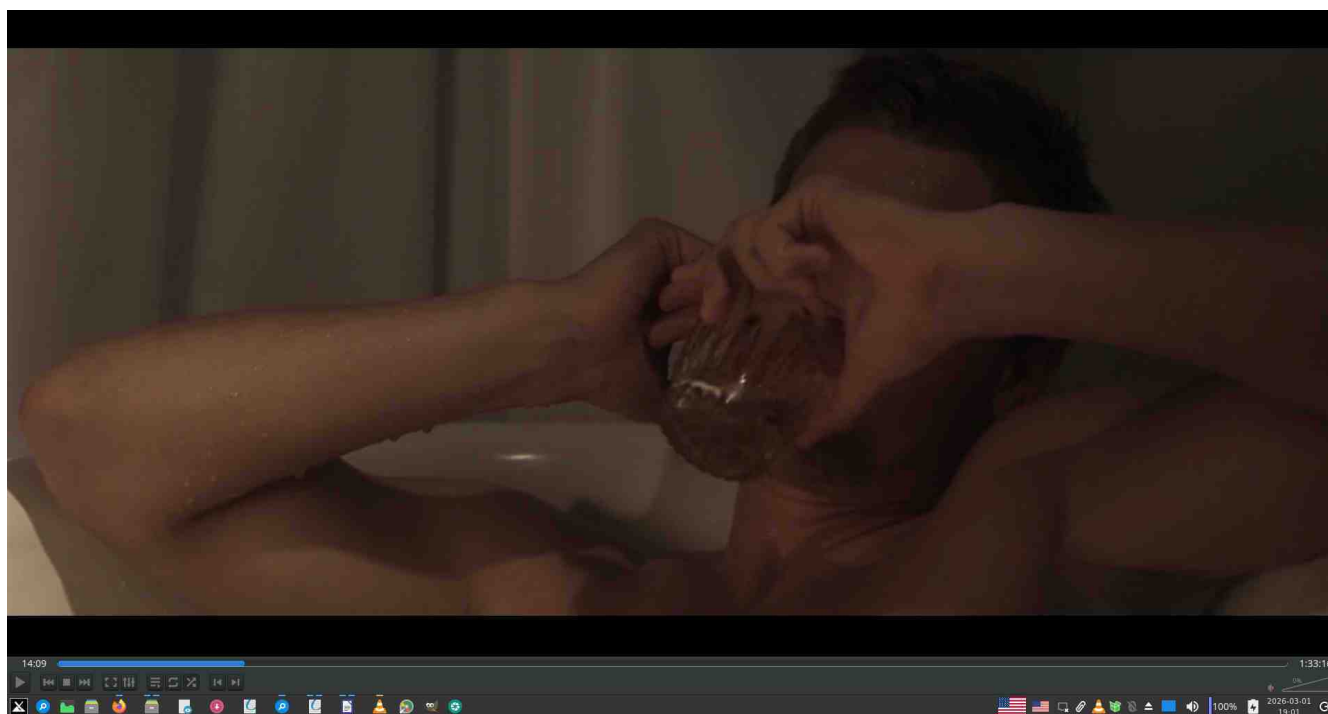
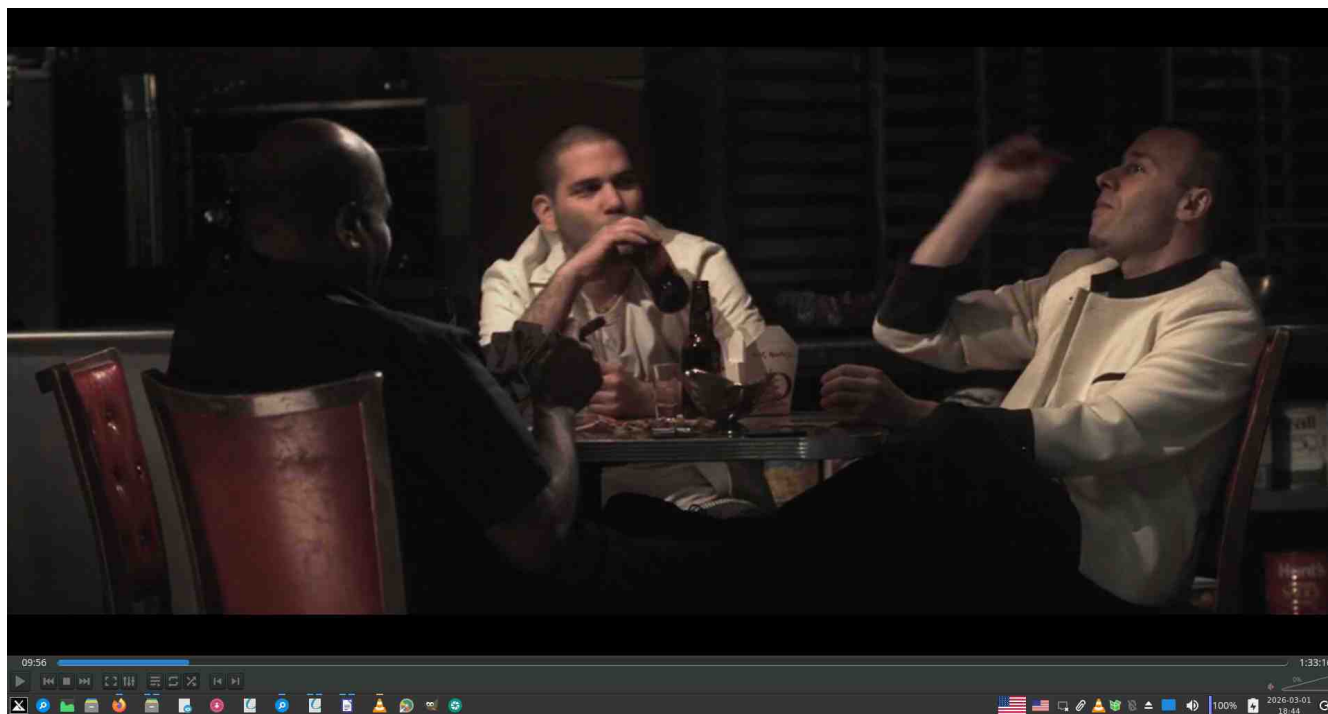


tobacco-addiction, with characters other than that of hers, in a scene without her: [34, minutes 14, 34, 41 and 90]

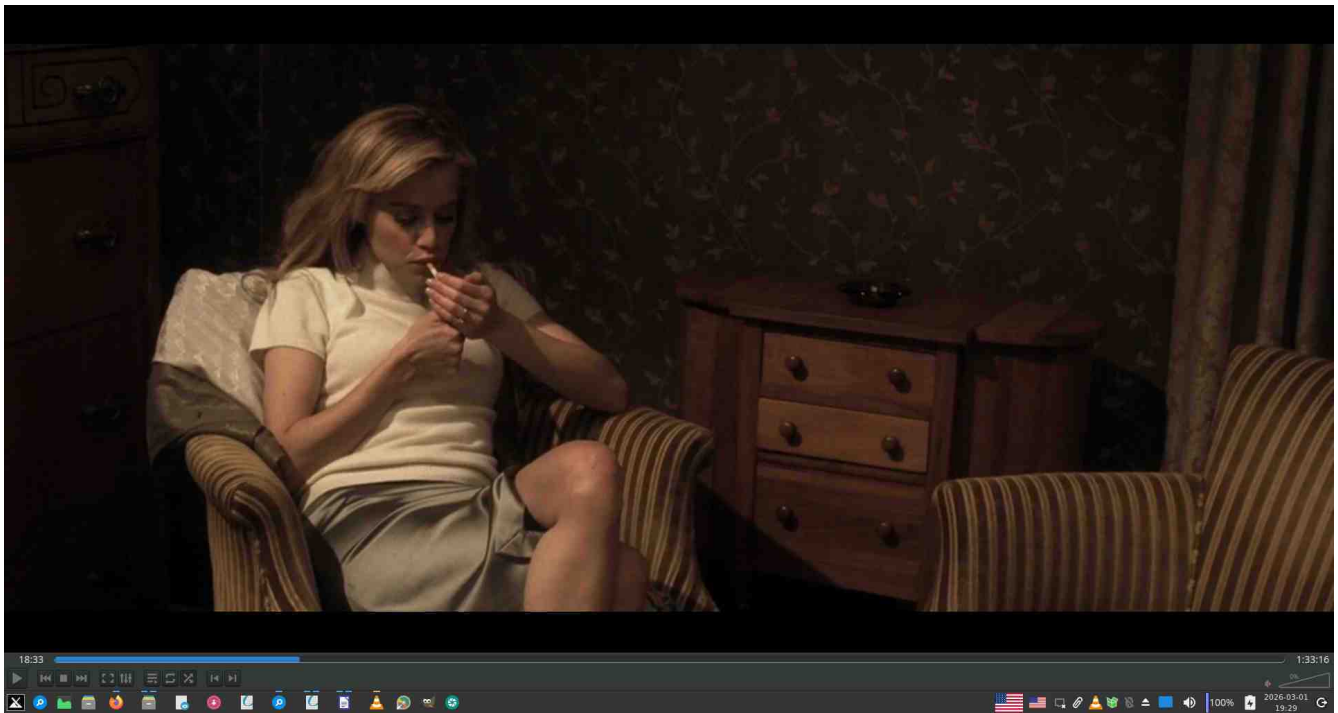




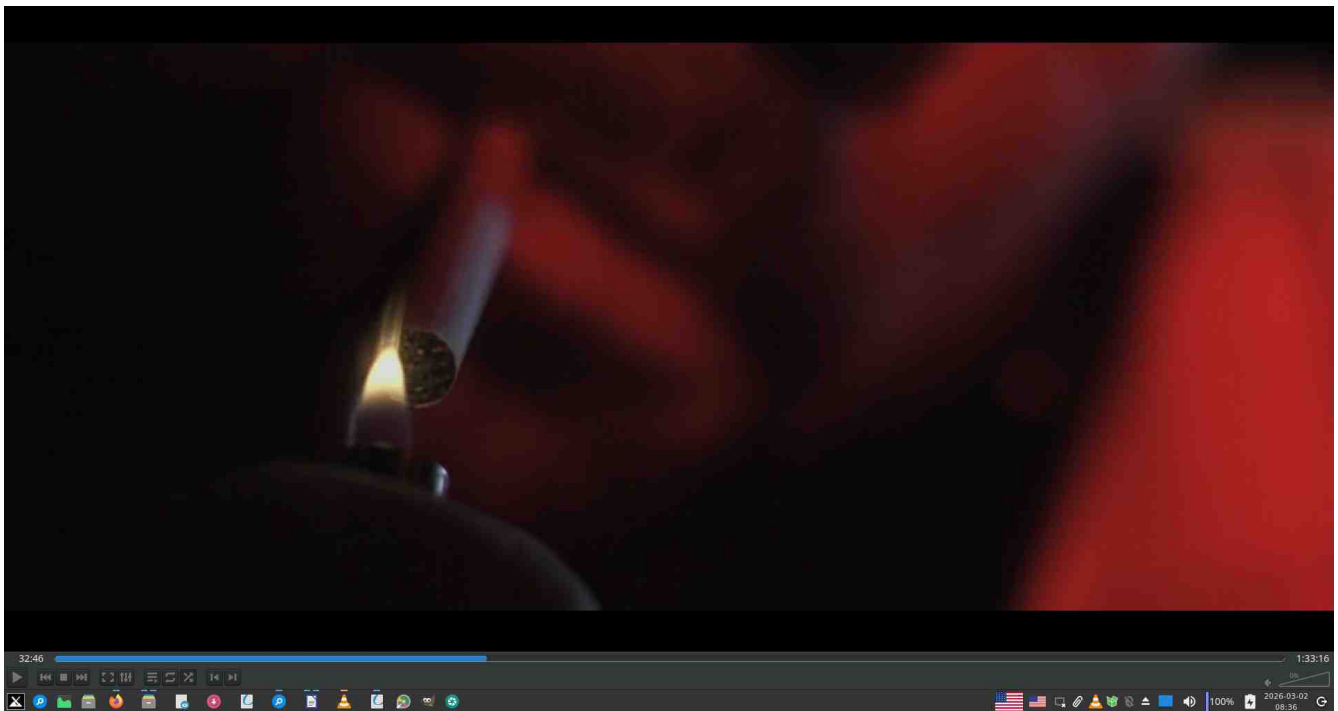
alcohol-addiction, with characters other than that of hers, in a scene without her: [34, minutes 10 and 15]



sexual-addiction with “fellatio”, [12, minute 19] with her character: [34, minute 19]



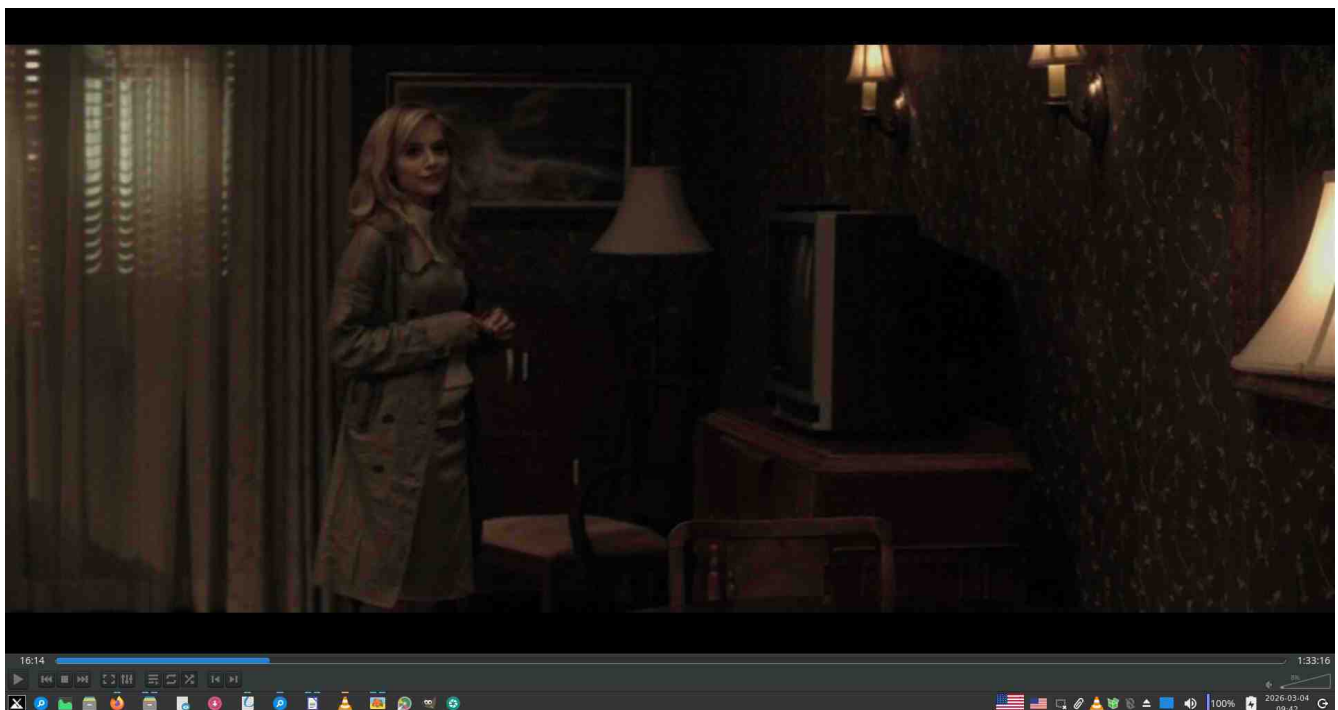
sexual-addiction with “fellatio”, [12, minute 19] with characters other than that of hers, in a scene without her: [34, minute 33]

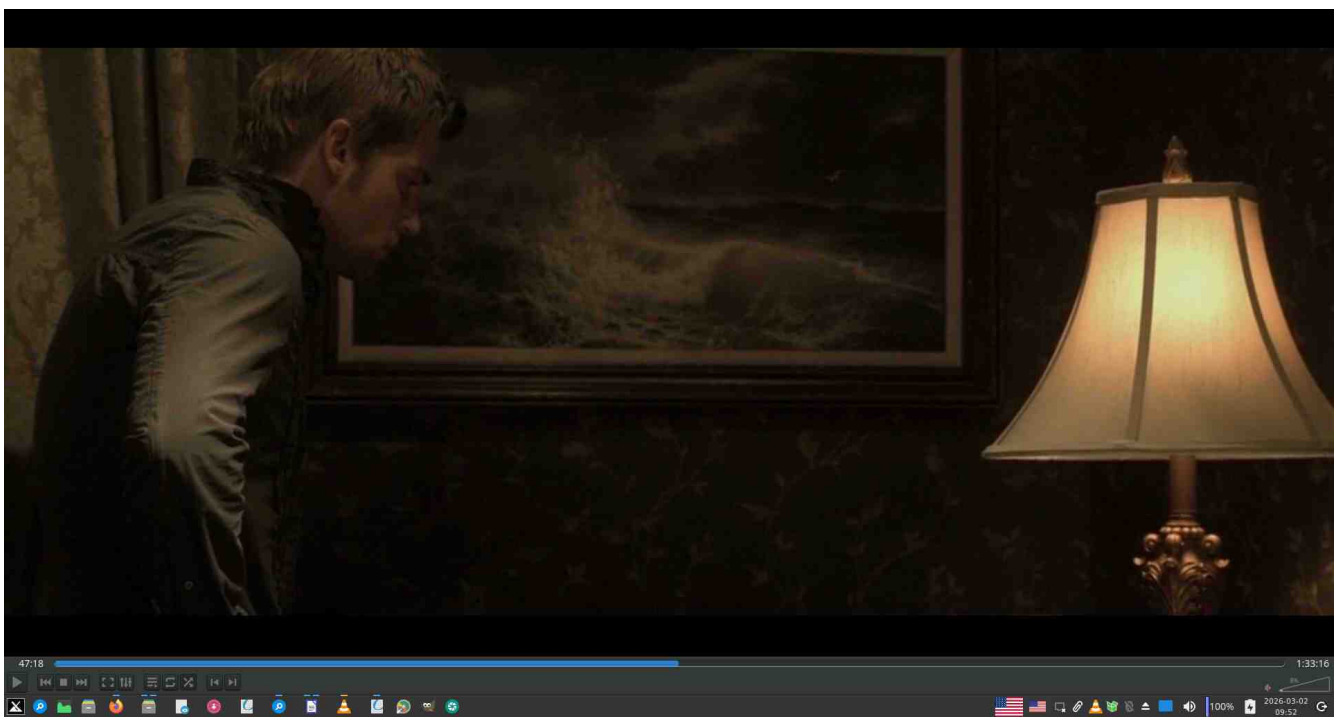


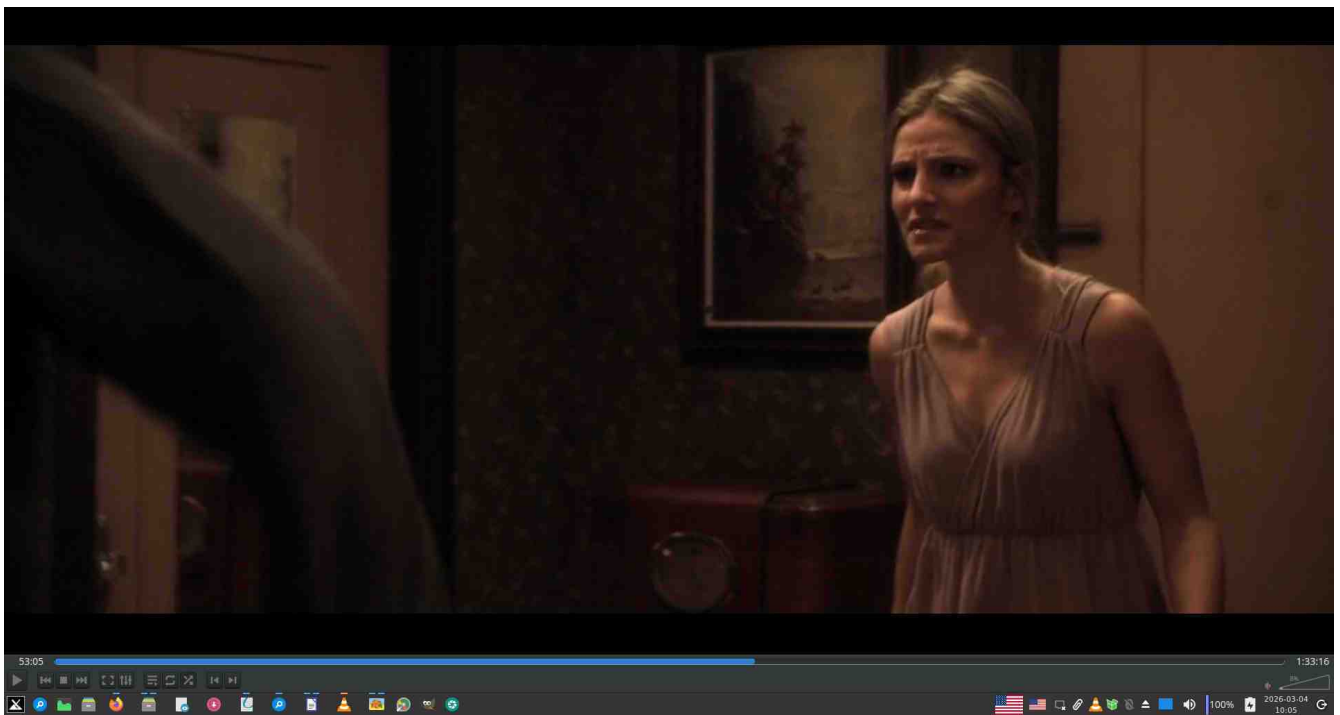
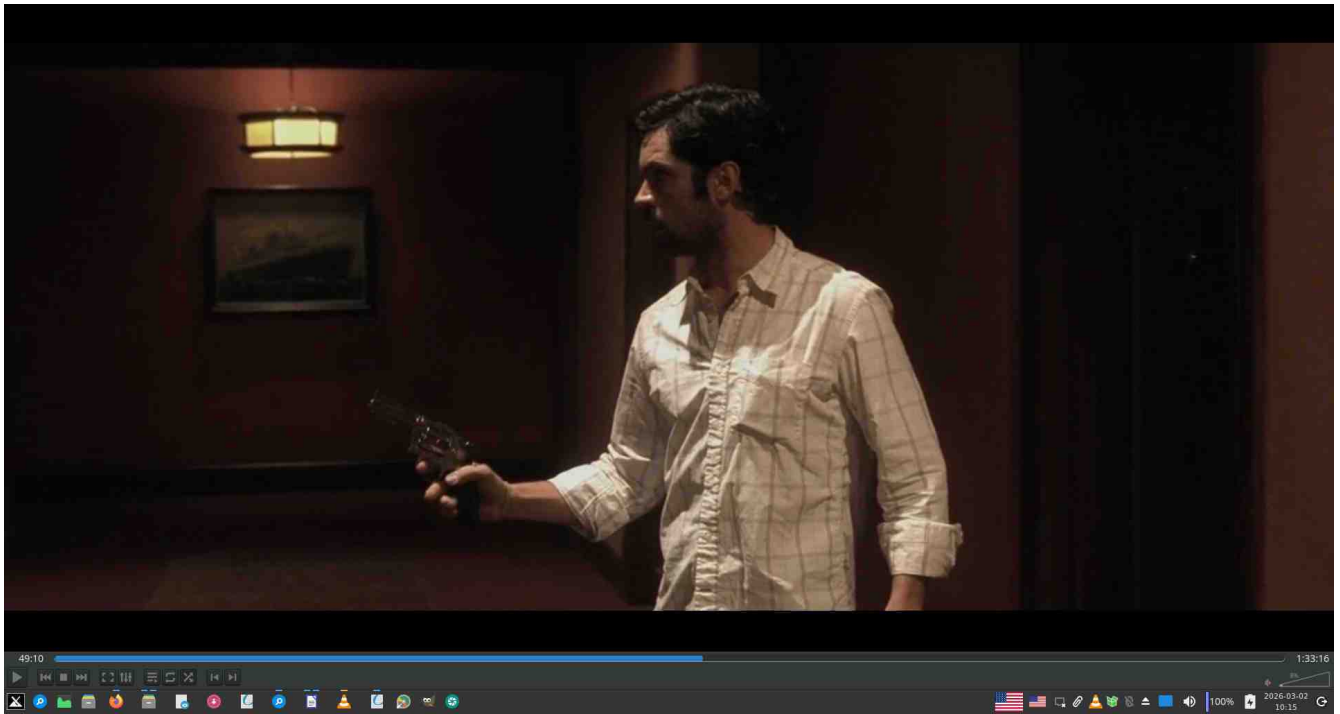
The film entitled “Across the Hall” of 2009 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

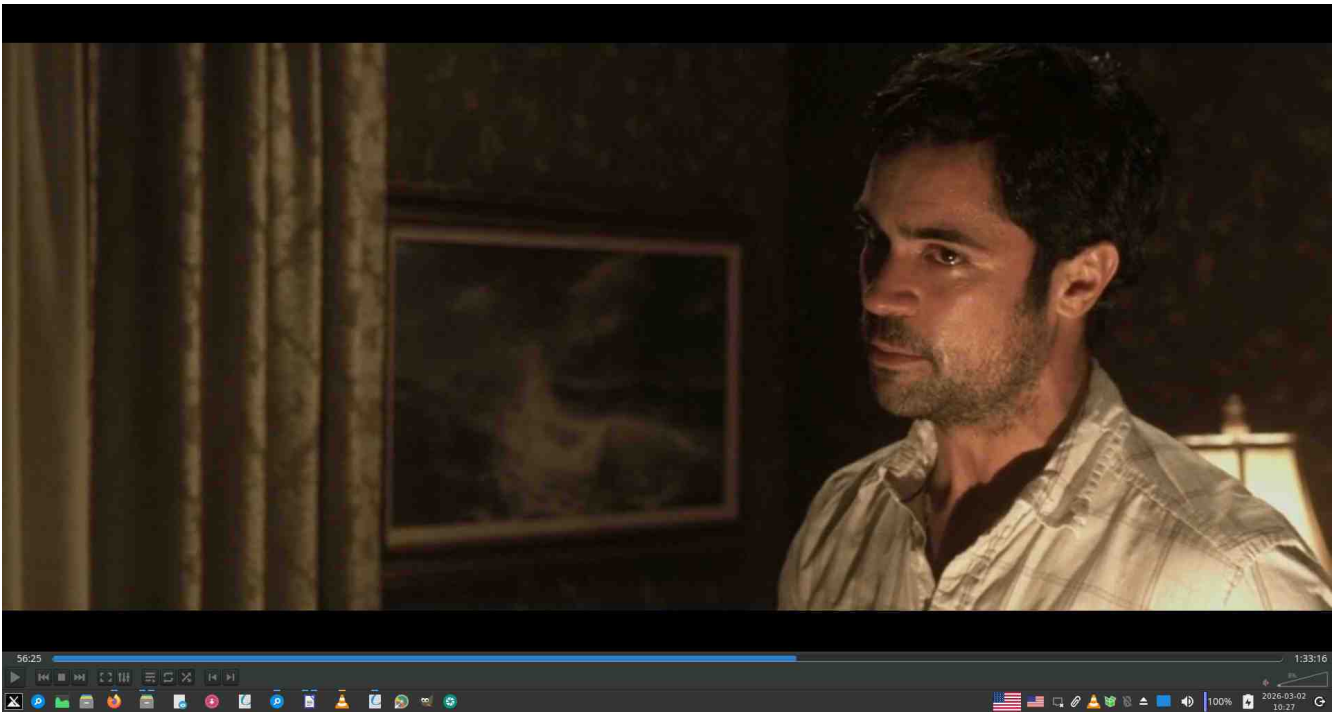
I can presume that the character name “Julian”, with reference to the hacker star Julian Assange created primarily by the Australian national secret political organization, as one of the coded names of mine was concocted with this film for a mental-association reference to my person potentially migrating to the USA and publishing information and knowledge about the ethnical and the national secret political organizations with the financial assistance of a wealthy American woman.

I can further presume that all the characters of this film were also concocted for the case when I arrive in the USA on a ship, from an ocean-going career, a presumption corroborated by presenting the main characters in association with hotel wall images representing aspects of maritime activity, as follows: “June”, “Julian”, and “Terry” with a scenery of rough sea, “Julian” with a lighthouse, and “Terry” and “Anna” with an ocean-going ship each: [34, minutes 17, 45, 48, 50, 54 and 57]



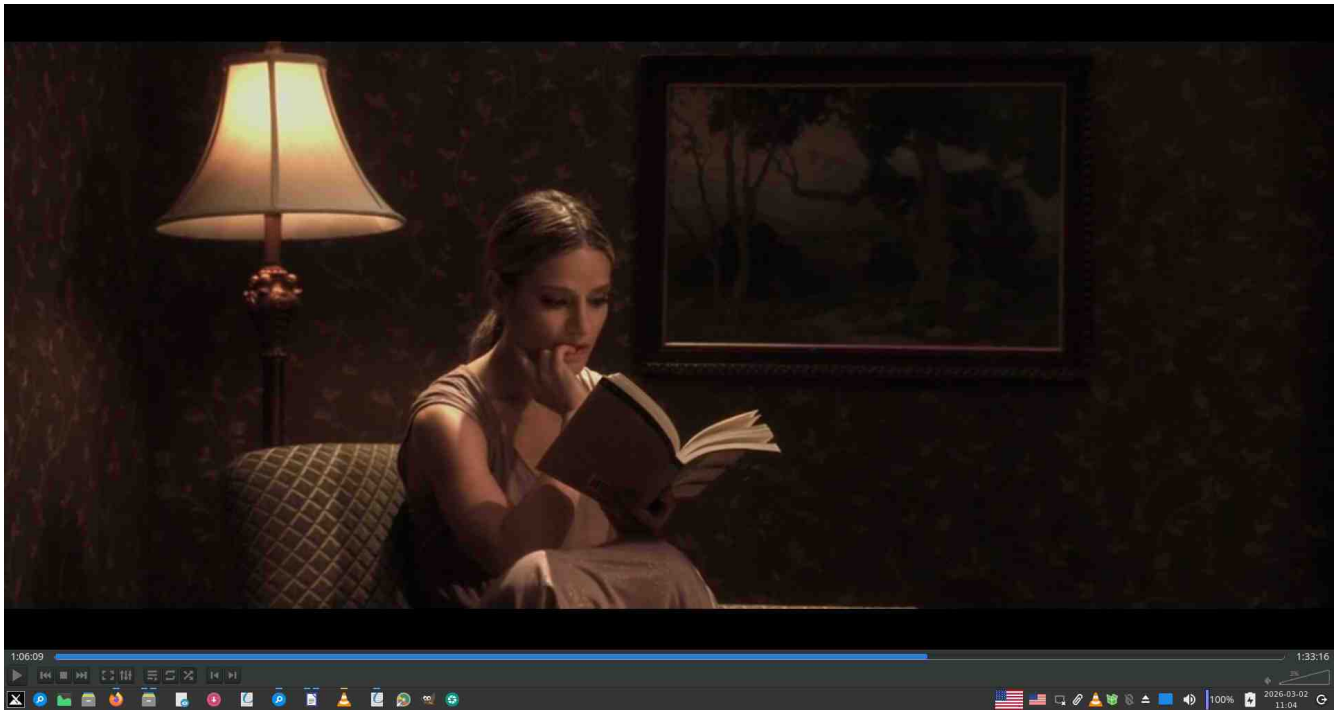




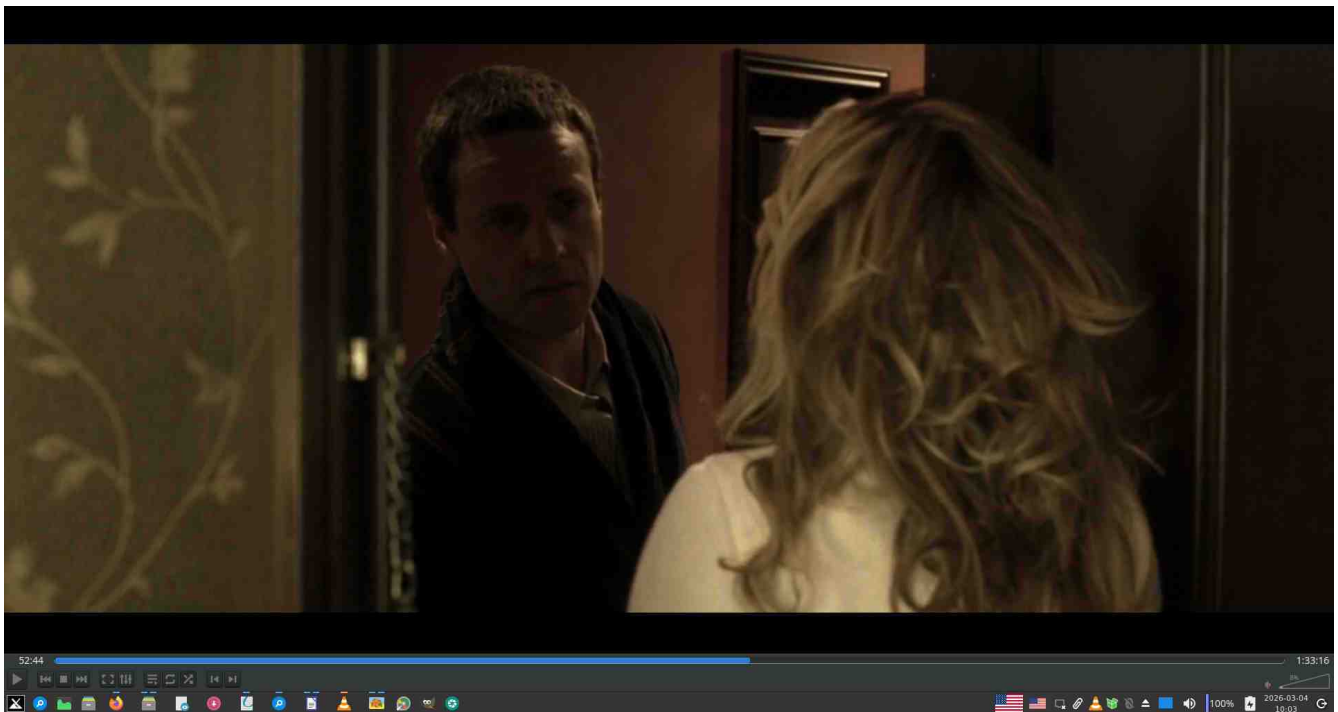


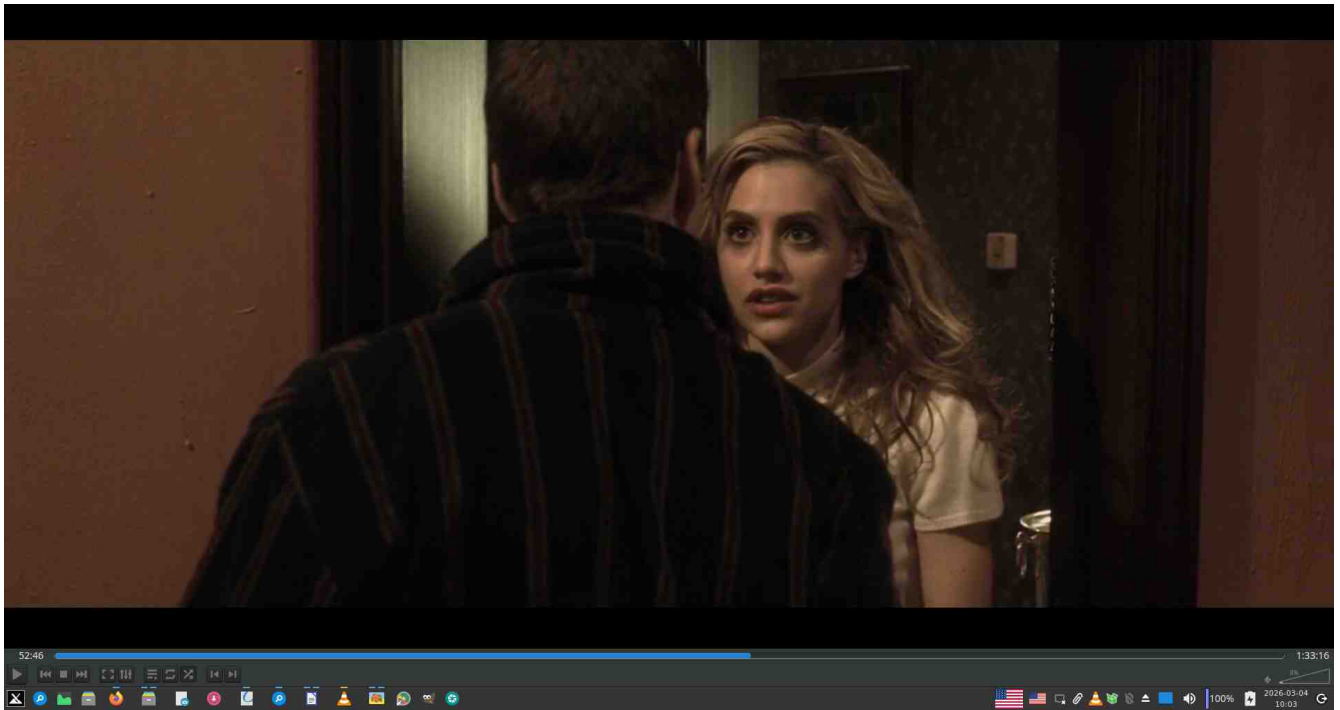
My that potential person has been represented with the character “Julian”, concocted for the case if i would be a man with advanced sexual skills aiming at the body, and “Terry”, with poor sexual skills aiming at the soul, while the woman to be potentially contacted by my person for financing the publication of my books has been represented with the character “June”, if a “celebrity or movie star”, [34, minute 17] and “Anna”, if an “ordinary” woman.

In this way, the american Illuminati envisaged four potential paths of life in the USA for my person: 1) as “Julian”, i contact both “June” and “Anna”, get involved in a trumped-up life-threatening situation, and end up being arrested with the trumped-up accusation of assassination; 2) as “Terry”, i only contact “June”, she is missioned with cheating on me, i murder her from jealousy, being liable for prosecution for assassination; 3) i only contact “Anna”, who in a scene of reading a book in her left hand, and with a maritime image on the wall in the background, was required to formulate and program with her right hand at the mouth the manner in which i should contact her sexually: [34, minute 67]

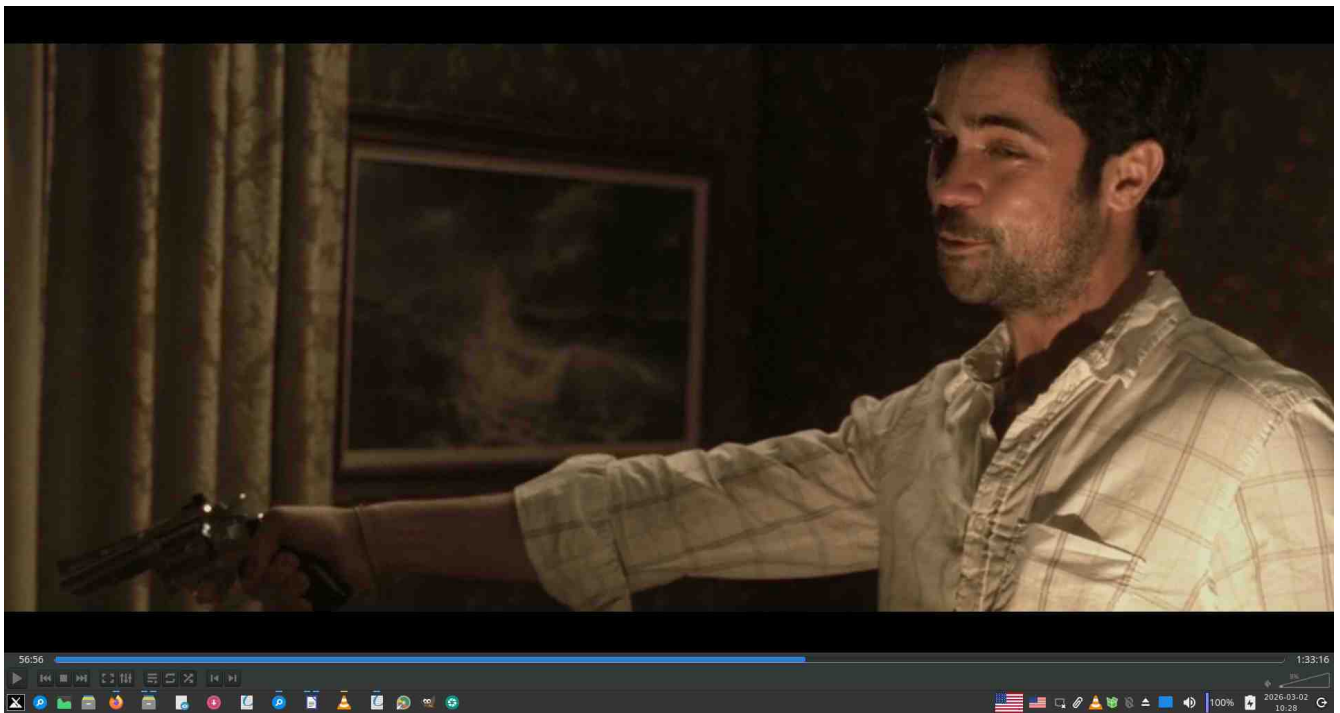


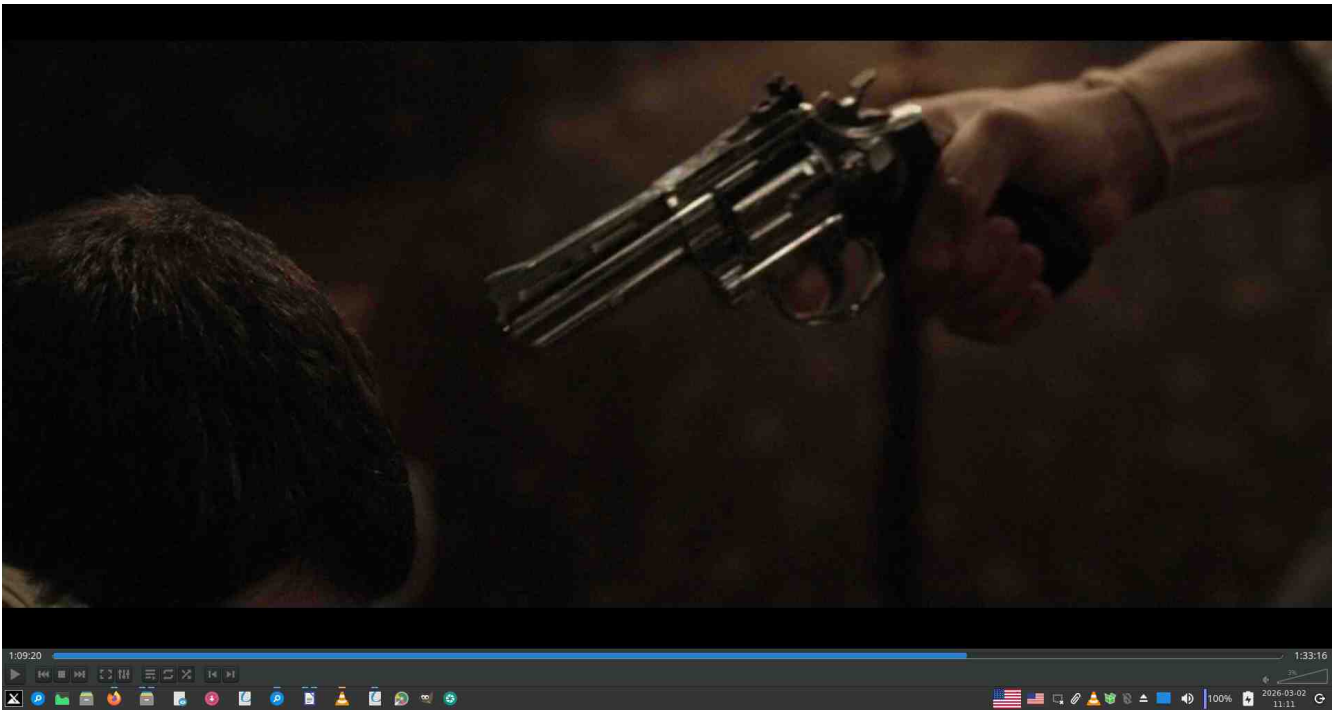
4) i have contacted no women, am living in a hotel as the character named “Man in Slippers”, “June” has been missioned with implicating me in a trumped-up life-threatening situation, [34, minutes 53 and 53]





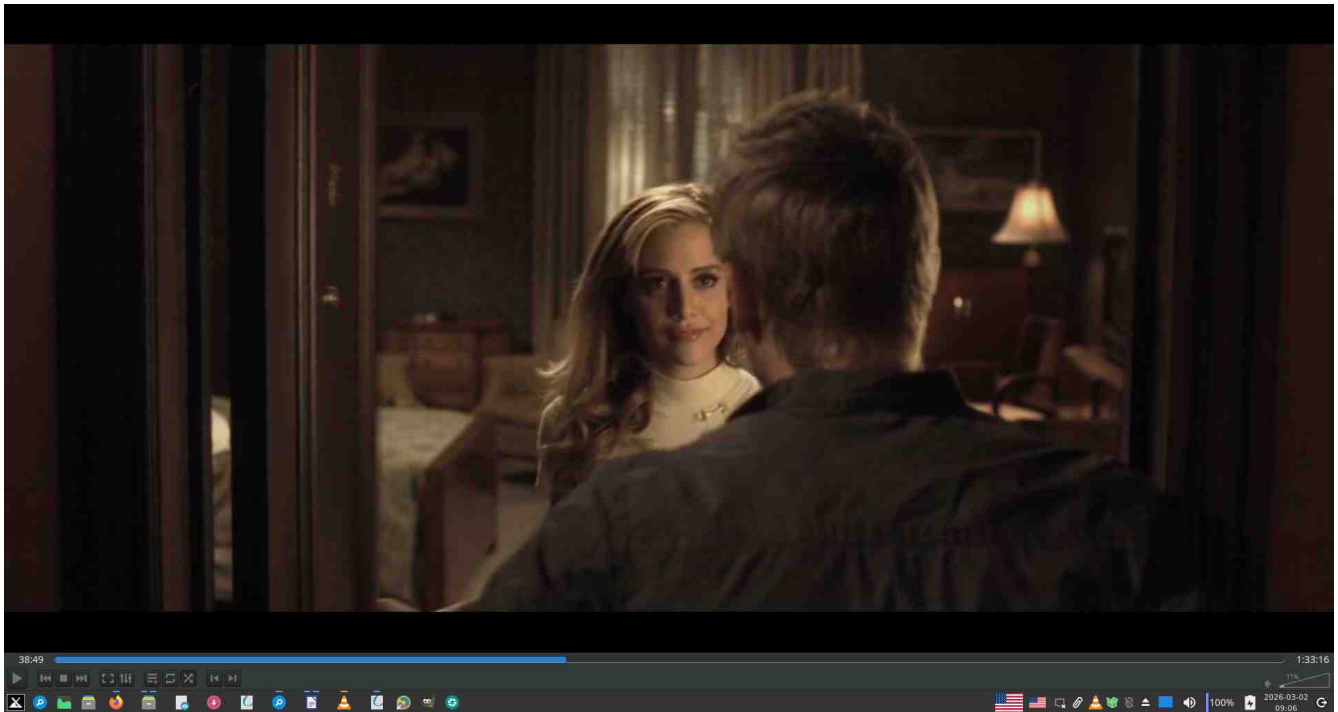
and i end up being threatened with the method of assassination of the type “shooting from cheating jealousy”: [34, minutes 57 and 70]





The point (4) can be corroborated by that the name of the actor required to act that character bears a reference to my person with the mental-association string: [Arie Verveen $\rightarrow$ Ar + vn $\rightarrow$ ADORJÁN István.]

I can presume that by requiring Brittany Murphy as “June” to look or appear to look into the lens of the camera for a moment by appearing to look at Mike Vogel as “Julian” — just as in case of Wilmer Valderrama in her film entitled “Summer Catch” of 2001 — under cover of possibly pretending to have looked at Mike Vogel as “Julian”, [34, minute 39]

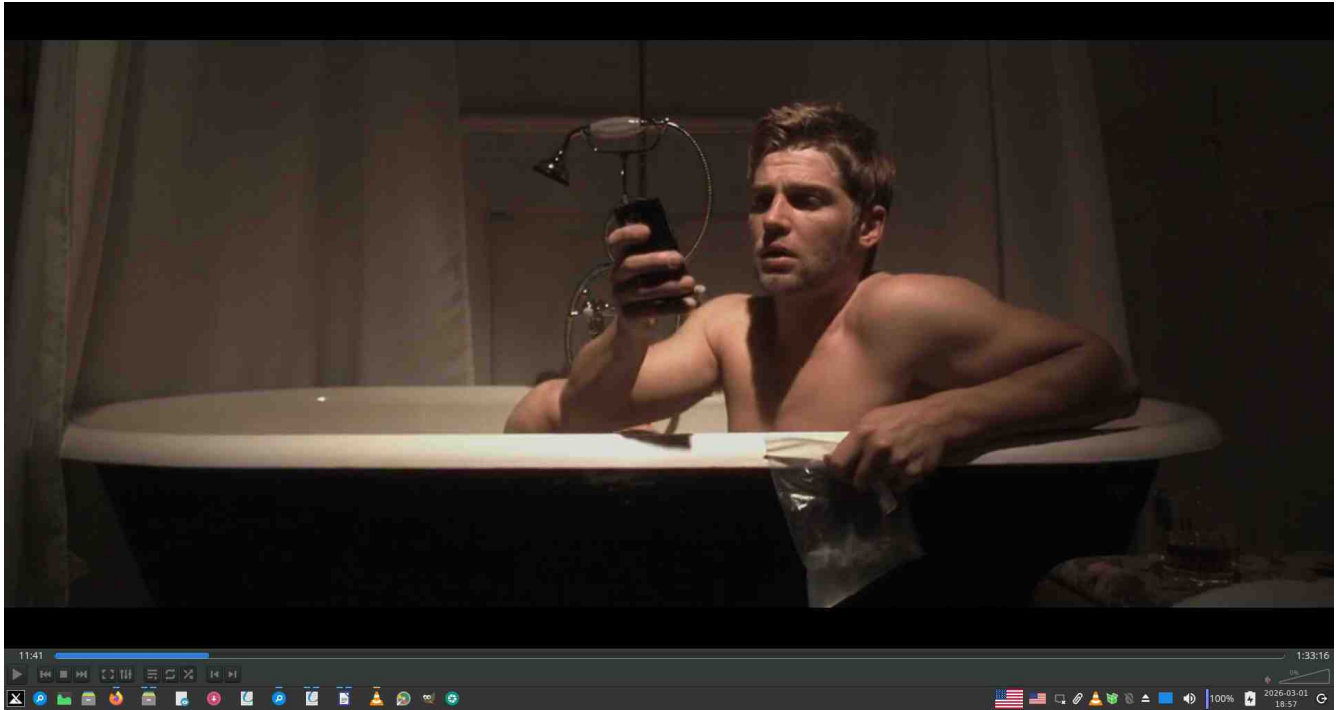


the film formulated and programed the approximate message of the american Illuminati to my person: “If you come to the USA by sea, you can contact Brittany Murphy, or another celebrity or movie star, by checking in with her into a hotel room.”

The red-wine method of initiating a sexual affair, relationship, and marriage with an american woman had already been formulated and programed to my person in may 1986 — when i presented myself at the embassy of the USA in Bucharest, Romania — with a person giving a bottle of wine to the person on duty at the gate, what resulted in the approximate message of the american Illuminati to my person: “You can contact an american woman working at the embassy to Bucharest by sending her a bottle of wine, and drinking it together with her.”

I can construe the character of porter of the hotel, required to be acted by Brad Greenquist, as a formulation and programing of the approximate message of the american Illuminati to my person: “If you arrive in New York poorly, you may take up a job of porter.” This construction can be corroborated by that his name bears a reference to my person with the mental-association string: [Brad Greenquist → ad + ist → ADORJÁN István.] He was required to appear at the door of the room of Brittany Murphy as “June” twice, the second time offering her a bottle of wine, and on both occasions leaving only after her having shut the door in front of him, what i can construe as a formulation and programing of the approximate message of the american Illuminati to my person: “You can sexually contact a celebrity or a movie star as a porter of hotel.” Further, the scene in which he was required to follow Brittany Murphy as “June” in the lift, i can construe as a formulation and programing of the approximate message of the american Illuminati to my person: “If you contact a celebrity or a movie star sexually, she will lift your social status in acting, and you can become a ‘Brad Pitt’,” what can be corroborated by that the name of Brad Pitt bears a reference to my person with the mental-association string: [Brad Pitt → ad + it → ADORJÁN István.]

I can construe the bathtub scene of Mike Vogel as “Julian” as having been a formulation and programming of the condemnation to death of my person by the american Illuminati: [34, minute 12]

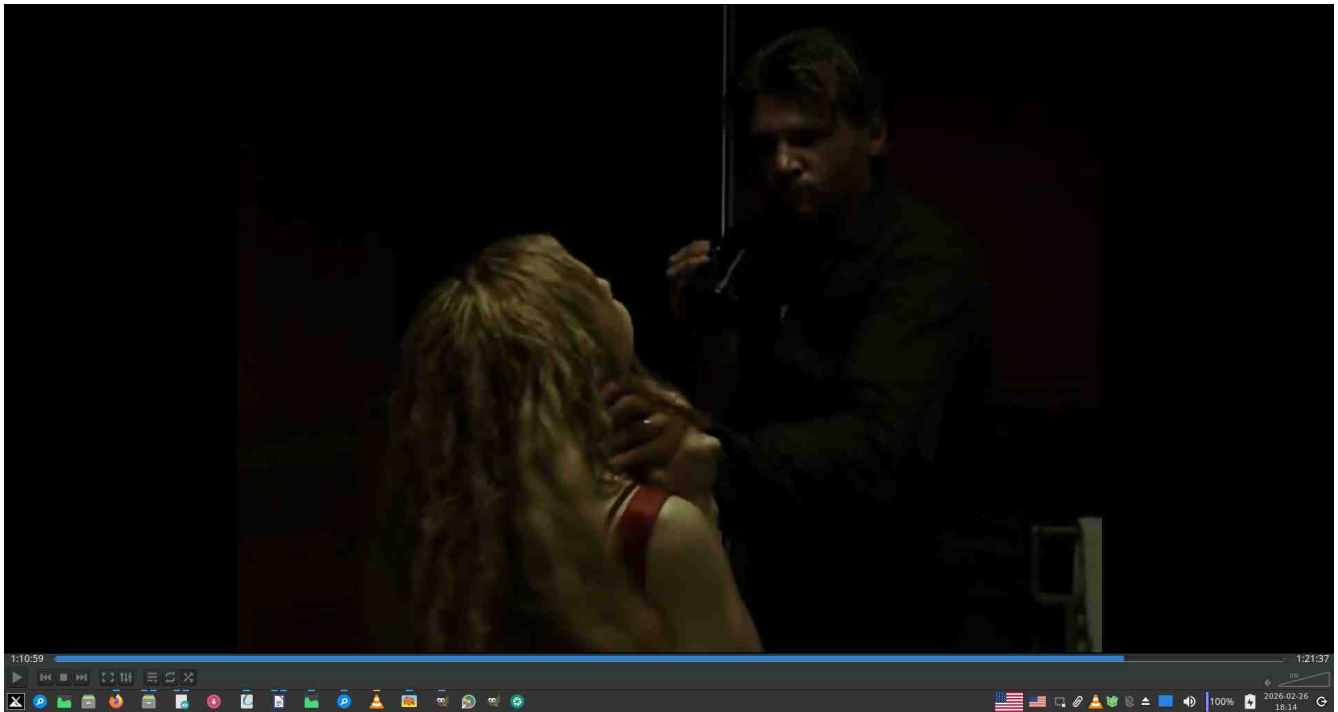


2.34. The film entitled “Deadline” of 2009

With this film — shot presumably in summer 2008 — Brittany Murphy was not bilaterally on-screen-“hooked up” [22, minute 82] and confronted with any actor more employed, more awarded, or established at the time of shooting this film.

Philosophically and ideologically, the film asserts the subjective idealism of the american Illuminati, which denies the existence of the objective reality, confounding it with the subjective reality: all that exist are in the human mind. In this way, it is difficult for the viewer to differentiate between the contents of the reality, imaginations, dreams, fears, hallucinations, videos, and the screenplay of Brittany Murphy as “Alice Evans”. [59]

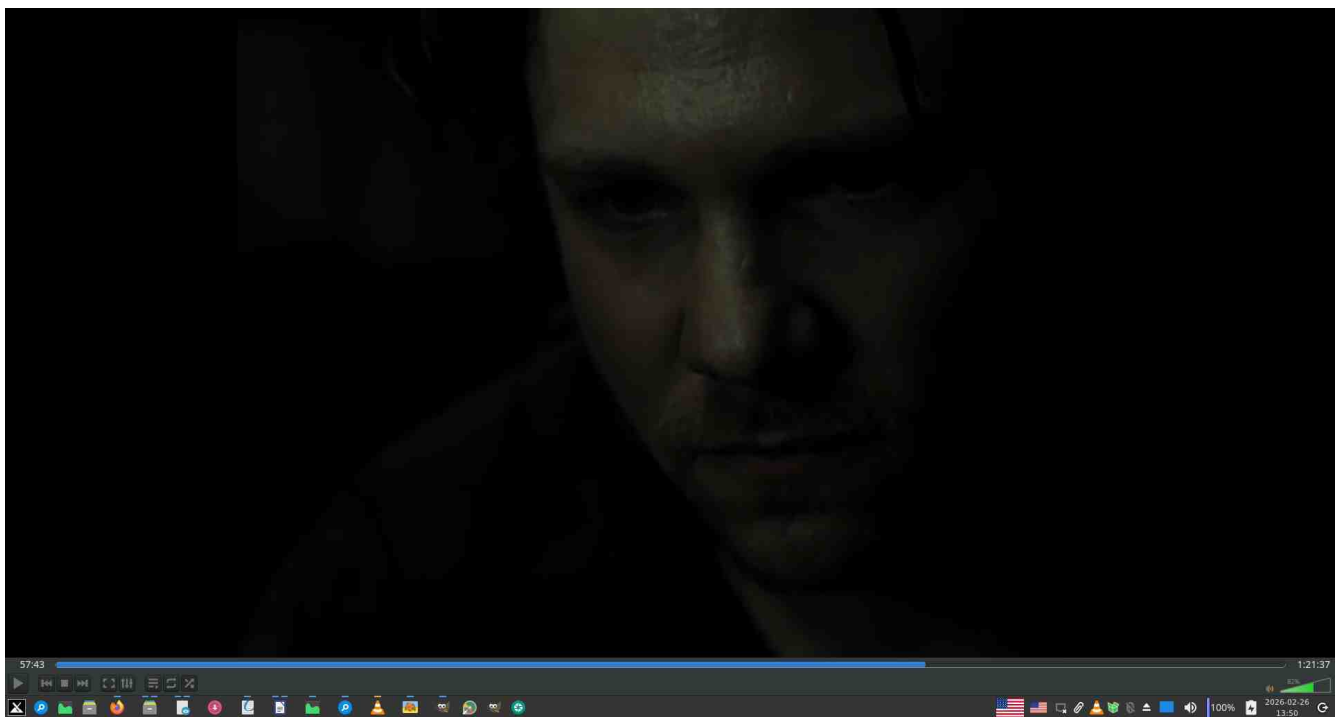
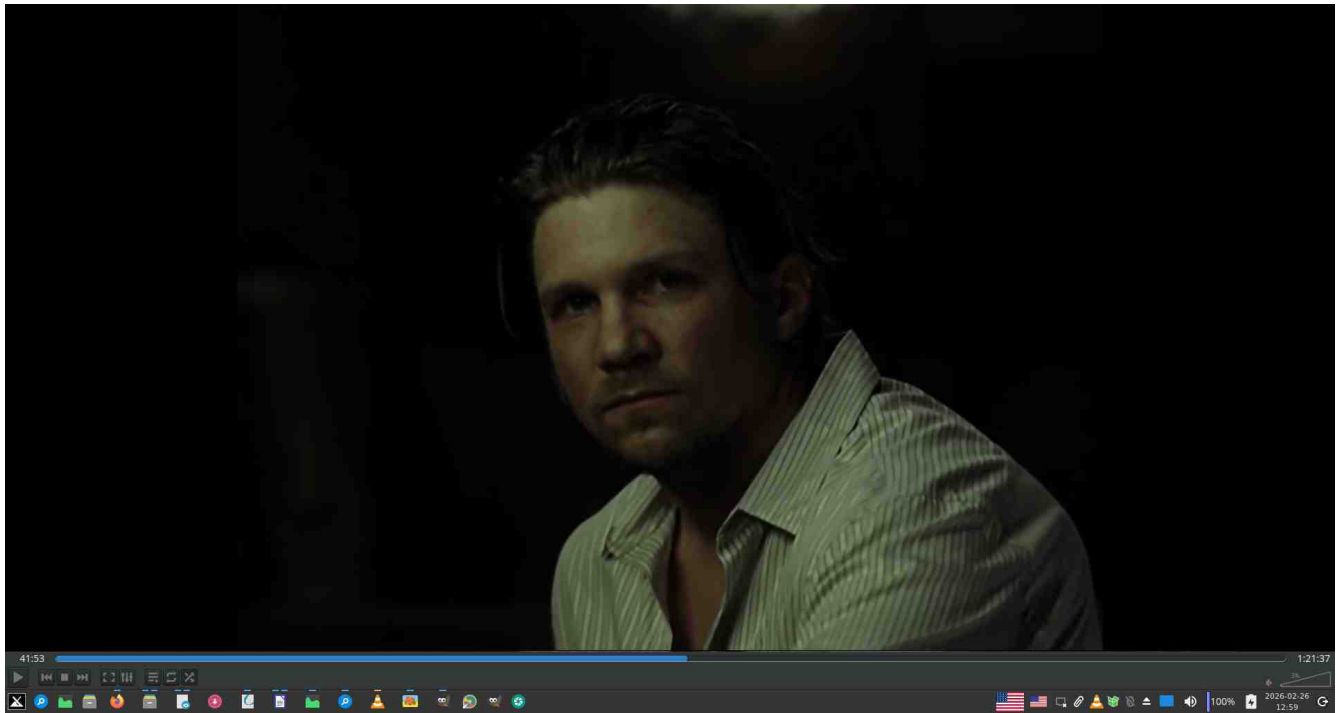
With the film entitled “Deadline” of 2009, the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of cheating partner “Julian” — concocted and promoted with her film entitled “Across the Hall” of 2009 — in her real life, can be presumed to have been the actor Marc Blucas, who was recurring from the film of Brittany Murphy entitled “Summer Catch” of 2001, and was unmarried at the time of shooting this film. [346] He as “David Woods” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Alice” as the earlier heir of the house in which she was residing temporarily, in only one scene, in which he attempts to murder her by drowning in the bathtub: [33, minutes 71 and 72]



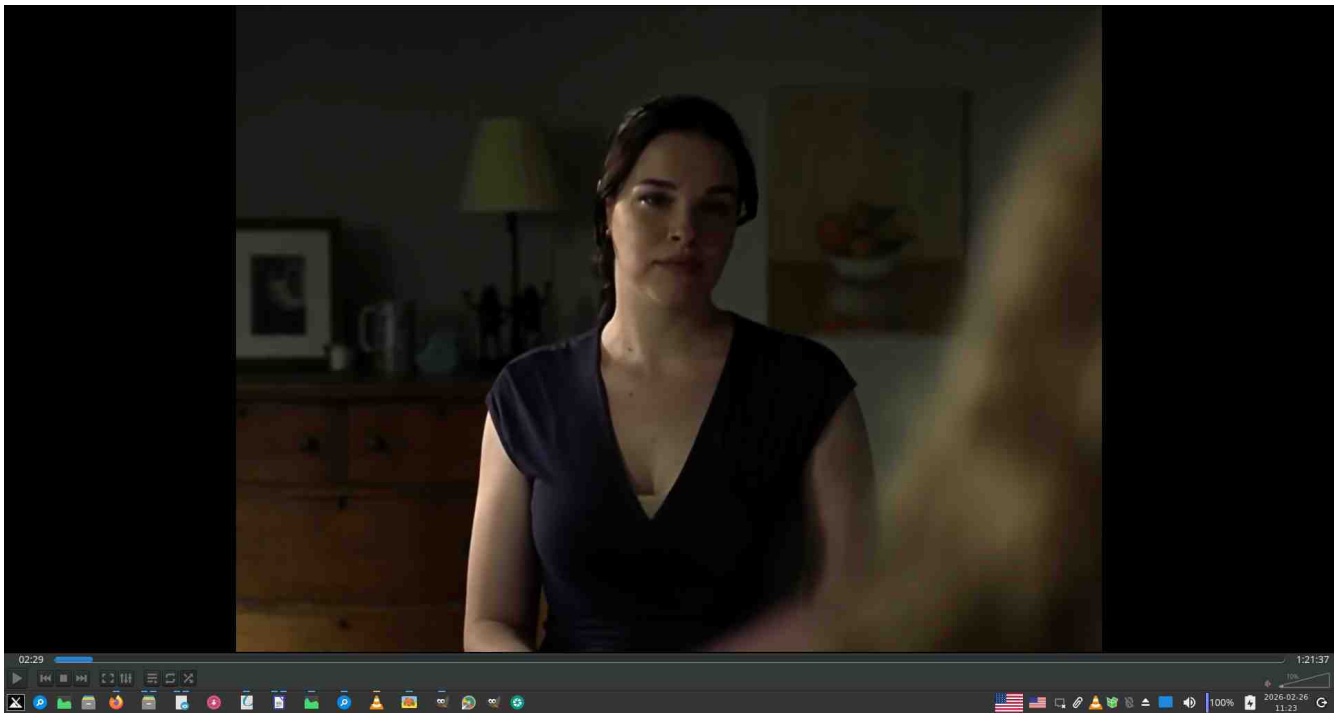
by this means having implemented the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death of the american Illuminati. Irrespective of its being an objective reality, artistic imagination, “lunatic” [31, minute 13] hallucination, or screenplay within the plot of the film, fact is that the camera cannot lie, like a cartoon, when showing Marc Blucas grabbing the neck of Brittany Murphy, thrusting her to and into the water of the bathtub,

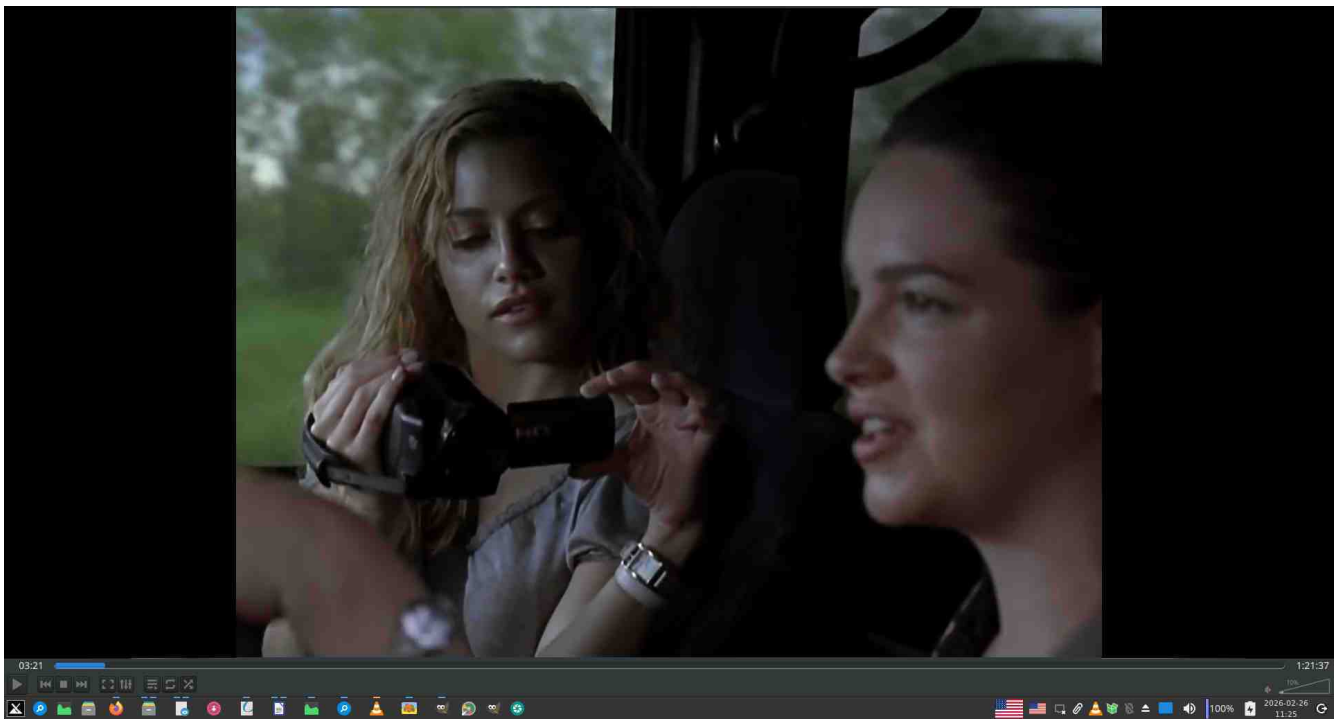
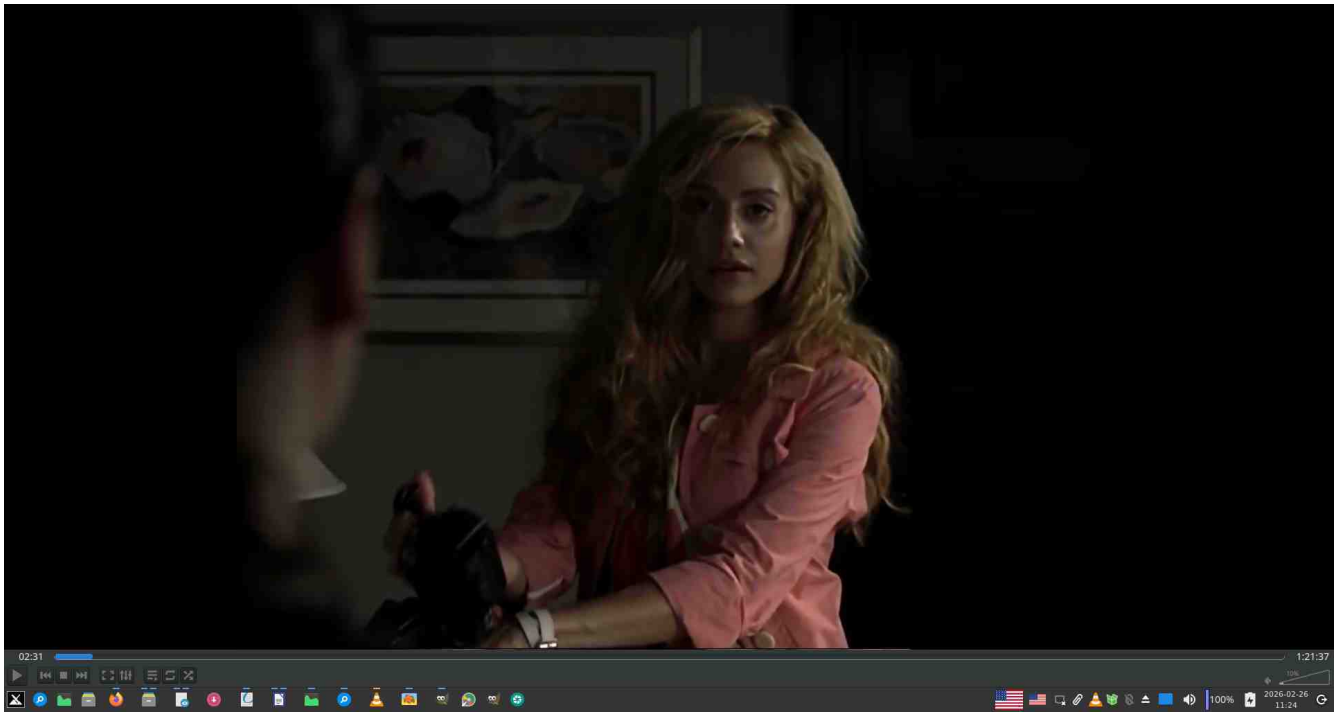
pushing her head under its surface — in the symbolic realm of death of the american Illuminati — and keeping it there apparently for around 13 seconds.

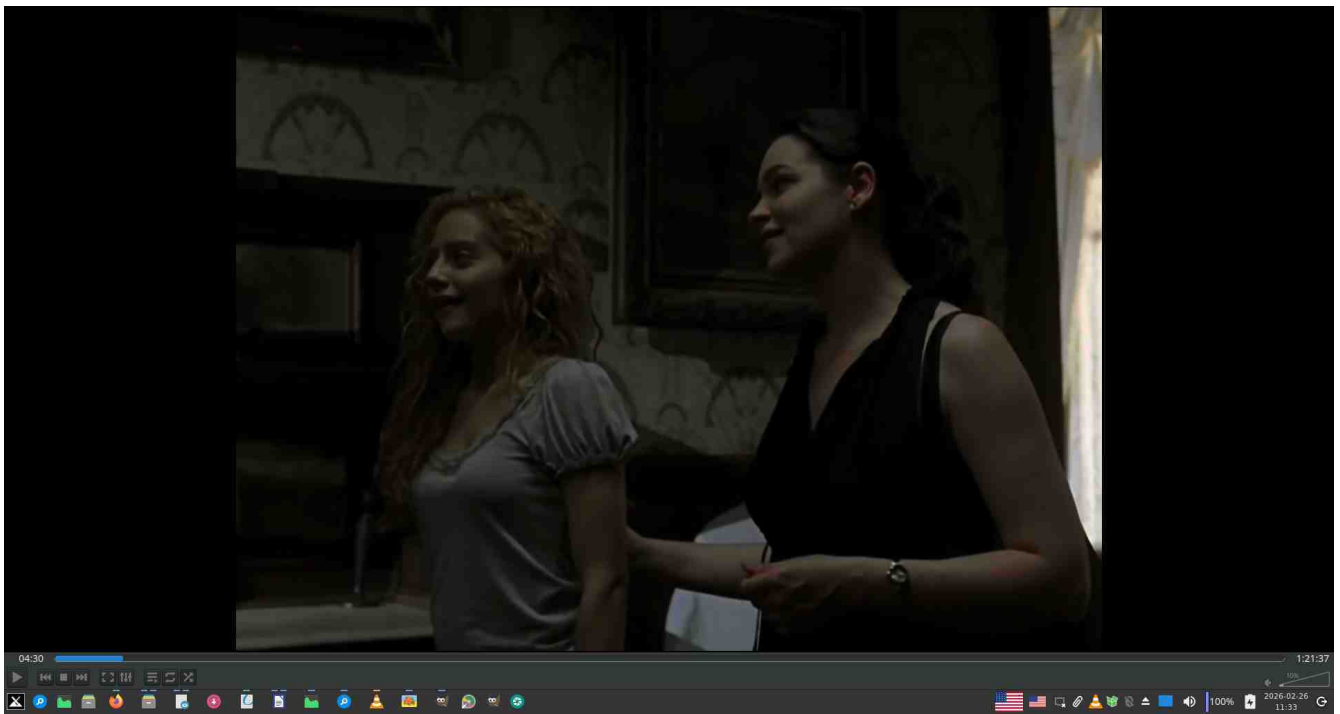
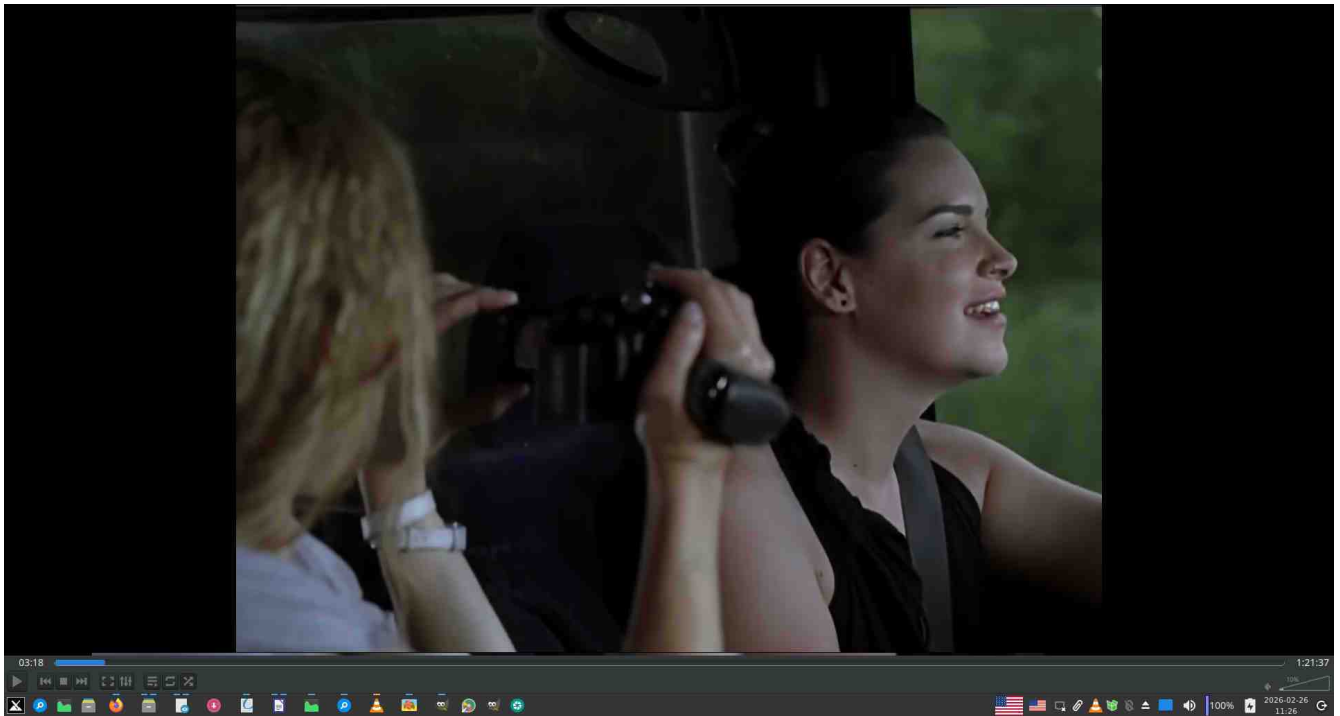
Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a sexual affair or relationship of his with Brittany Murphy, the face of Marc Blucas was promoted by the film: [33, minutes 42 and 58]

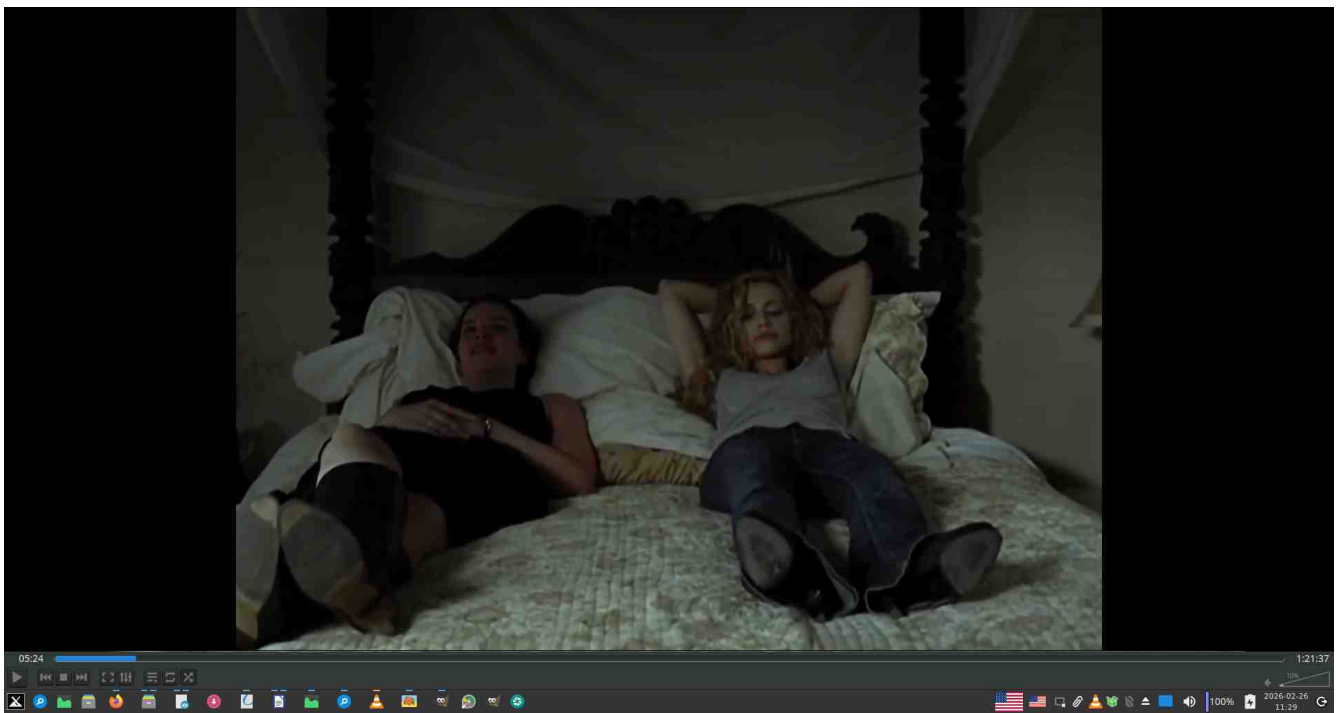
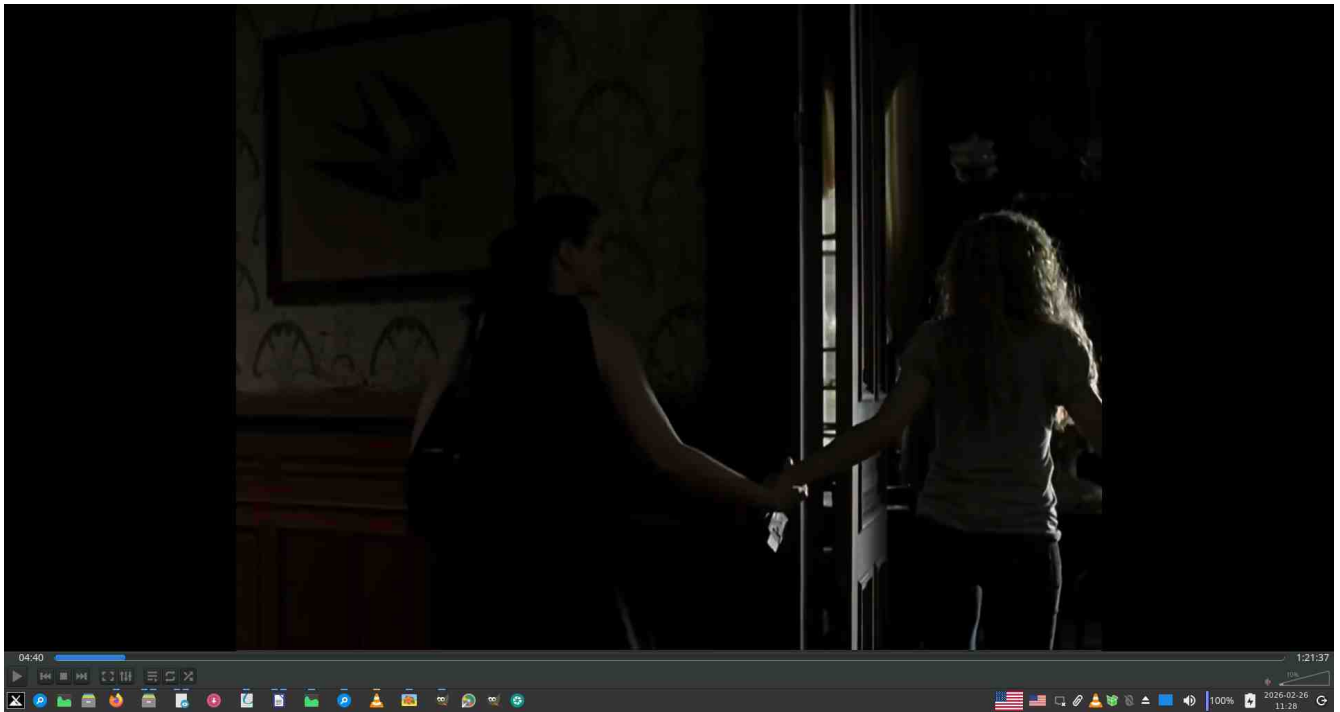


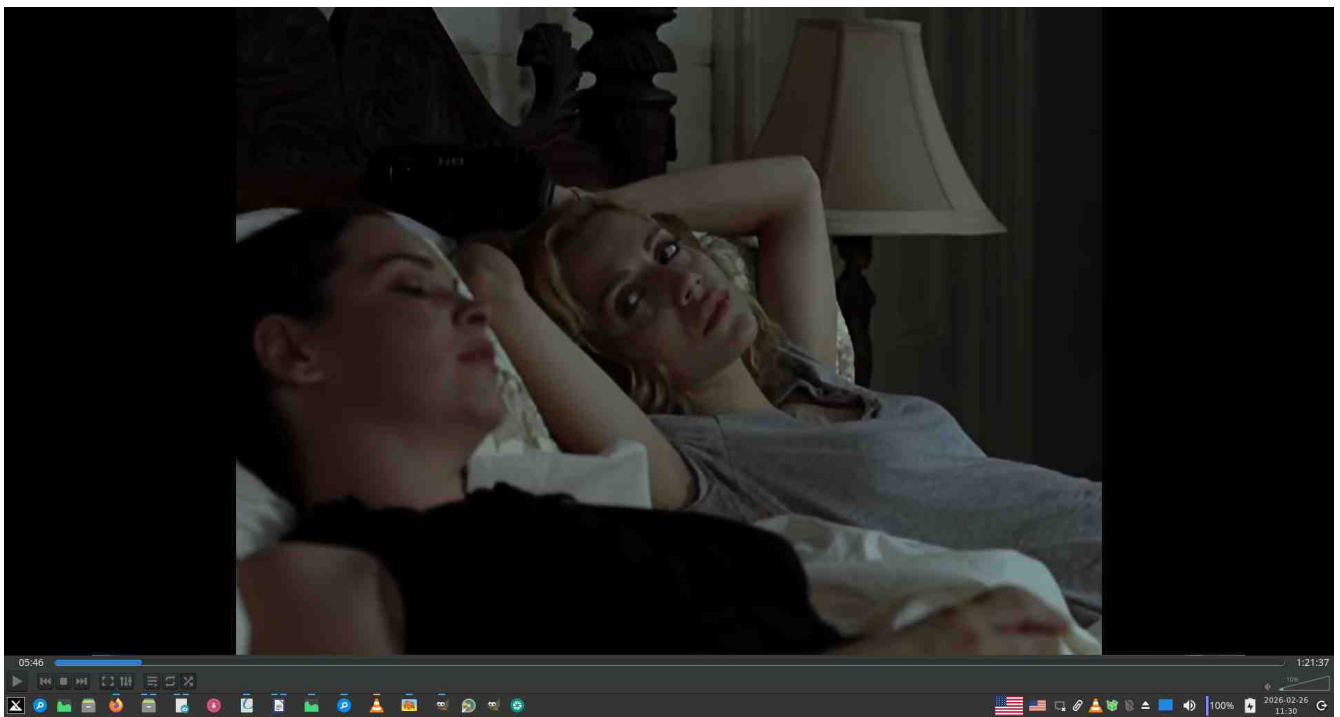
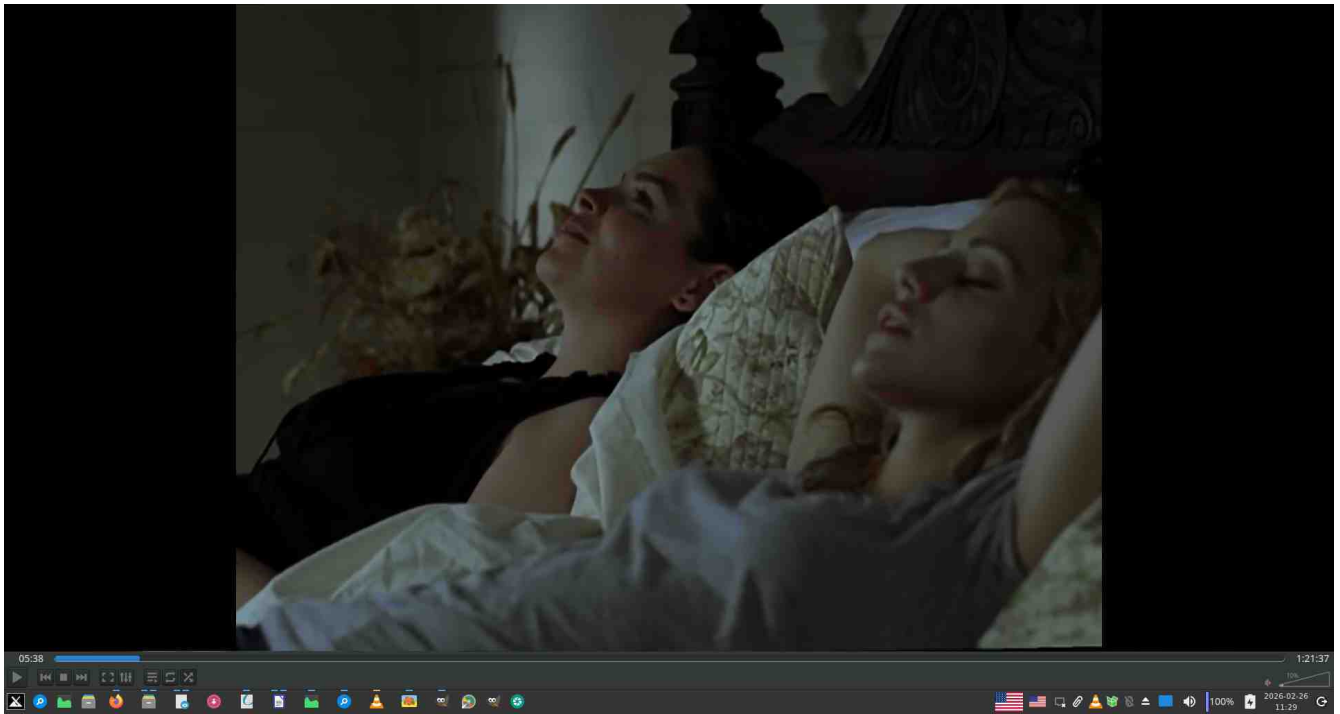
With the film entitled “Deadline” of 2009, the first personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actress Tammy Blanchard, who was recurring from the film of Brittany Murphy entitled “The Ramen Girl” of 2008, and was presumably unmarried at the time of shooting this film. [344] She as “Rebecca” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Alice” as her lesbian or bisexual partner, with conversing, riding, taking by the hand, sharing a bad, touching, and hugging. It can be observed how Tammy Blanchard strove to touch Brittany Murphy: [33, minutes 3, 3, 4, 4, 5, 5, 6, 6, 6, 8, 9, 25, 26, 26 and 26] for the role of the lesbian partner “Marie” — concocted and promoted with the film of Brittany Murphy entitled “Deadline” of 2009 — in her real life

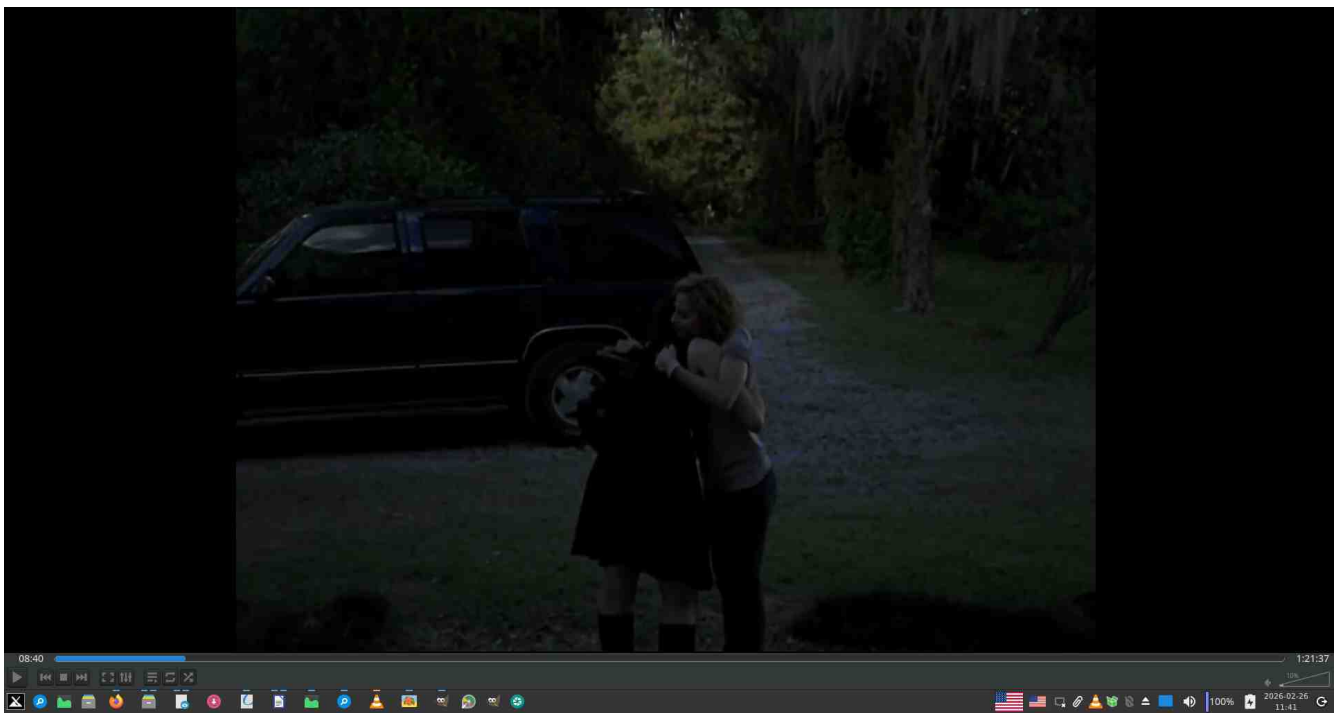
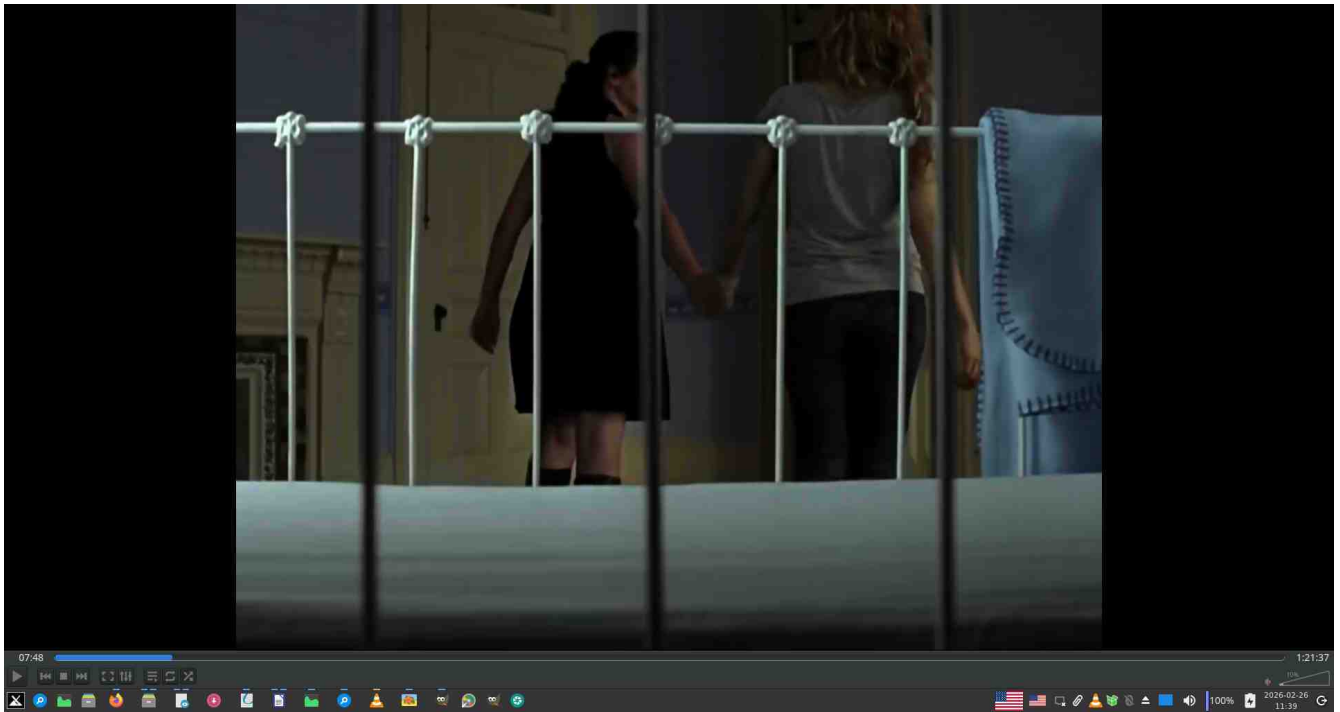


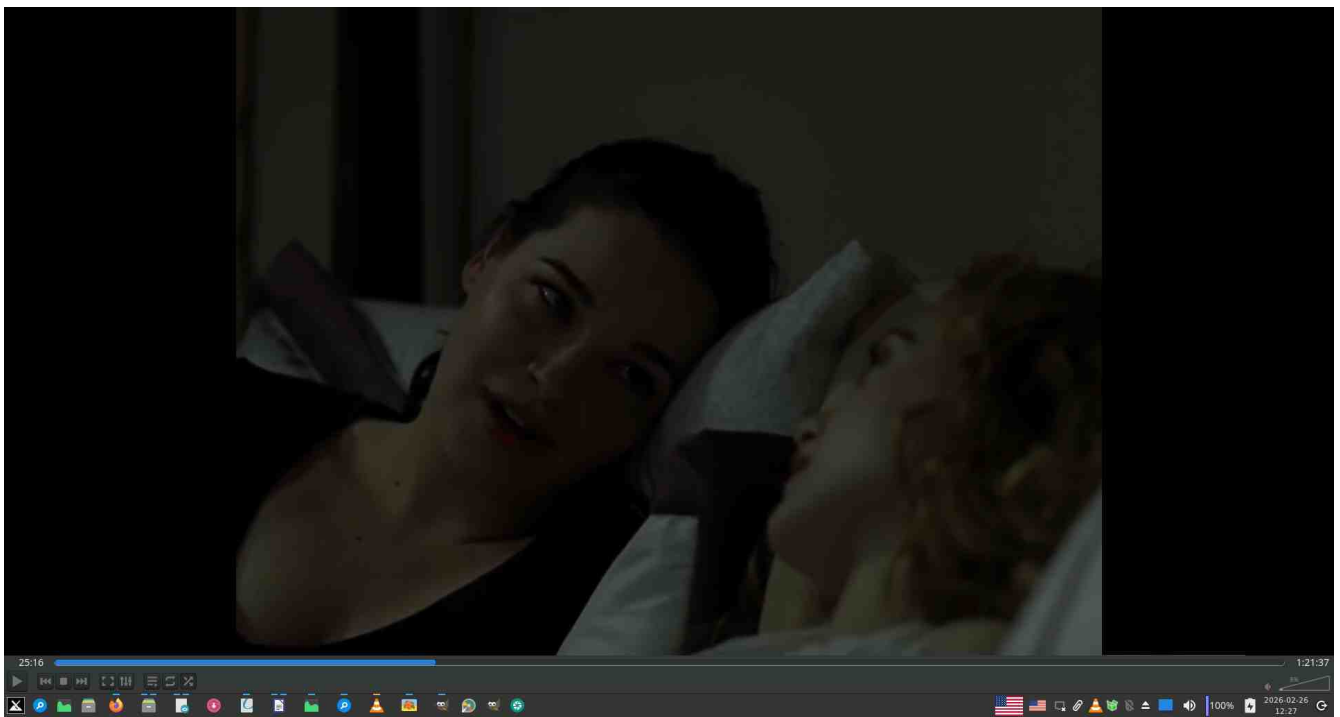
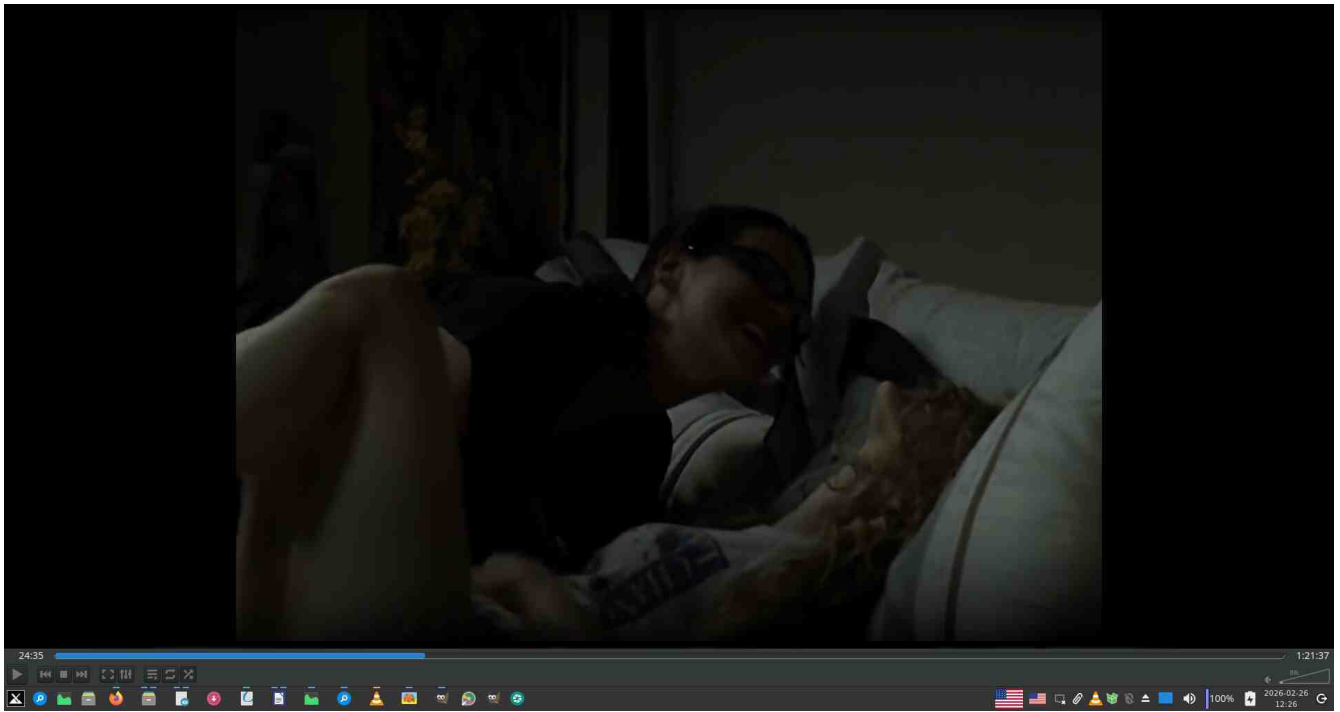


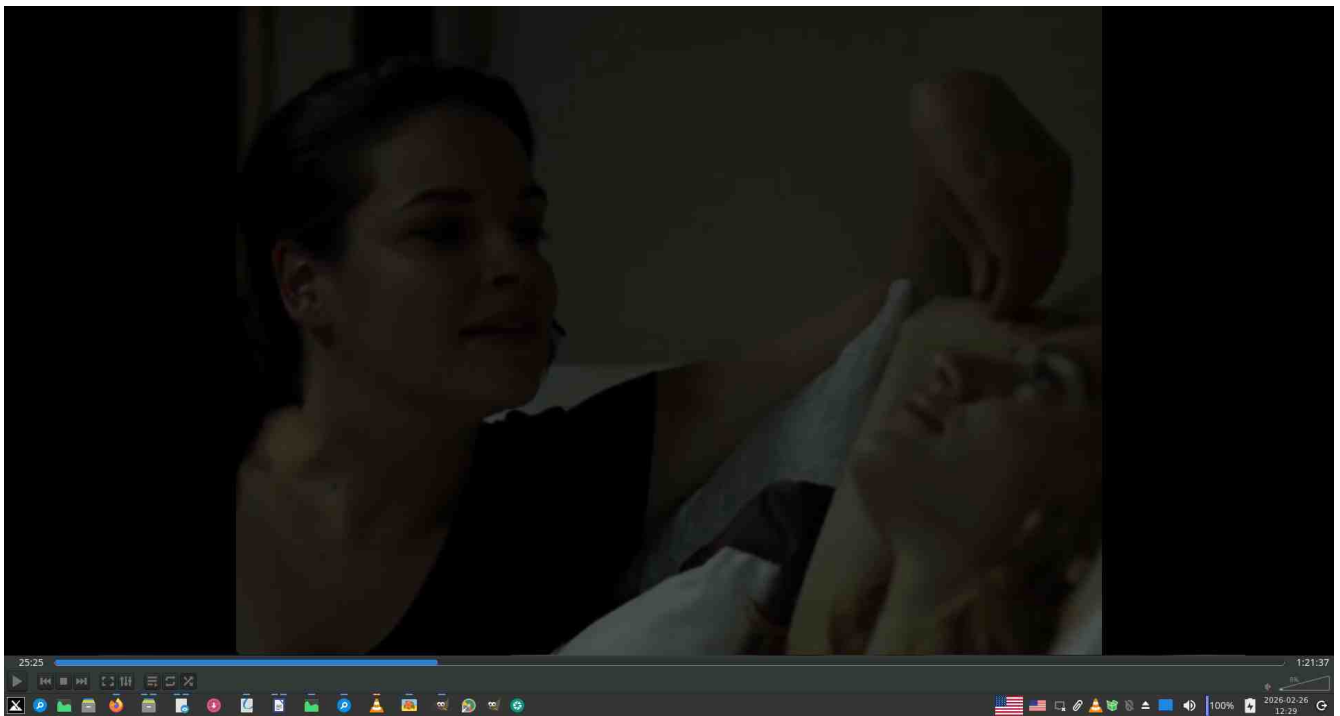
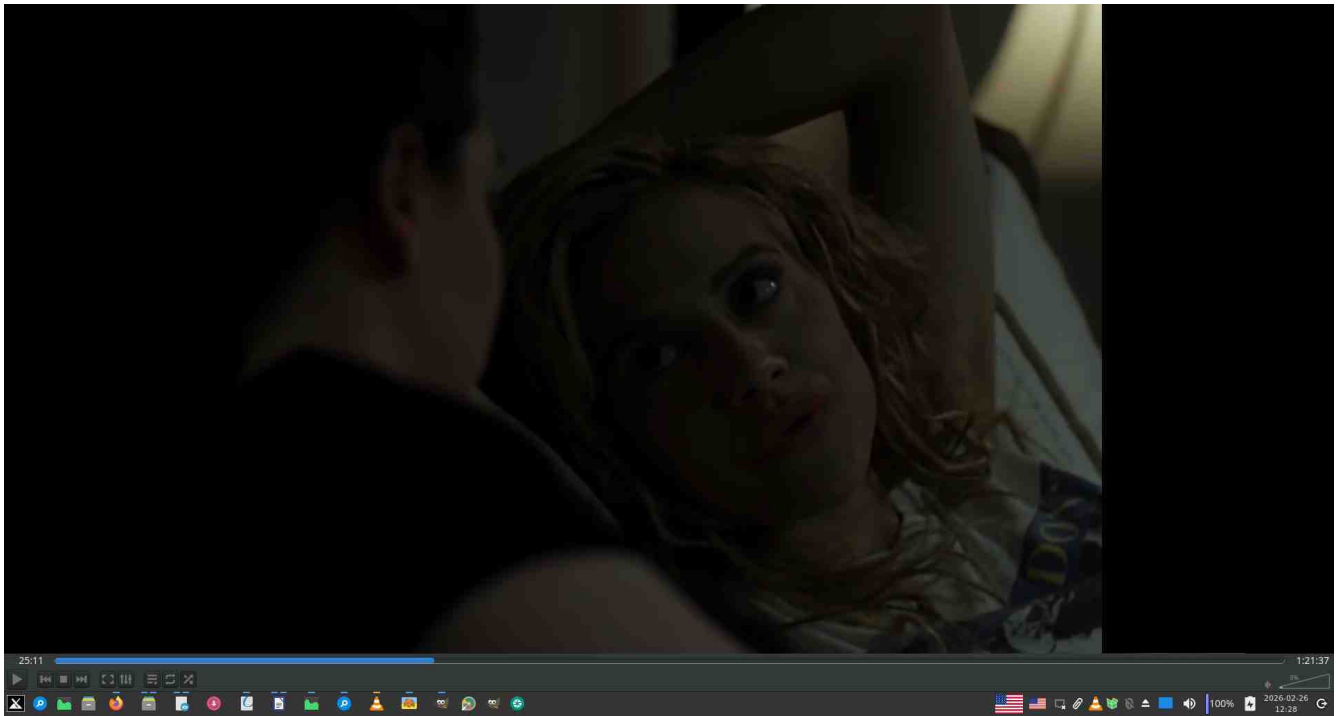




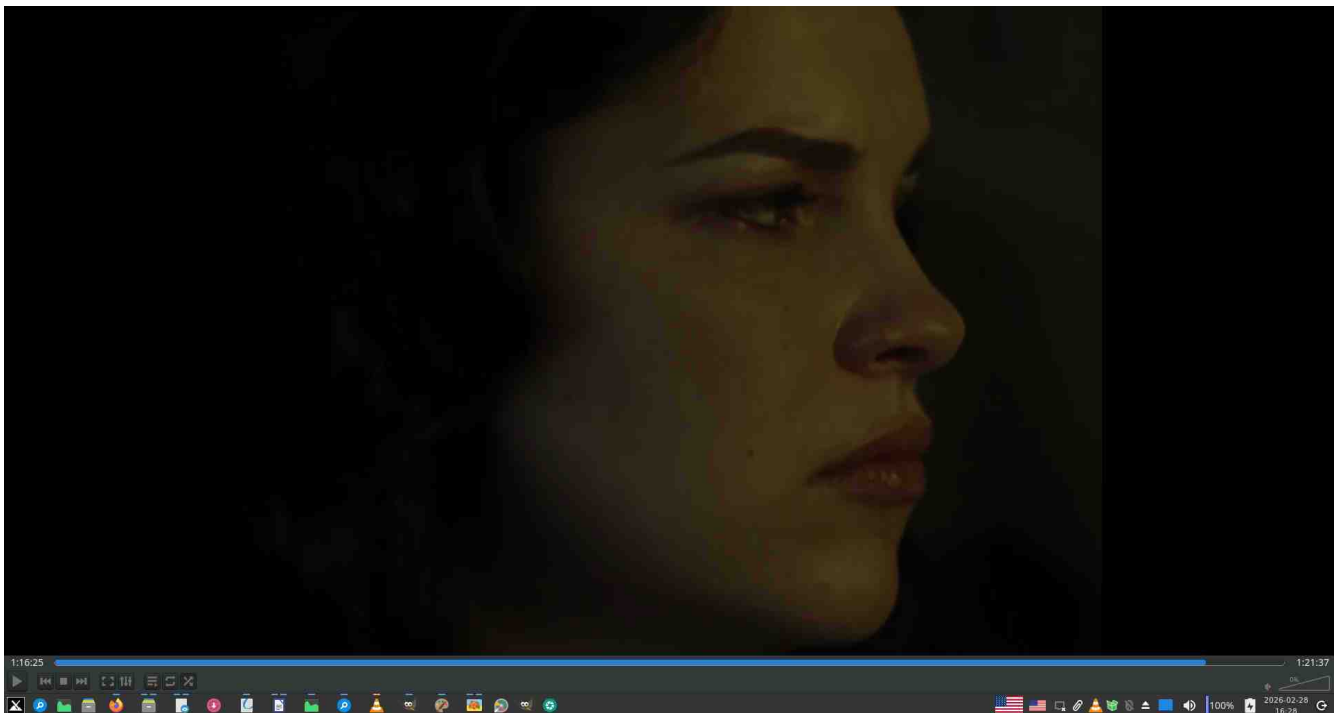
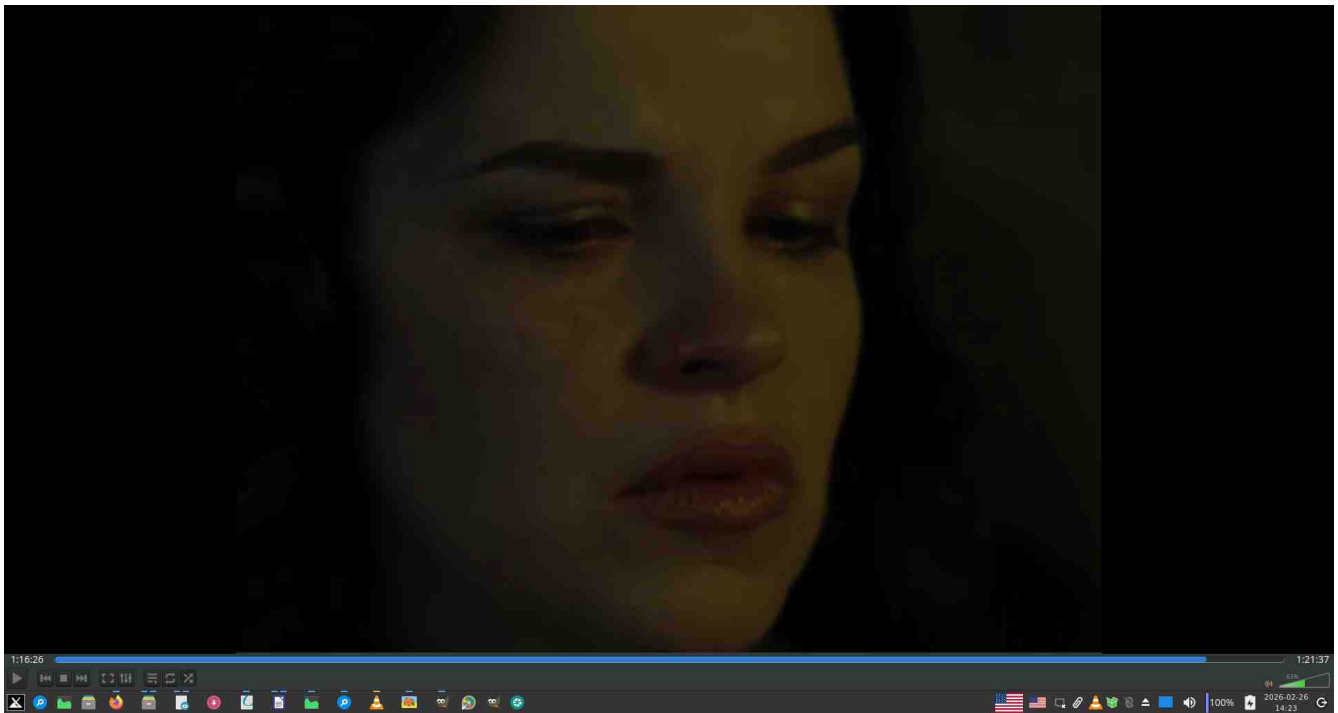


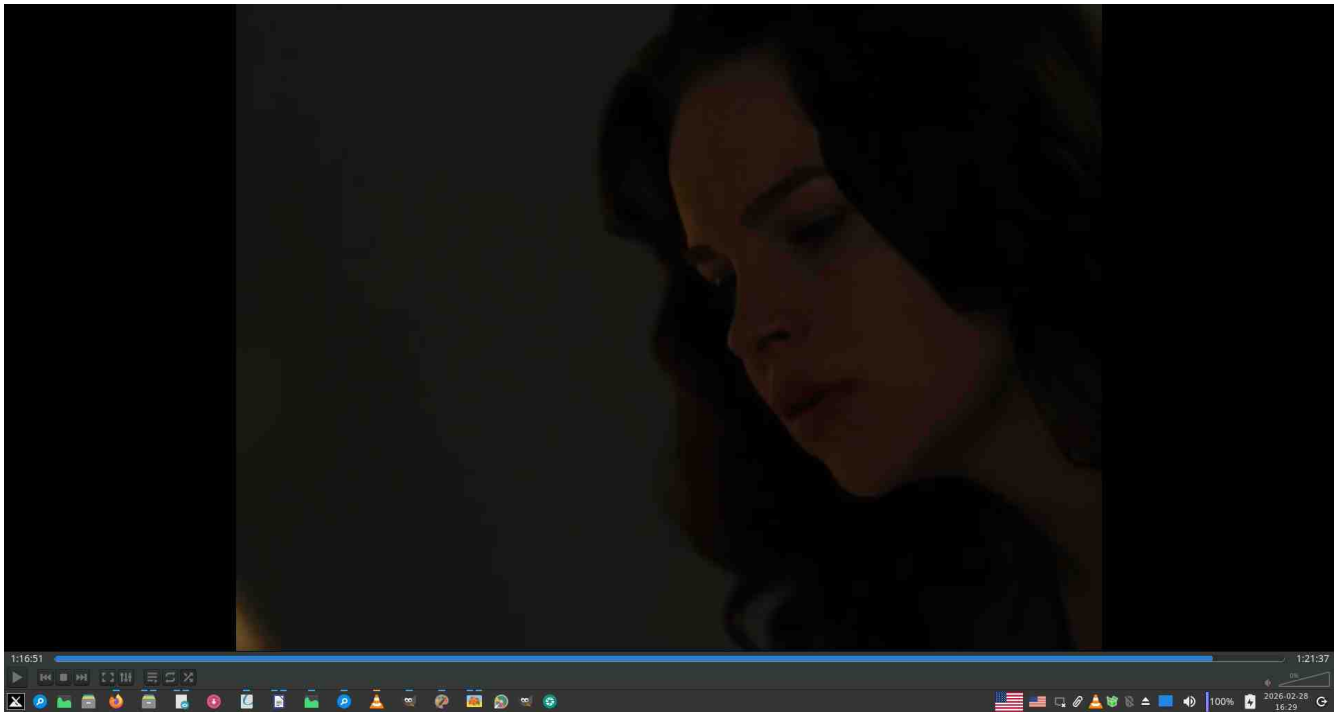






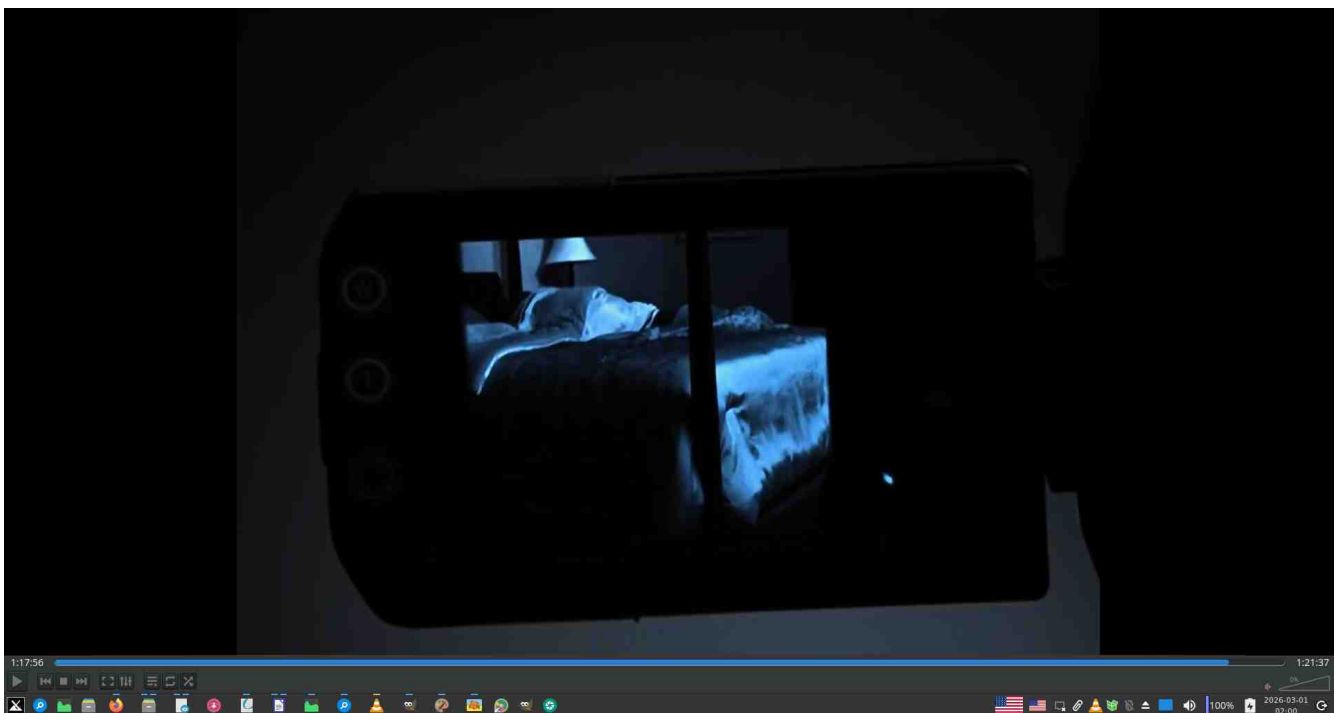
The face of Tammy Blanchard was further promoted by the film: [33, minutes 77, 77 and 77]

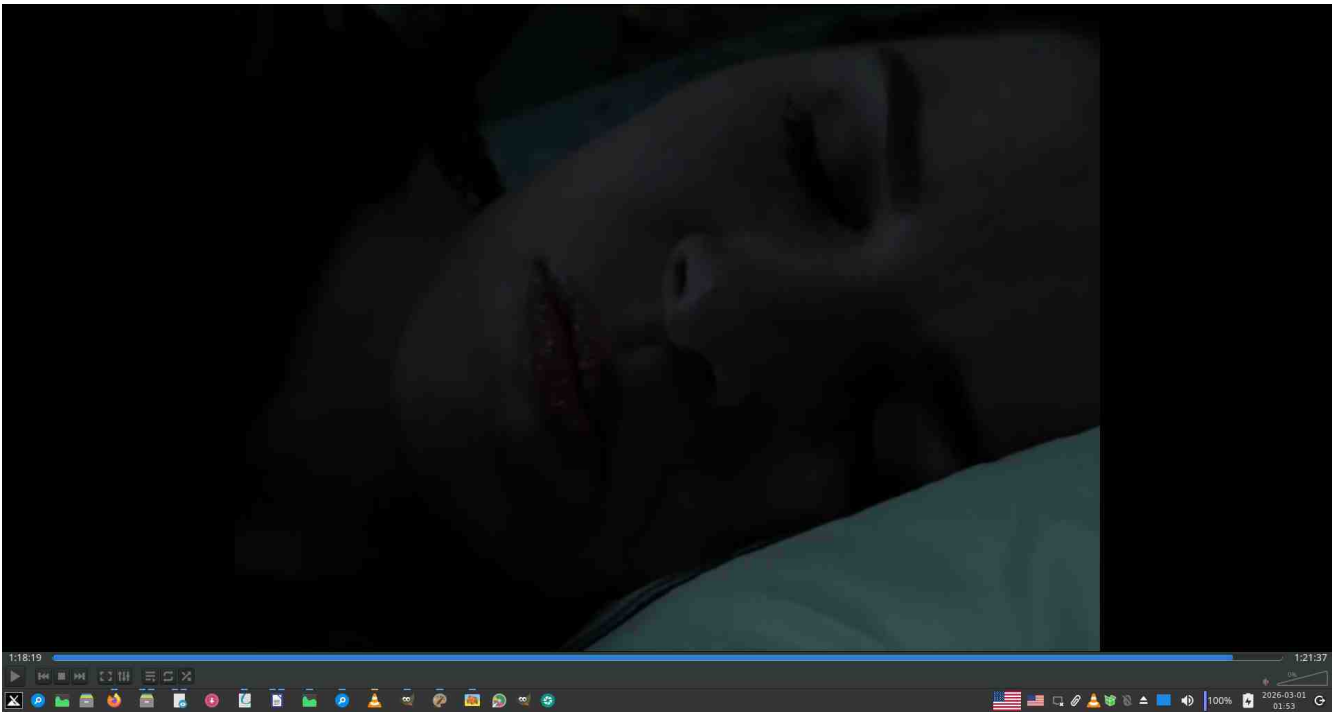




That the above promotion was carried out towards the end of the film, refers to that during shooting the film, presumably in summer 2008, there had been no lesbian affair between Tammy Blanchard and Brittany Murphy.

Also, Brittany Murphy as “Alice” was required to act filming Tammy Blanchard as “Rebecca”, [33, minutes 78 and 79]

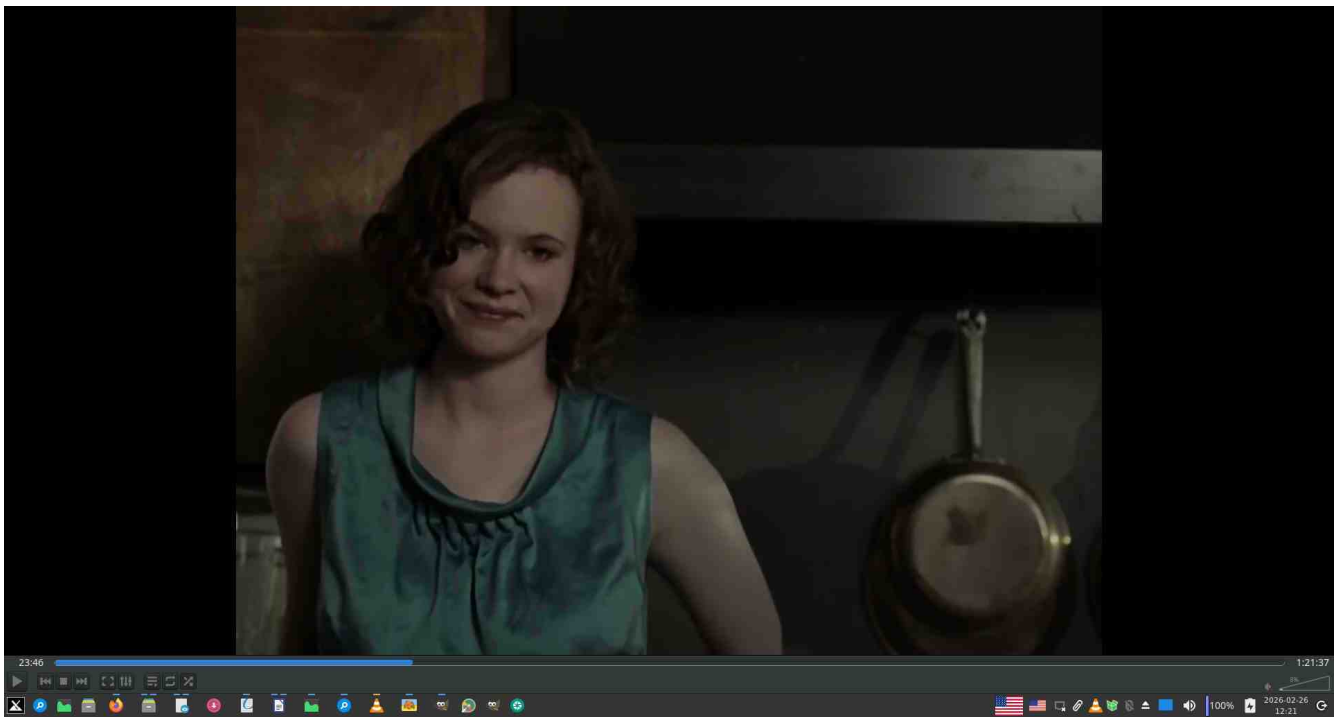


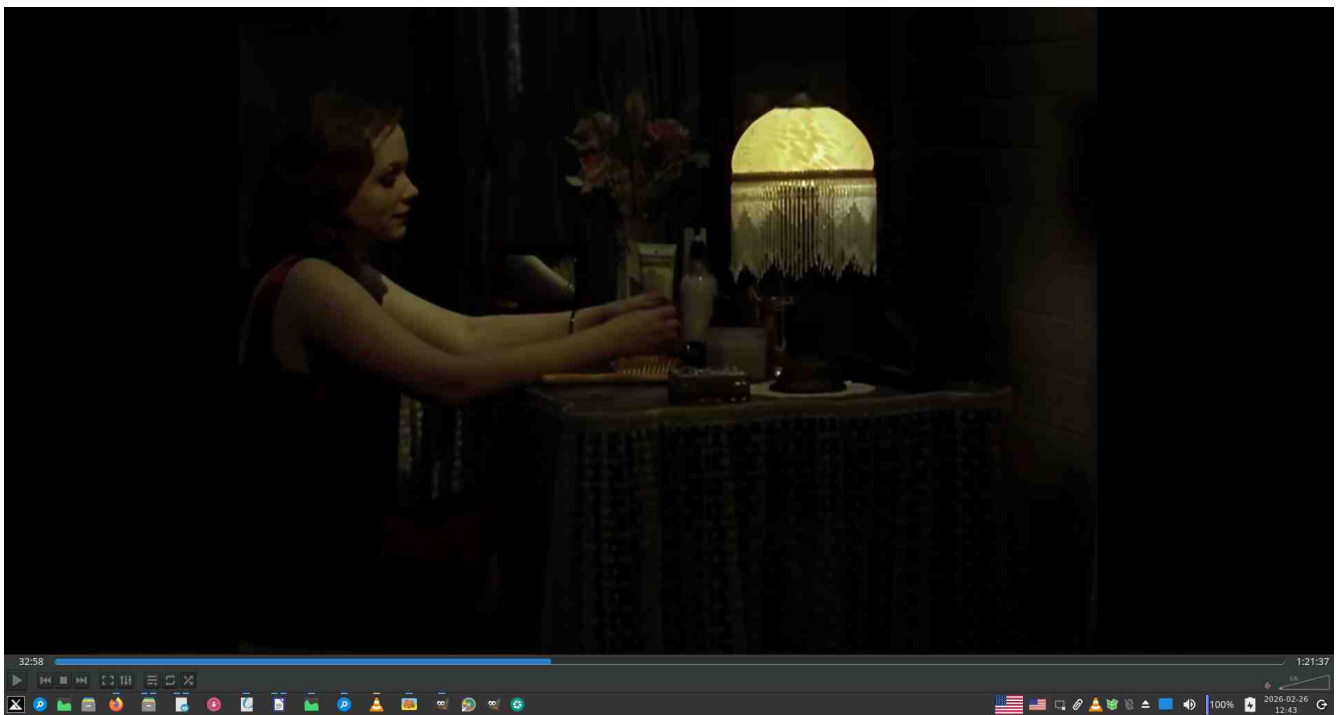


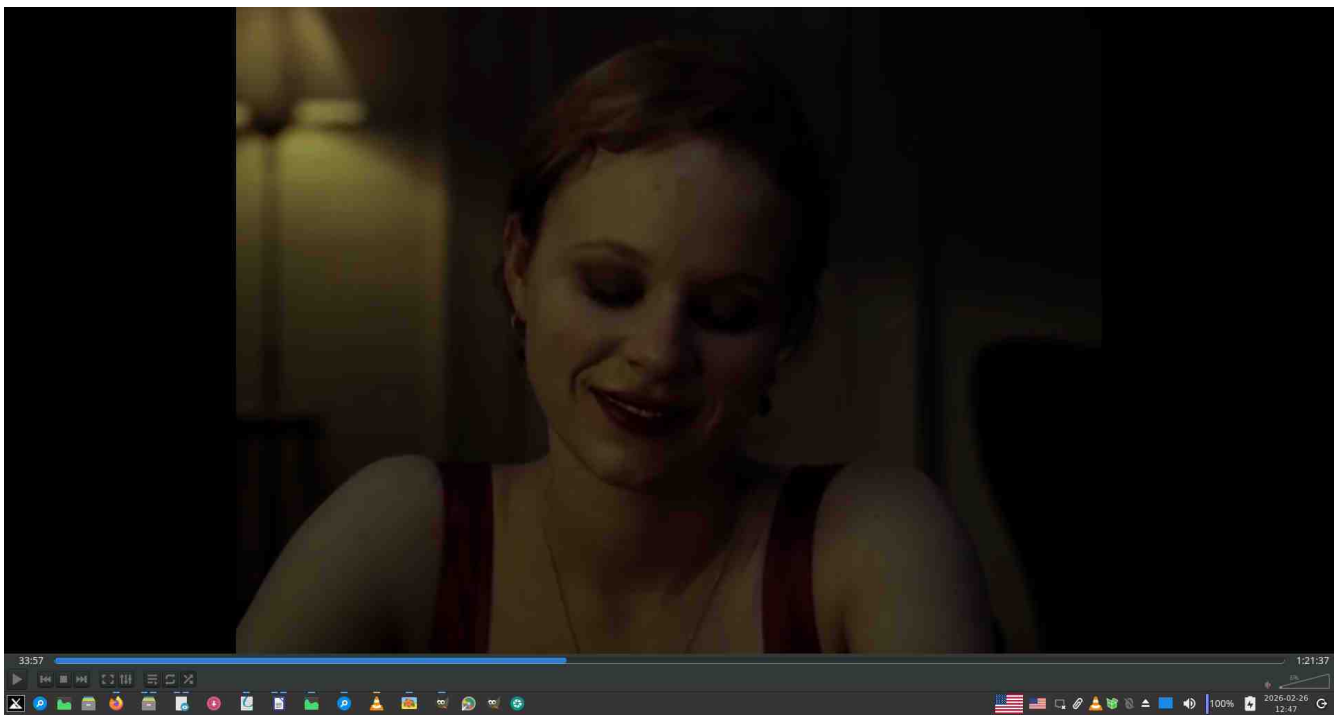
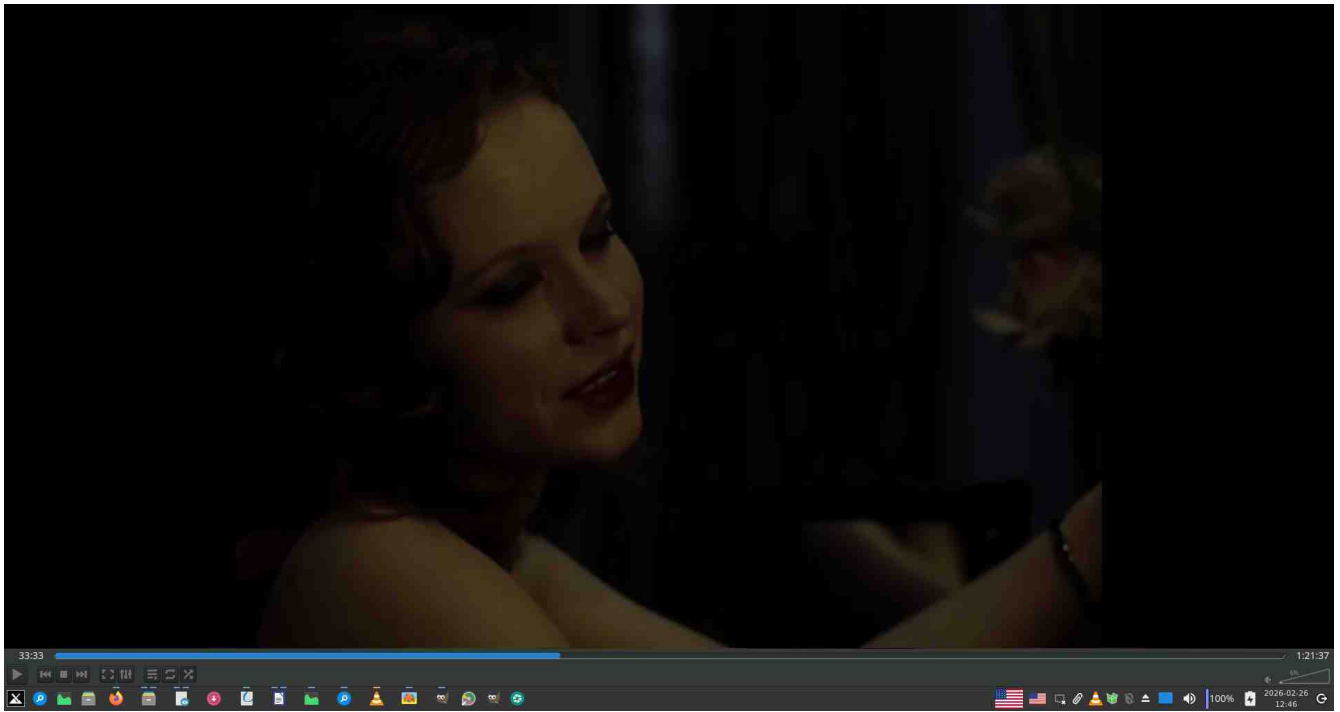
saying: “You look like an angel when you sleep”, [33, minute 79] by this means the film not only “hooking up” [22, minute 82] Brittany Murphy with Tammy Blanchard, but also promoting her, as well as formulating and programing her Illuminati control.

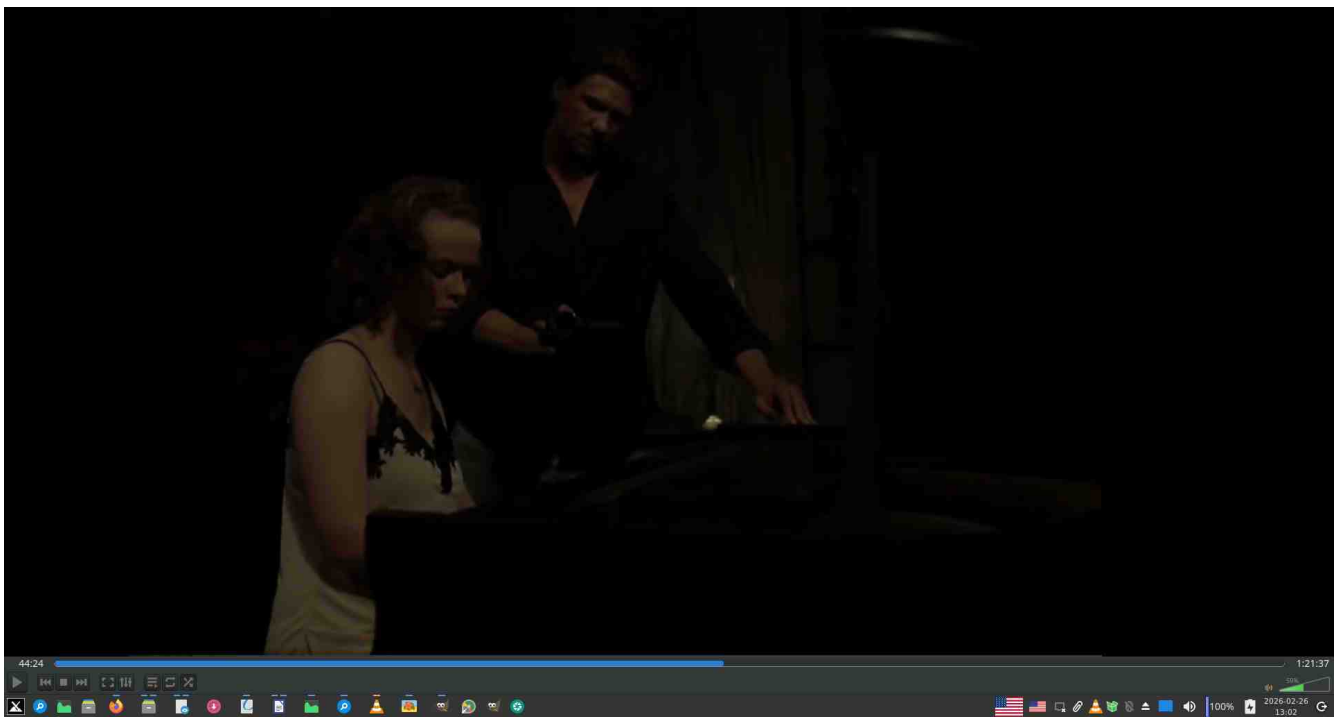
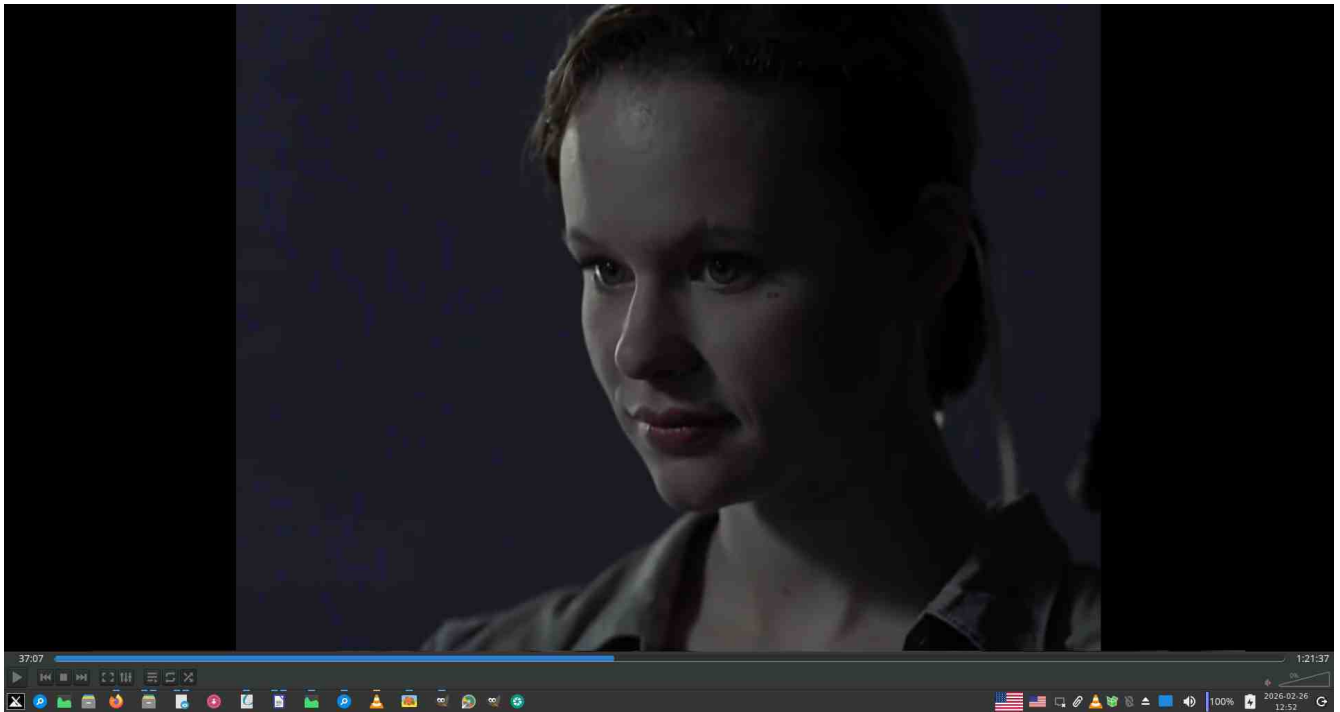
It is characteristic that while in the film entitled “The Ramen Girl” of 2008 Tammy Blanchard was required to “hook up” [22, minute 82] Brittany Murphy only with conversing, in this film the methods of “hooking up” were extended to riding, taking by the hand, sharing a bed, touching, and hugging. That Tammy Blanchard could be enabled to “hook up” Brittany Murphy in two feature films within around one year and a half, reflects the manner and measure in which the films of Brittany Murphy were means of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati.

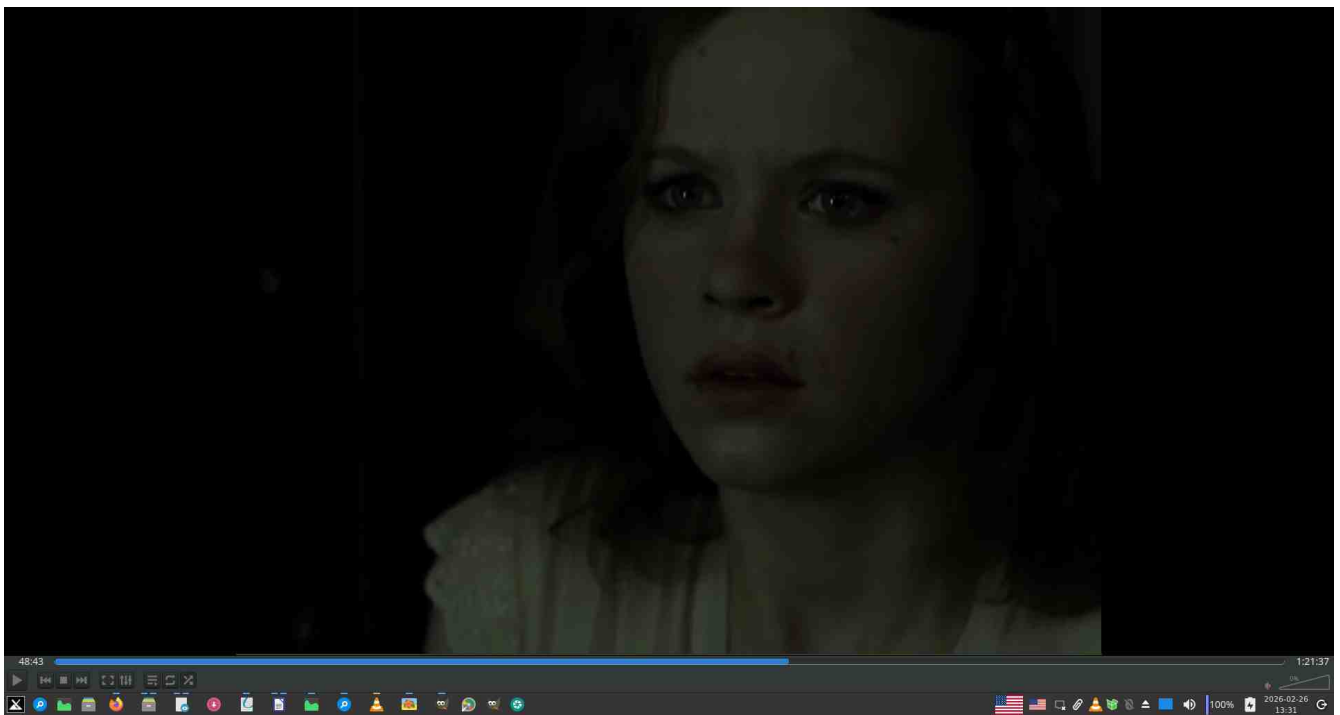
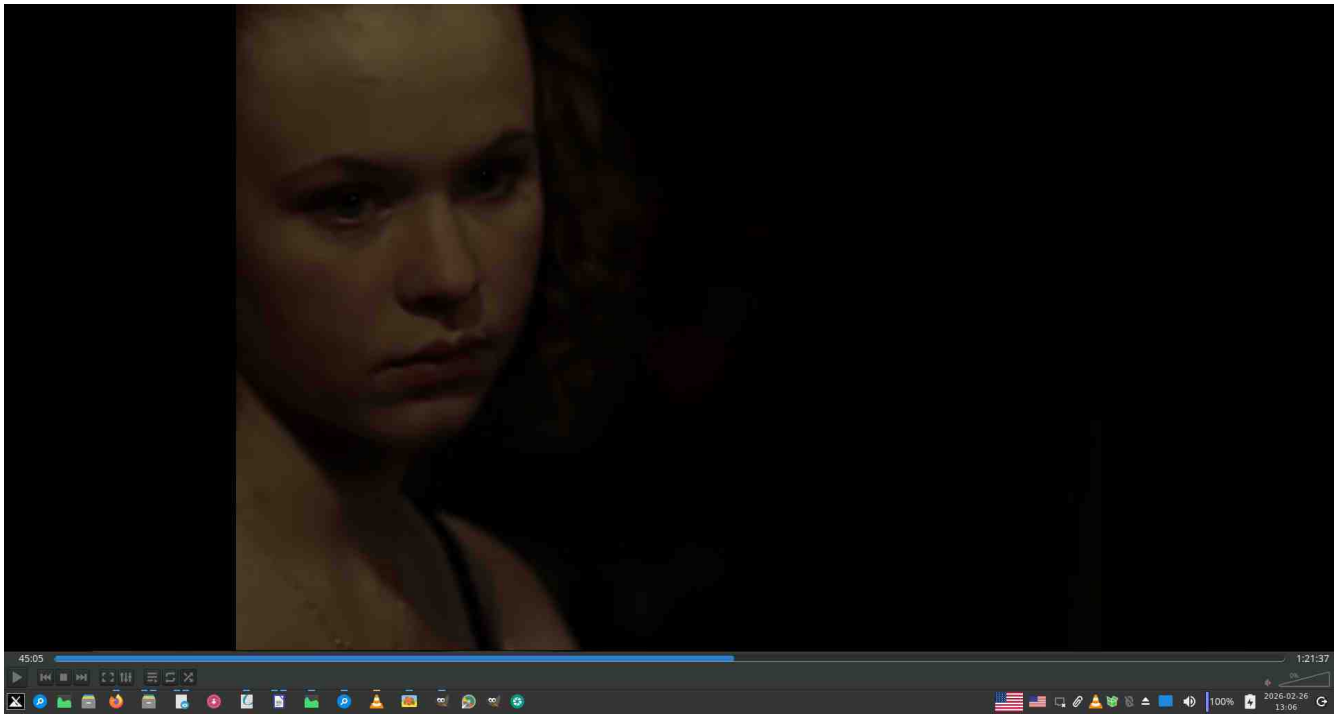
The second personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the actress Thora Birch, who was unmarried at the time of shooting this film. [348] She as “Lucy Woods” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Alice”, but her face, dressed bottom, as well as her naked arms, legs, and feet were promoted by the film, for after-shooting effects on Brittany Murphy: [33, minutes 24, 24, 24, 33, 34, 34, 38, 45, 46, 49, 52, 72 and 72]

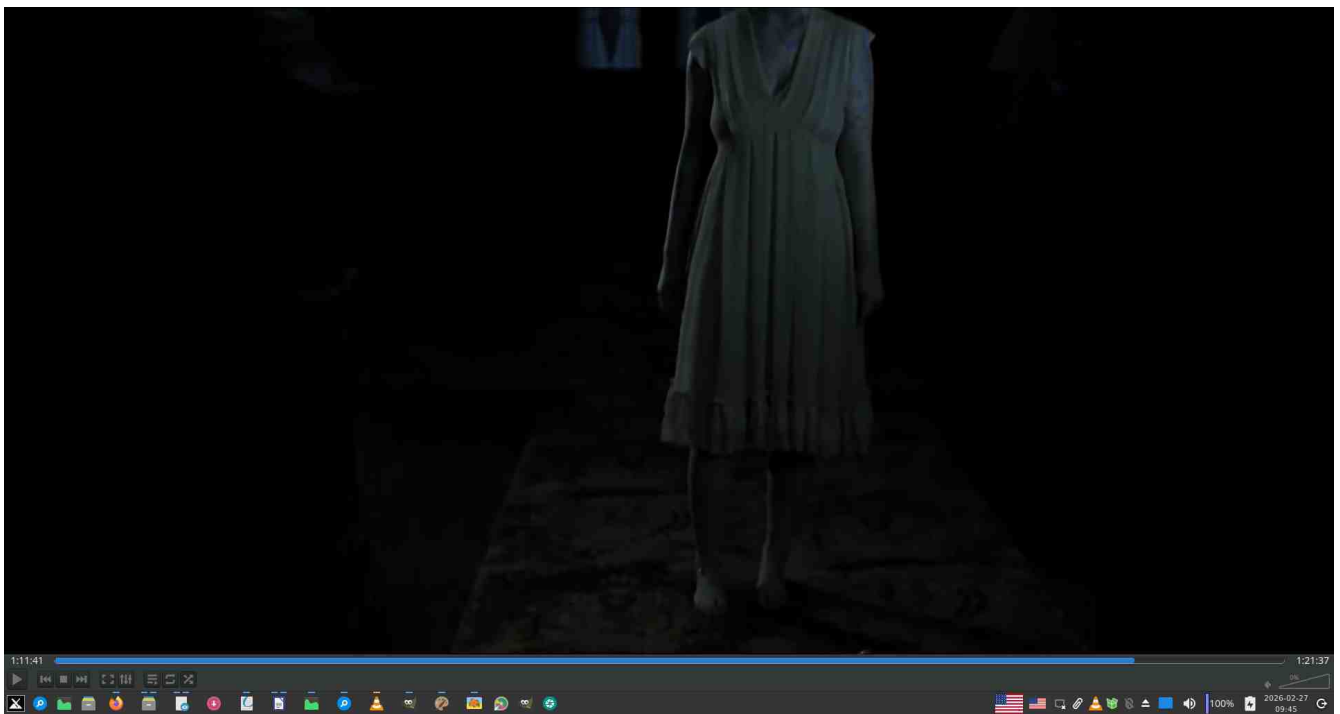
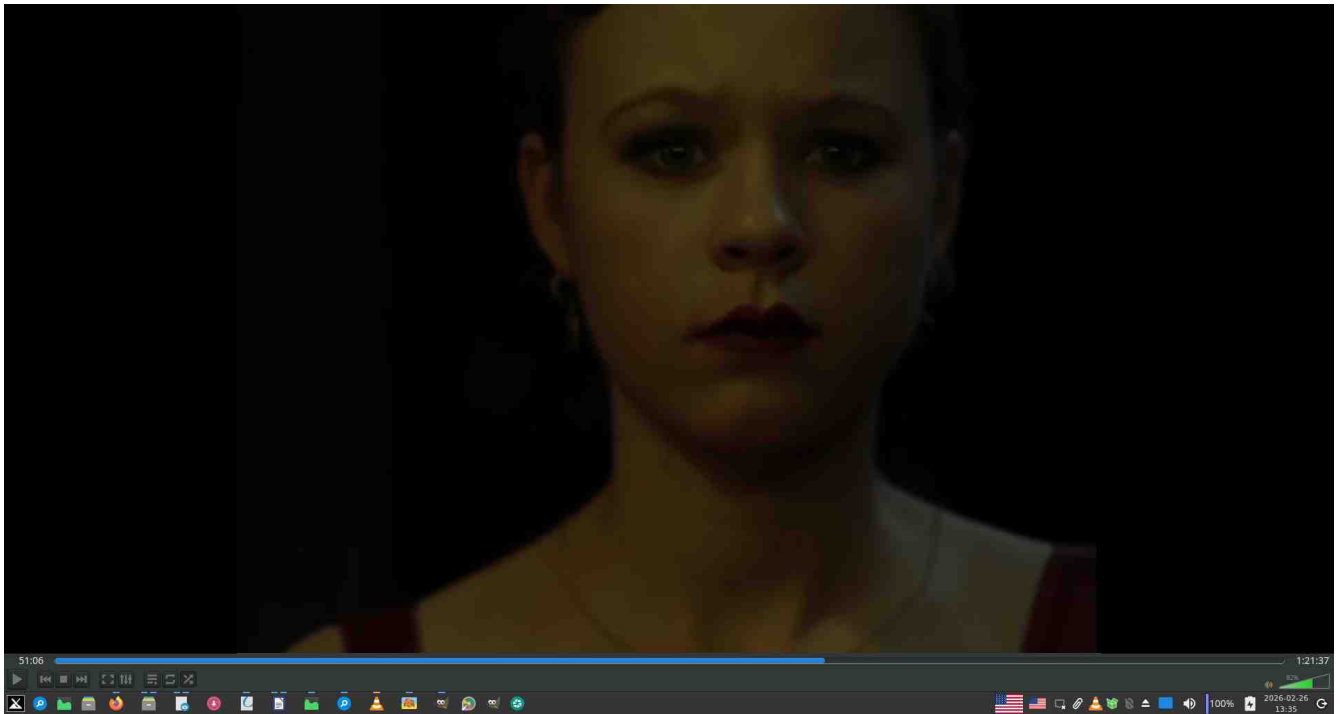


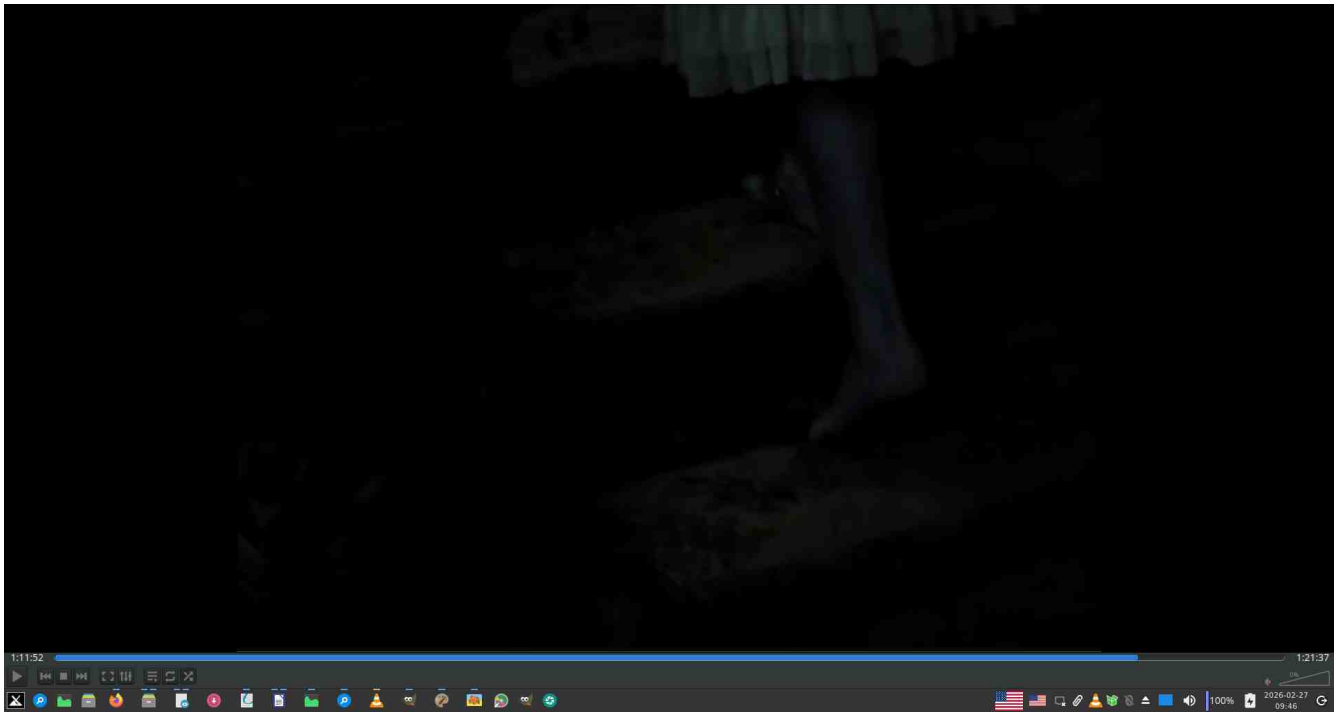






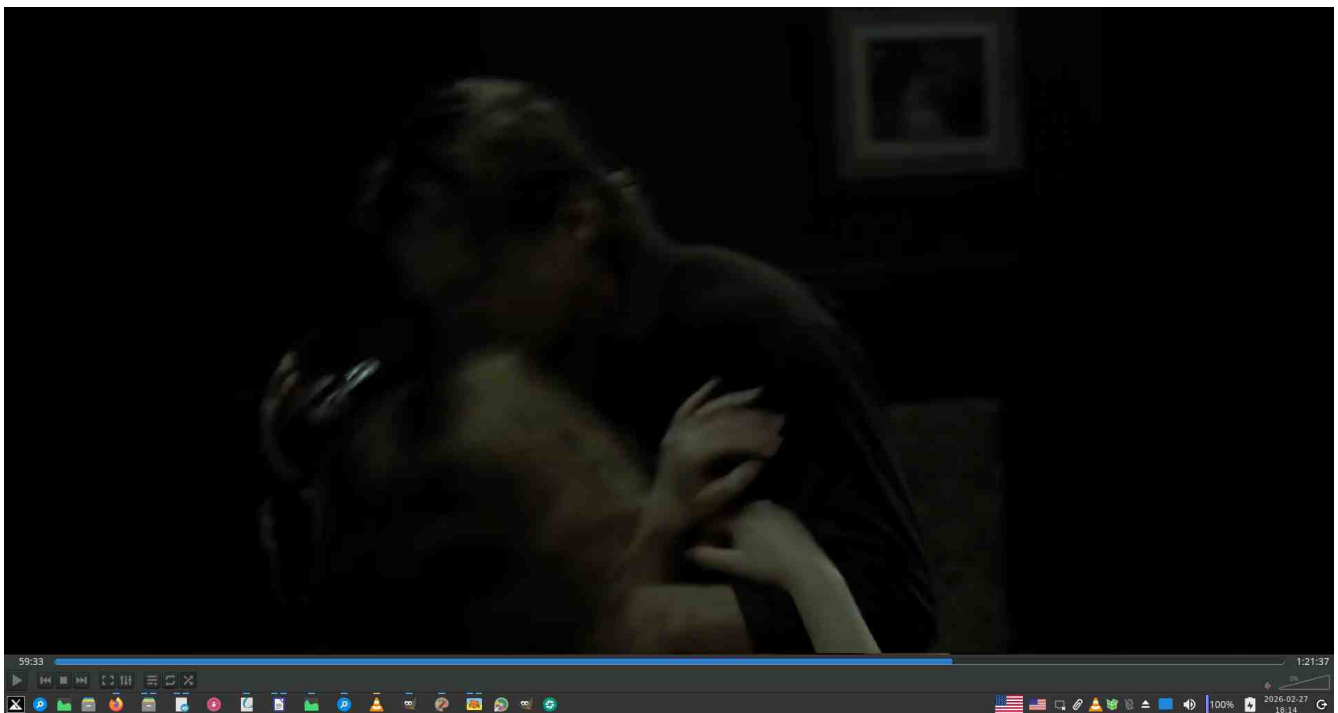
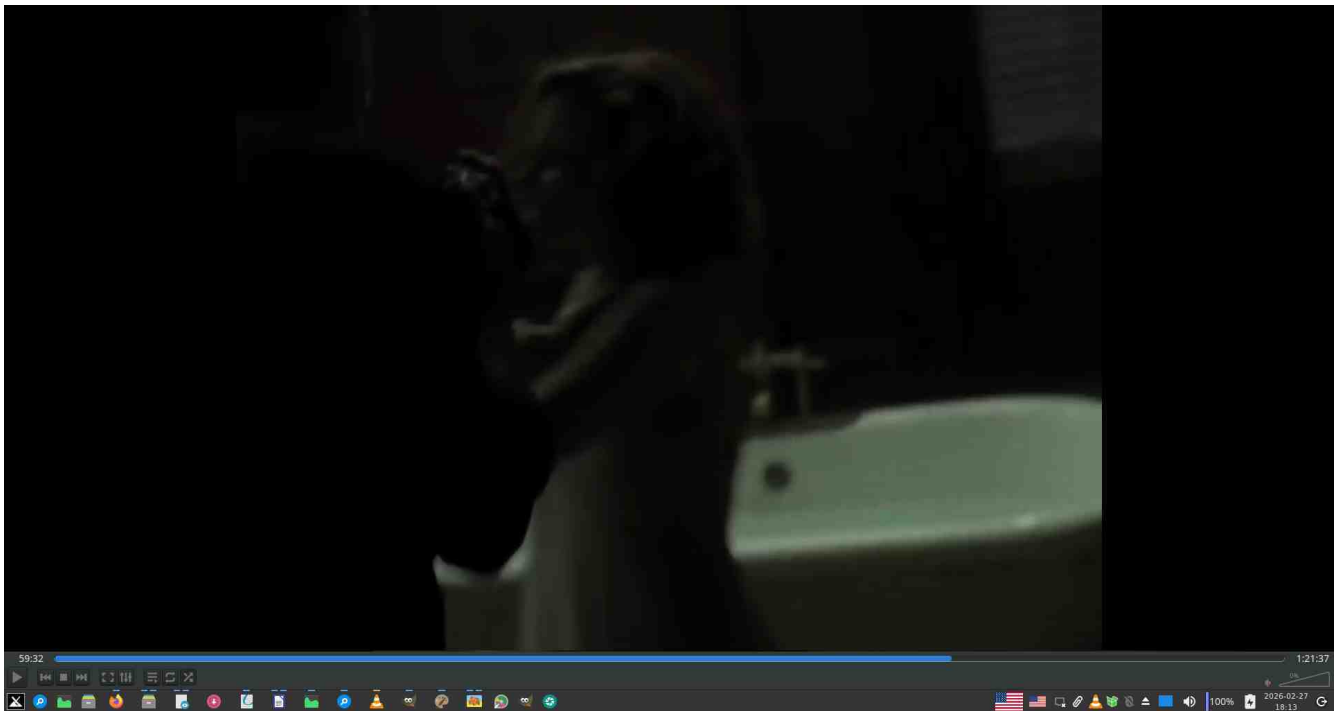


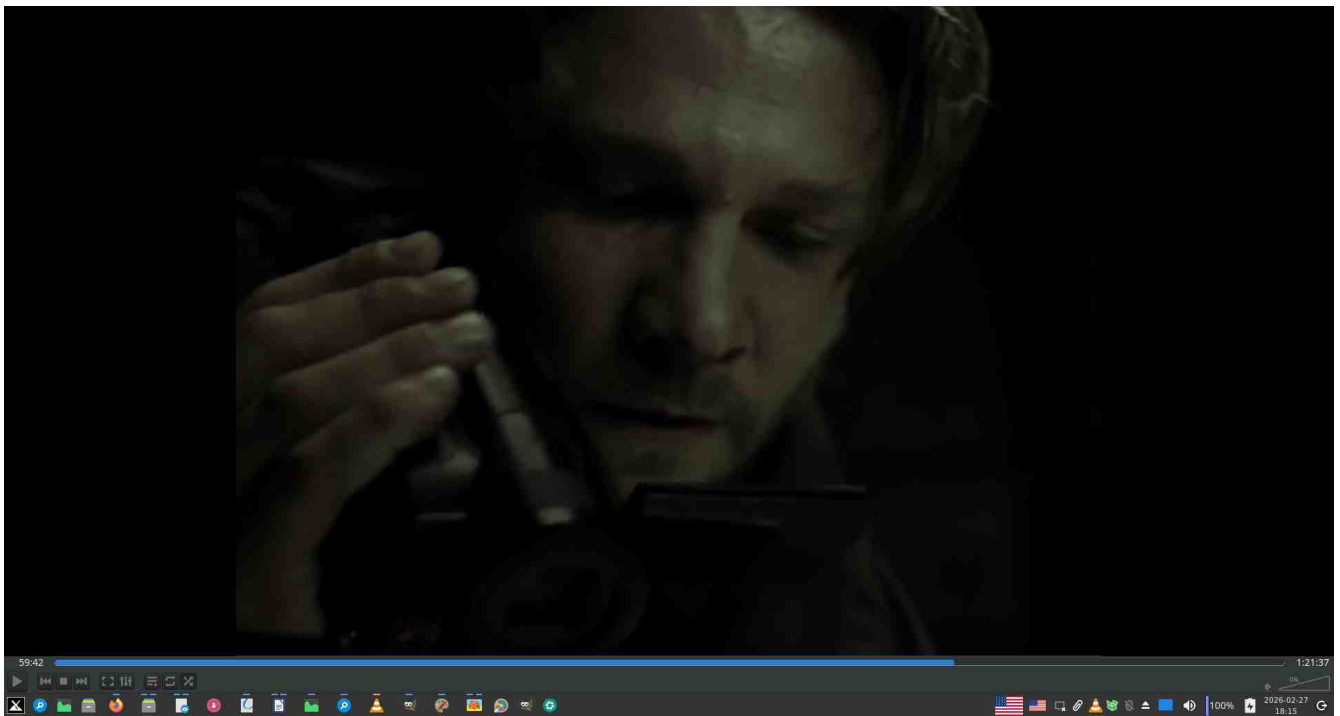


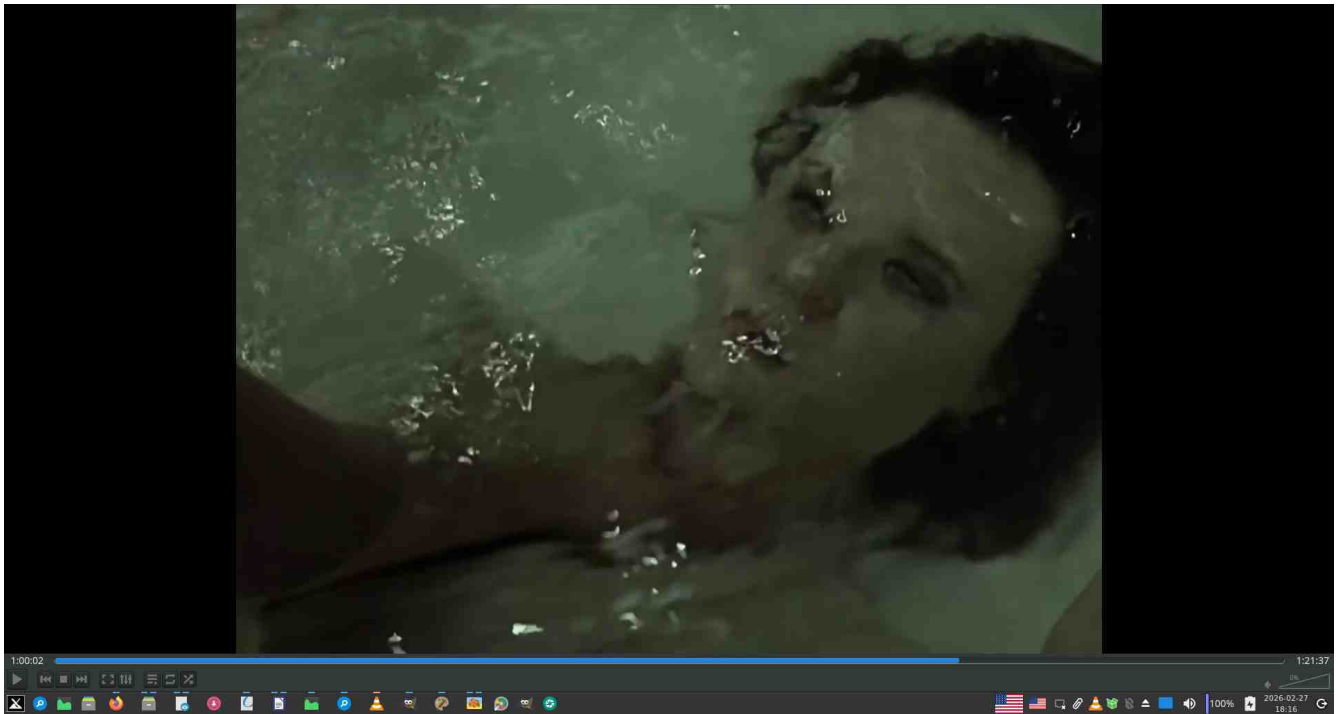


It can be presumed that the character first name “Lucy” of Thora Birch had been concocted to represent a woman being in the service of the american Illuminati designated as “Lucifer”, just like Thora Birch as herself was being. That she was adjudged 12 of her 13 awards before shooting this film — namely in the around 15 years between 1989 and 2004, after that in the around 21 years till 2026 she was awarded only once — refers to that she was “abducted” [29, minute 21] for stardom within and for the purposes of the Brittany Murphy “project”. [3, minute 24] This can be corroborated by that while before “hooking up” [22, minute 82] Brittany Murphy in the film entitled “Deadline” of 2009 she had been required to act in around 1.05 films per year, after that, between 2009 and 2026, she would be required to act in only around 0.59 films per year. [348] Further, in her film career she was at times required to act characters concocted to bear a reference to the case of Brittany Murphy: “Molly”, “Jessie”, “Mary”, “Ryan”, “Elizabeth Dunn”, “Susan”, and last but not least “Alex”. Particularly, approximately when Brittany Murphy was required to act the character named “Elisabeth Burrows” [49] in the film entitled “Don’t Say a Word” of 2001, Thora Birch was required to act the character first named “Elizabeth” in the film entitled “The Hole” of 2001, by this means not only the first names of their characters being quasi-identical, but also both the words “Burrows” and “Hole” bearing the same reference to the “rabbit hole”, [24, minute 93] formulated and programed in the film of Brittany Murphy entitled “Little Black Book” of 2004, and implemented just in this film entitled “Deadline” of 2009 with her having been required to act in the darkness of the big house almost throughout the entire film.

The assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati was also formulated and programed with the scene in which Marc Blucas as “David” was required to act murdering Thora Birch as “Lucy” with the same method of the type “drowning in the bathtub”: [33, minutes 60, 60, 60, 60 and 61]

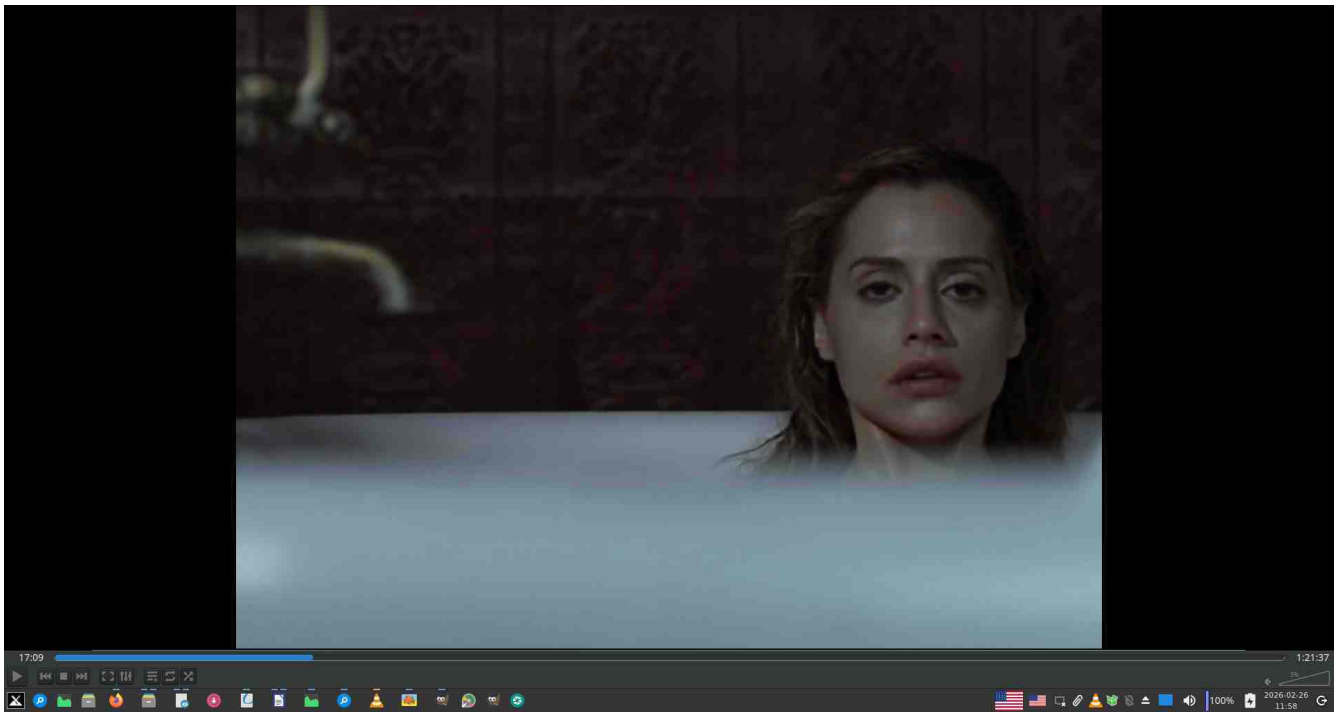
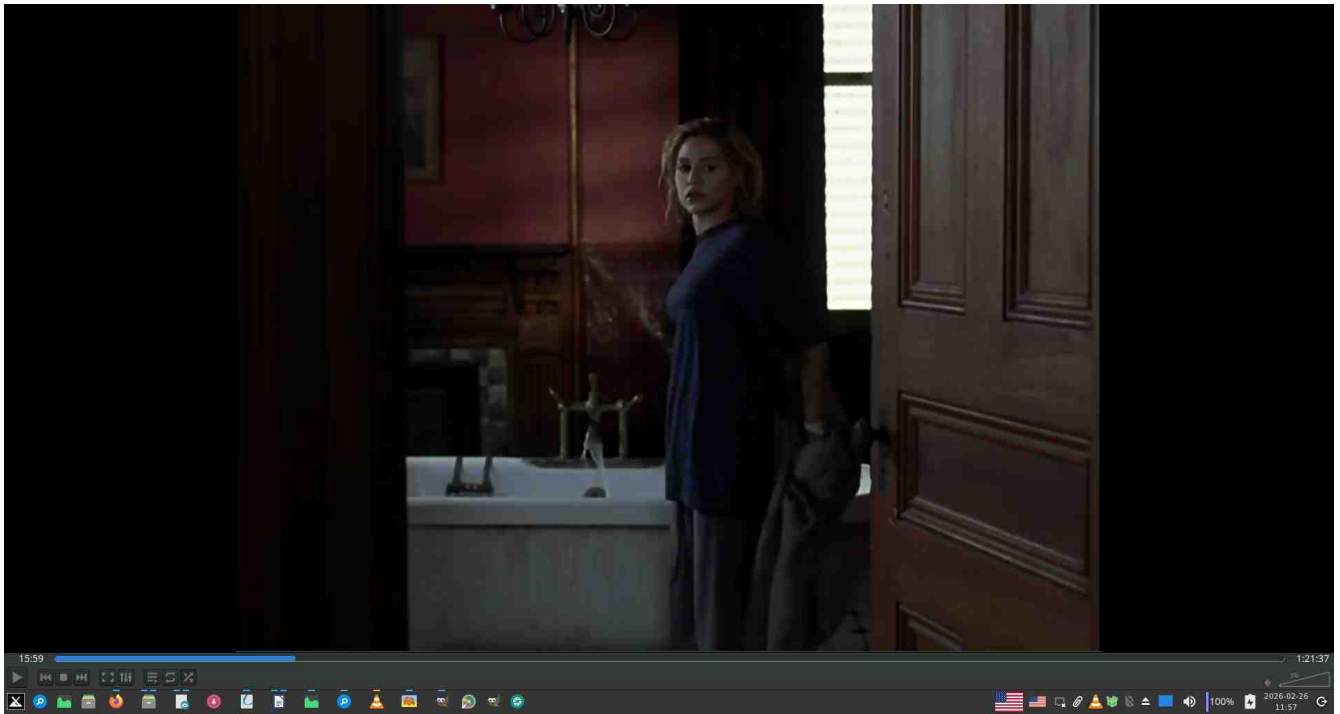


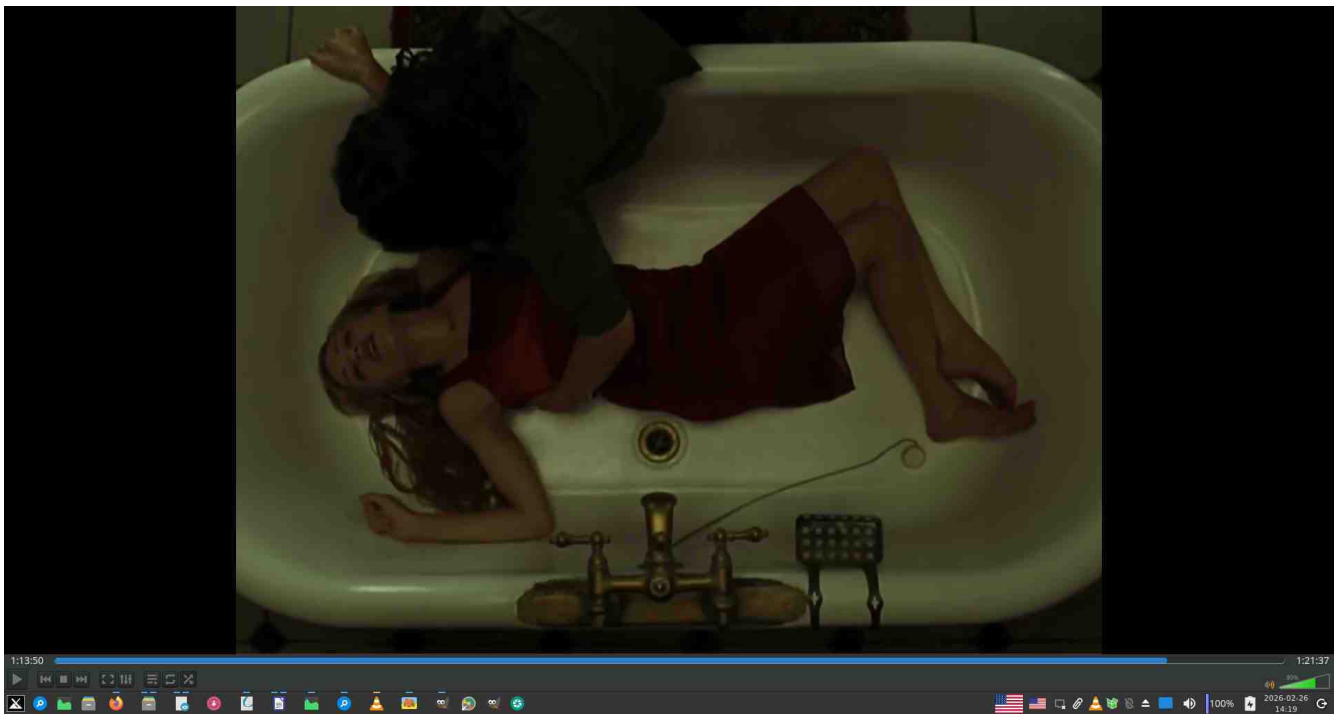
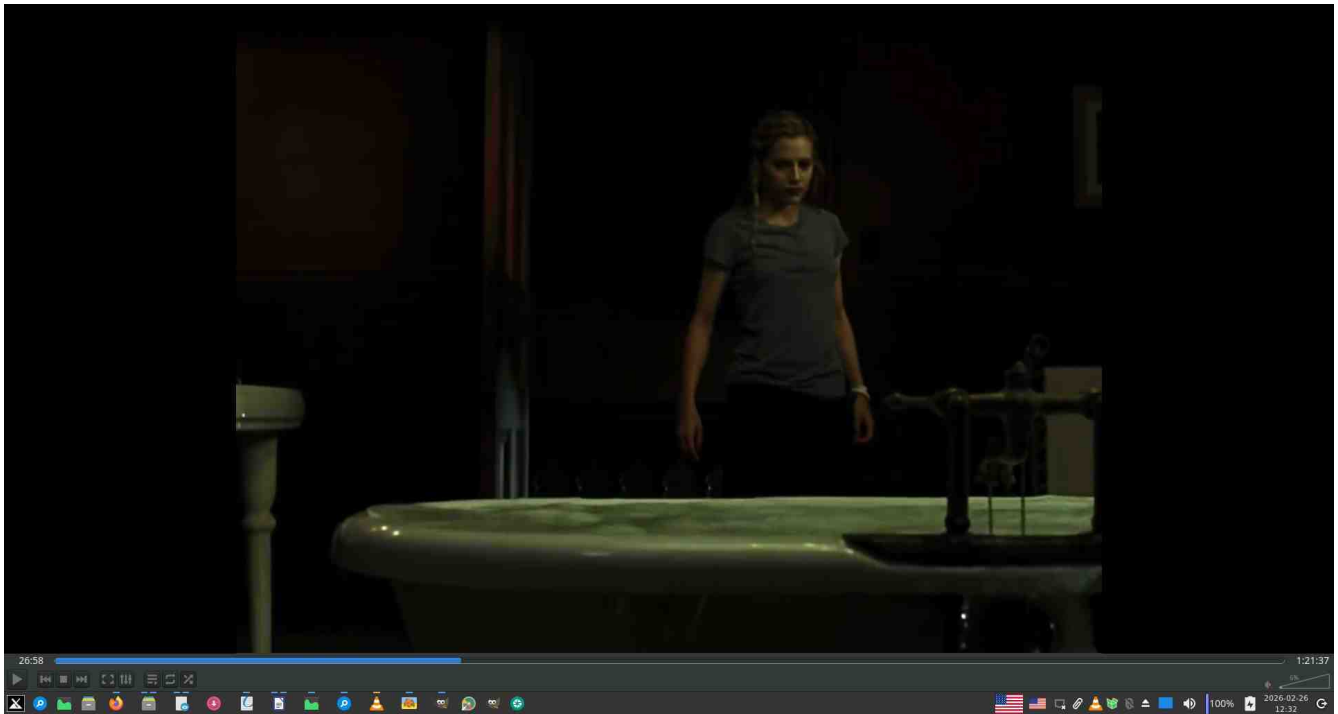




as well as with the scenes of Brittany Murphy as “Alice” in which she was required to appear beside or in the bathtub: [33, minutes 16, 16, 18, 27 and 74]







The film entitled “Deadline” of 2009 appears to have been a particular mental experiment on utilizing pregnancy as a means of triggering the real, pretended, or simulated jealousy of the missioned assassin in concocting the motivation as a means of concealment of an assassination of the type “drowning in the bathtub from pregnancy jealousy” ordered by the american Illuminati from the missioned as-

sassin of Brittany Murphy in implementing its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death. In this respect, the main elements of the plot of the film consist in Marc Blucas’ as “David” acting “being crazy about” [33, minute 38] “Lucy” — which can be construed as another formulation of the concoction “how much he loves her”, [34, minute 27] introduced with the film entitled “Across the Hall” of 2009 — his extreme suspicion that “that thing’s not his child”, [33, minute 58] and his determination to have that “be over”, [33, minute 58] if “Lucy” confirms his suspicion.

According to the plot of the film, “Lucy” is pregnant, apparently not from his husband “David”, but from “Luke”, the husband of her bisexual partner “Marie”, what would be the reason why she is drowned in the bathtub by “David”, when “Lucy” confirms his suspicion. If substituting “Lucy” for Brittany Murphy, “David” for Simon Monjack, and “Luke” for Marc Blucas or Luke Wilson, then there results a presumed pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy”, as another alternative of the method of concealed assassination of the type “infection with the HIV”, with which the american Illuminati was planning to “break” [11, minute 63] and “choke” [404] Brittany Murphy to death: on the basis of the respective above-mentioned programing of the film, she enters into an affair with Marc Blucas or Luke Wilson, gets pregnant, either from Simon Monjack or from Marc Blucas or Luke Wilson, Simon Monjack suspects or pretends to suspect that “that thing’s not his child”, [33, minute 58] and from the “jealousy” associated with his “being crazy about her”, [33, minute 38] drowns her in the bathtub. Simon Monjack would do something similar on 20 december 2009, when in spite of the fact that she was “battling flu-like symptoms for a few days,” [349] he “attempted to revive her by placing her in the shower and running the water,” [360] or “moved her into a cold shower”, [268] with which he must have accelerated the setting in of her death, and as it presumably included the bathtub of her bathroom, refers to that he had been “prepared” [21, minute 25] for the assassination of the type “drowning in the bathtub”. Otherwise, the film itself did the above substitution in a narrower manner, by that the husband of Brittany Murphy as “Alice” tried to kill her in a similar manner and for a similar reason, by this means corroborating the presumption relative to that this type of assassination was meant for a pattern of concealed assassination of the american Illuminati.

A similar pattern of concealed assassination results if substituting “Lucy” for Brittany Murphy, “David” for Simon Monjack, “Marie” for Thora Birch or Tammy Blanchard, and “Luke” for their potential manfriends: on the basis of the respective above-mentioned programing of the film, she enters into a lesbian relationship with Thora Birch or Tammy Blanchard, gets pregnant, either from Simon Monjack or from the respective manfriend, in a similar manner as in this film, Simon Monjack suspects or pretends to suspect that “that thing’s not his child”, [33, minute 58] and “being crazy about her”, [33, minute 38] drowns her in the bathtub. In this version, the main function of the female flame is to have the victim “hooked up” with her husband, manfriend, or other male relative or contact. In all probability, Brittany Murphy must have been the first to become aware of the pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy”.

It can be presumed that the character first names “Luke” and “David” were concocted for a mental-association creating reference to Luke Wilson as “David” in the film entitled “Bongwater” of 1998, with the purpose of refreshing and recruiting the programings relative to that actor, character, and film, as well as they formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Luke Wilson is unmarried and available to you for a sexual affair and relationship, as well as ready to break your marriage with Simon Monjack, and start a family with you.” And indeed: Luke Wilson was unmarried in 2008. [86] Within the pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “Lucy” for Brittany Murphy, and “David” for Simon Monjack, Luke Wilson was meant for the role of “Luke”, concocted for making or being suspected of having made

Brittany Murphy pregnant. And within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy — concocted and promoted with the film entitled “Across the Hall” of 2009 — after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, Luke Wilson was meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack.

The surname “Woods” of the character of Marc Blucas was concocted for a mental-association creating reference to the tendency of Brittany Murphy to isolate herself from society in her real life, in a similar manner as the woods in which she was required to act in the films entitled “Bongwater” of 1998 and “Neverwas” of 2005, as well as the “Millwood Psychiatric Clinic”, with the further purpose of refreshing and recruiting the programings relative to those scenes and films.

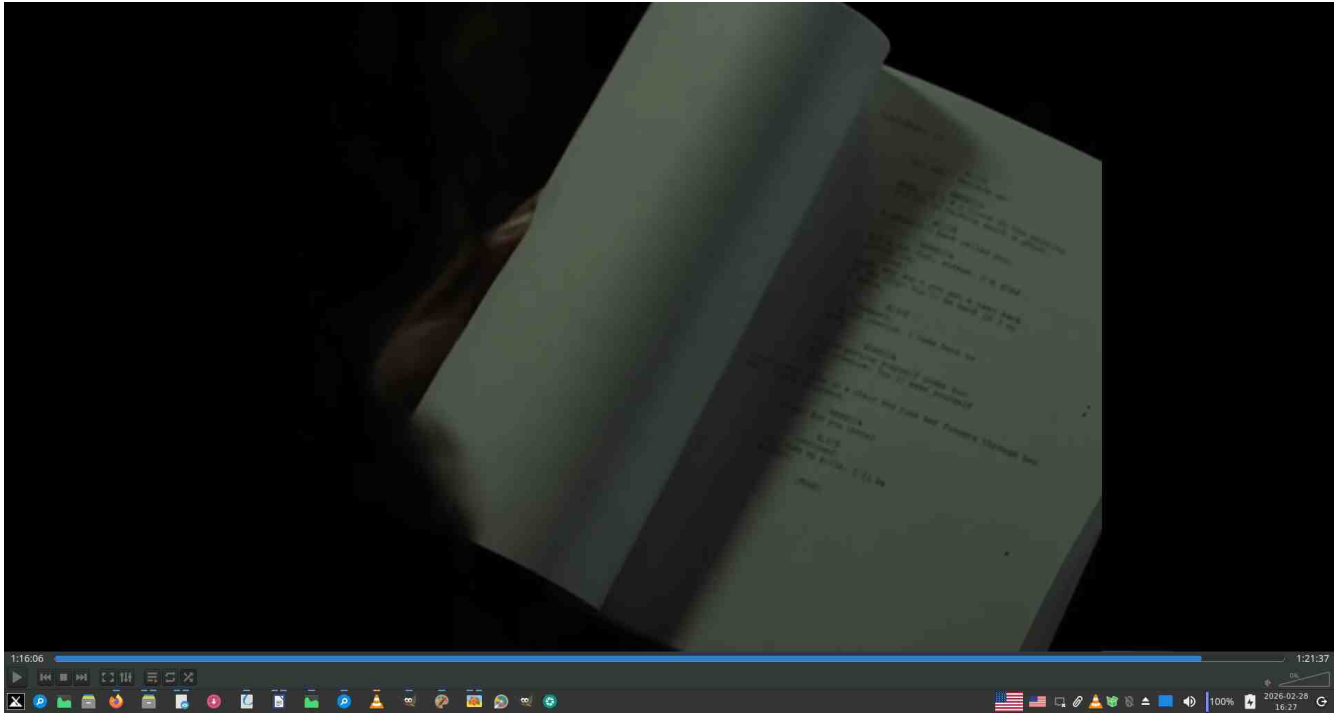
It can be presumed that the first name “Alice” of the character of Brittany Murphy was concocted for a mental-association creating reference to Alicia Silverstone in her film entitled “Clueless” of 1995, and Alicia Witt in her film entitled “Bongwater” of 1998, as well as to the book entitled “Alice in Wonderland”, formulated and programed in the film of Brittany Murphy entitled “Neverwas” of 2005, with the purpose of refreshing and recruiting the programings relative to those actresses, films, and that book, and it formulated and programed the approximate messages of the american Illuminati to Brittany Murphy: “Alicia Silverstone is willing to enter into a lesbian relationship with you,” and “Alicia Witt is unmarried [163] and available to you for a lesbian relationship,” and “If you will not integrate with the USA, then maybe you will integrate with the Wonderland of Alice.” Within the above-identified pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “Lucy” for Brittany Murphy and “David” for Simon Monjack, Alicia Silverstone was meant for the role of “Marie”, concocted for drawing Brittany Murphy into a lesbian relationship, while her husband Christopher Jarecki [77] for the role of “Luke”, as well as Alicia Witt was meant for the role of “Marie”, in her case for the role of “Luke” there must have been more options, as she was unmarried.

It can be presumed that the first name “Ben” of the husband of Brittany Murphy as “Alice” was concocted for a mental-association creating reference to Michael Weston as “Ben” in her film entitled “Falling Sky” of 1998, and David Krumholtz as “Ben” in her film entitled “Sidewalks of New York” of 2001, with the purpose of refreshing and recruiting the programings relative to those actors, characters, and films, and it formulated and programed the approximate messages of the american Illuminati to Brittany Murphy: “Michael Weston is unmarried [148] and available to you for a sexual affair, relationship, and marriage,” and “David Krumholtz is unmarried [351] and available to you for a sexual affair, relationship, and marriage,” And indeed: both Michael Weston and David Krumholtz were unmarried at the time of shooting this film, presumably in summer 2008. [148] [351] Within the above-identified pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “Lucy” for Brittany Murphy, and “David” for Simon Monjack, both Michael Weston and David Krumholtz were meant for the role of “Luke”, concocted for making or being suspected of making Brittany Murphy pregnant. And within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, both Michael Weston and David Krumholtz were meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack.

Based on the above considerations, it appears that a reason why Simon Monjack did not want to make Brittany Murphy pregnant in the first months and years of their marriage, in spite of the wishes of Brittany Murphy to bear children expressed repeatedly at least twice in 2009, [69] [379] was that to the order of the american Illuminati he was waiting for receiving information about Brittany Murphy’s having entered into a sexual affair or relationship with a male or female flame, so that the pattern of

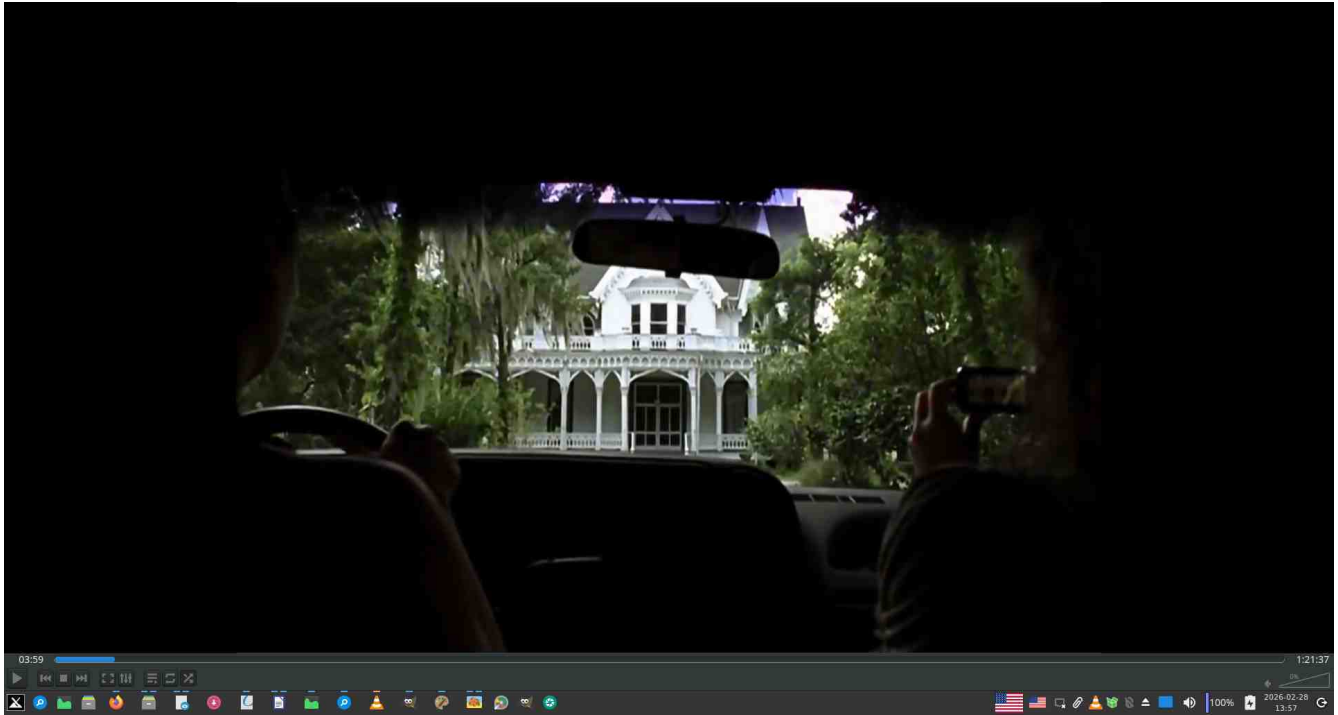
concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” could be applied to Brittany Murphy. And indeed: considering the physical power relations between Simon Monjack and Brittany Murphy, she had no chance of survival within that method of assassination.

It can be presumed that by having required Brittany Murphy to act writing a screenplay as “Alice Evans”, [33, minute 77]

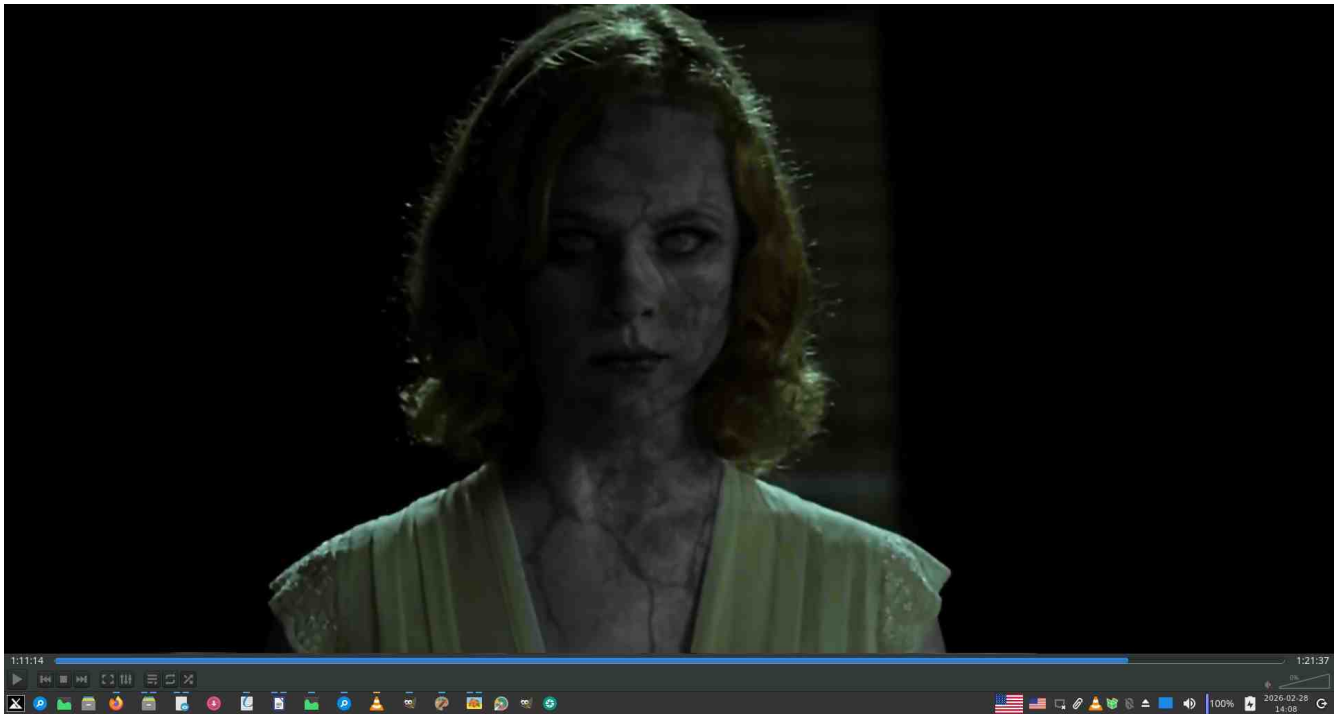


the american Illuminati expressed, formulated, and programed its conjecture and fear that one of the purposes of her marrying Simon Monjack was to take up a writing activity, as one of her secret “long-term goals”, for the accomplishing of which “she would keep working as hard as she can”, [369] and which represented at least a quadruple threat to it: 1) written works were not its favorite genre, it preferred to manipulate people with images; 2) writing could be a means of a personal secret political agenda of Brittany Murphy; 3) writing could be “just the beginning of the lot of work she had to do” [369] in implementing her conjectured personal secret political agenda; and 4) in default of a sexual-addiction, she was hard, if not impossible to control for it.

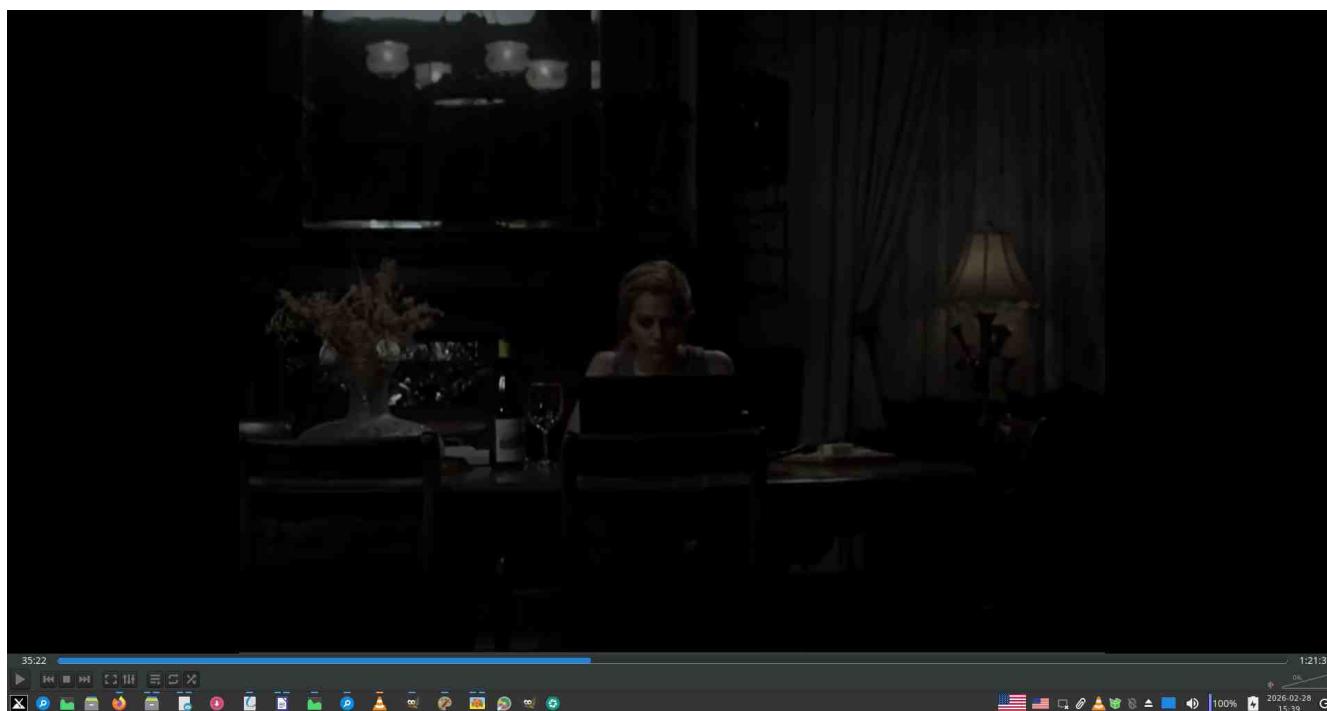
The big house, in which Brittany Murphy as “Alice Evans” was required to write her screenplay, [33, minute 4]



was meant to represent the mansion of Brittany Murphy in Hollywood, bought in June 2003 from Britney Spears, [350] who on her part had bought it in January 2001 [416] presumably from Madonna Louise Ciccone. [414] [413] Britney Spears had it propagandized about the mansion that she “had encountered with the paranormal”, when someone “opened some spirit portal, and bad spirits had come in, and they were trying to push her down the stairs.” [410] Simon Monjack had it propagandized about the mansion that “he was having hallucinations that things were crawling out of his skin.” [410] The film of Brittany Murphy entitled “Deadline” of 2009 propagandizes a similar idea with that the “ghost” [33, minute 31] of Thora Birch as “Lucy” appears in the house after her death, and saves the life of Brittany Murphy as “Alice” when Marc Blucas as “David” is drowning her in the bathtub: [33, minutes 72 and 72]



The above aspect of the film refers to that the american Illuminati planned, at the latest in january 2003, that the mansion under 1895 Rising Glen was the ideal place for the execution of its death sentence relative to Brittany Murphy, what can be considered as having been formulated and programed with the very title of the film through the mental-association string: [Deadline → dead + line → death + row,] and with the dark dead environment of the house, in which Brittany Murphy was required to act throughout the whole respective greater part of the film, [33, minute 36]

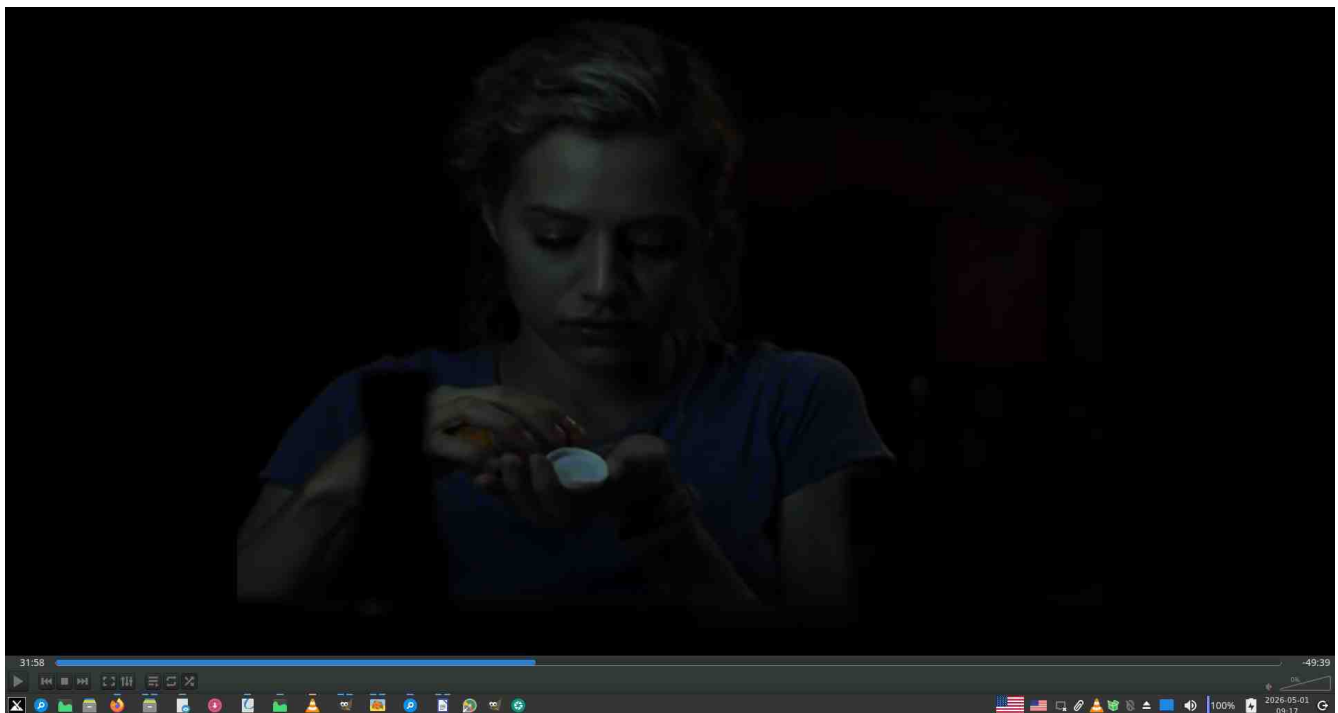


and what becomes more probable if substituting “Lucy” for Brittany Murphy, as above. And indeed: the big house of the film, apparently surrounded by a wood — and essentially similar with the one-time mansion of Sharon Tate at 10050 Cielo Drive in Los Angeles — was suitable for Marc Blucas as “David” — representing the personal secret political executioner of Brittany Murphy, who at that time could be only Simon Monjack — to live together hiding with Brittany Murphy as “Alice” — representing Brittany Murphy herself as the target person condemned to death — even without her knowledge, and so execute the sentence far from any potential witness and “without evidence”, [358] just as Charles Watson could do with Sharon Tate on 8 august 1969.

Till 2008, the american Illuminati had failed in implementing its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to death by applying the method of concealed assassination of the type “infection with the HIV”. Therefore, it could neither be certain of that it would succeed with the methods of the type “shooting from cheating jealousy”, concocted and promoted with its film entitled “Across the Hall” of 2009, and “drowning in the bathtub from pregnancy jealousy”, concocted and promoted with its film entitled “Deadline” of 2009. The reason why it had in view already with the above two films its method of concealed assassination of the type “drug overdose with insomnia”, formulated and programed, for “preparing” [21, minute 25] the public opinion, with the name of the film producing company Insomnia Media Group: [34, minute 1]



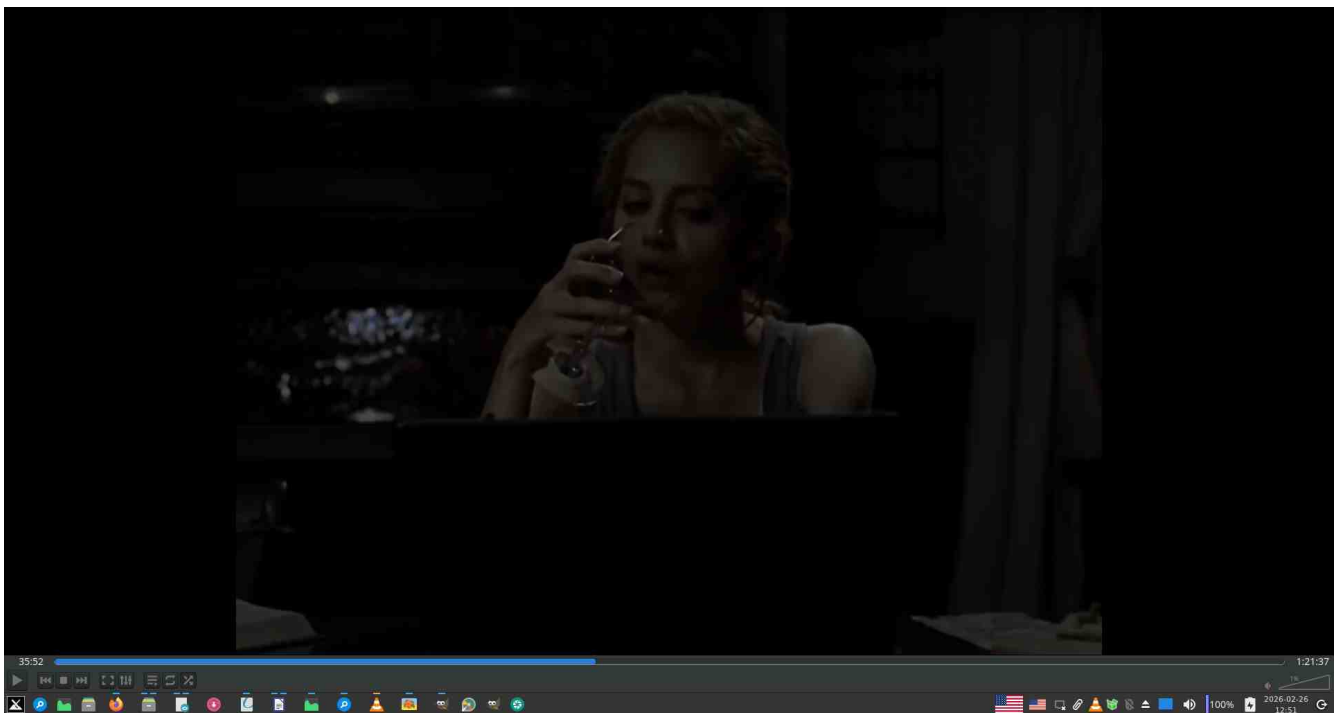
and respectively by having required Brittany Murphy as “Alice” to take some medications: [33, minutes 32 and 33]



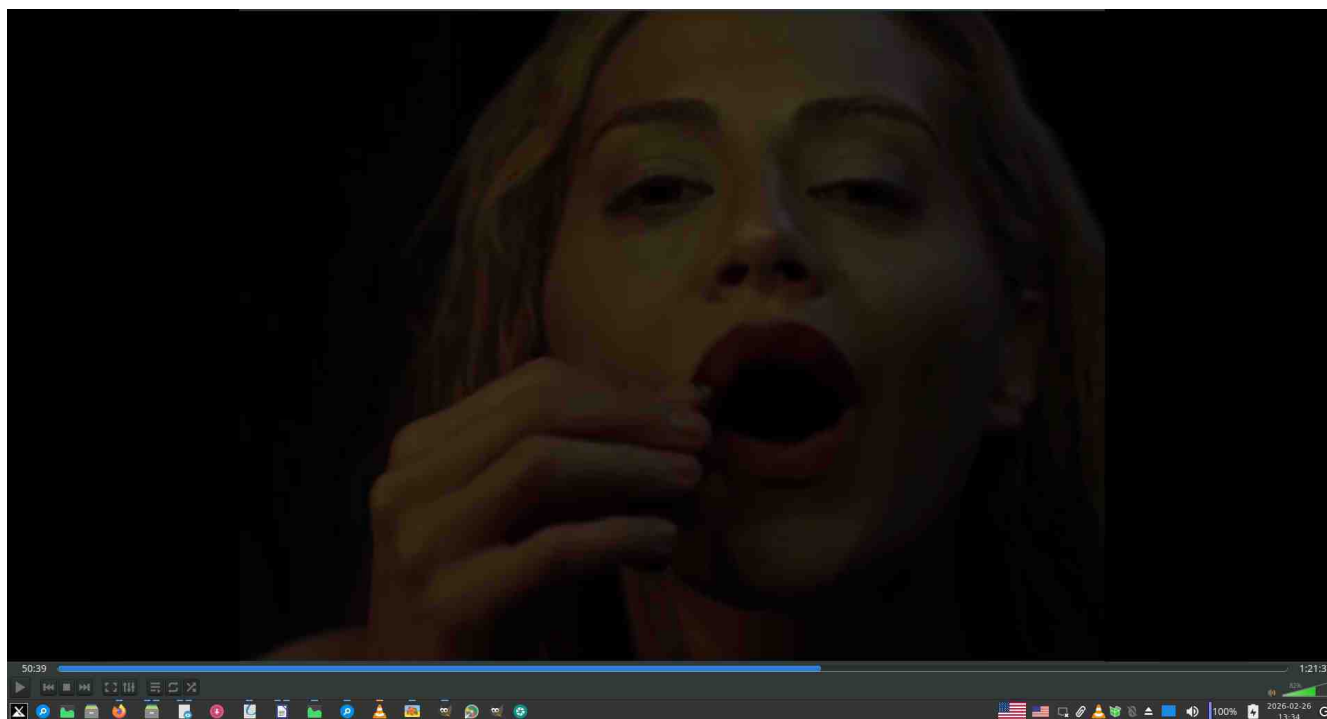


In my conception, the american Illuminati had already utilized this method of concealed assassination in the cases of Marilyn Monroe and Michael Jackson. [See my book entitled “The Illuminati Preventing Marilyn Monroe from Becoming a Cleopatra of America”.]

The film entitled “Deadline” of 2009 presumably also implemented the following guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati: alcohol-addiction, with her character: [33, minute 36]



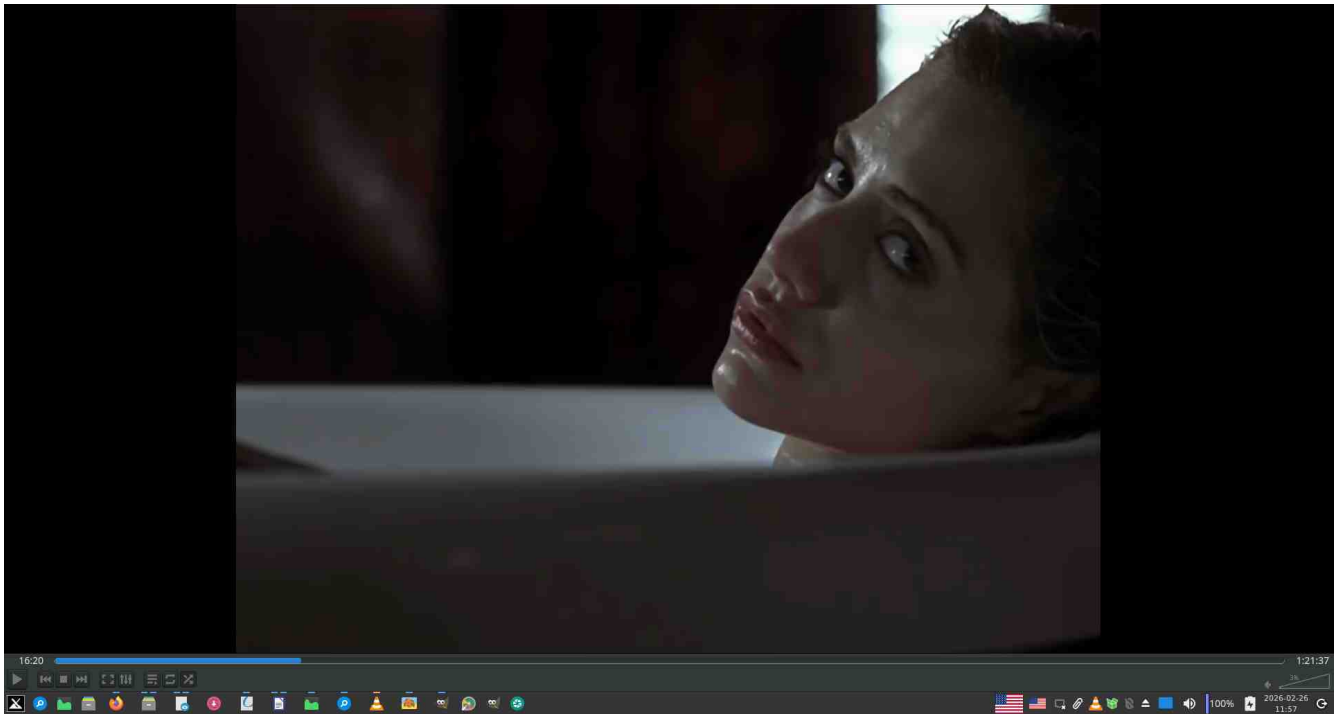
sexual-addiction with “fellatio”, [12, minute 19] with her character: [33, minute 51]



The film entitled “Deadline” of 2009 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

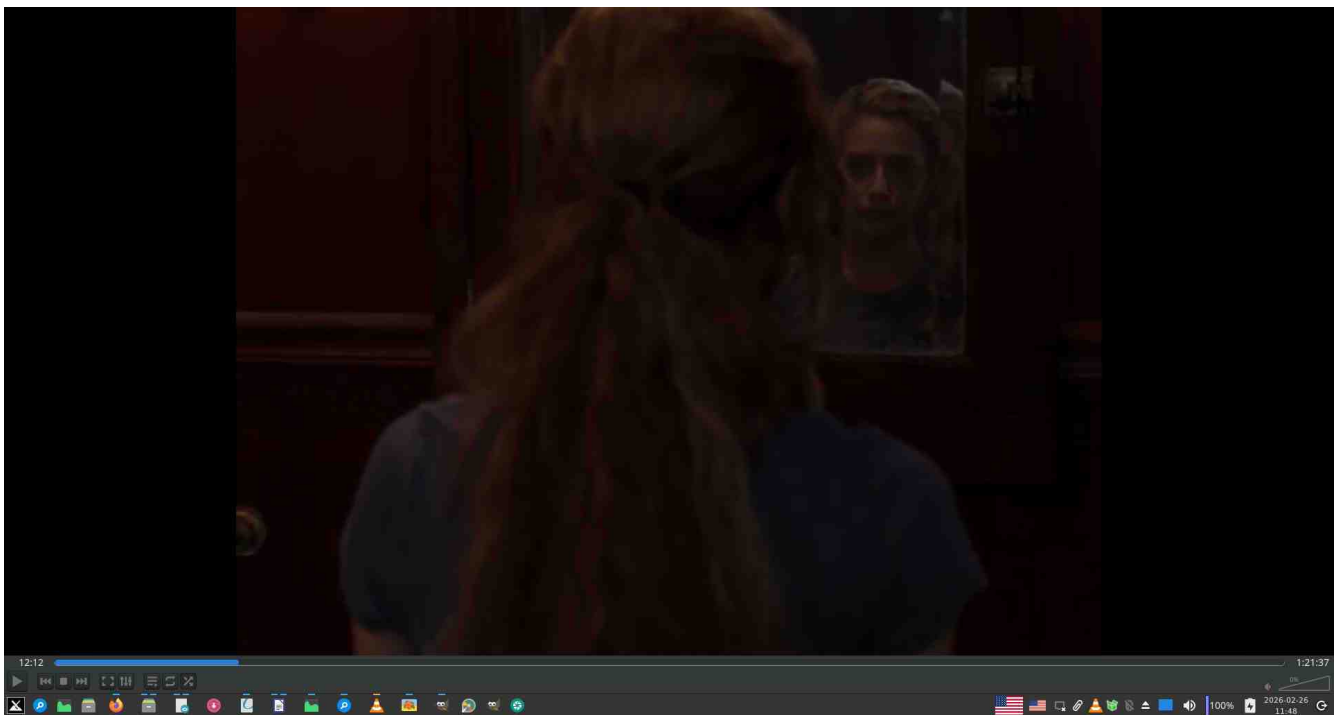
I can presume that with that Marc Blucas as “David” was required to say to Thora Birch as “Lucy” that “I adore you,” [33, minute 24] through the mental-association string [I adore you → I + ador → István ADORJÁN,] the film formulated and programed that within the above-identified pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” of the american Illuminati to be applied to Brittany Murphy and my person, after having substituted “Lucy” for Brittany Murphy, the character “David” can be substituted for my person. This presumption can be corroborated with the mental-association strings: [Alice Evans → A + van → ADORJÁN István, namely decoded approximately: “Brittany Murphy was adopted for István ADORJÁN.”] and [Simon Monjack → in + oja → István ADORJÁN, namely decoded approximately: “István ADORJÁN can substitute Simon Monjack.”]

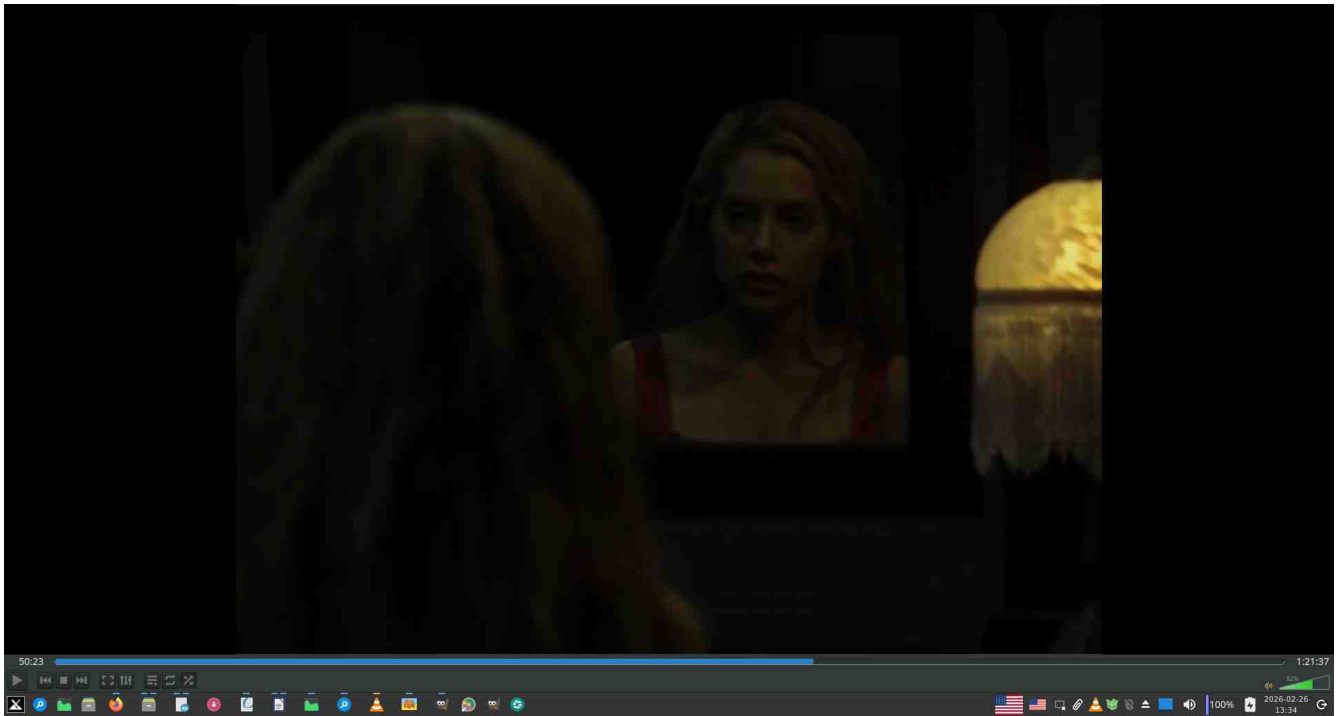
I can further presume that by requiring Brittany Murphy as “Alice Evans” to look or appear to look into the lens of the camera from the bathtub by appearing to look at the door totally for around 12 seconds, under cover of possibly pretending to have looked at the door, [33, minute 17]



the film formulated and programmed the approximate message of the american Illuminati to my person through the mental-association strings: [door = ușă (romanian) → usa → USA] and [door → dor (romanian) = desire]: “If you want [to enter the door, namely] to immigrate into the USA by contacting a woman, Brittany Murphy as a star will be willing to enter into a relationship with you, while her condemnation to death will not be repealed.”

Brittany Murphy was required to act two mirror scenes, [33, minutes 12 and 51]



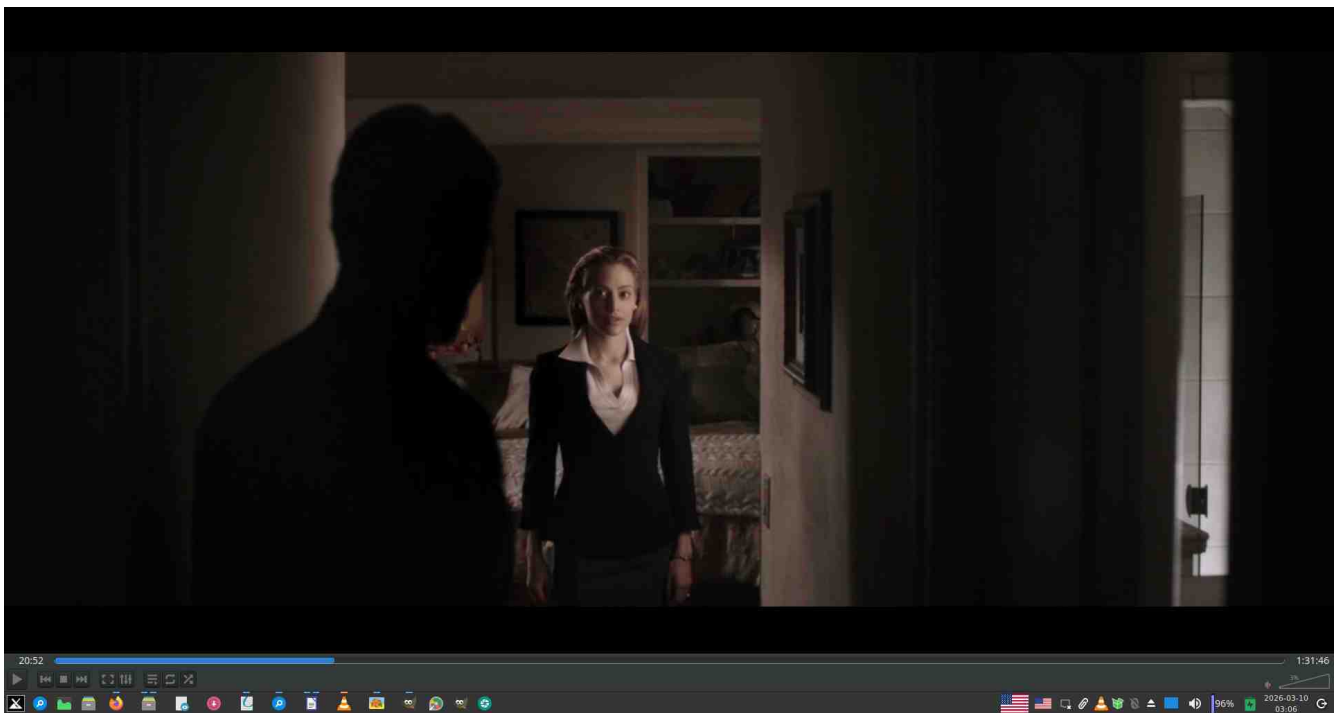
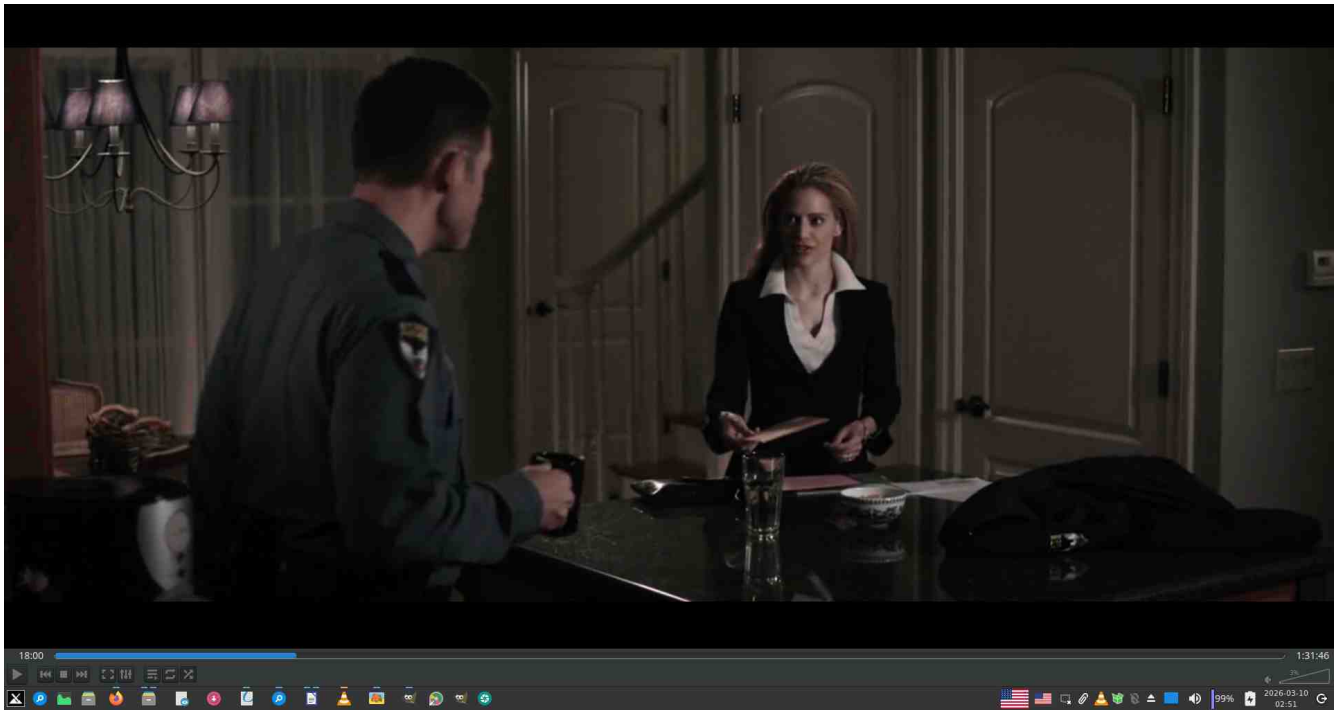


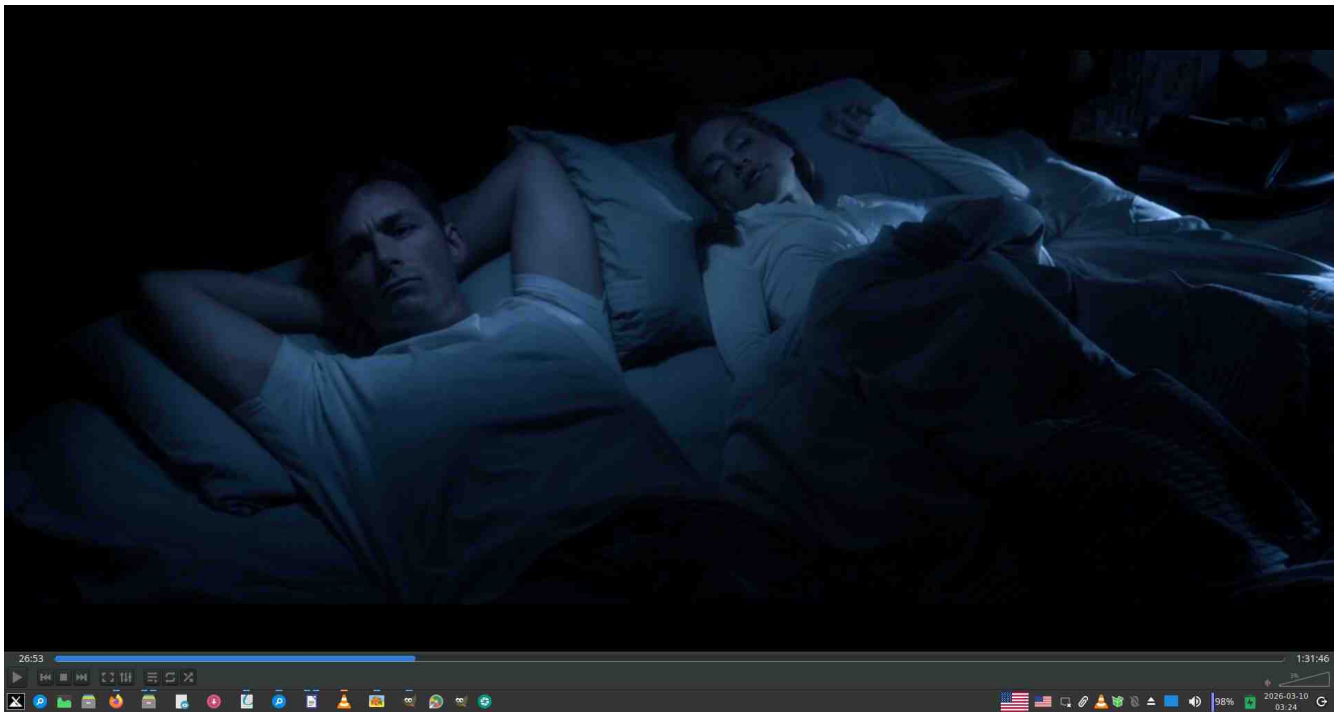
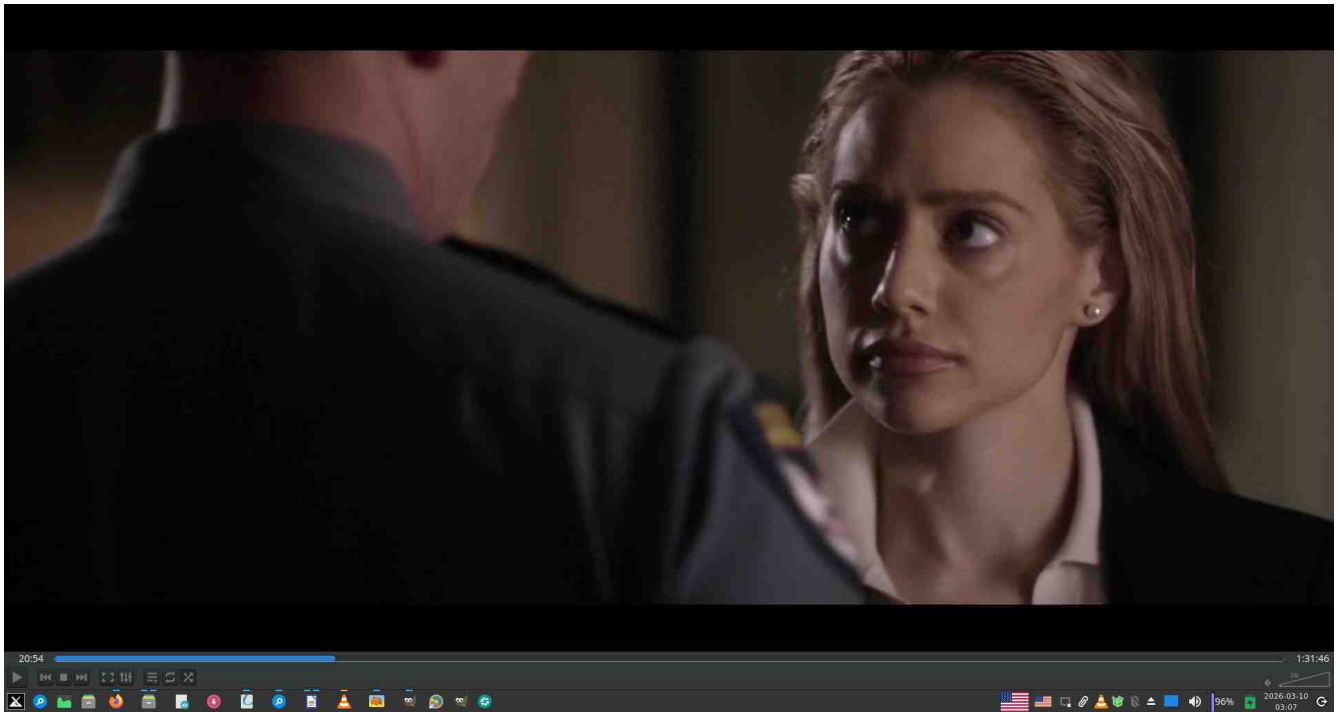
what refers to that besides her native personality, presented with this film and meant and utilized to “bait” [191, minute 61] my person, within a potential relationship with me the american Illuminati intended to create an “evil” [36, minute 66] second personality of hers, in order to control her, the reason why in this film her person was the most important agent of the american Illuminati relative to my person.

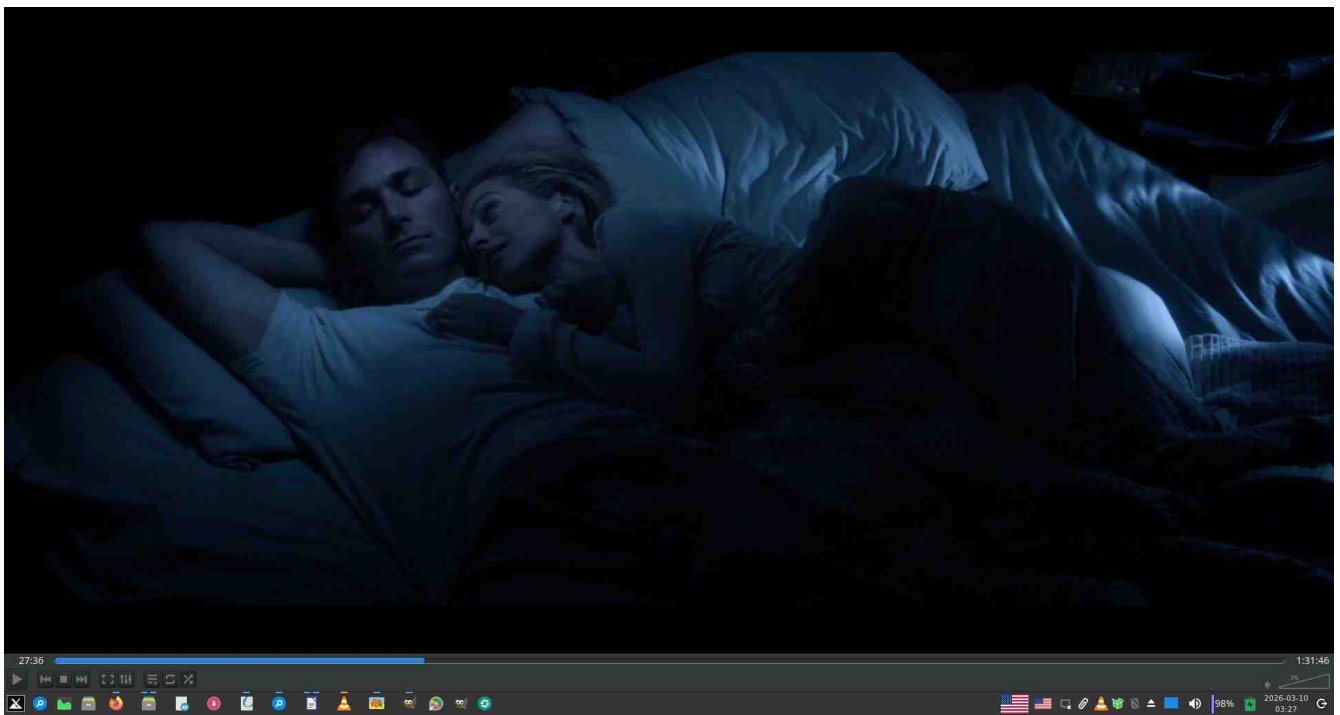
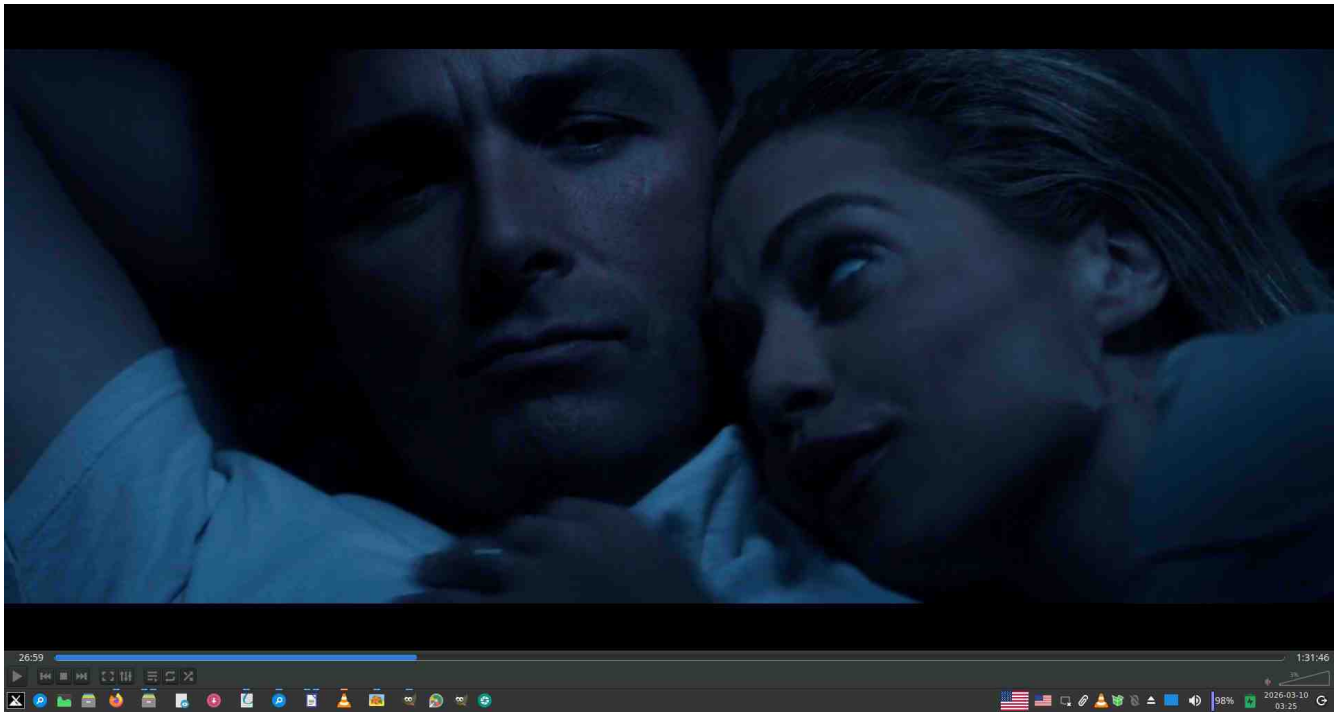
2.35. The film entitled “Something Wicked” of 2014

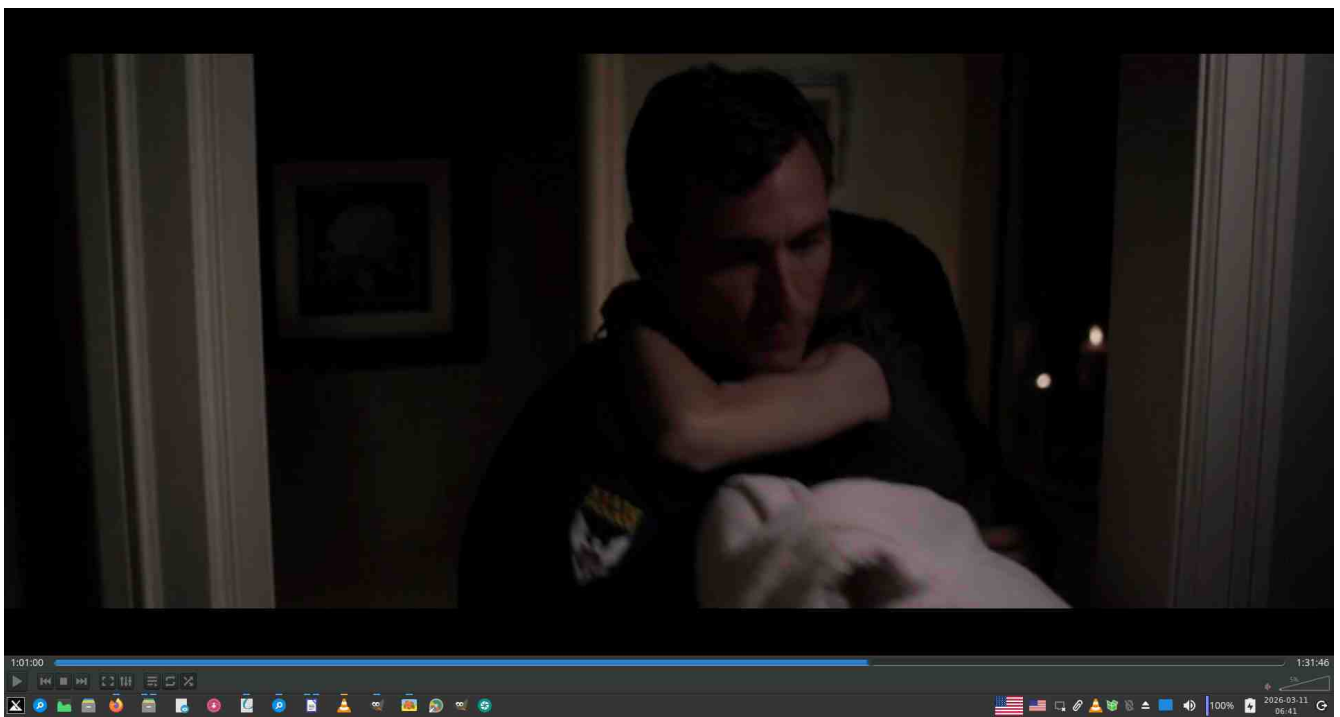
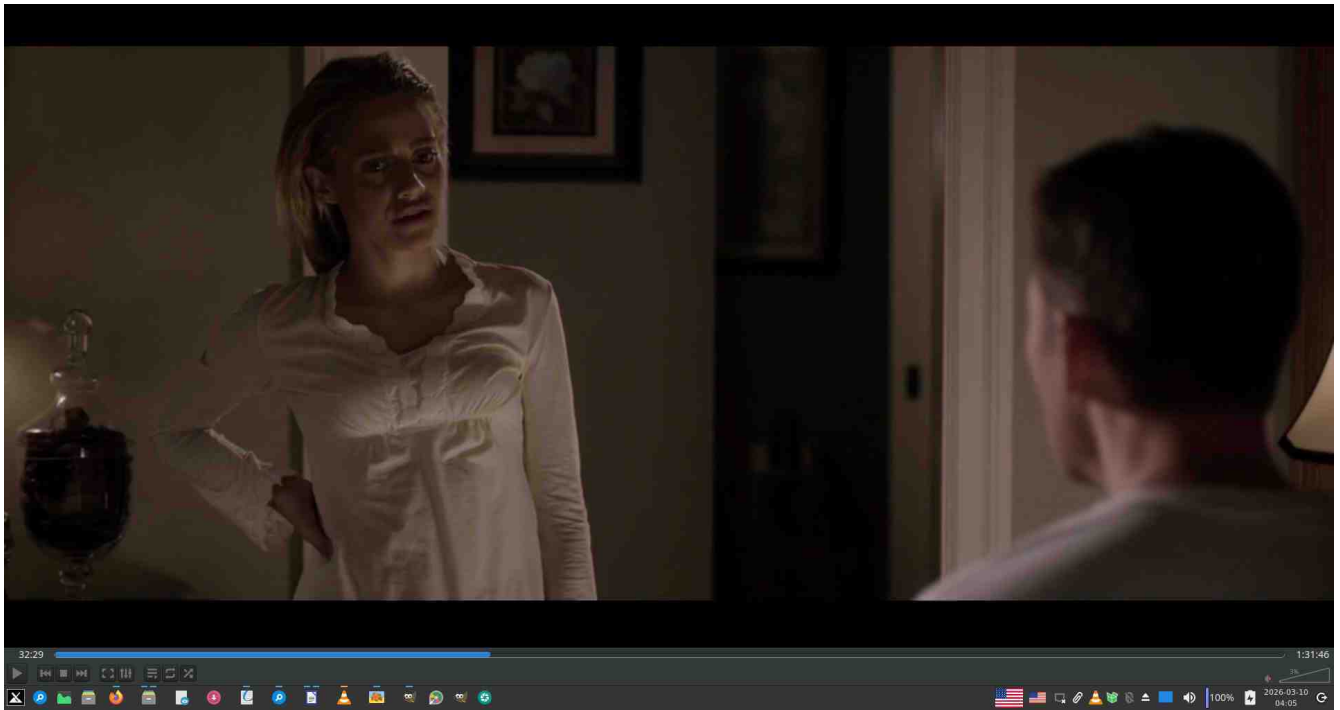
With this film — shot presumably in spring 2009 — Brittany Murphy was not bilaterally onscreen-“hooked up” [22, minute 82] and confronted with any actor more employed, more awarded, or established at the time of shooting this film.

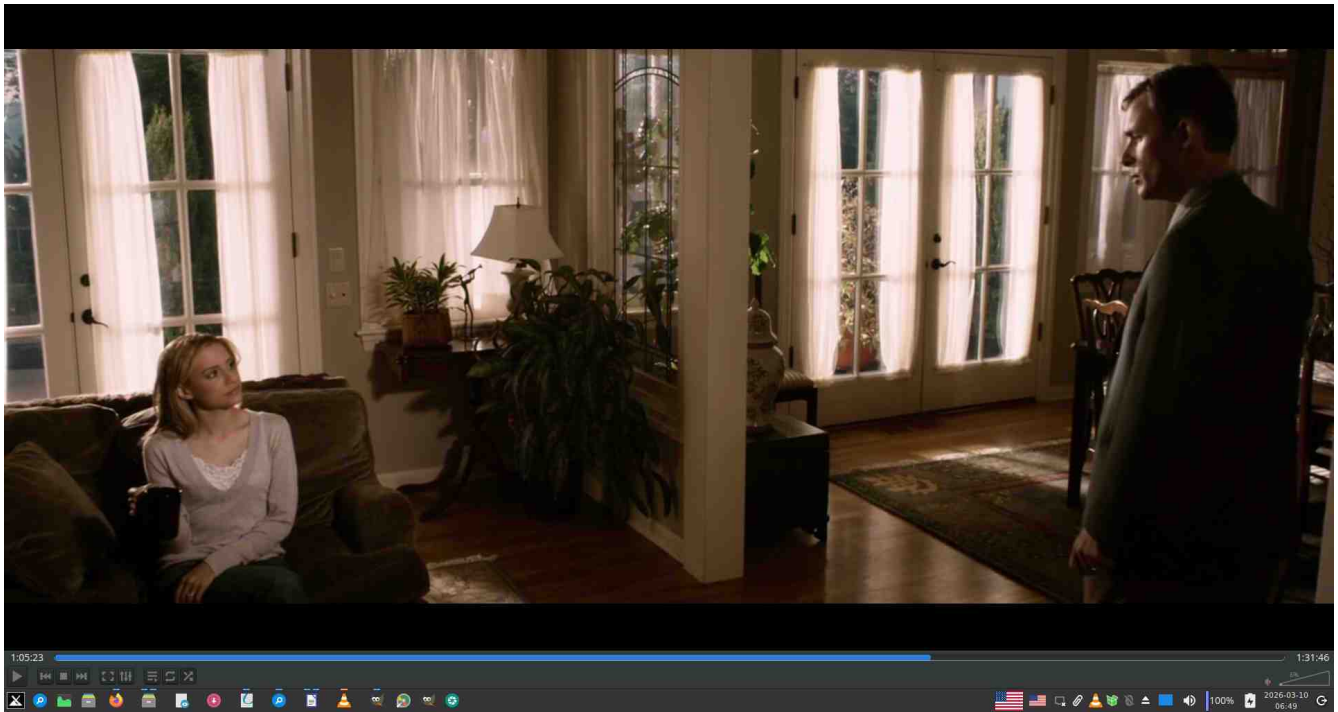
With the film entitled “Something Wicked” of 2014, the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke” — concocted and promoted with her film entitled “Deadline” of 2009 — or cheating partner “Julian” — concocted and promoted with her film entitled “Across the Hall” of 2009 — in her real life, can be presumed to have been the actor James Patrick Stuart, who was married at the time of shooting this film. [368] He as “Bill Webb” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan Webb” as her husband, with conversing, sharing a bed, touching, and hugging: [36, minutes 19, 21, 21, 27, 27, 28, 33, 62 and 66]



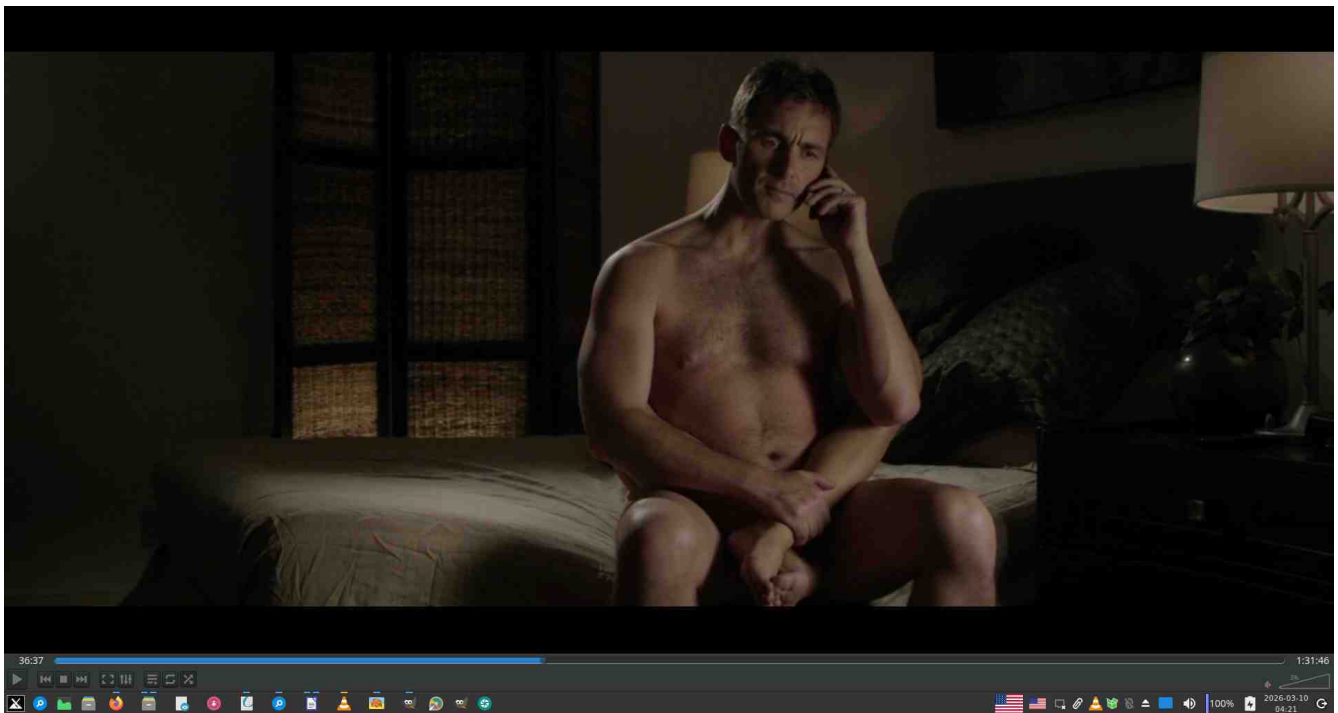


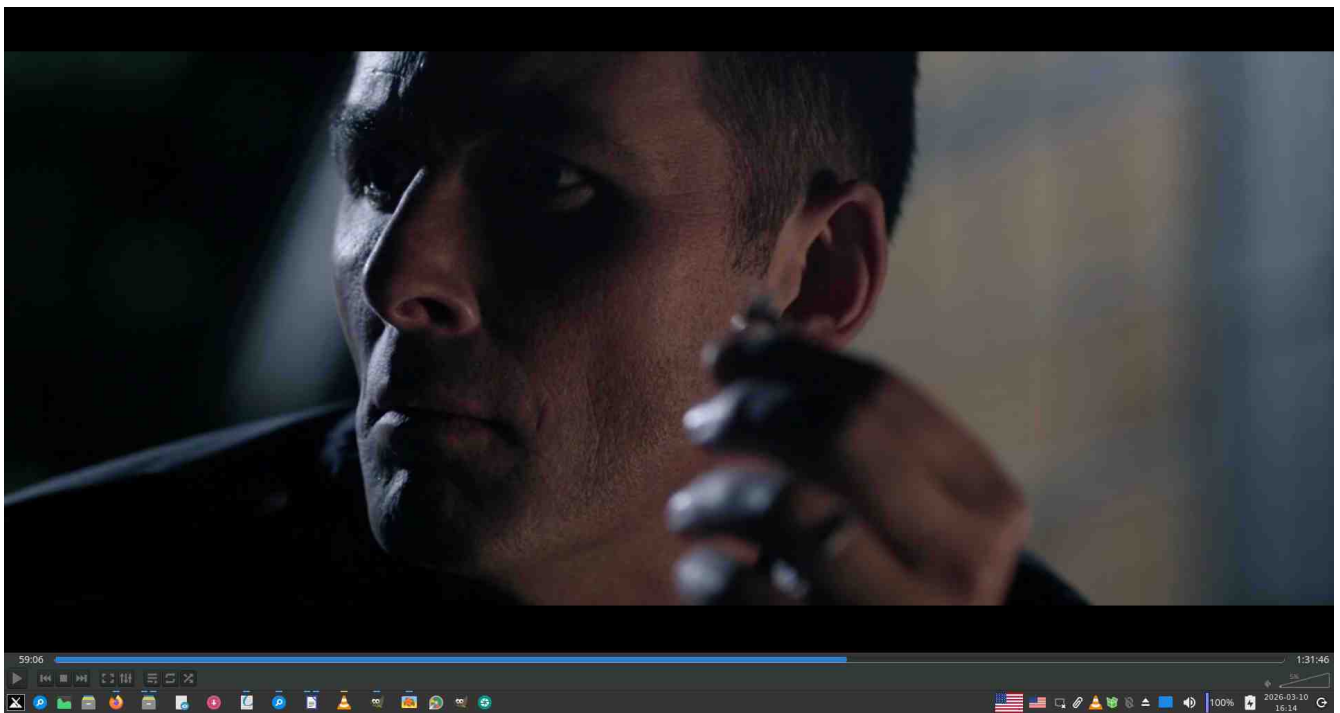
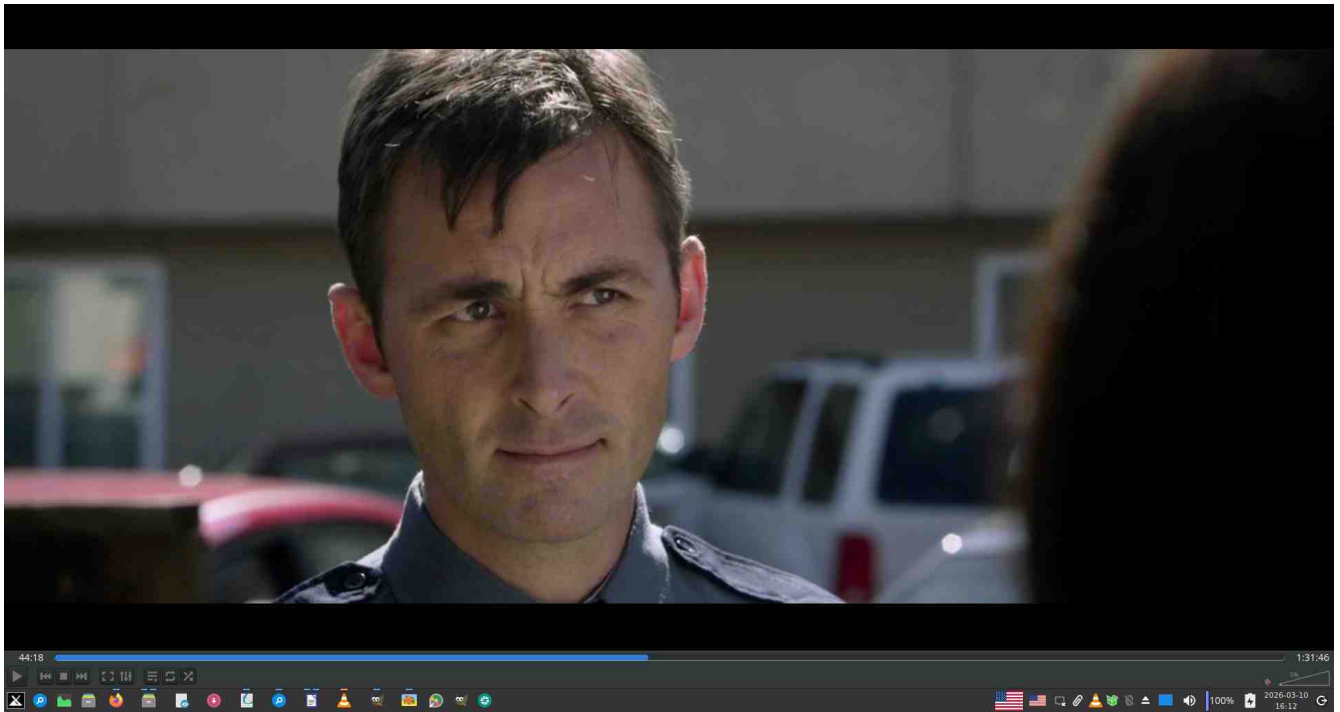


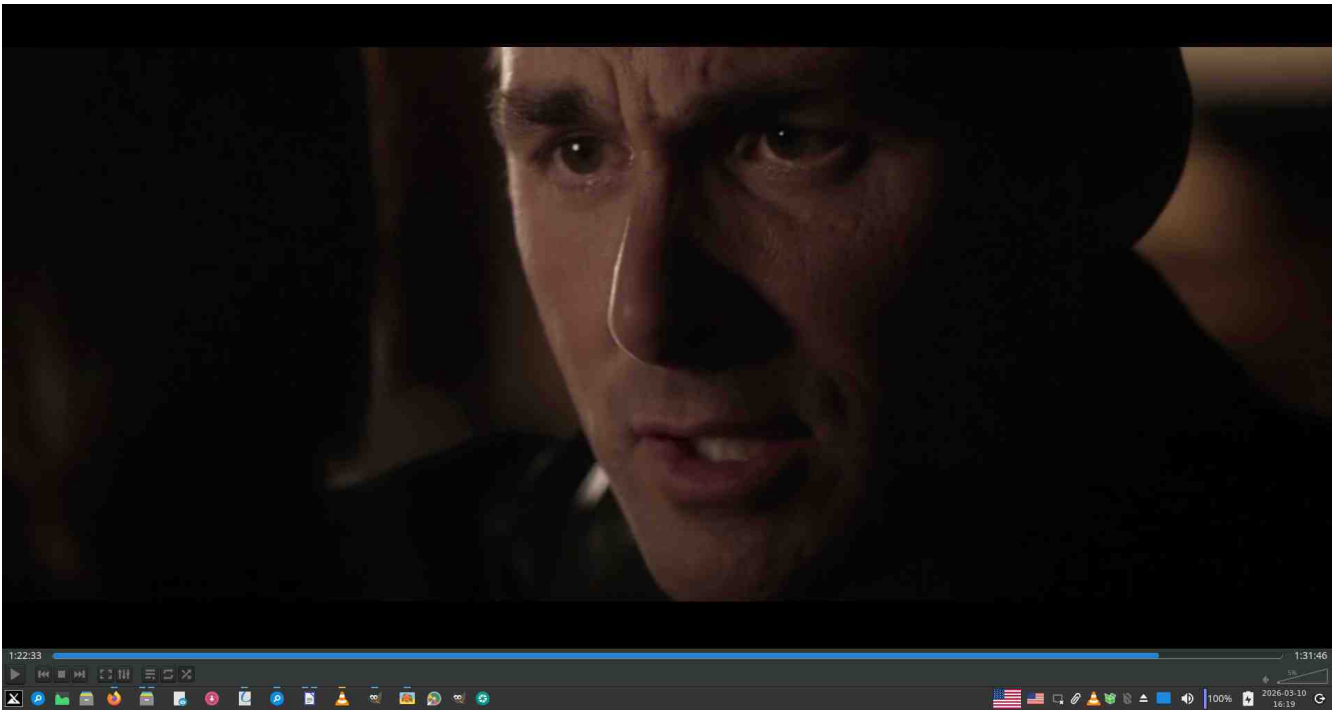




Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face and naked body of James Patrick Stuart were promoted by the film with full-screen presentations: [36, minutes 37, 45, 60 and 83]

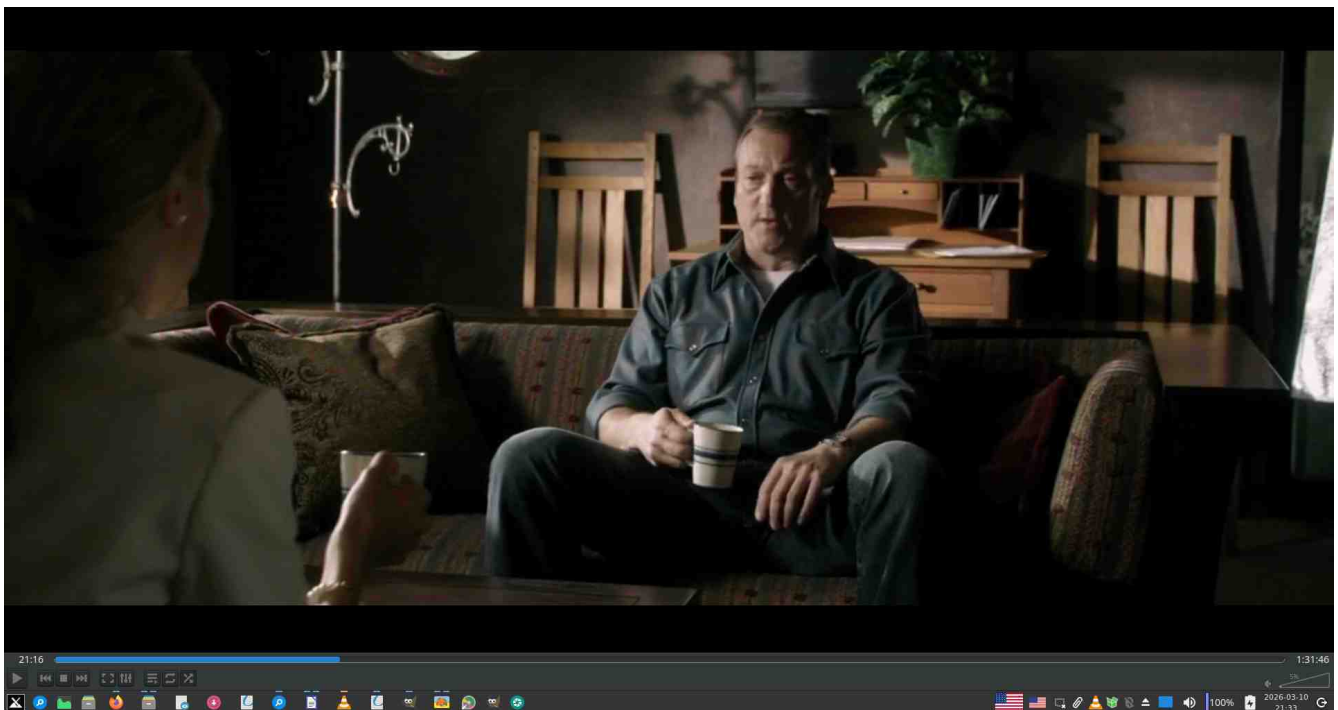


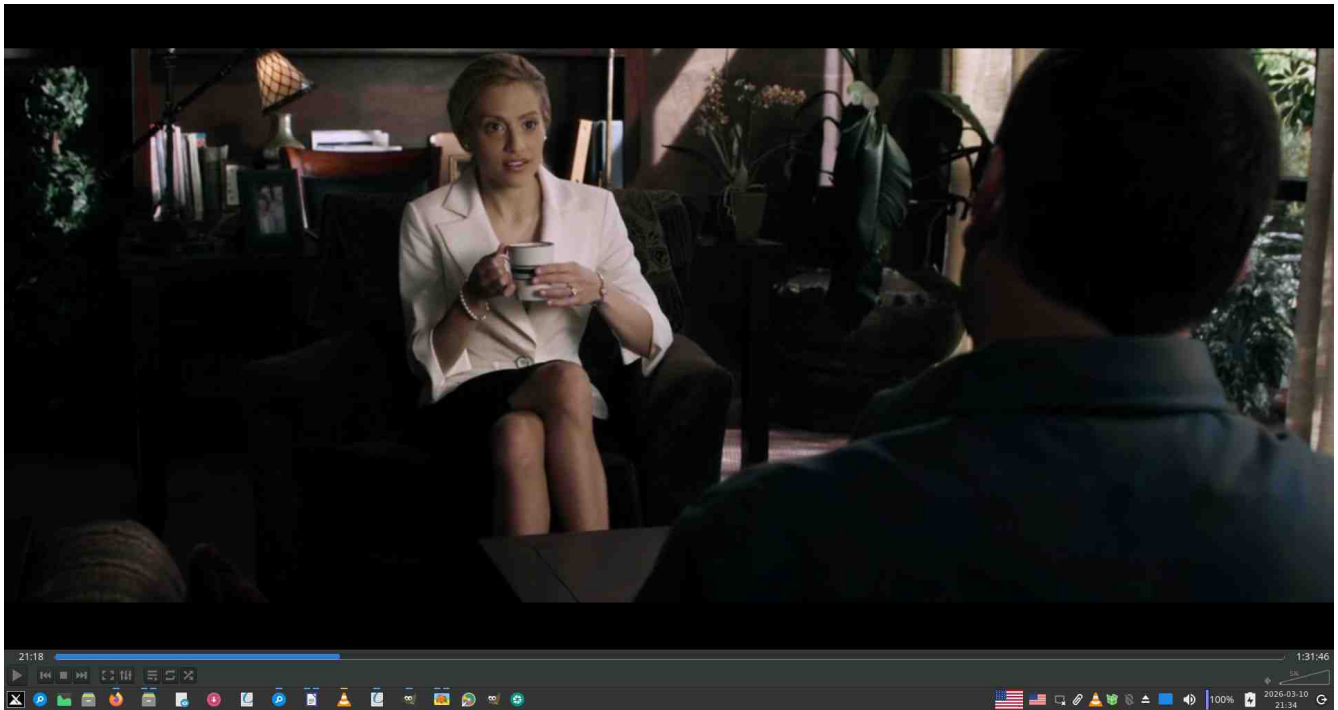




The name “Patrick” appears in the case of Brittany Murphy not only with the middle name of James Patrick Stuart, but also with that of Sean Patrick Flanery in her film entitled “Zack and Reba” of 1998, with the character name “Patrick Koster” required to be acted by Sean Bean in her film entitled “Don’t Say a Word” of 2001, and with the character name “Patrick Henry Roark” required to be acted by Rutger Hauer in her film entitled “Sin City” of 2005, and it can be presumed to have been primarily meant for a mental-association creating reference to the matrilineal Irish descent of Brittany Murphy. [369]

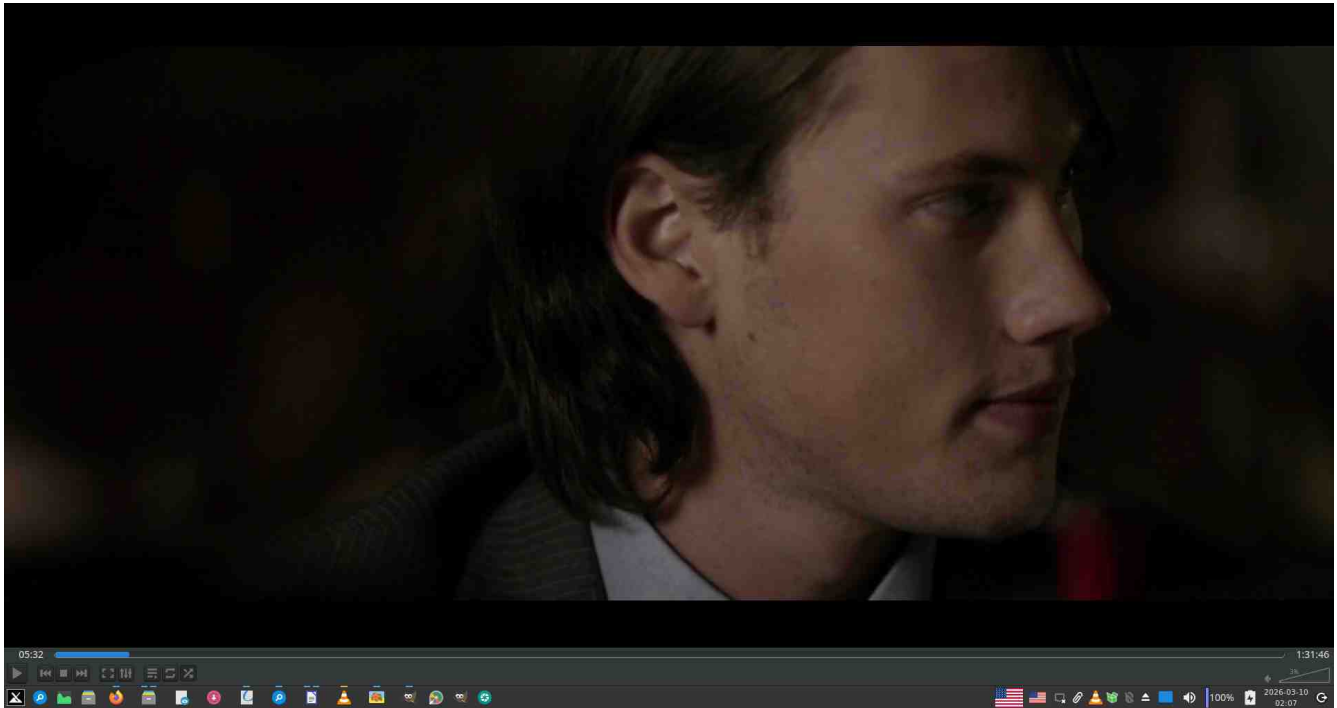
The second personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke”, or cheating partner “Julian” in her real life, can be presumed to have been the actor Robert Blanche. [370] He as “John Anderson” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan Webb” as her consultee, with conversing, and as his corpse, with touching: [36, minutes 22, 22, 22 and 58]

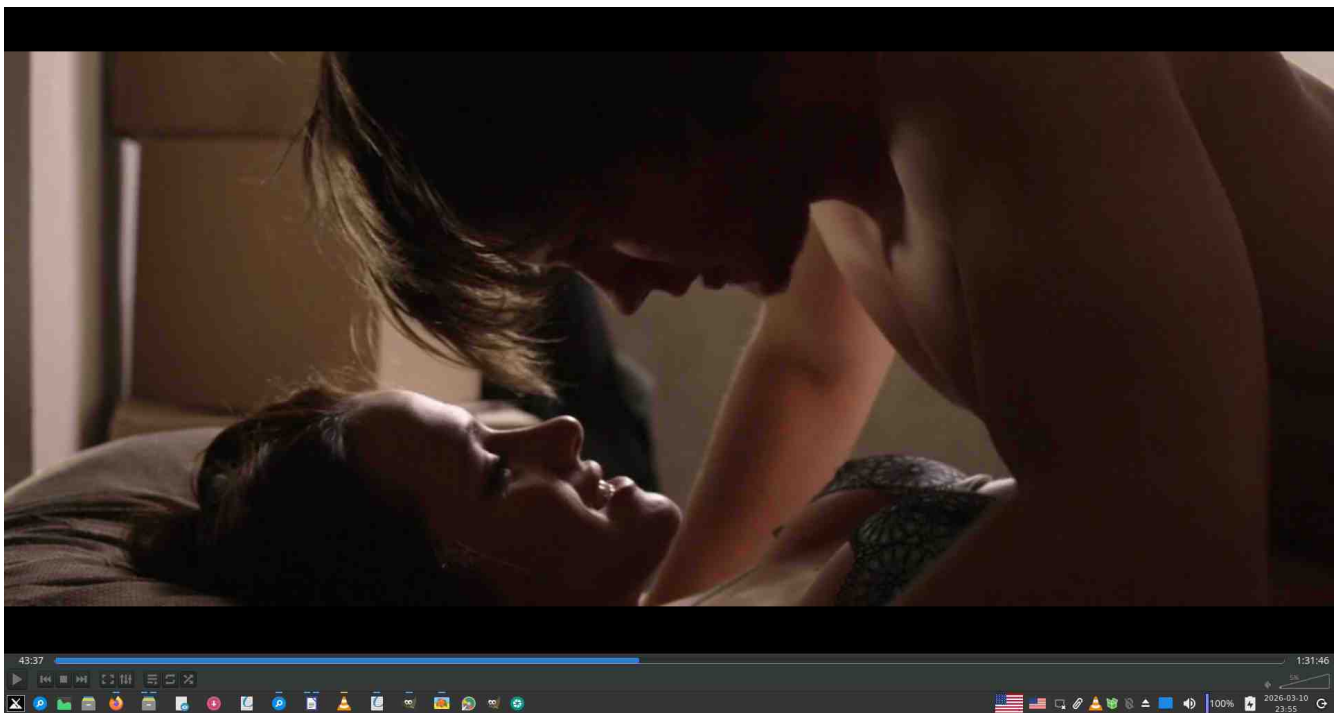
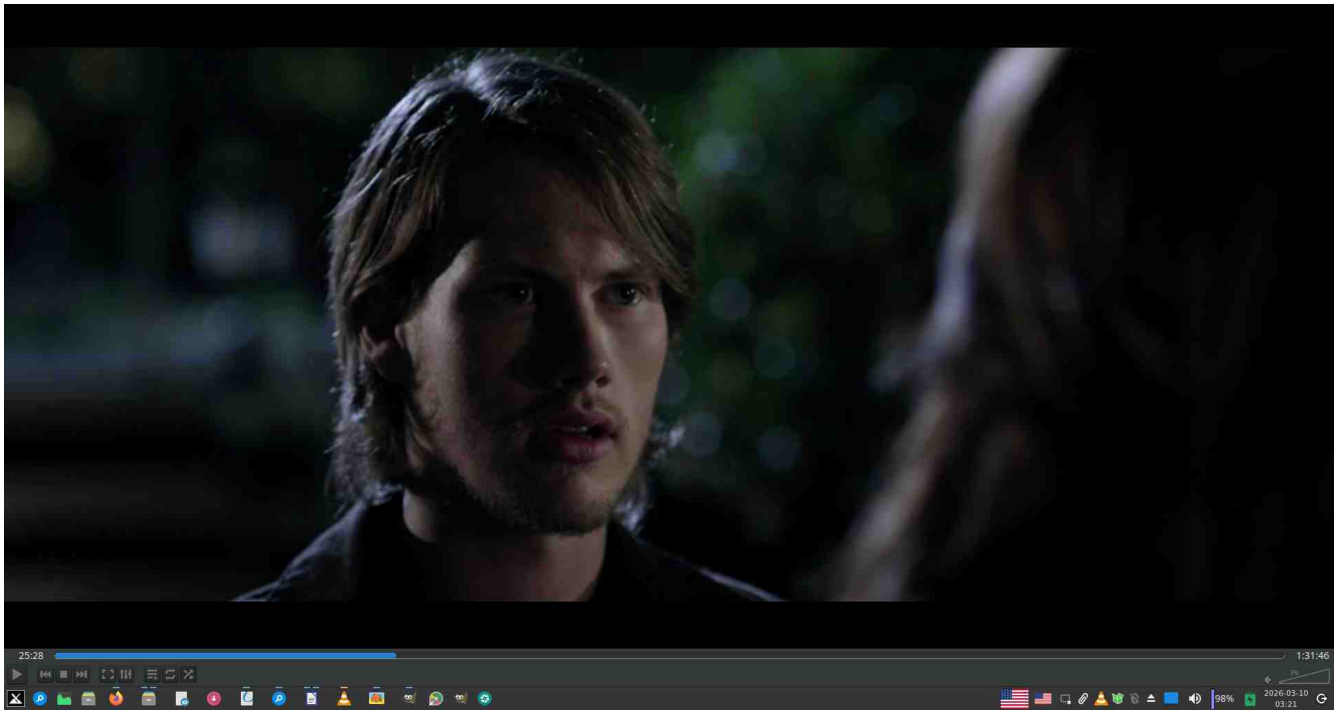


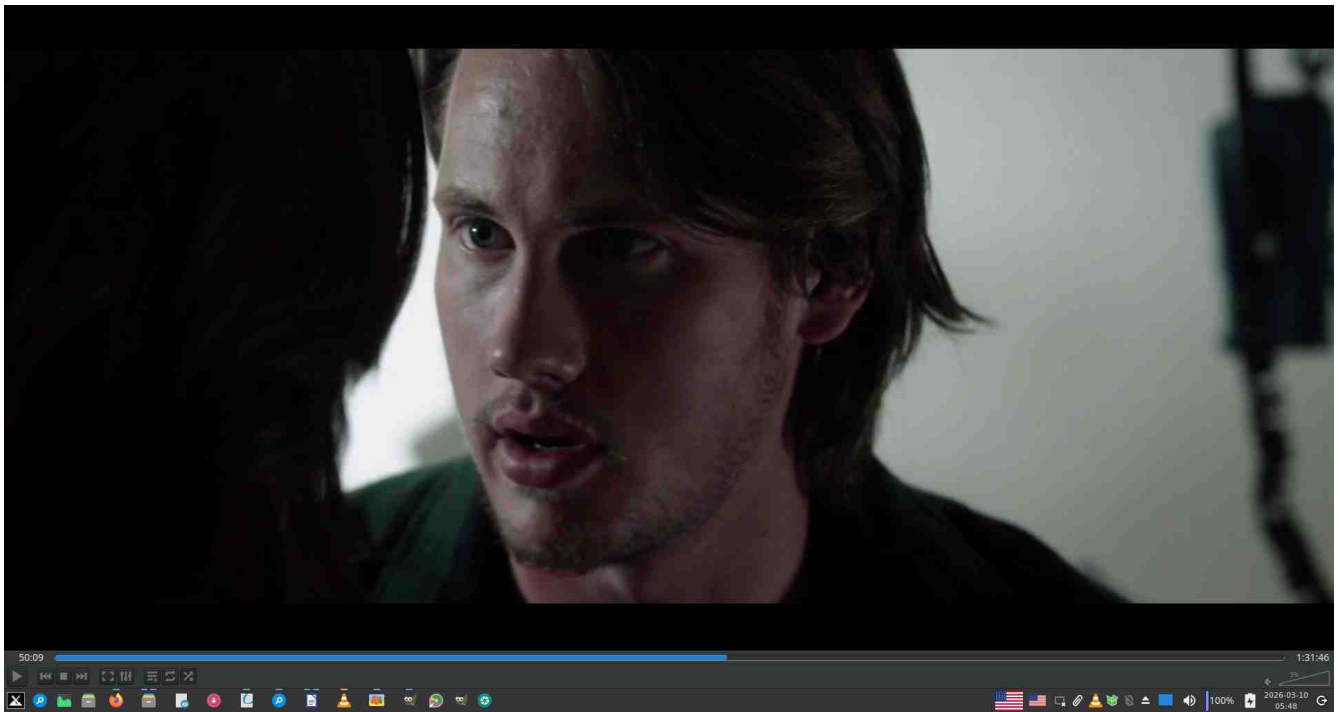
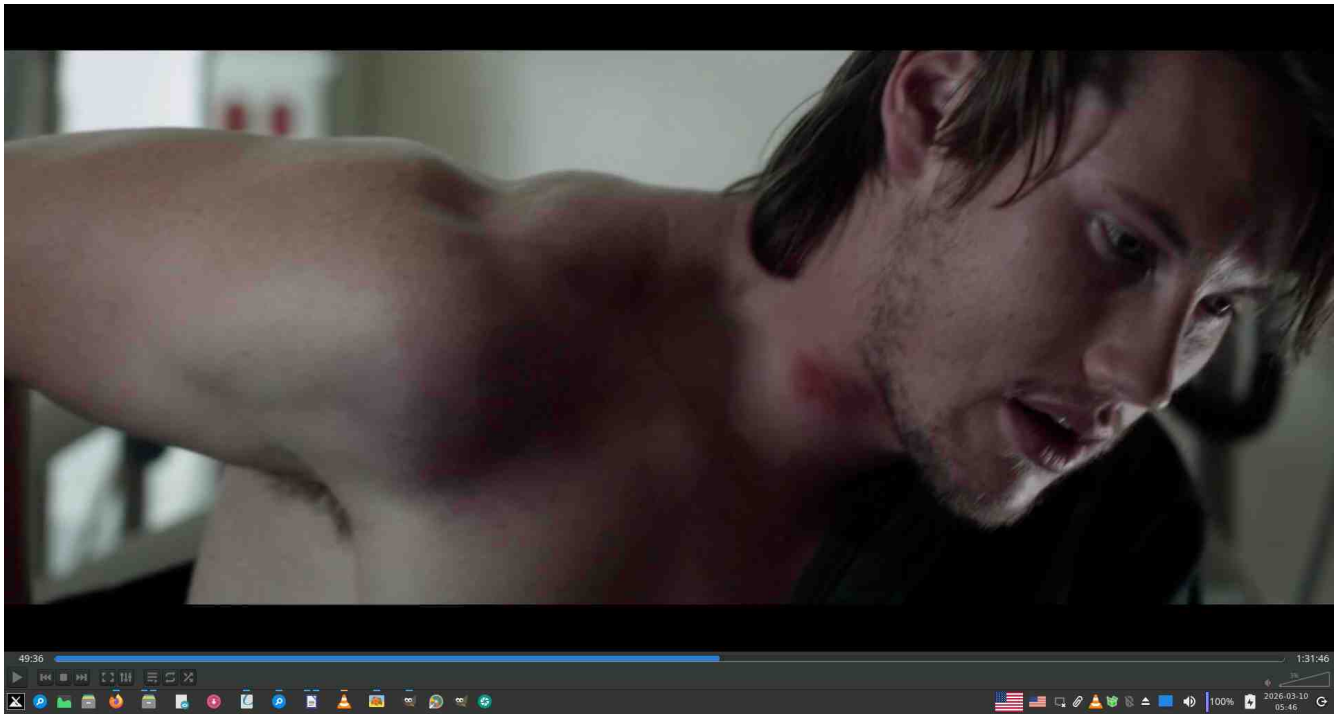


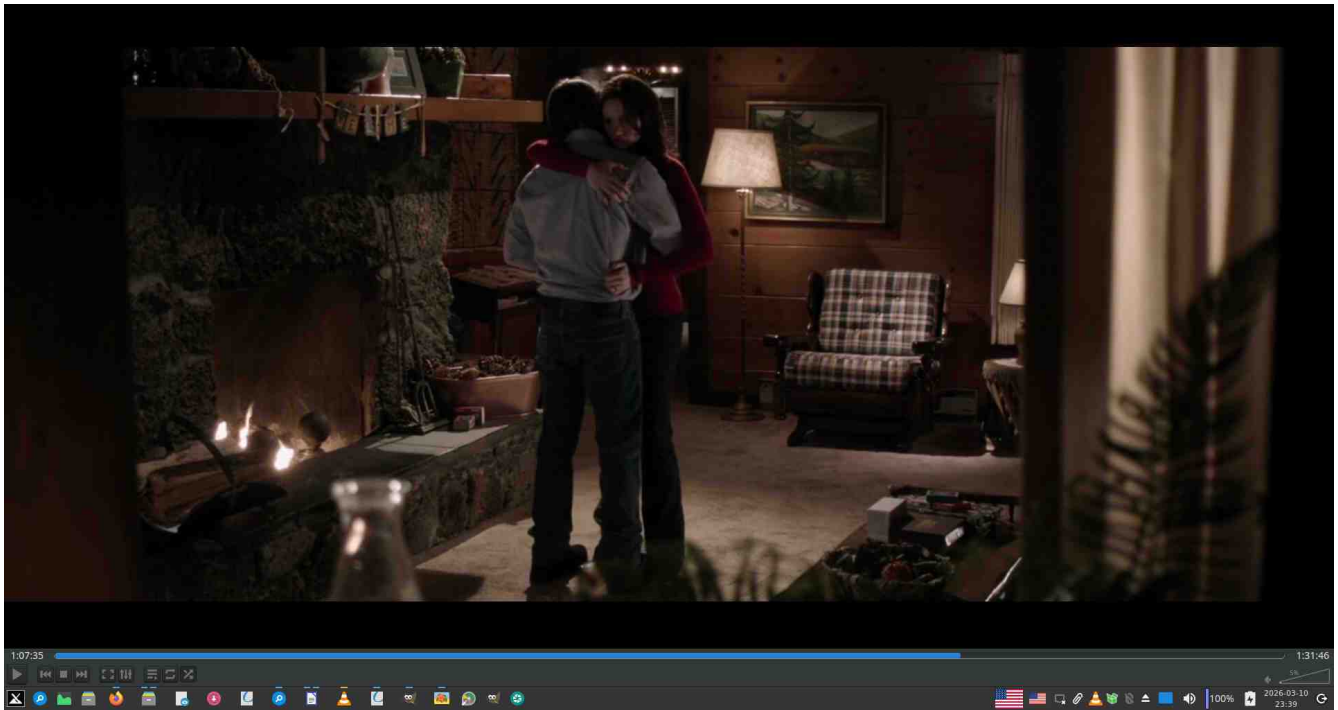
The “hooking up” [22, minute 82] of Brittany Murphy with a corpse character, victim of an apparent accident, can be construed as a sign of her approaching assassination, planned to be concocted as an accident, corroborated by the plot aspect that “John Anderson” was deliberately killed by his son “Ryan Anderson”, and the saying of James Patrick Stuart as “Bill Webb” that “I’ll kill you, and i’ll make it look like an accident.” [36, minute 65]

The third personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke”, or cheating partner “Julian” in her real life, can be presumed to have been the actor John Robinson. [371] He as “James Campbell” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan Webb”, but his face, sexual act, naked trunk, and dressed body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [36, minutes 6, 26, 44, 50, 51 and 68]

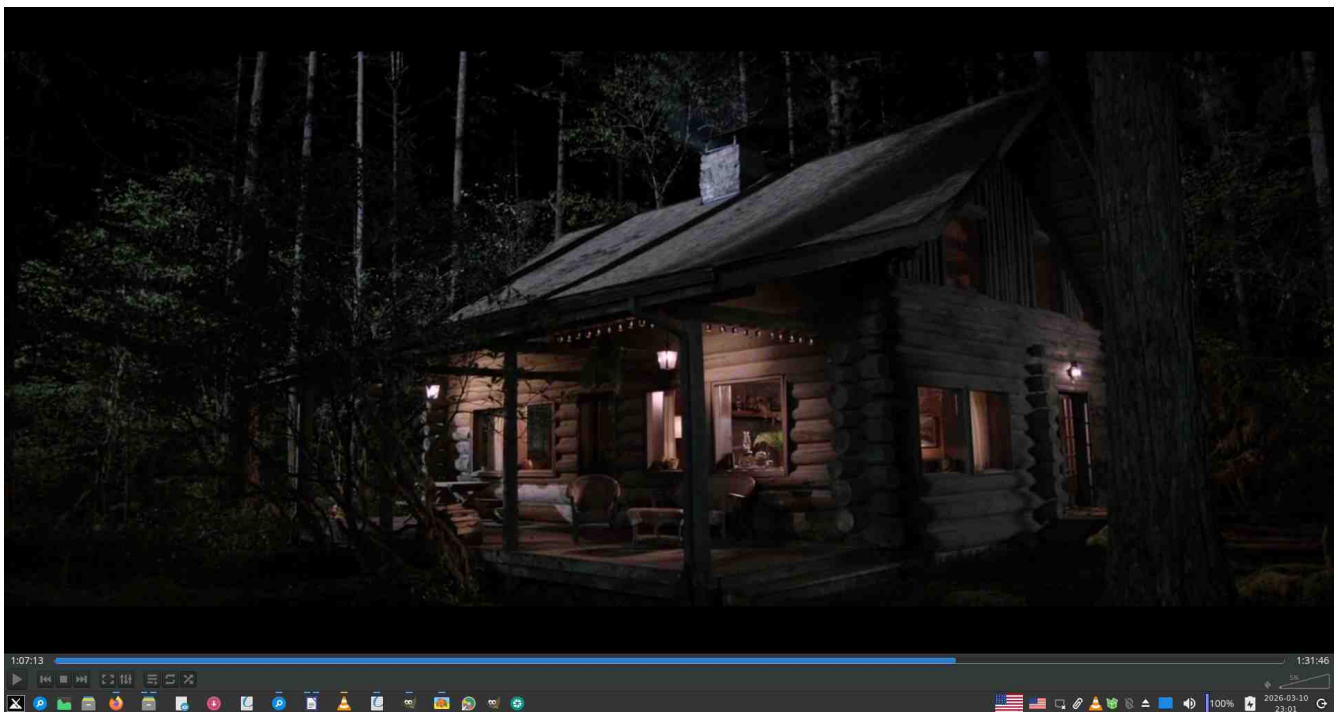






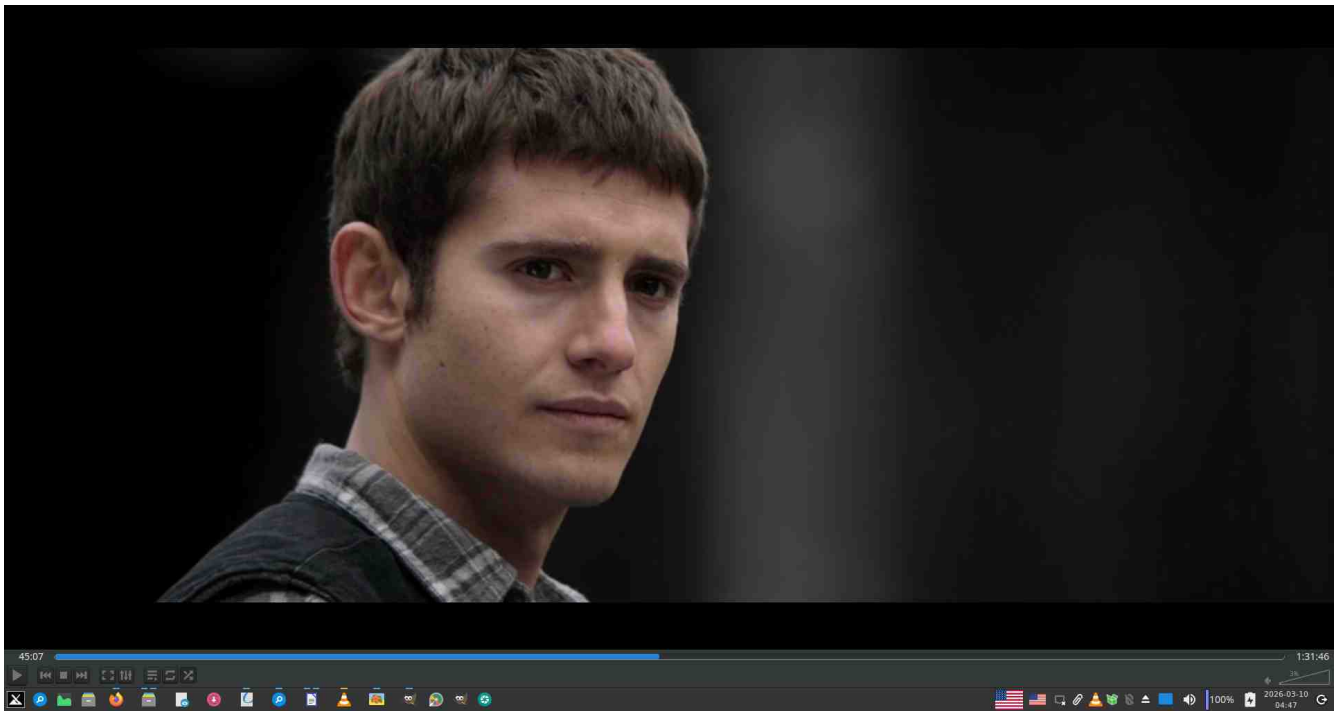


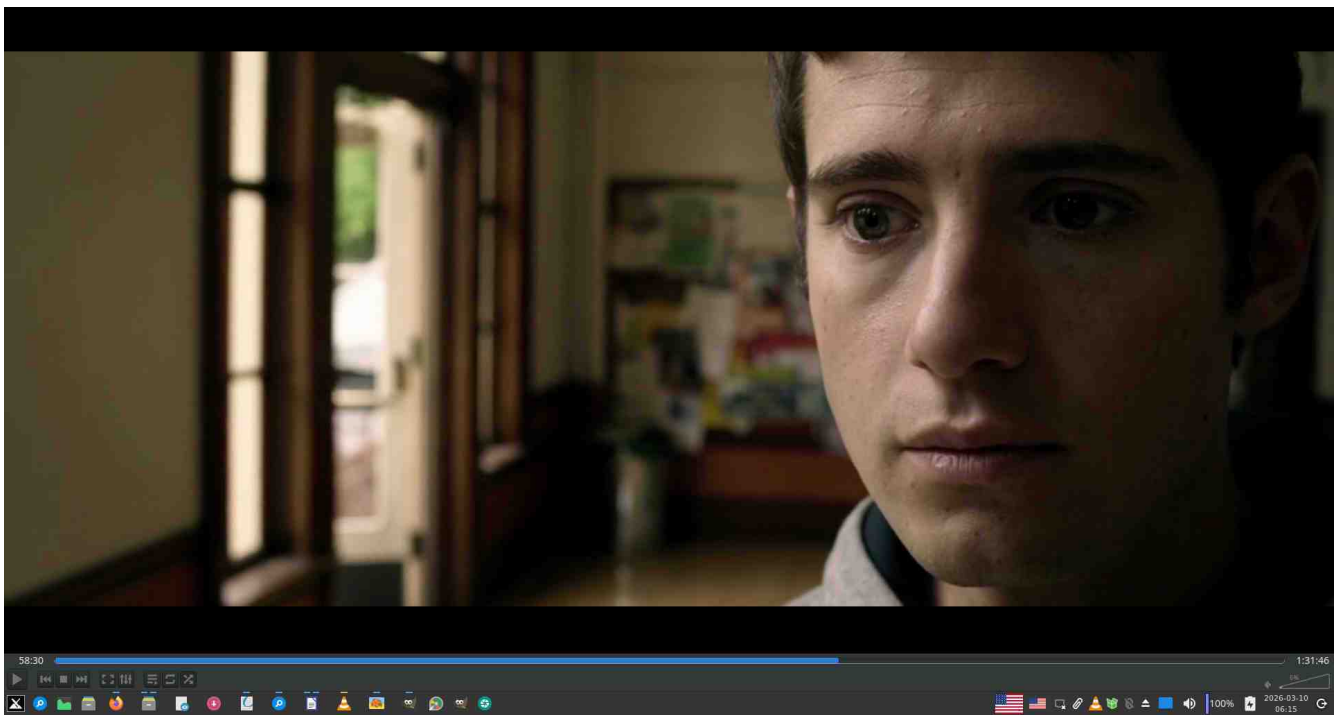
It can be presumed that the surname of John Robinson, with reference to the novel character “Robinson Crusoe”, was meant for a mental-association creating reference to the tendency of Brittany Murphy to isle herself from society in her real life — in a similar manner as the character surname “Woods” in her film entitled “Deadline” of 2009 — and with reference to the plot aspect that he as “James Campbell” gets away together with his bride to a cabin in the wood, [36, minute 68]

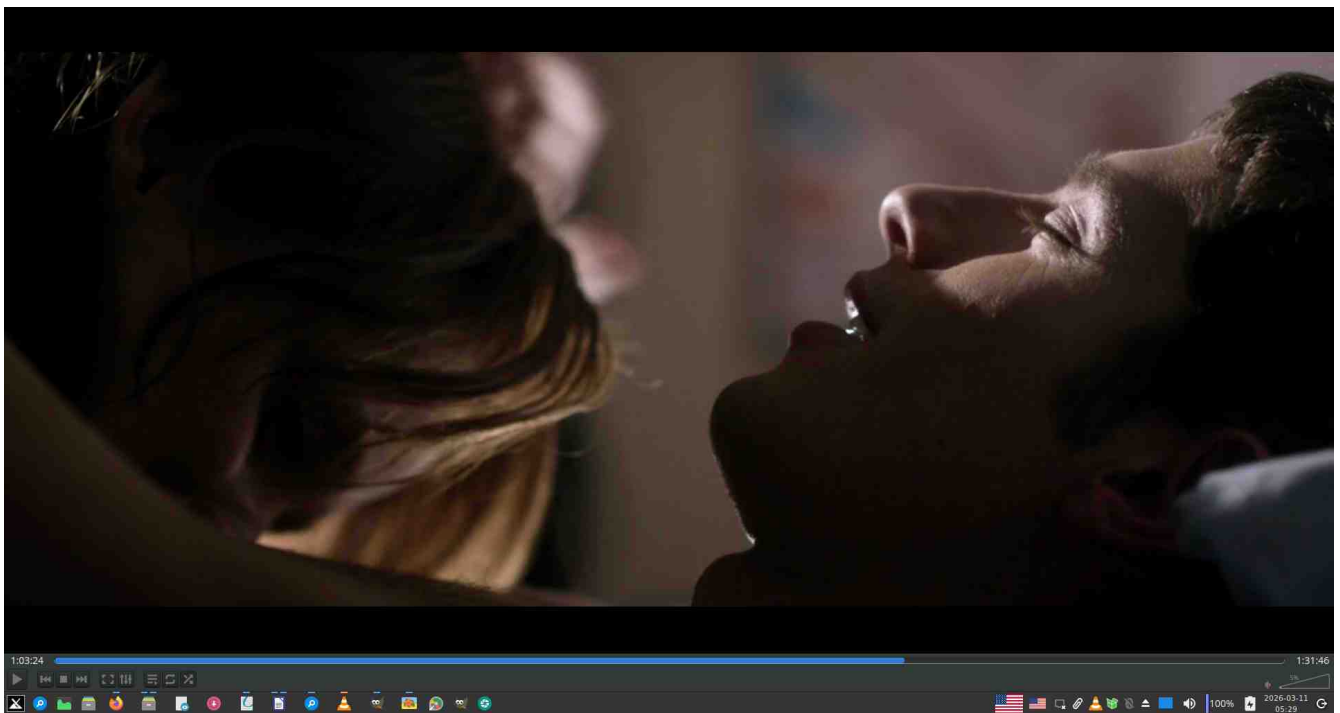
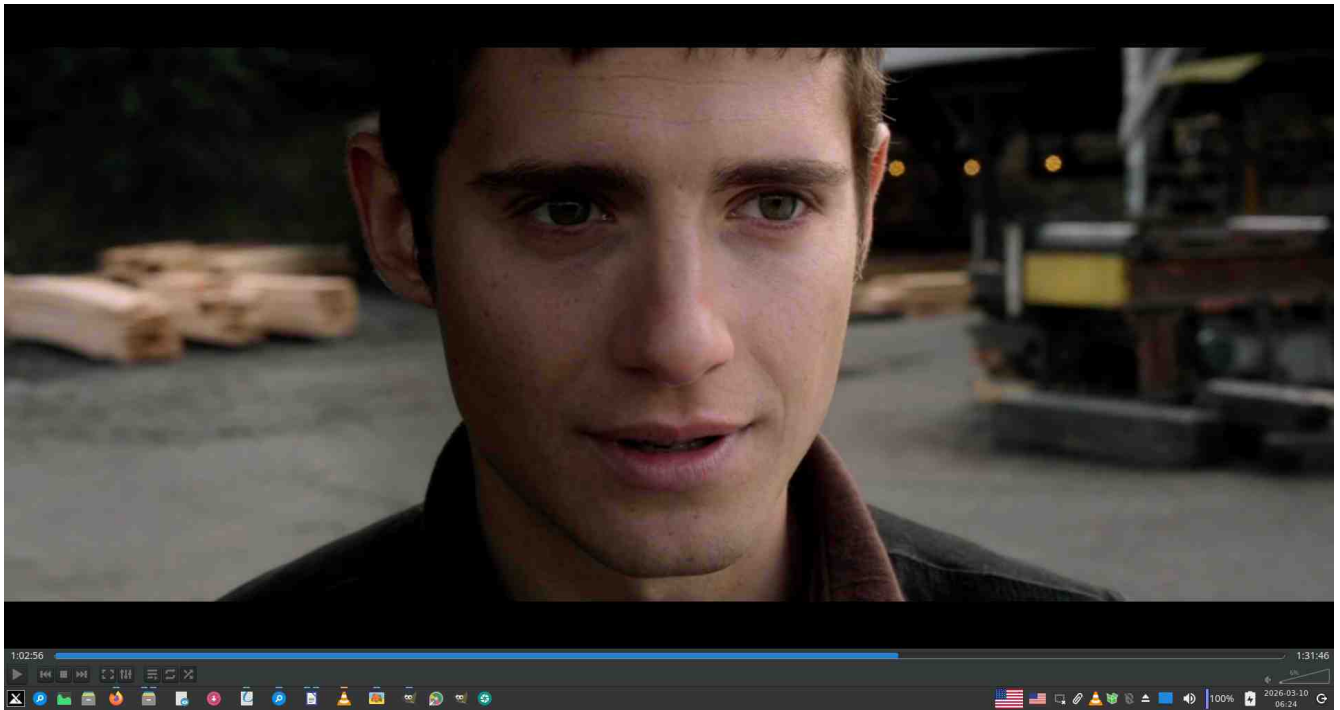


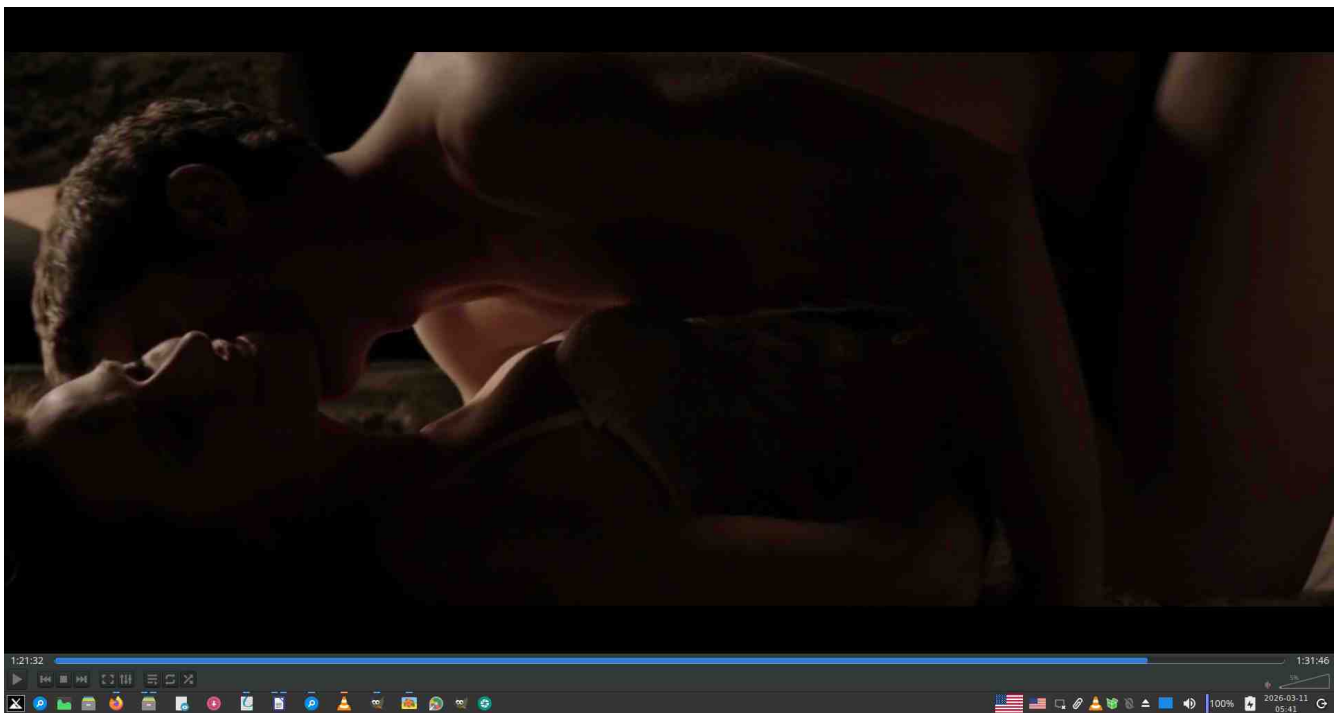
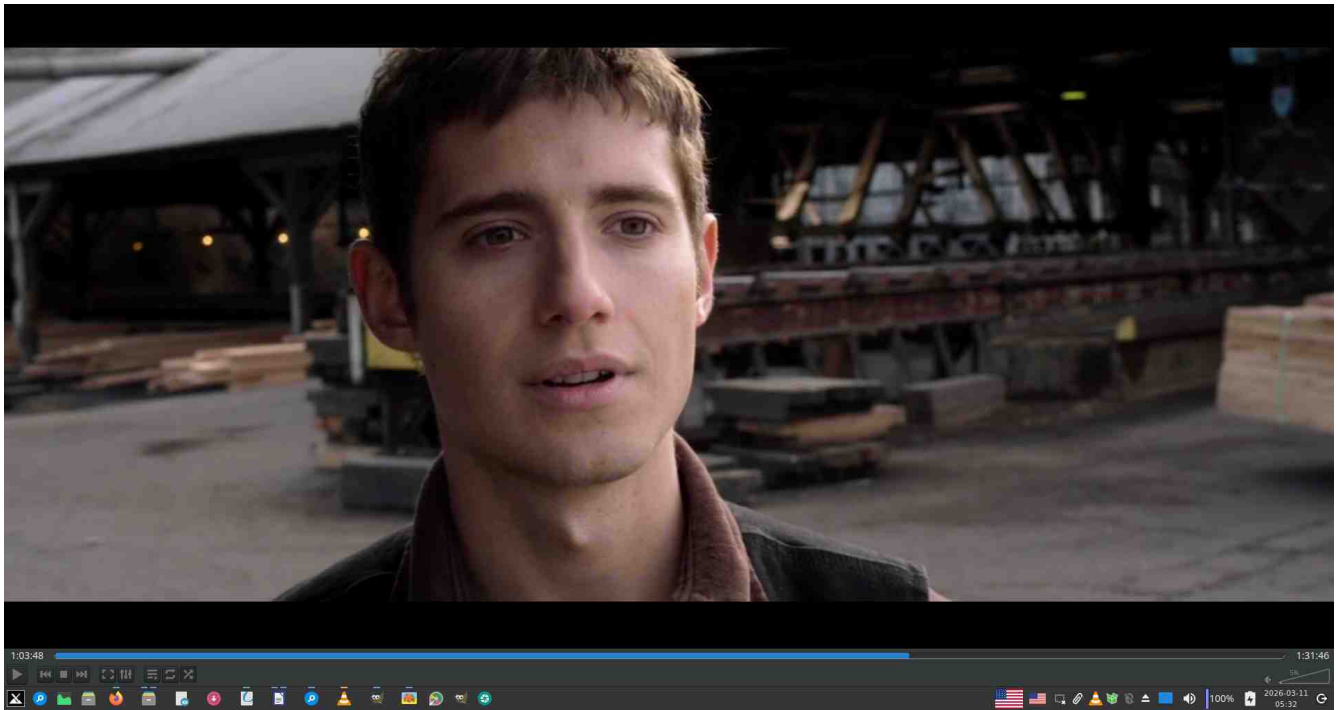
it was meant to formulate and program the approximate message of the american Illuminati to Brittany Murphy: “With John Robinson, you can live a life of the type ‘Robinson Crusoe’.”

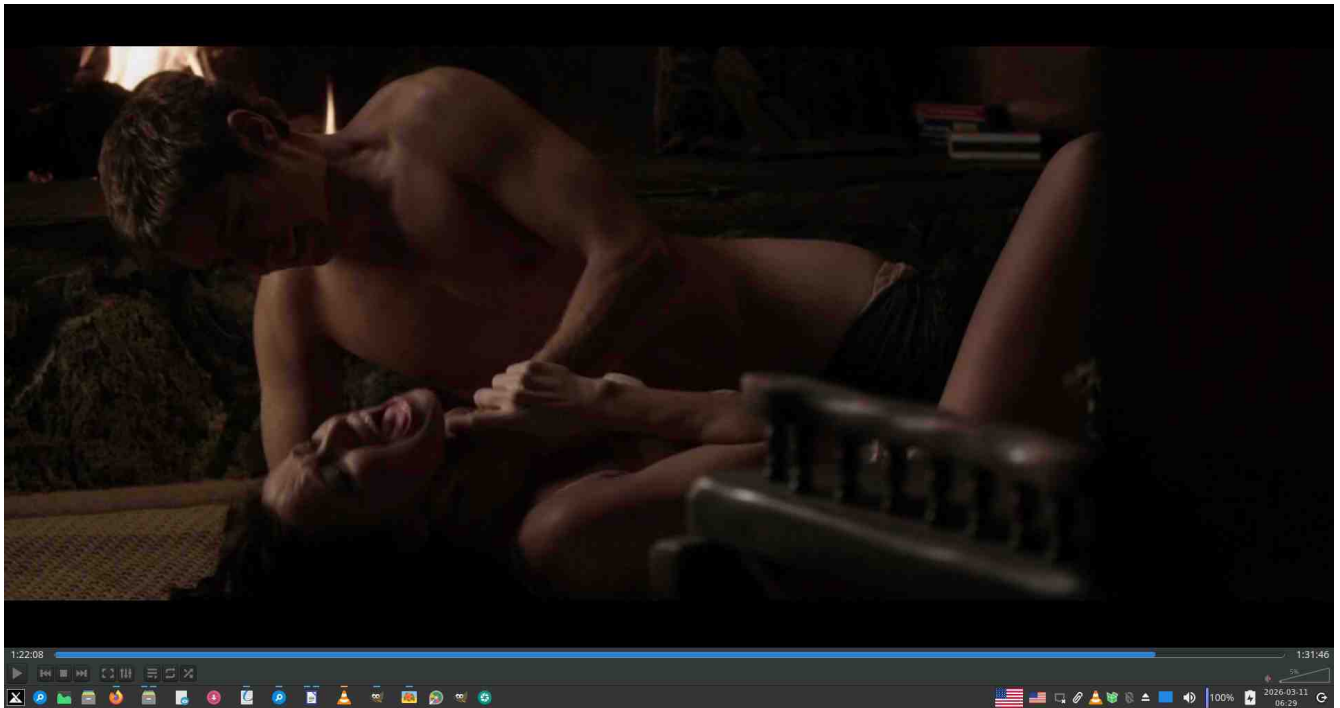
The fourth personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke”, or cheating partner “Julian” in her real life, can be presumed to have been the actor Julian Morris, who was unmarried at the time of shooting this film. [372] He as “Ryan Anderson” was not required to onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan Webb”, but his face, dressed body, sexual acts, and naked upper body were promoted by the film with full-screen presentations, for after-shooting effects on Brittany Murphy: [36, minutes 46, 46, 59, 63, 63, 64, 82 and 83]



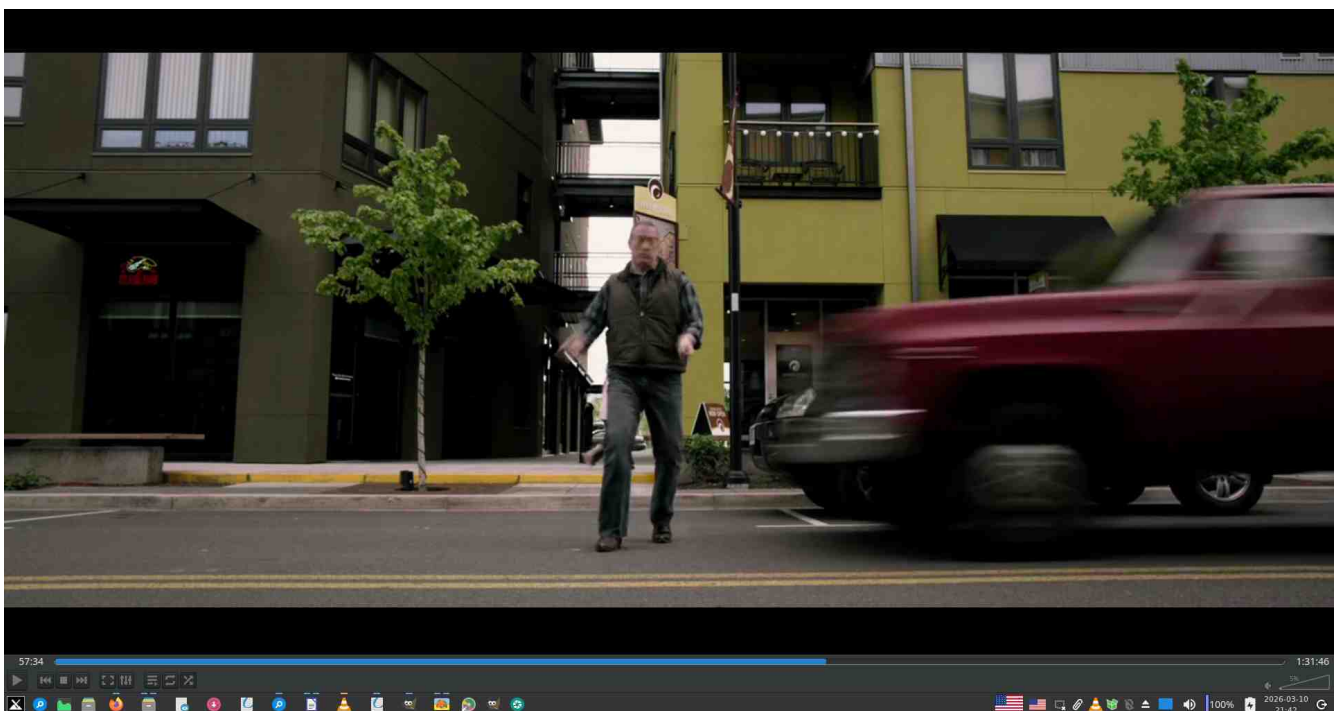






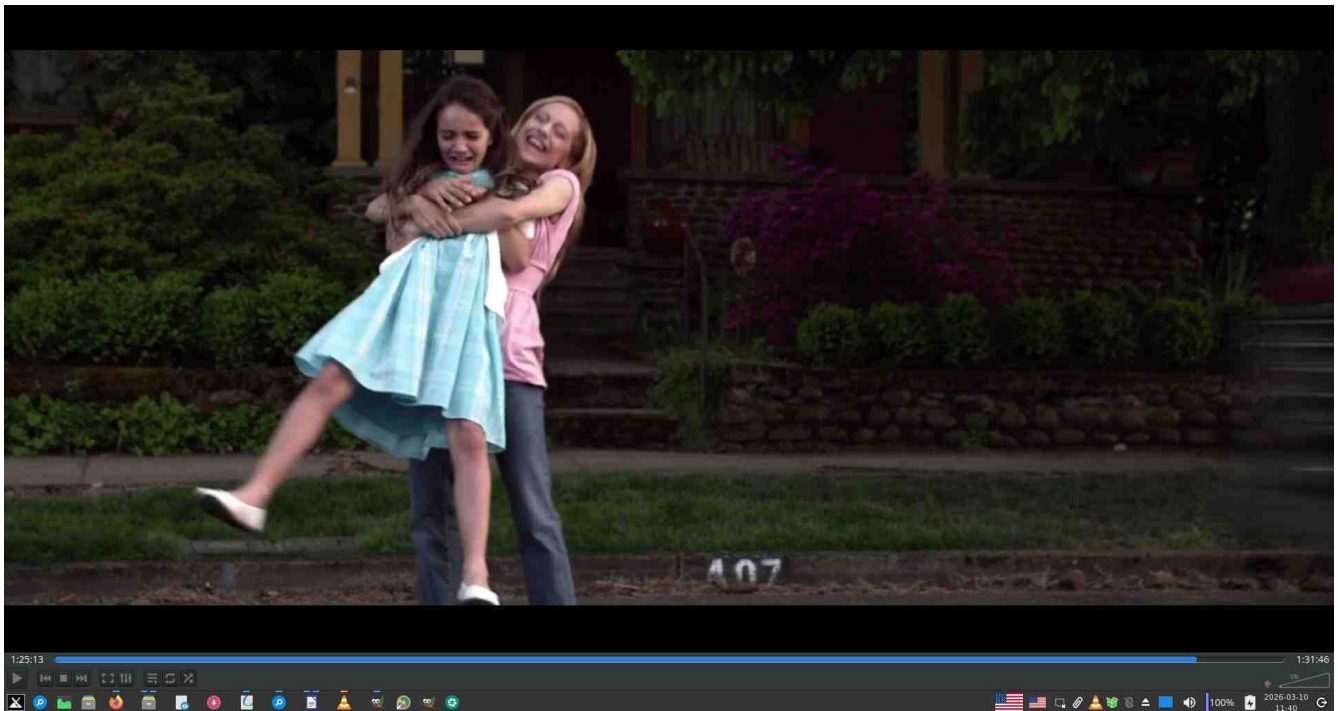


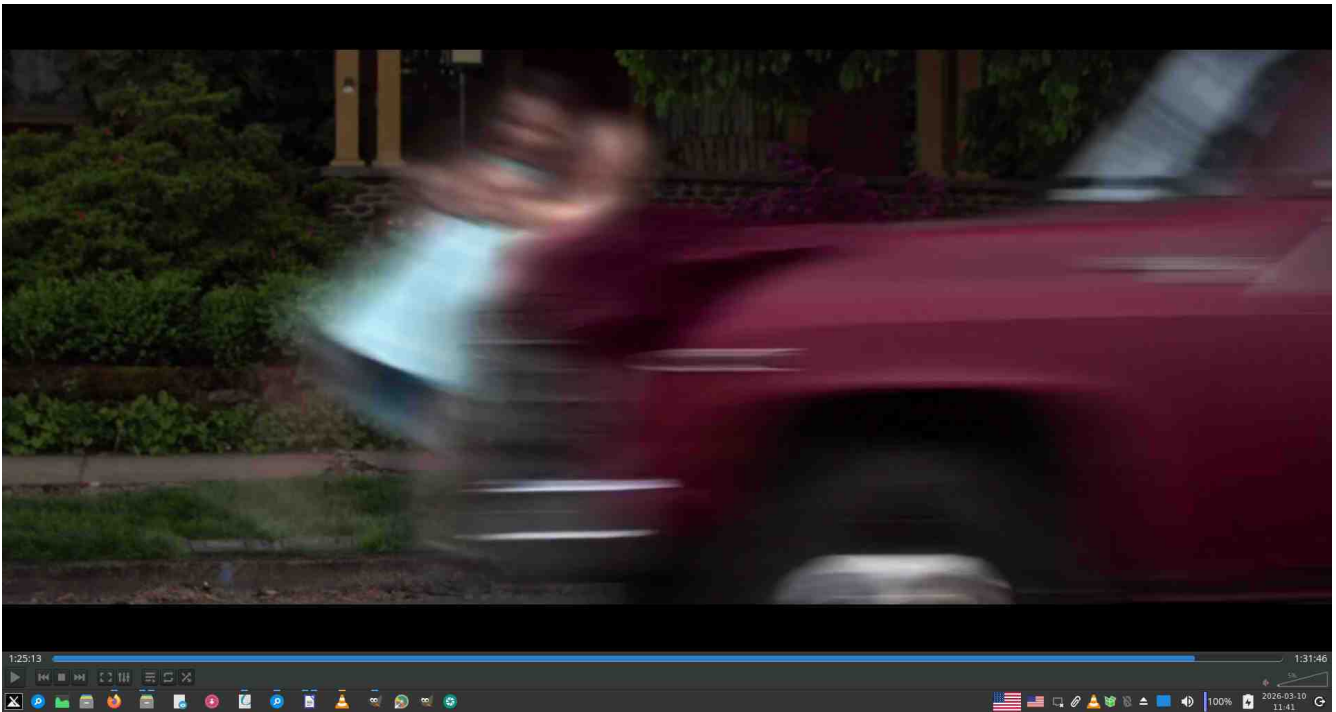
The character “Ryan Anderson” of Julian Morris was concocted as an absolute killer: in chronological order he murders his mother, his father by running down with a truck, [36, minutes 58 and 58]





and finally his sister together with Brittany Murphy as “Susan Webb” by running down with the same truck: [36, minutes 86 and 86]



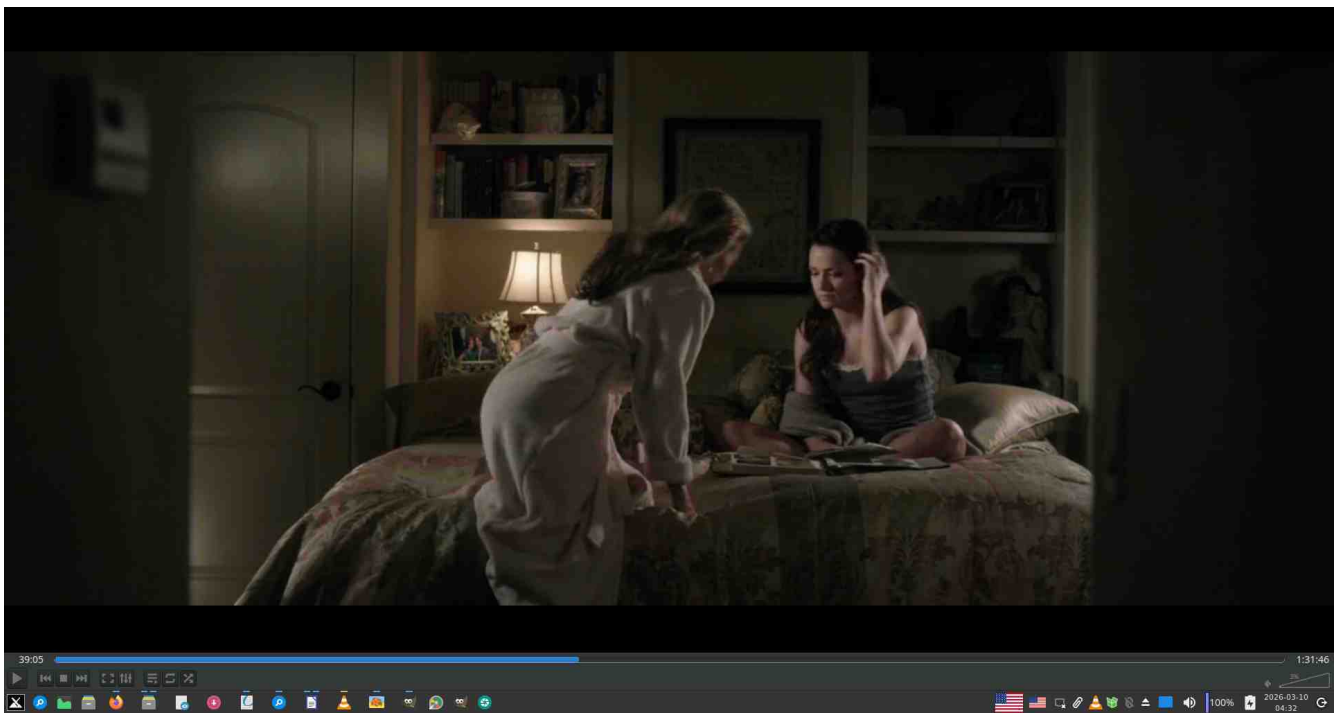
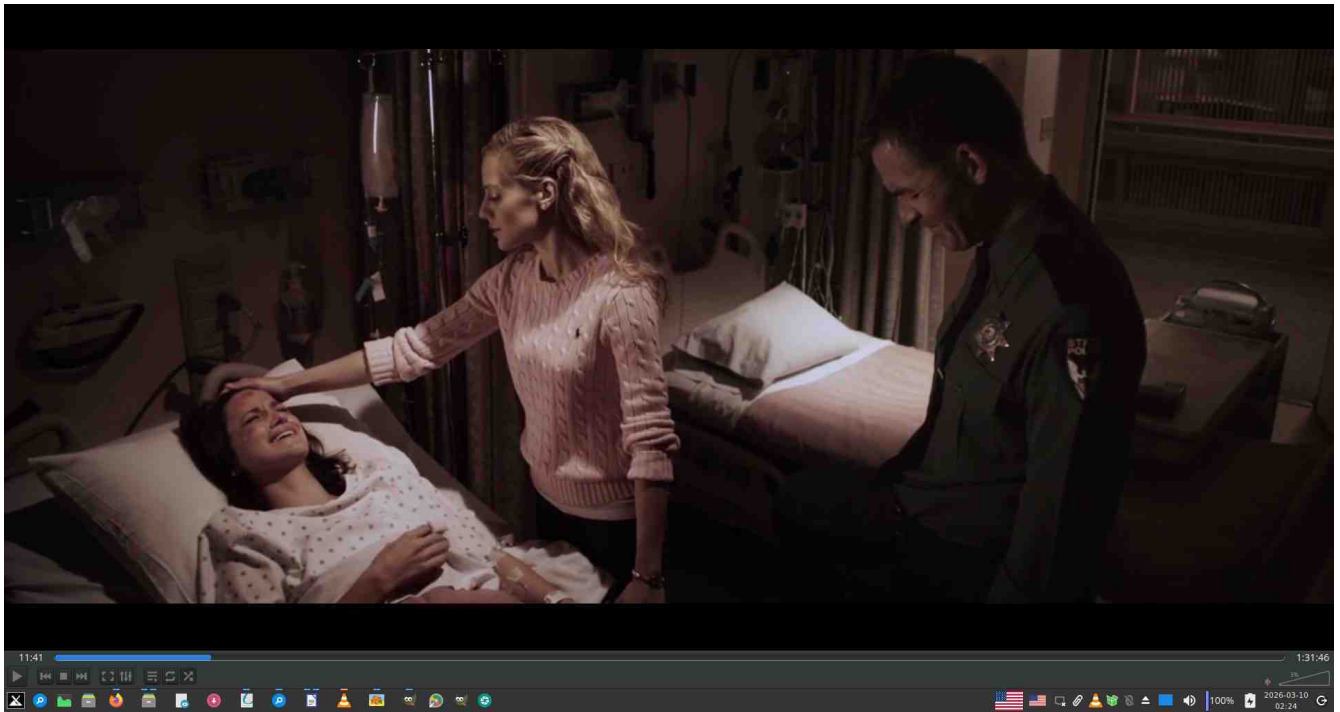


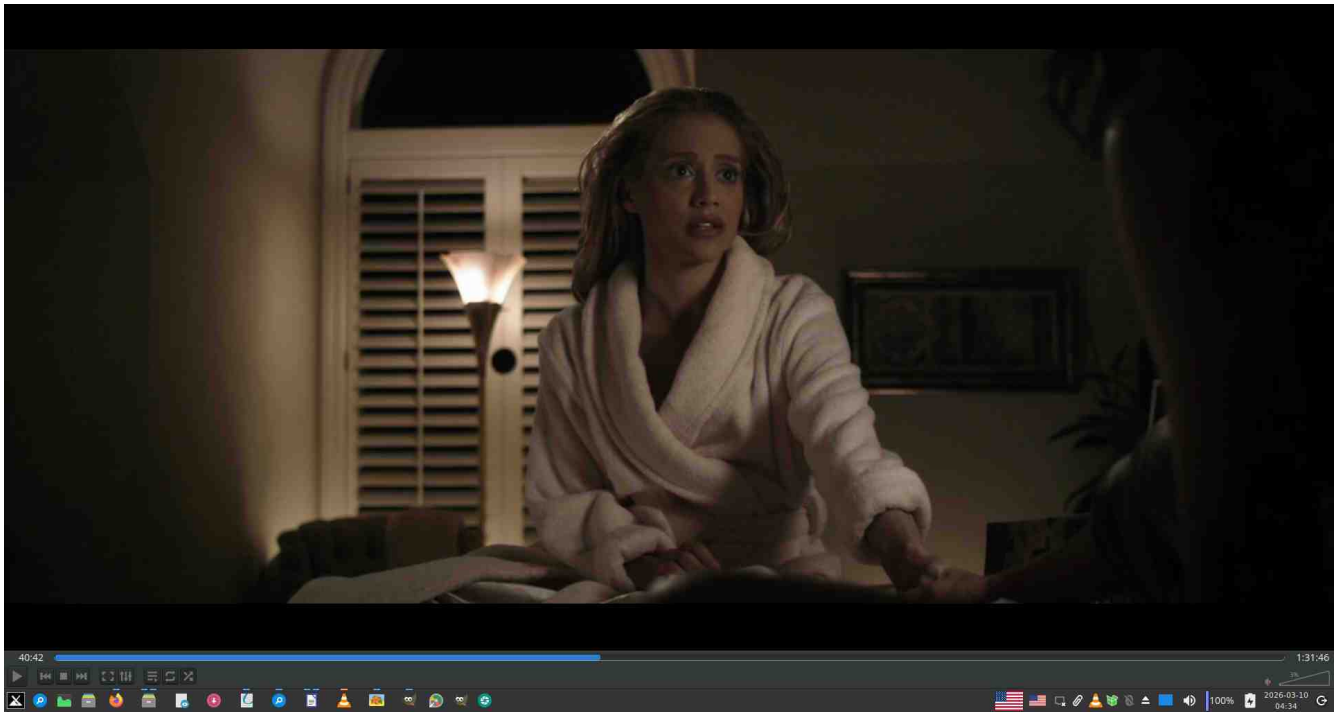
with the above scene having formulated and programed the promise of the american Illuminati to Brittany Murphy, already formulated and programed with the words of its “angel” [25, minute 128] Madonna Louise Ciccone [414] around 1992: “I’ll give you love, i’ll hit you like a truck,” [415] namely decoded approximately: “In a relationship with you, Julian Morris will love you with his kind first personality, and will kill you with his evil second personality.”

It is characteristic not only the identity between the first name of Julian Morris and the name of his intended character “Julian” in the real life of Brittany Murphy, but also the identity between their roles of cheating partner: in this film, the married Shantel VanSanten as “Christine” was required to cheat on his husband with Julian Morris as “Ryan Anderson”, while in the real life of Brittany Murphy she was required to cheat on Simon Monjack with Julian Morris as himself. Presumably, he was missioned with doing in the real life what he was required to do in the film with Brittany Murphy as “Susan”: to kill her as herself as well. Certainly, she was the first to have made this presumption.

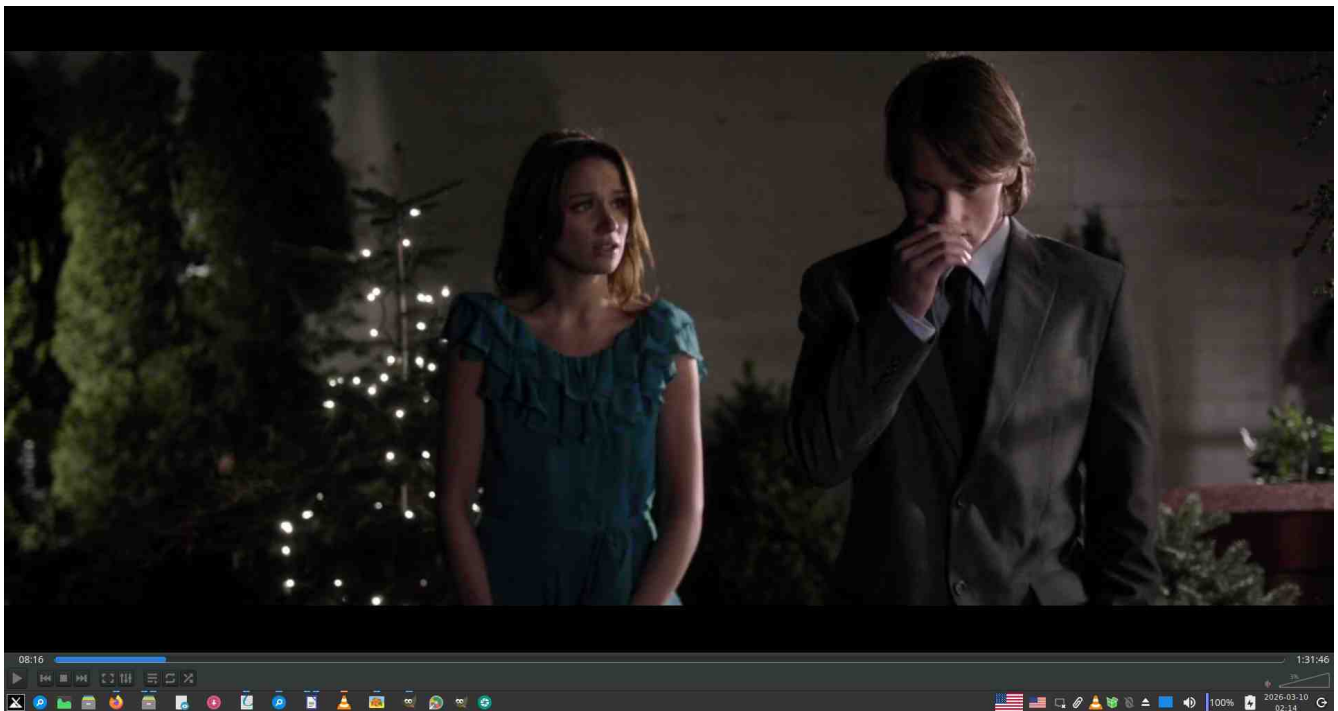
The jewish ethnicity of Julian Morris, his middle name “David”, his having been unmarried during the entire life of Brittany Murphy, [372] can indicate his having been part of the ethnically jewish sub-system of the Brittany Murphy “project”. [3, minute 24]

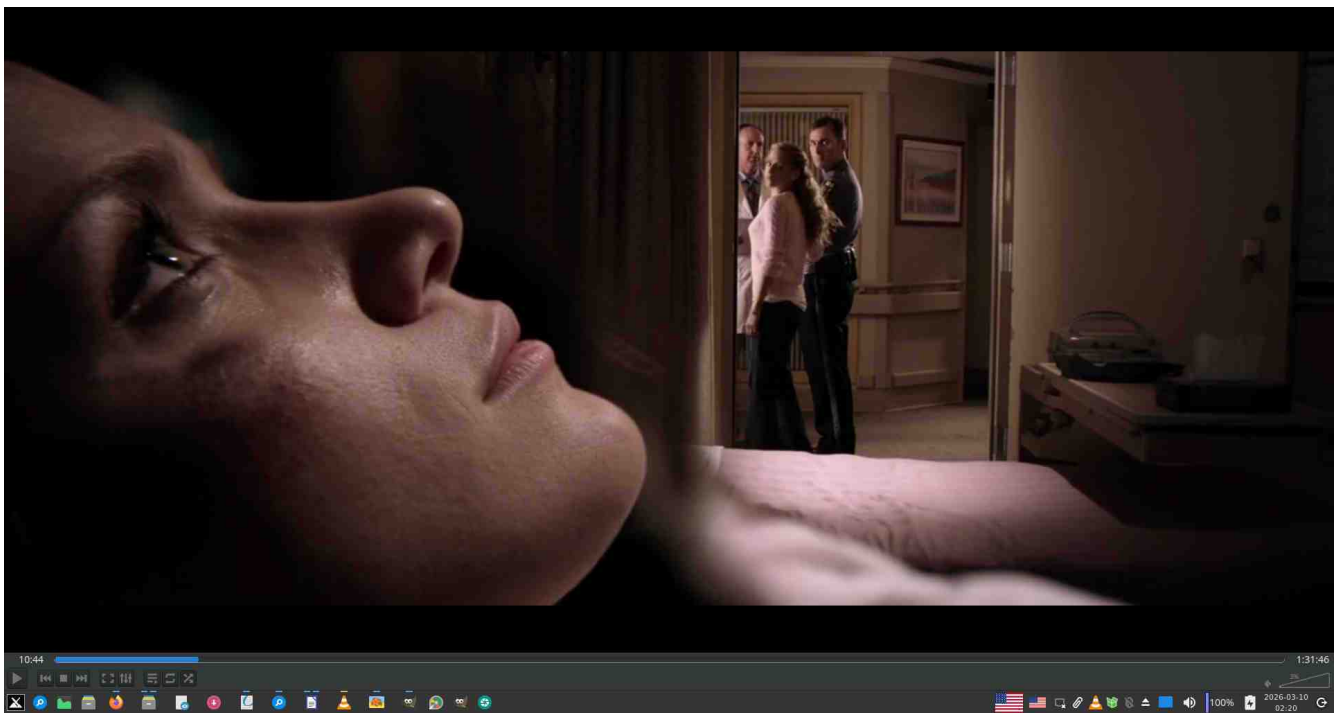
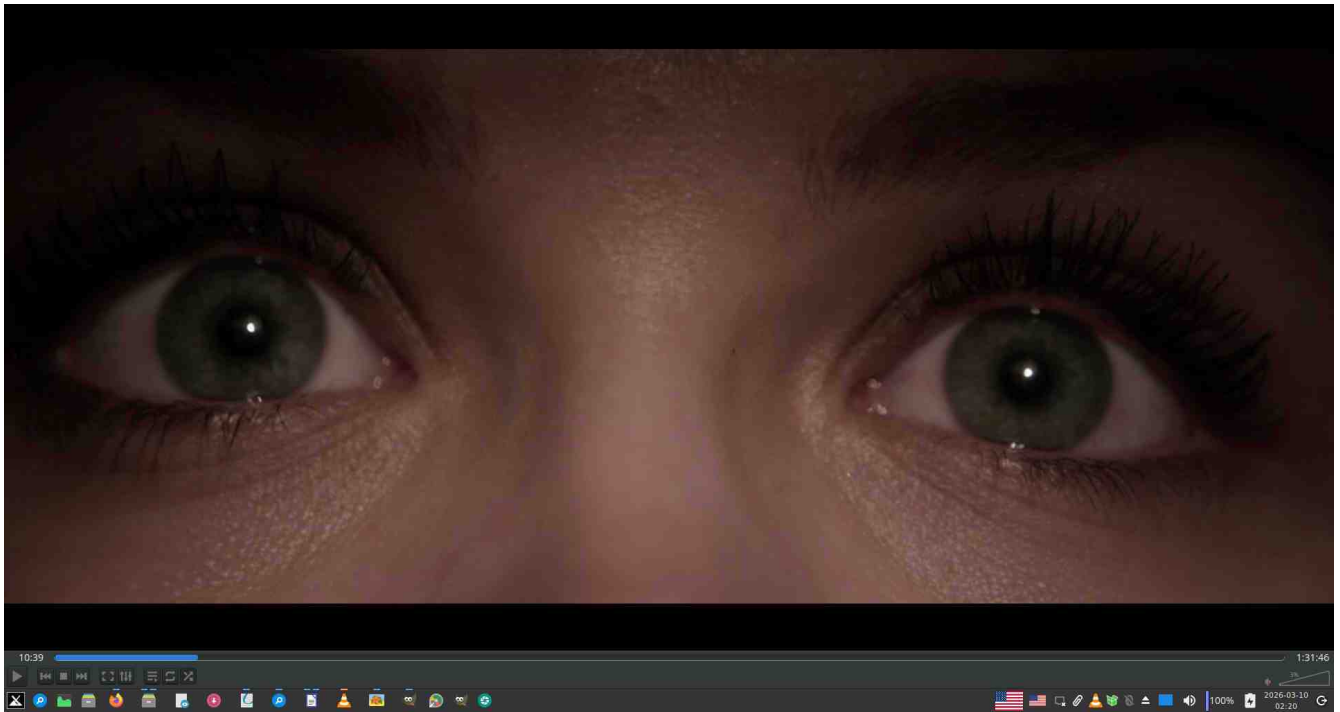
With the film entitled “Something Wicked” of 2014, the first personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the lesbian partner “Marie” — concocted and promoted with the film of Brittany Murphy entitled “Deadline” of 2009 — in her real life, can be presumed to have been the actress Shantel VanSanten, who was unmarried at the time of shooting this film. [373] She as “Christine” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan” as the sister of her husband, in one scene, with conversing, sharing a bed, and touching: [36, minutes 12, 40 and 41]

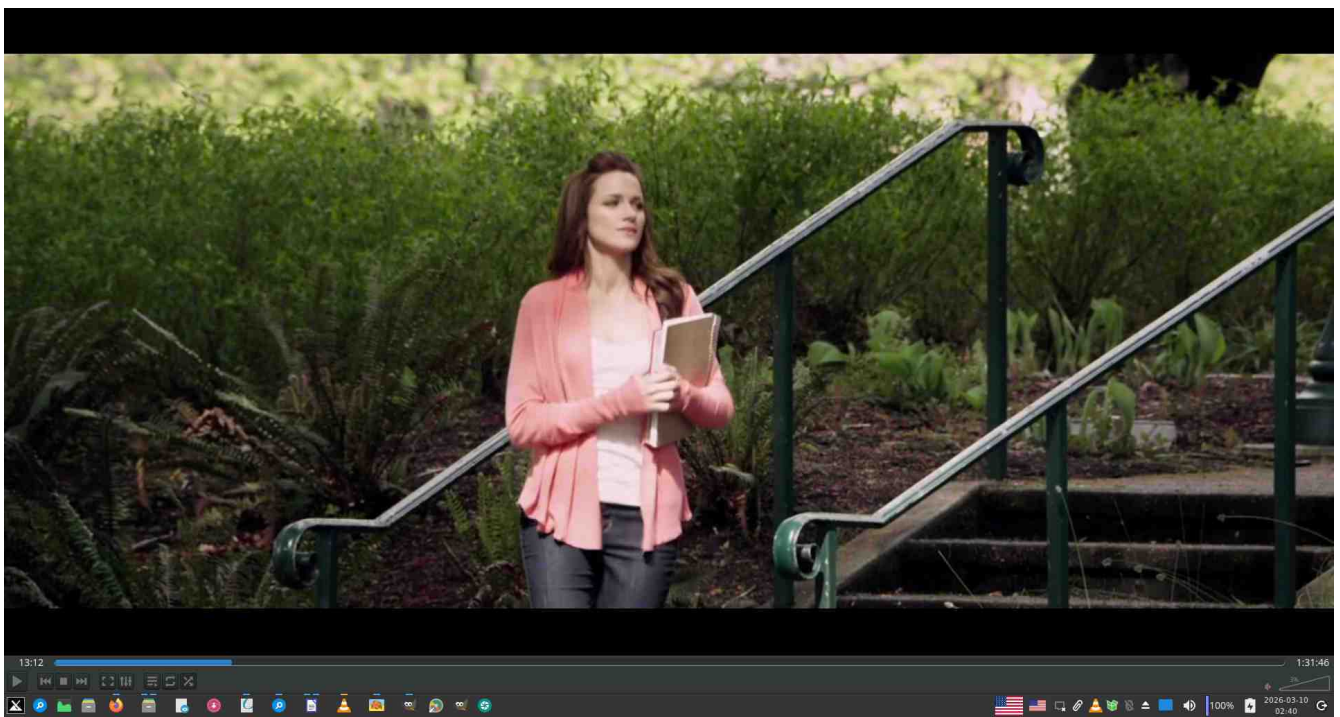
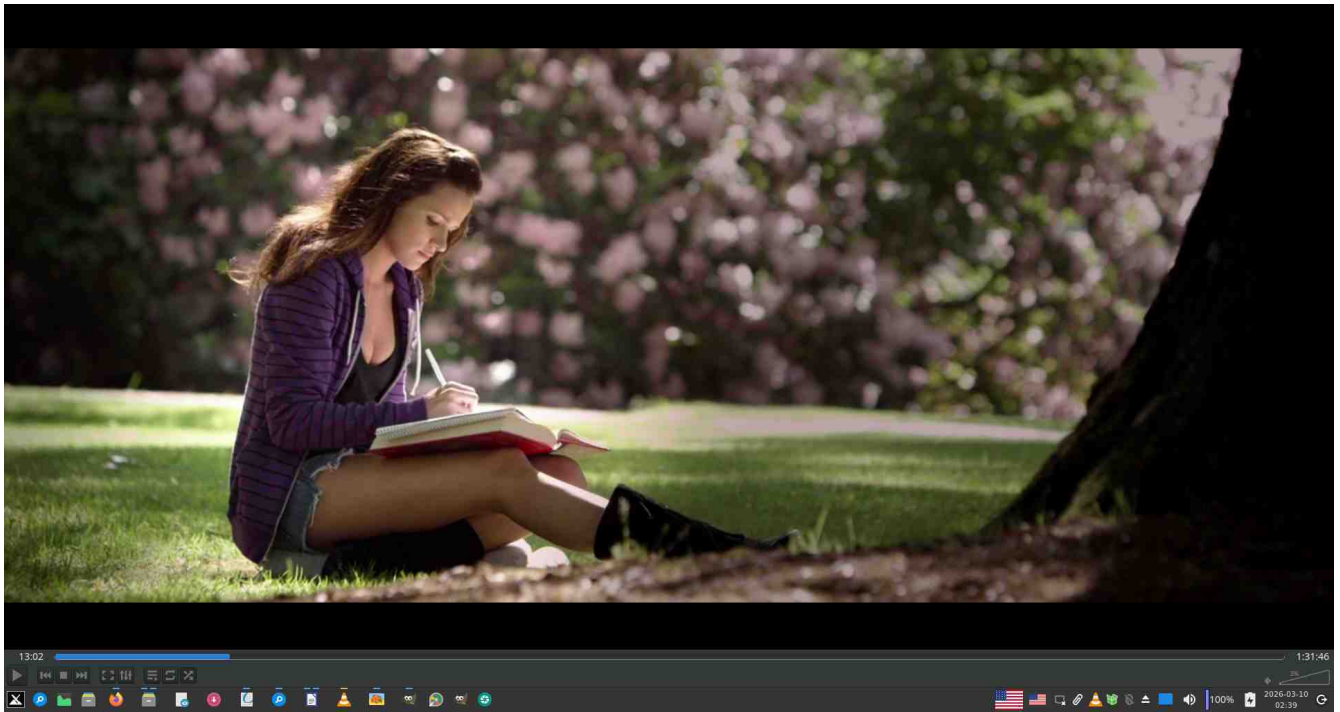


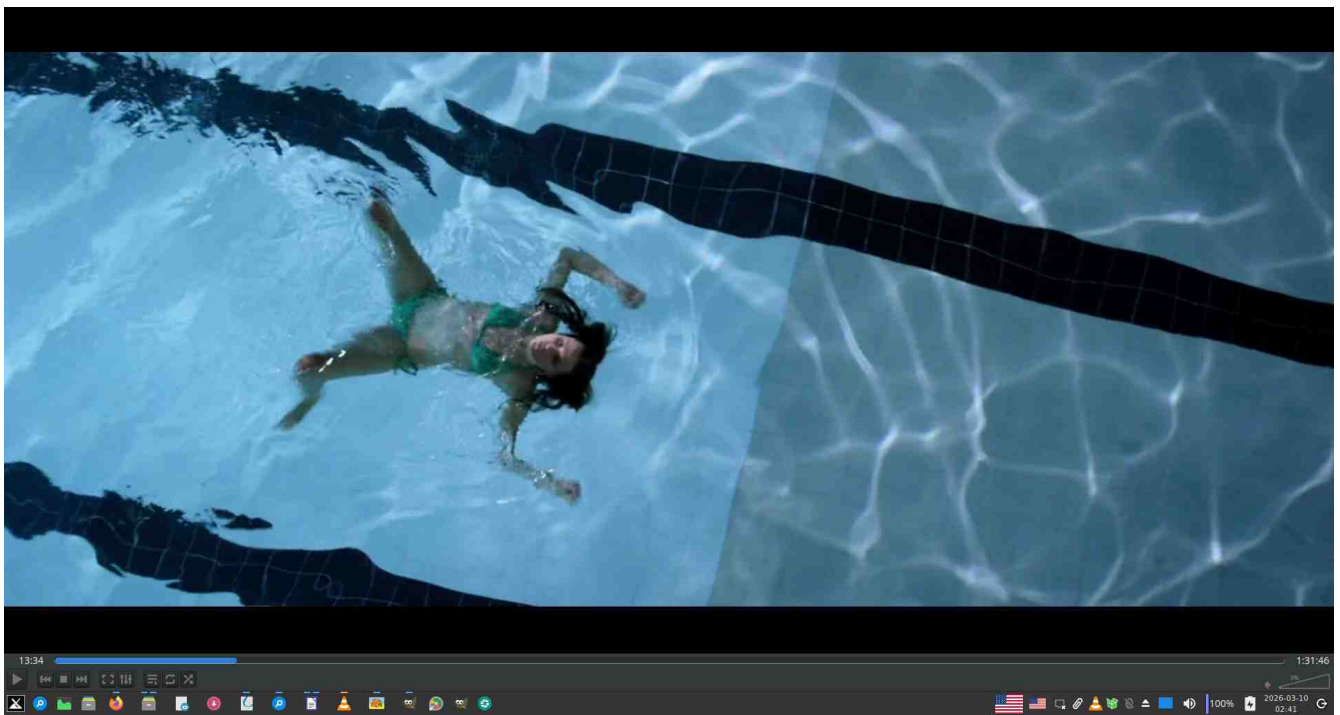
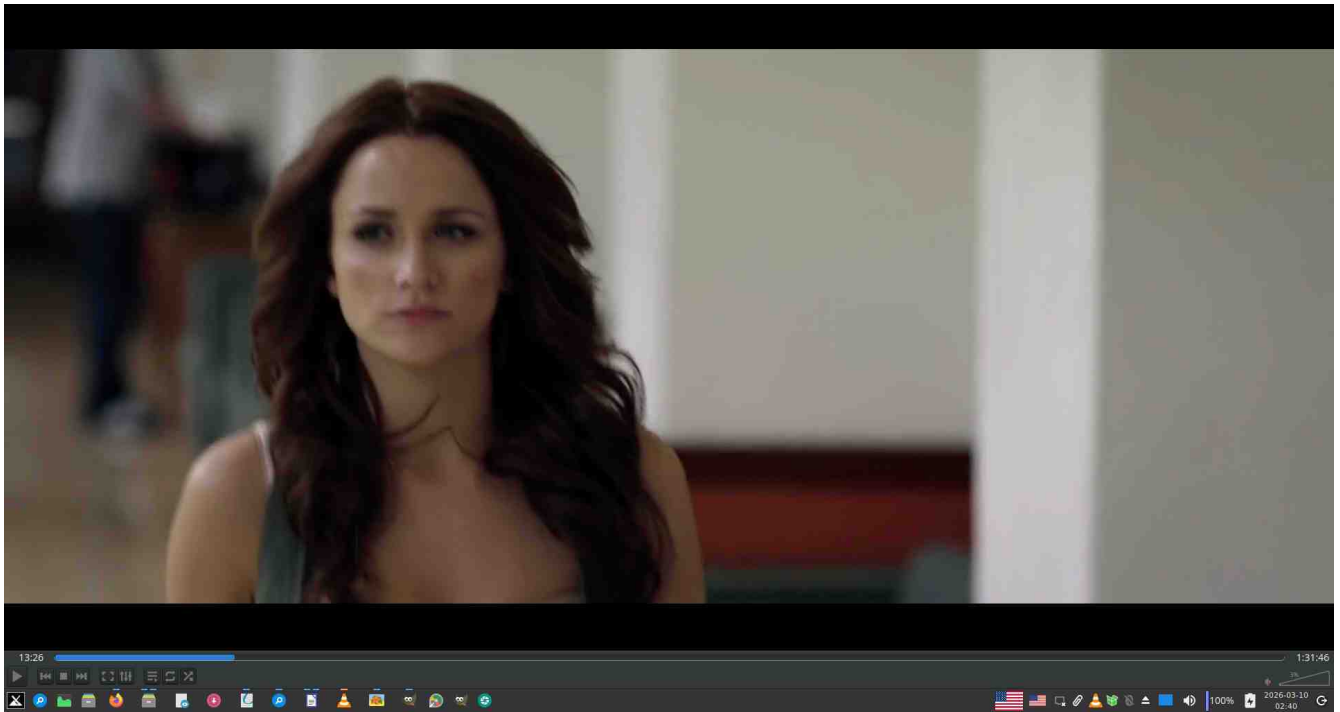


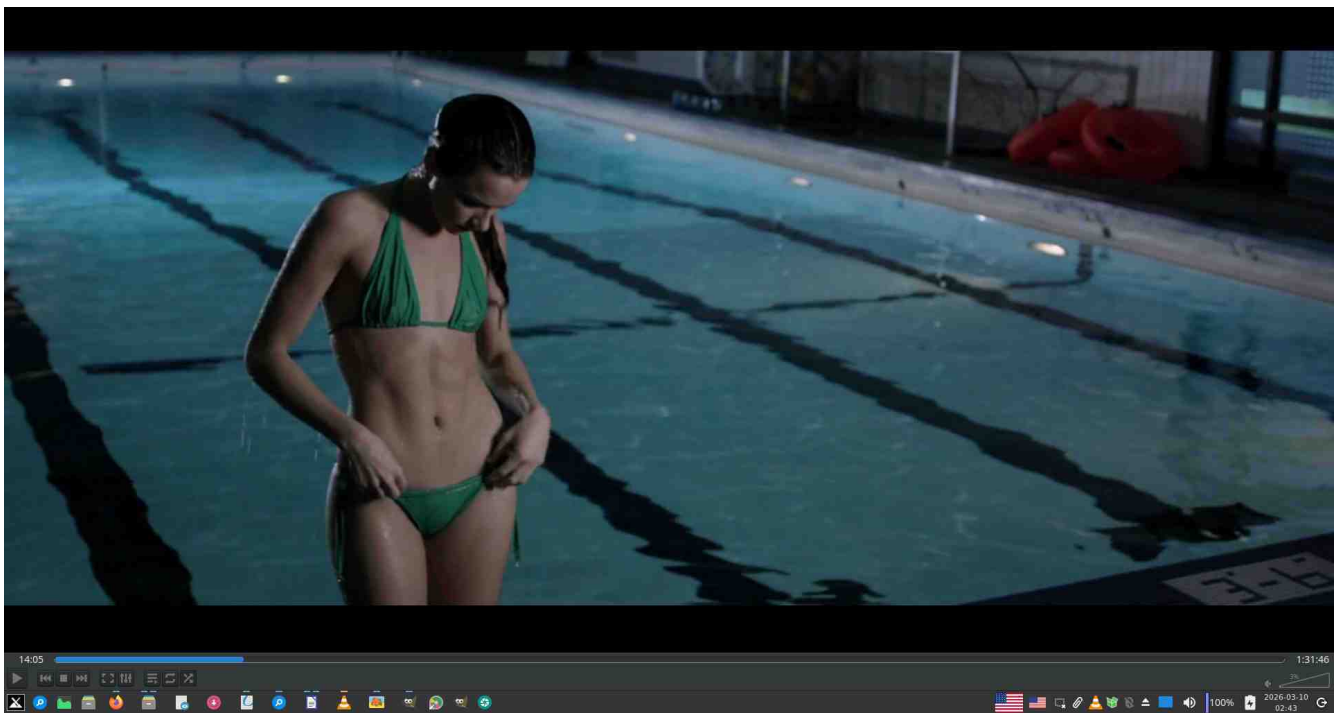
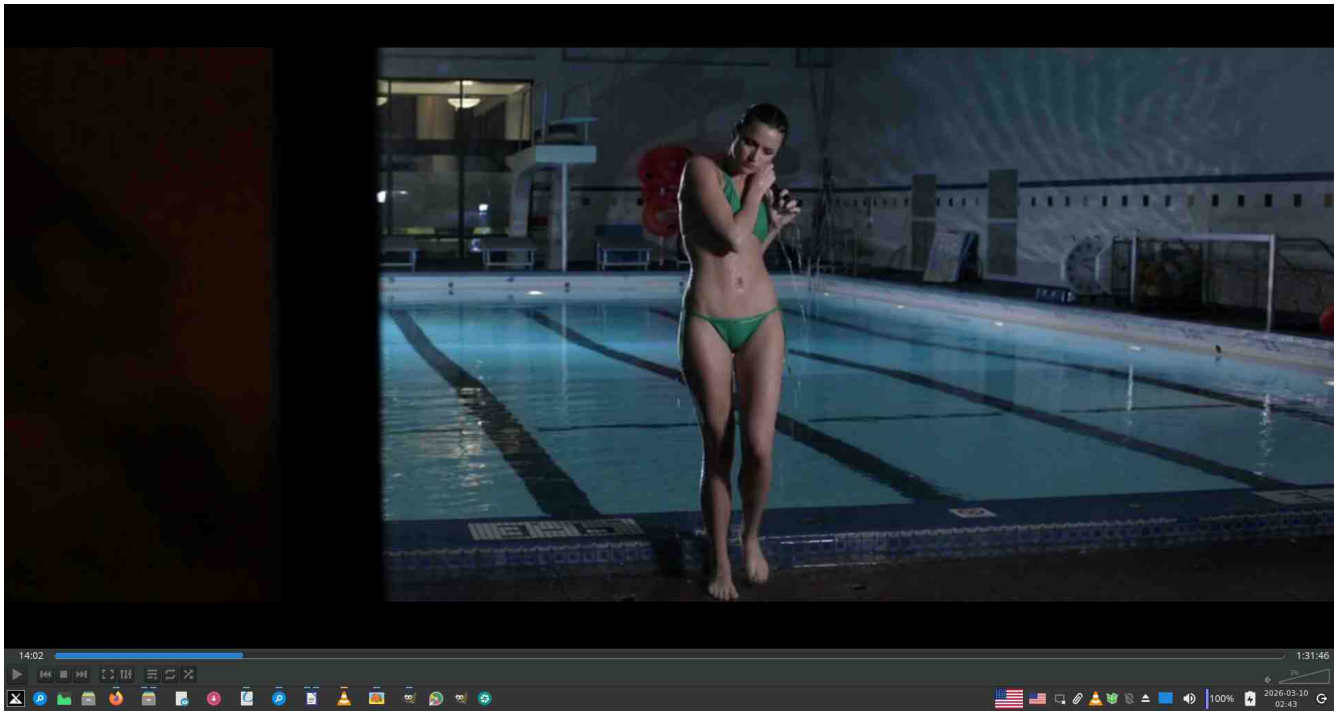
The face, eyes, mouth, naked arms, naked feet, naked shins, naked legs, bottom in bikini, naked bust, dressed body, and sexual scenes of Shantel VanSanten were promoted by the film: [36, minutes 9, 11, 11, 14, 14, 14, 14, 15, 15 and 15]

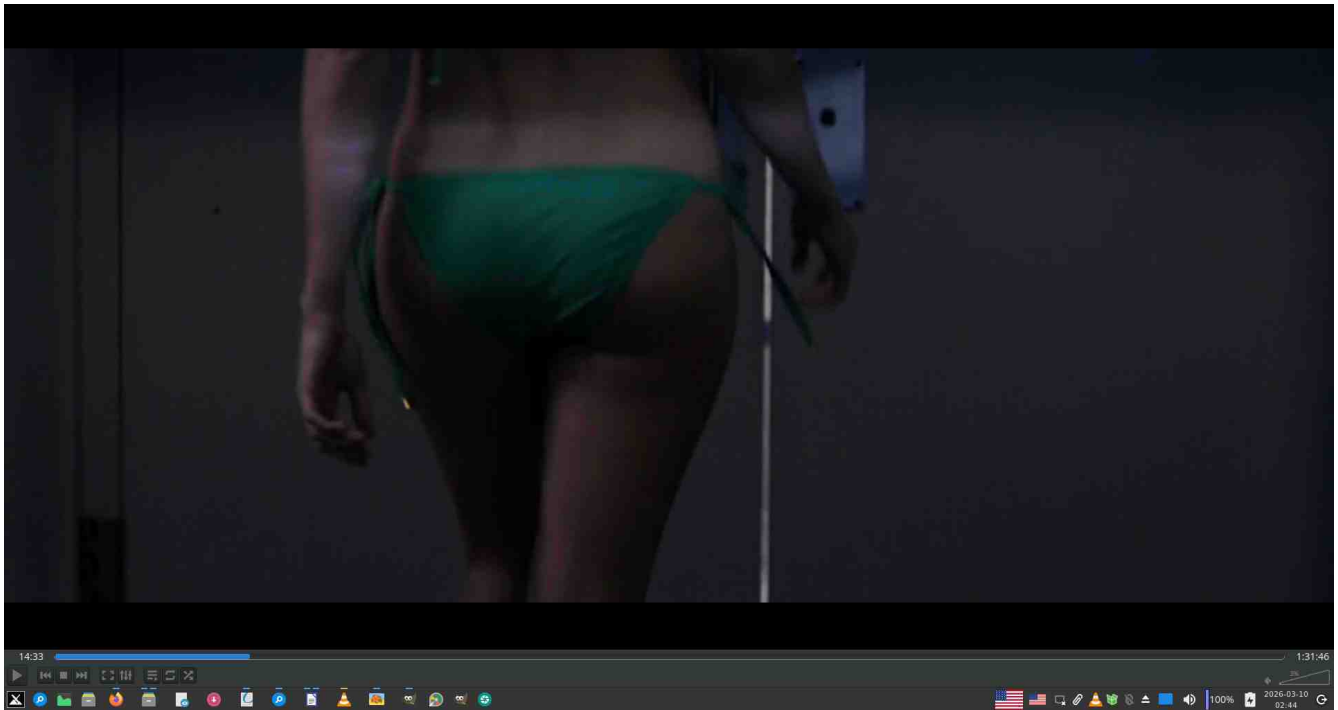




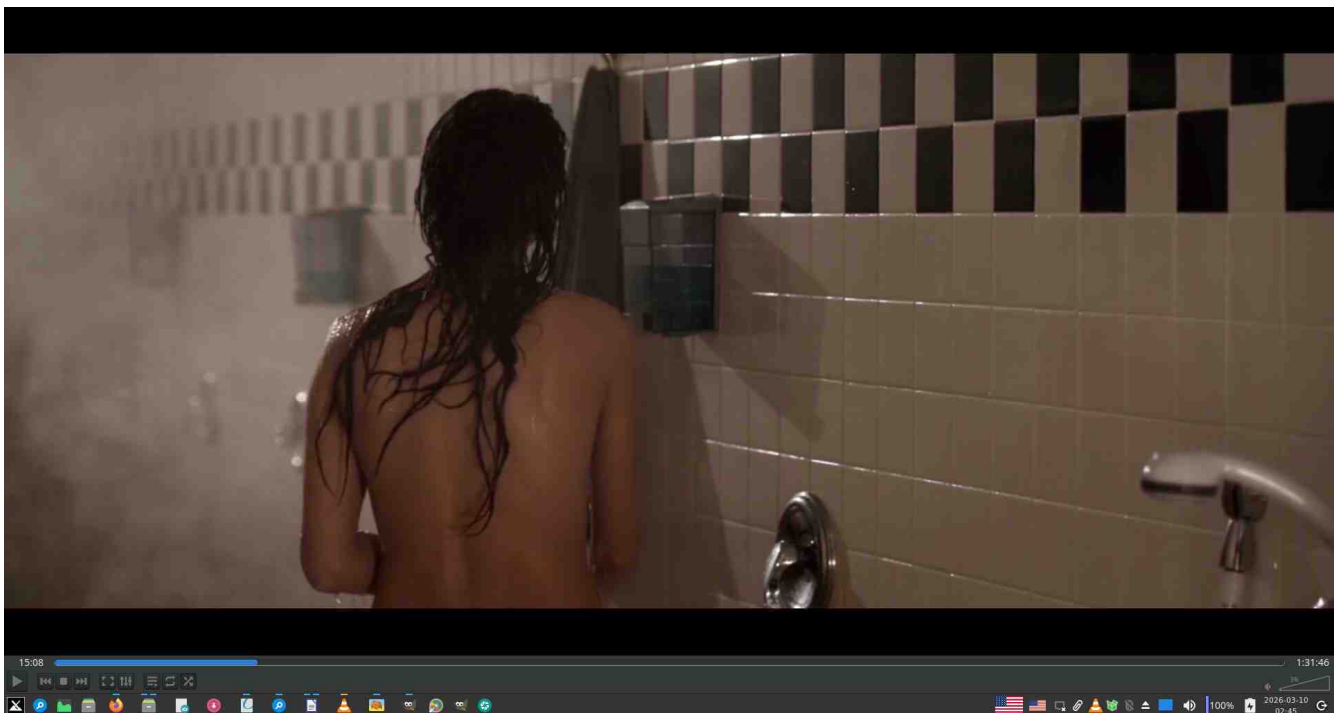


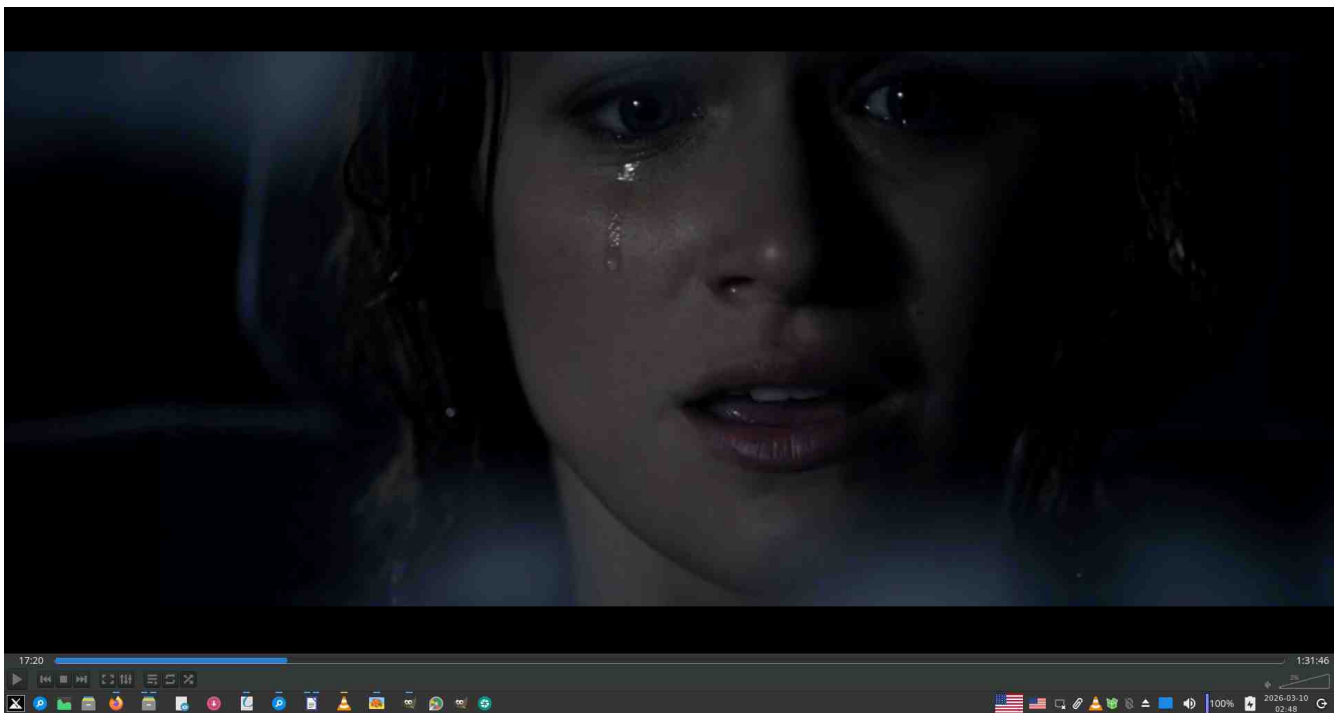
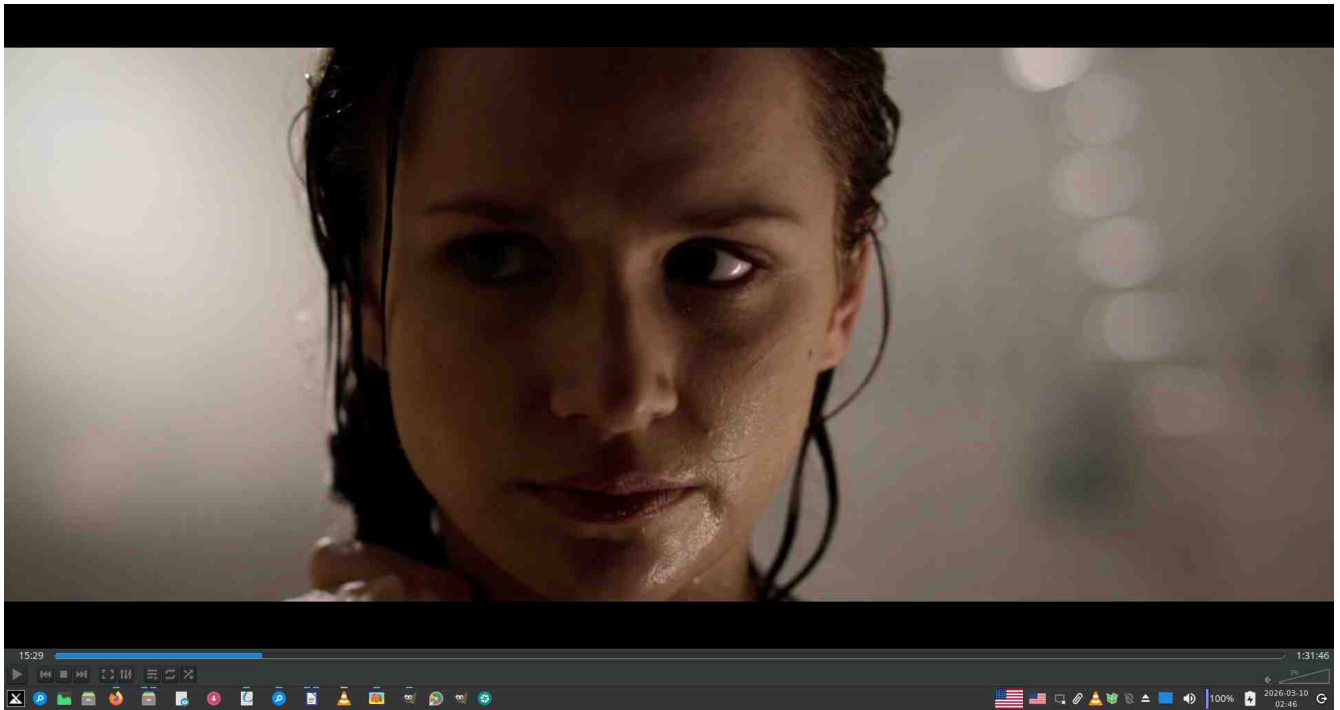


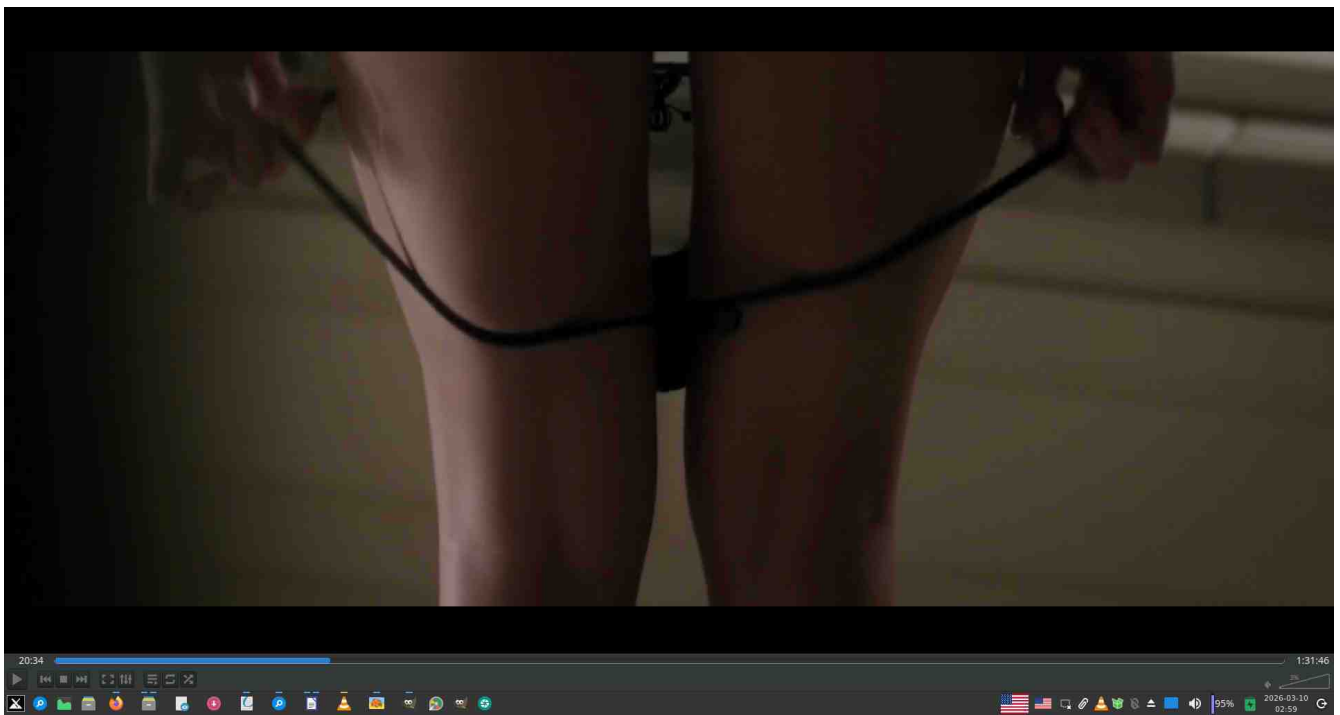
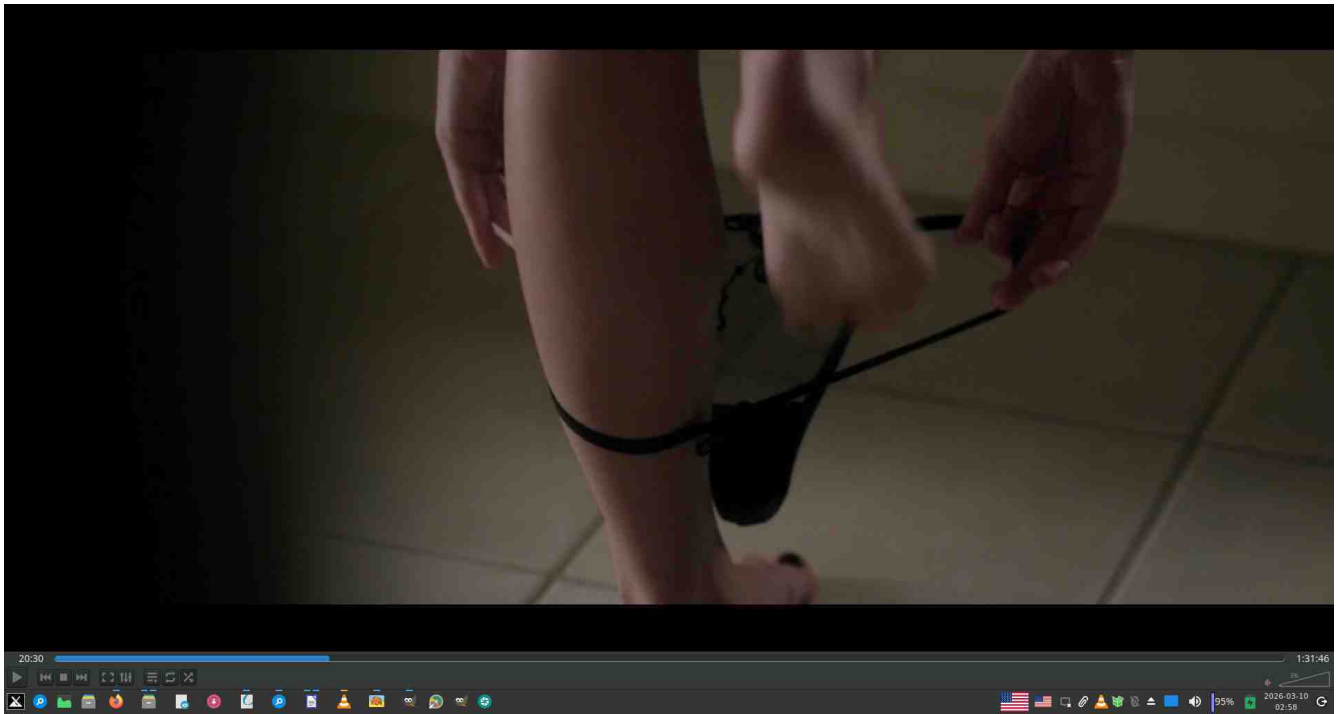


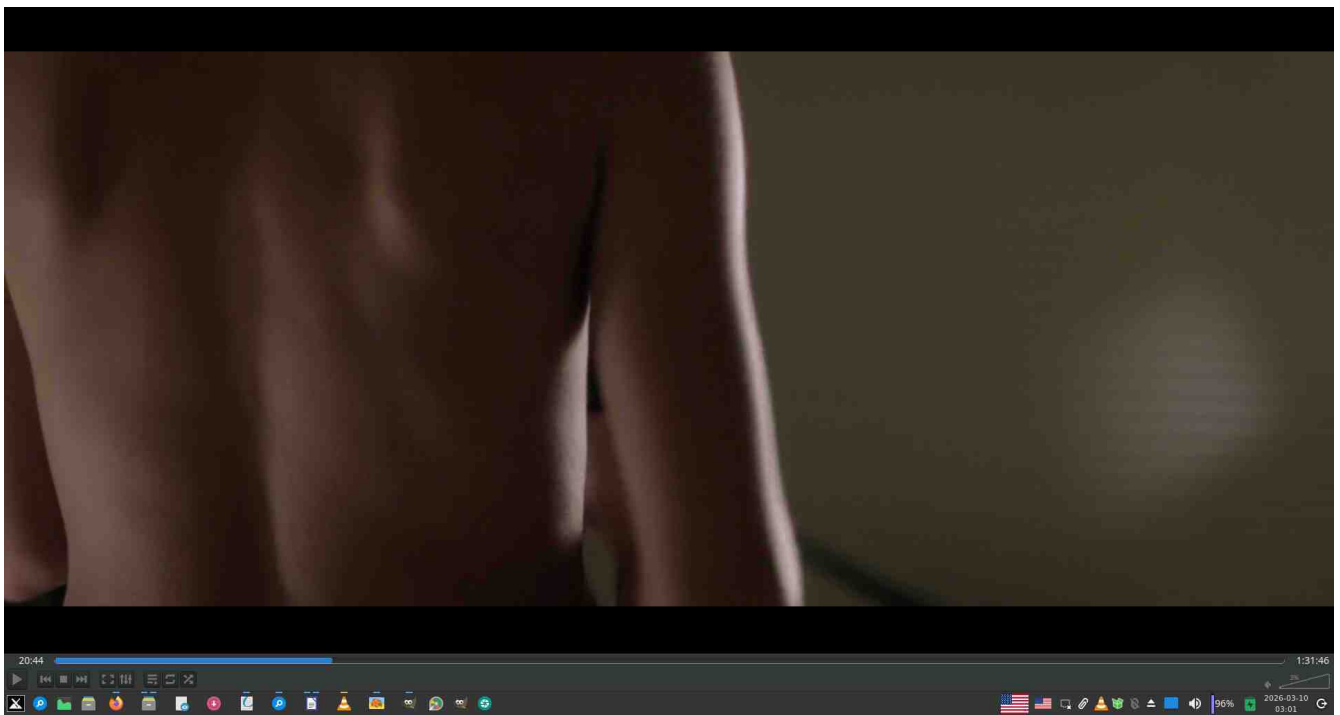
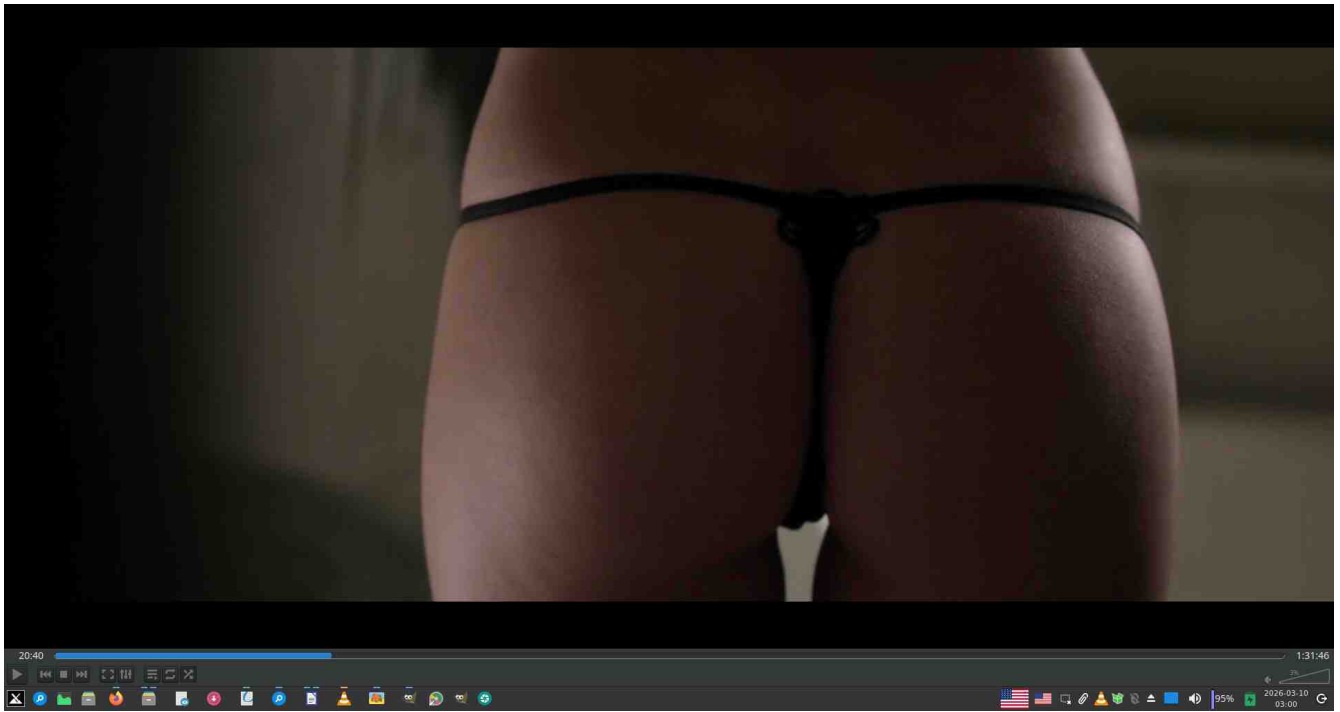


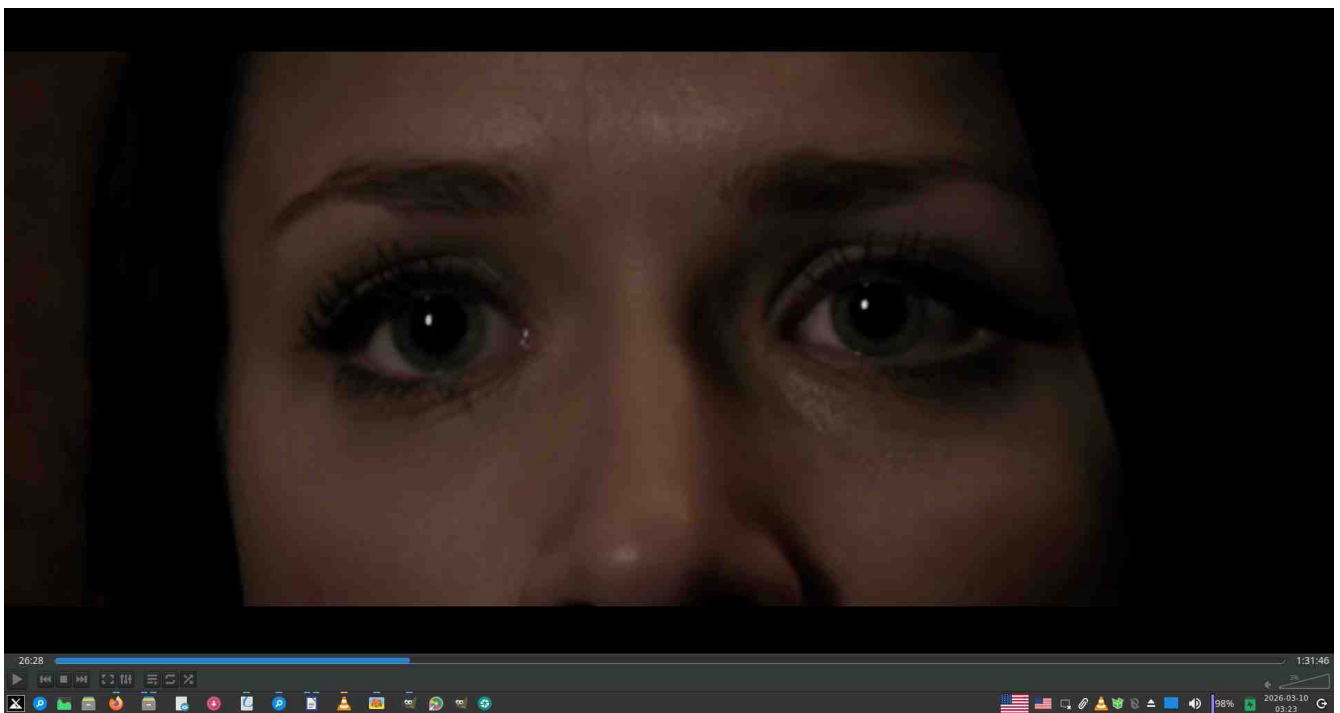
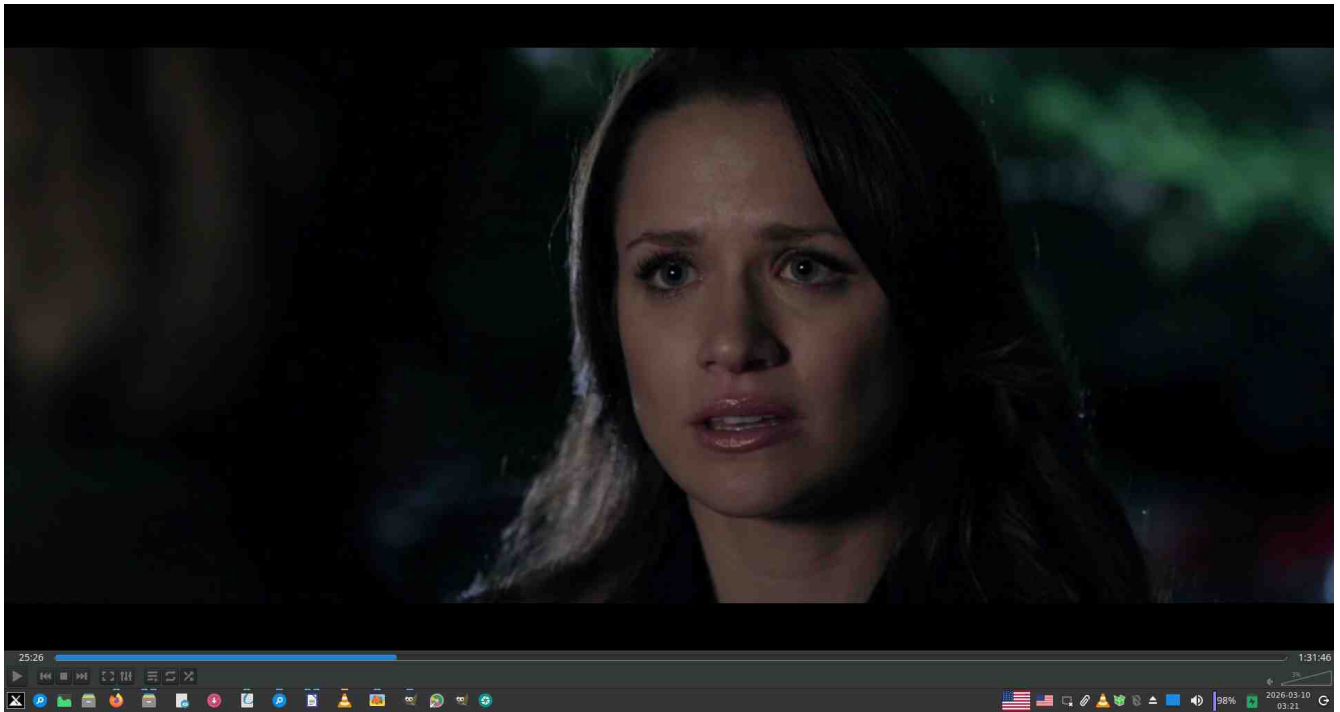
The black-and-white mosaic wall-tile covering of the shower-bath can be construed as expressing and symbolizing the involvement of the american Illuminati in the case of Brittany Murphy generally, and in the functioning of Shantel VanSanten within it particularly: [36, minutes 16, 16, 18, 21, 21, 21, 21, 26, 27, 37, 37, 37, 37, 39, 39, 41, 44, 44, 64, 65, 79, 81, 81, 82 and 82]

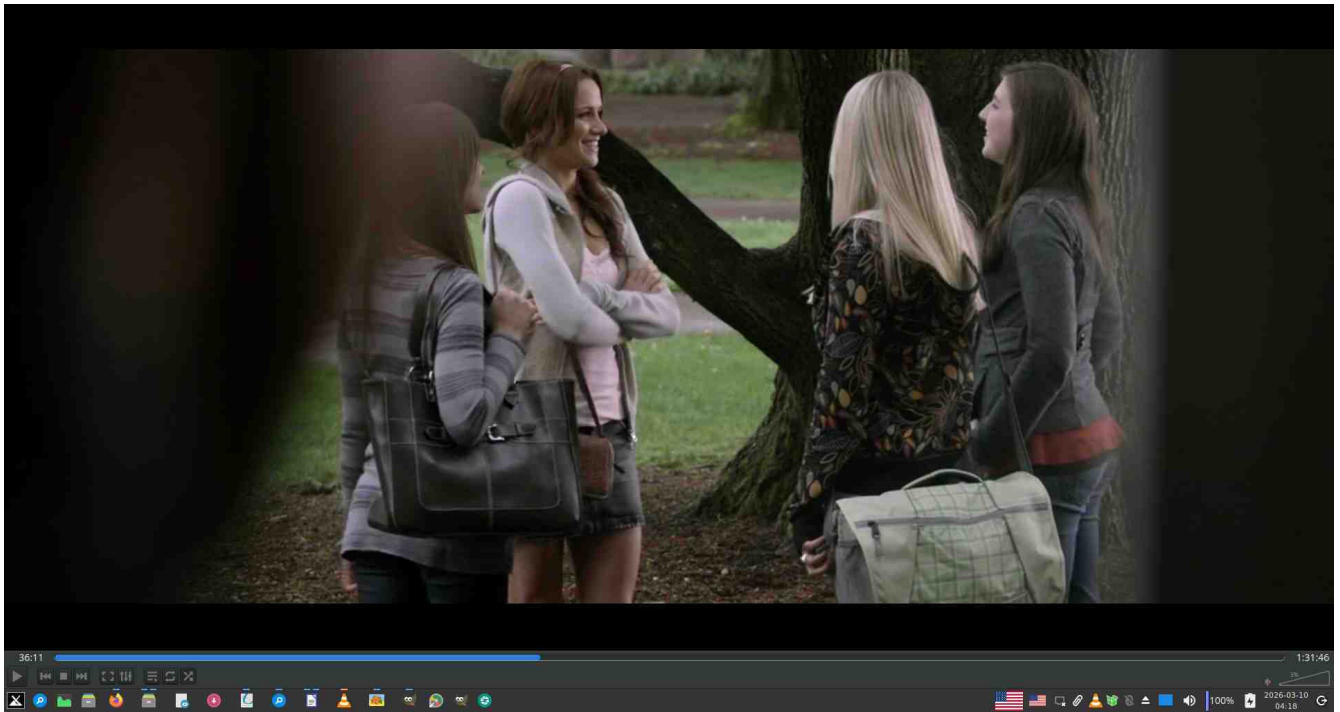


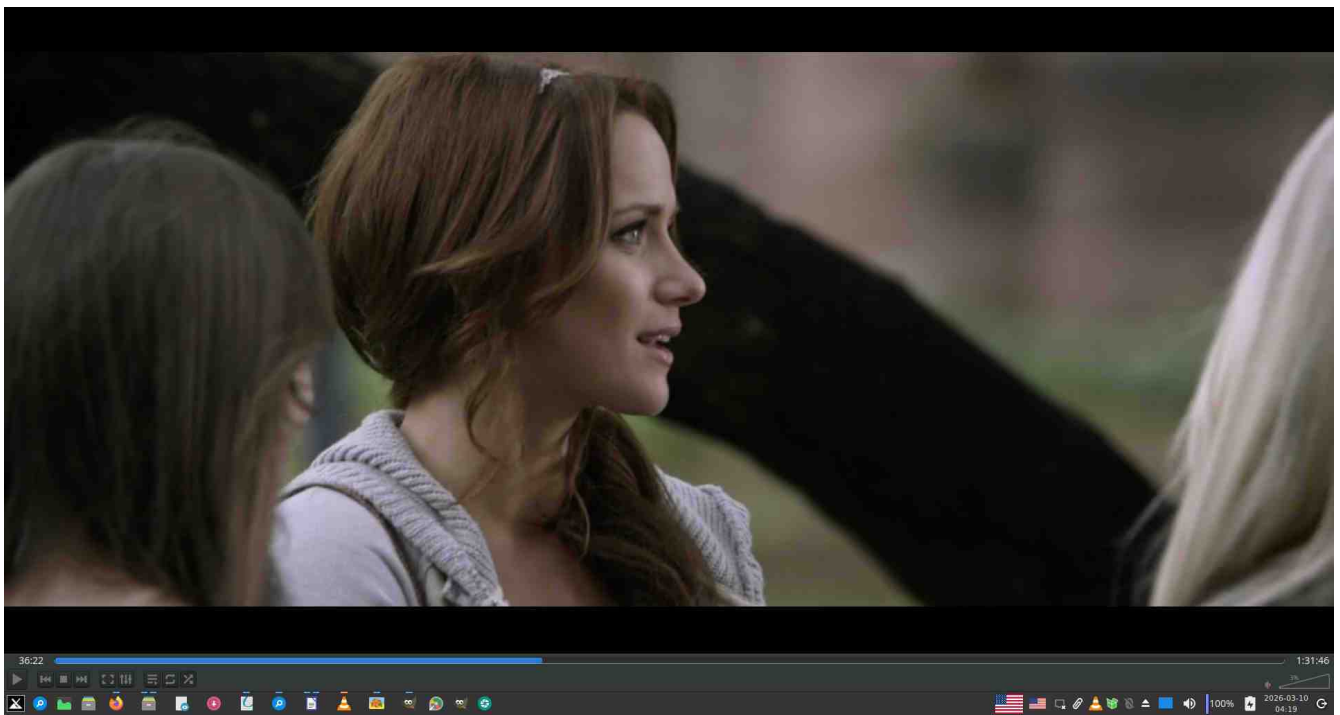


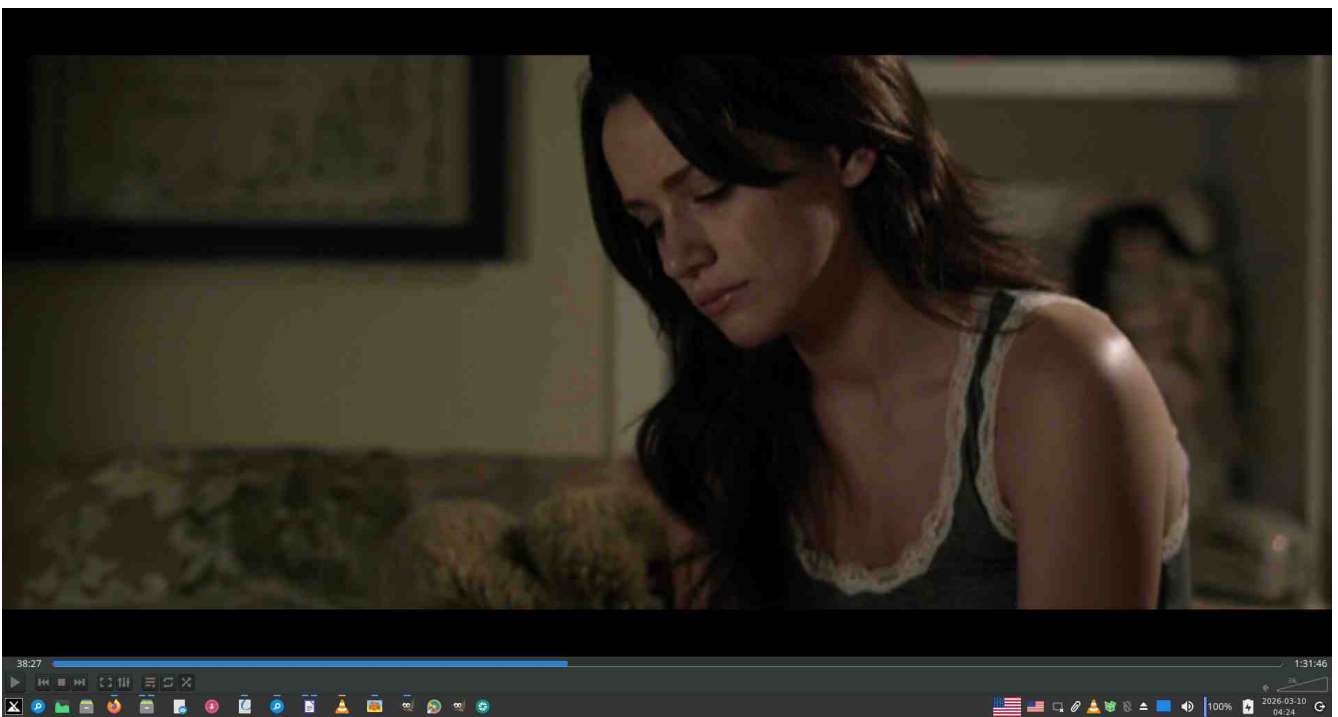
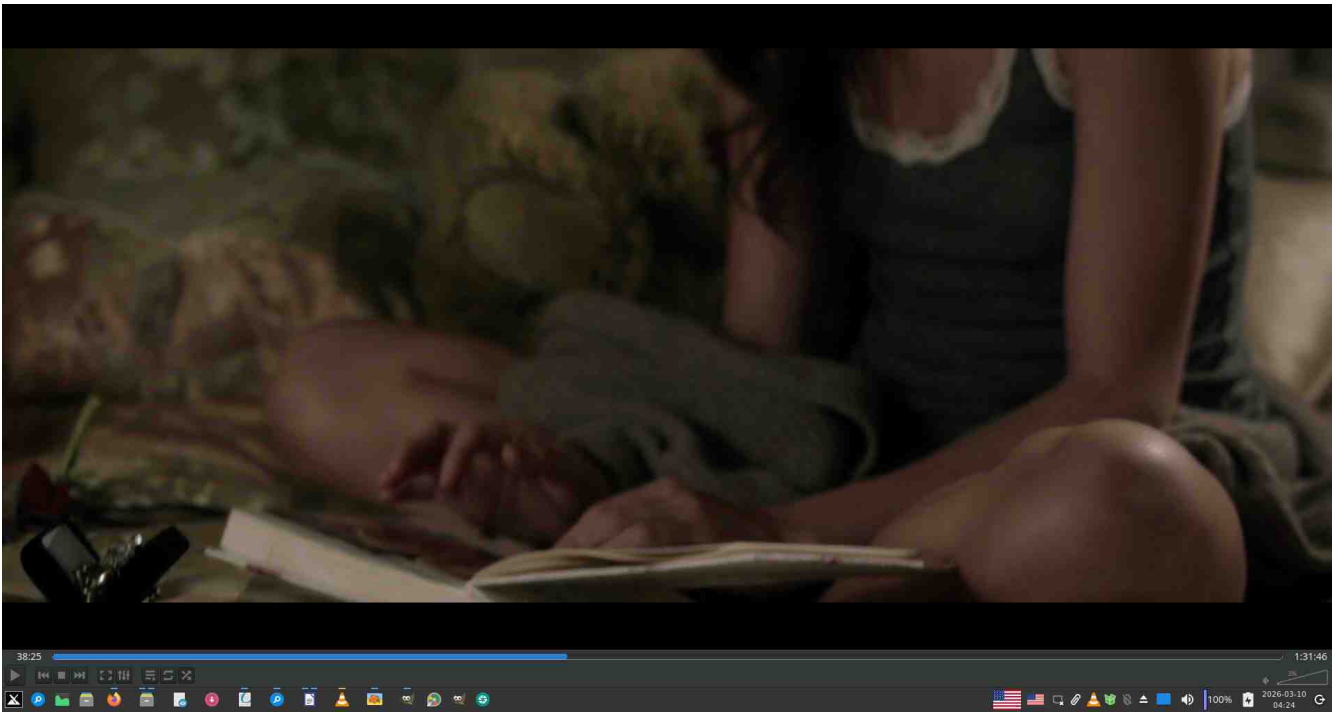


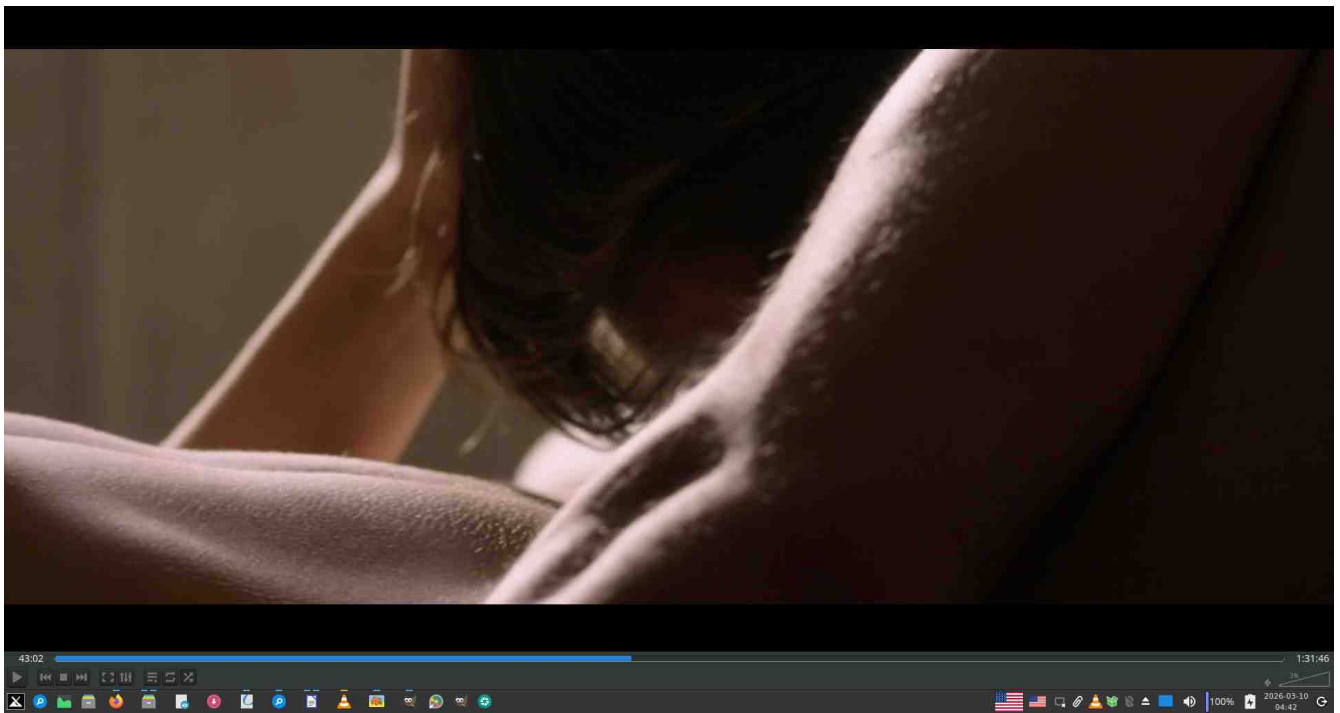
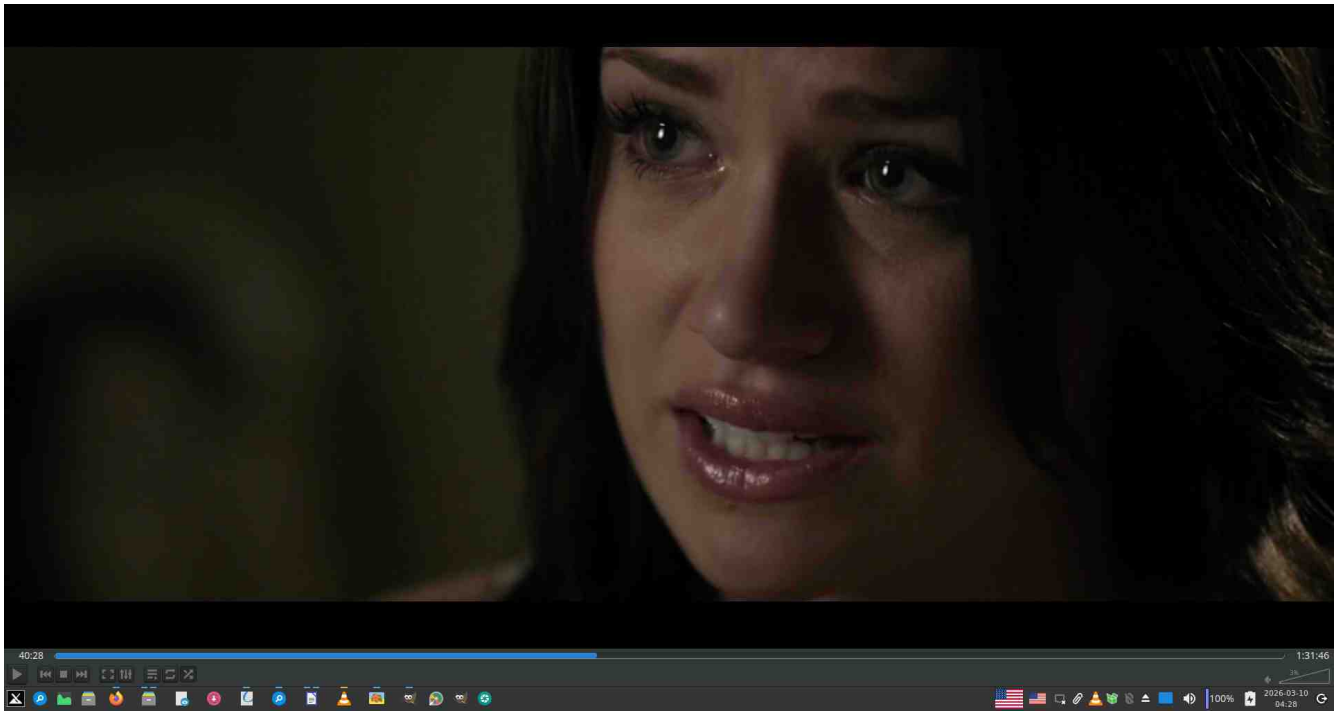


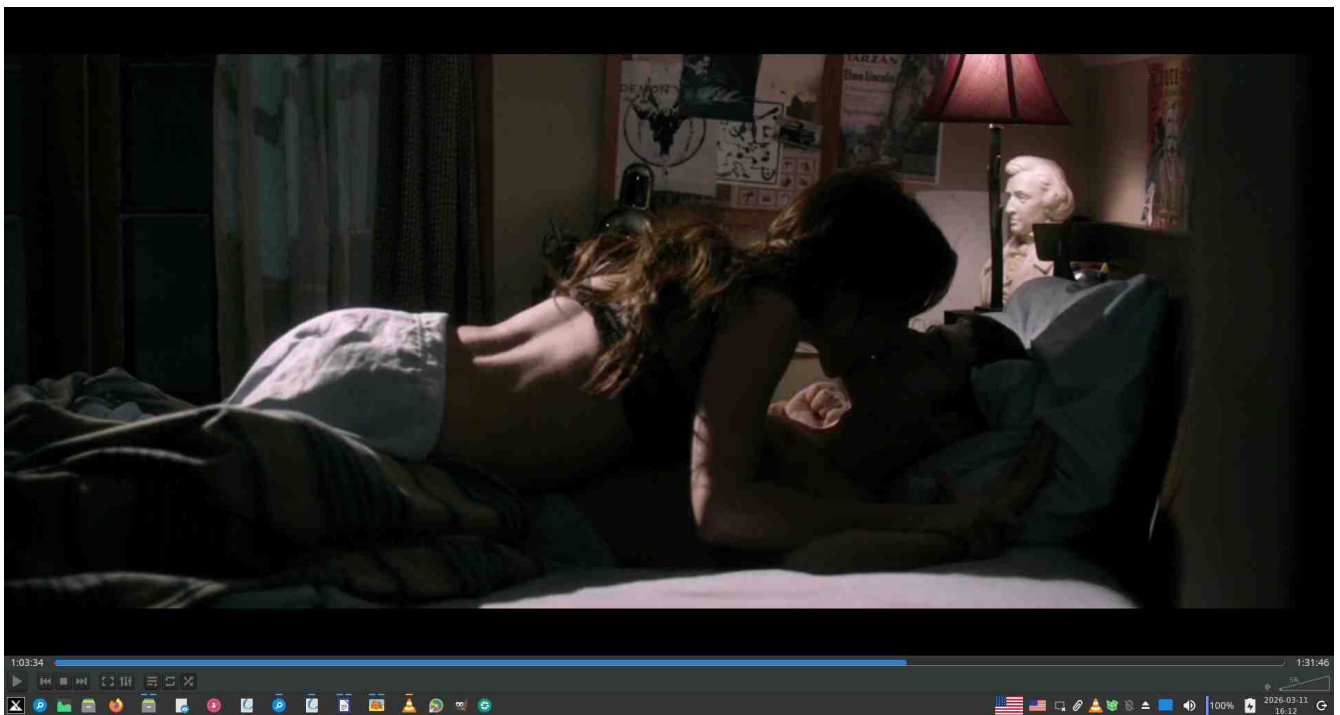
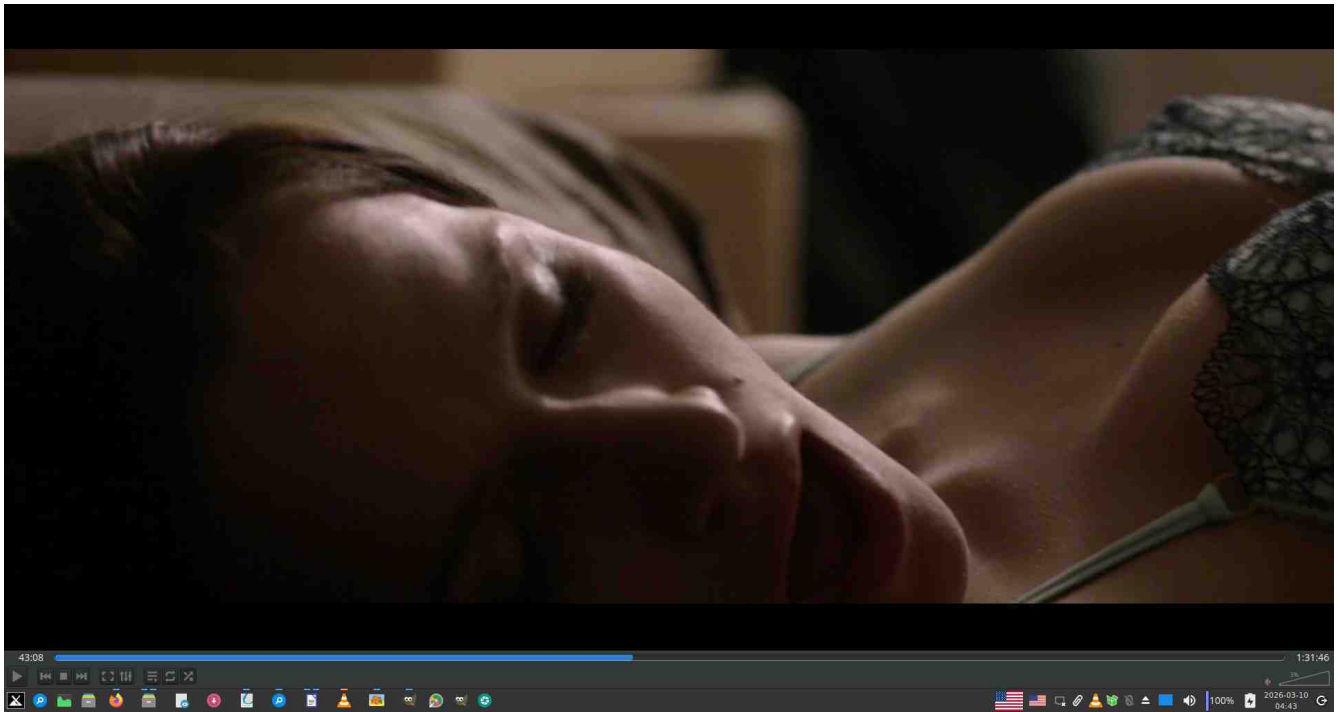


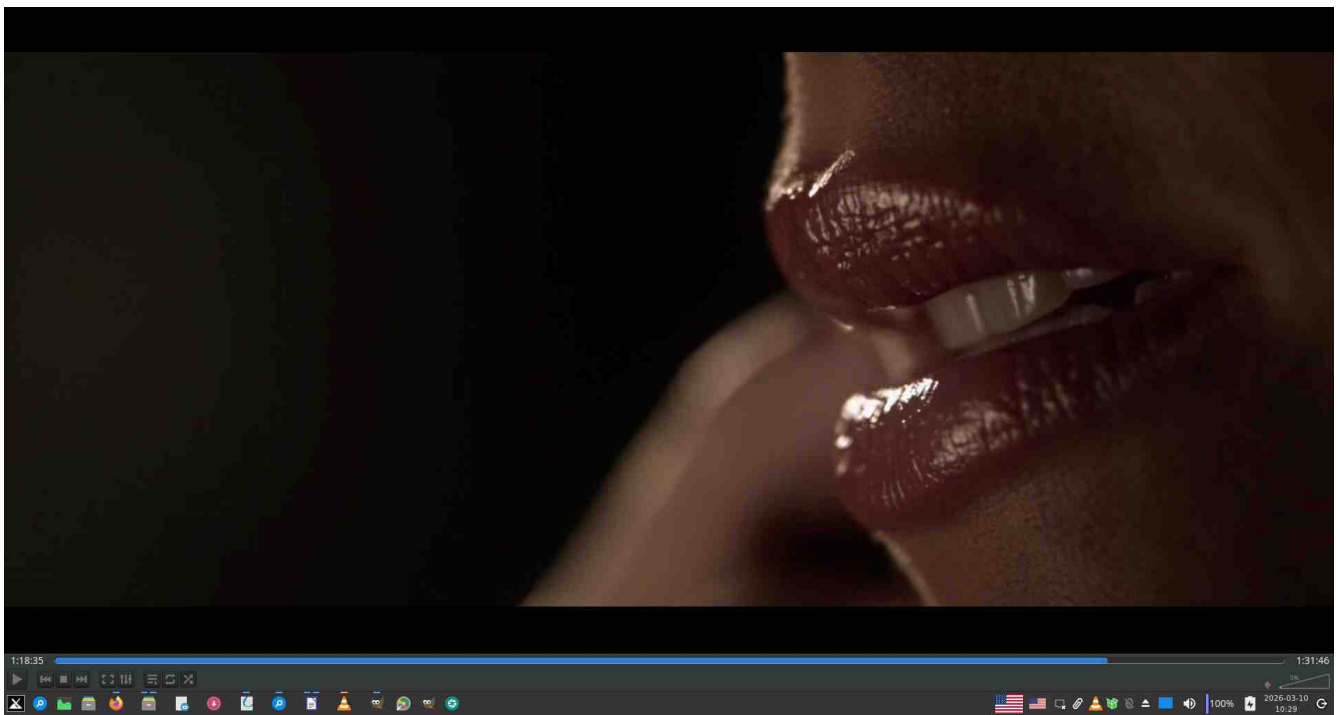
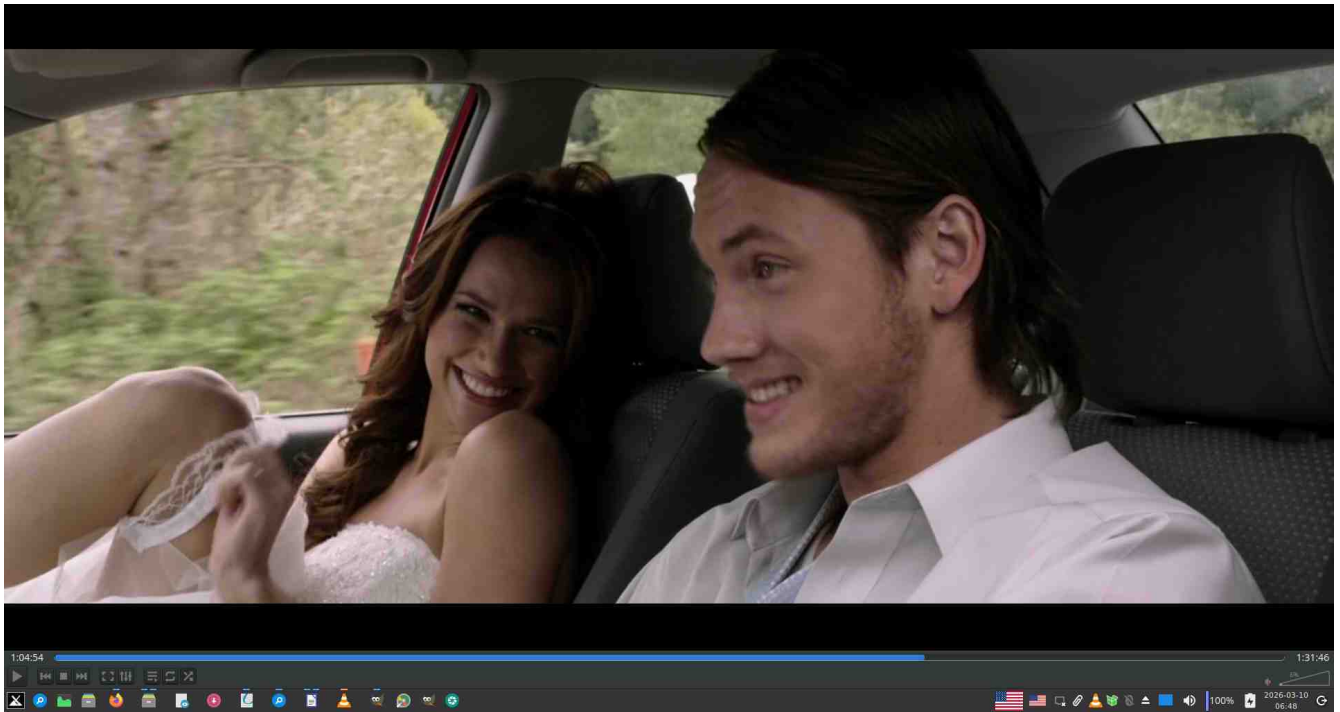


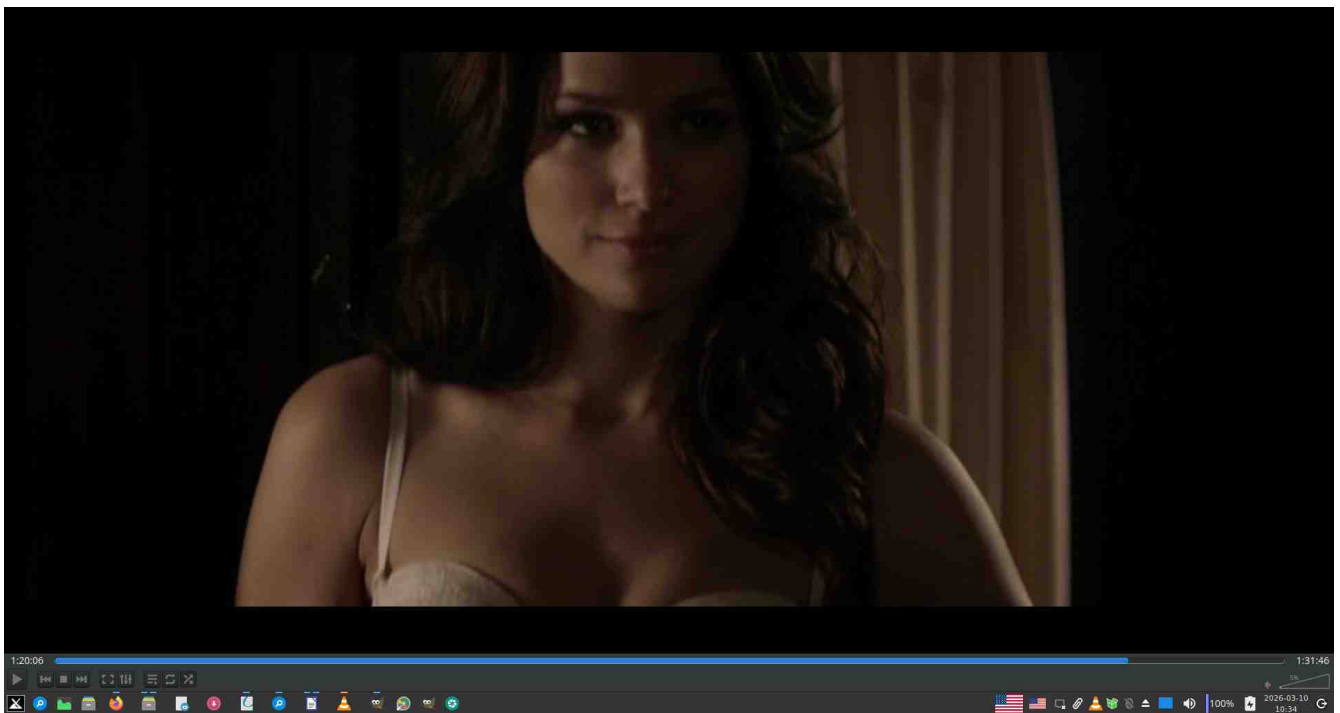
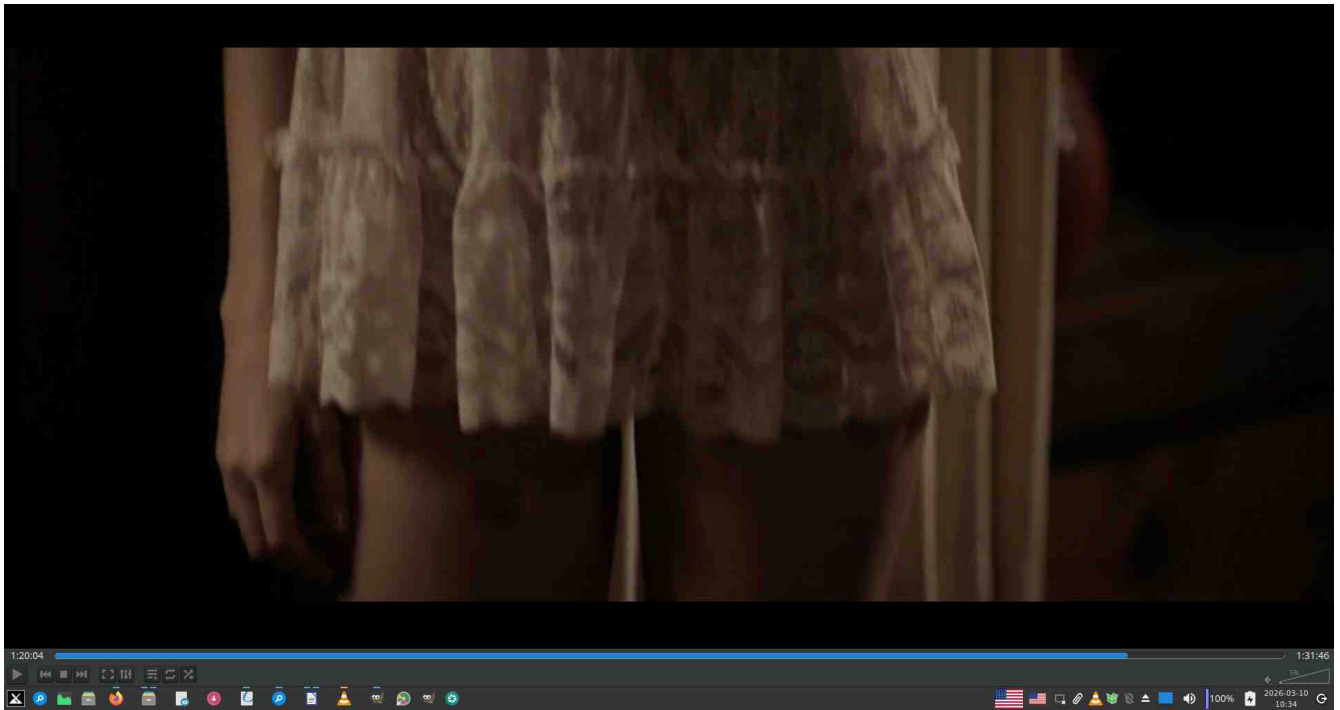


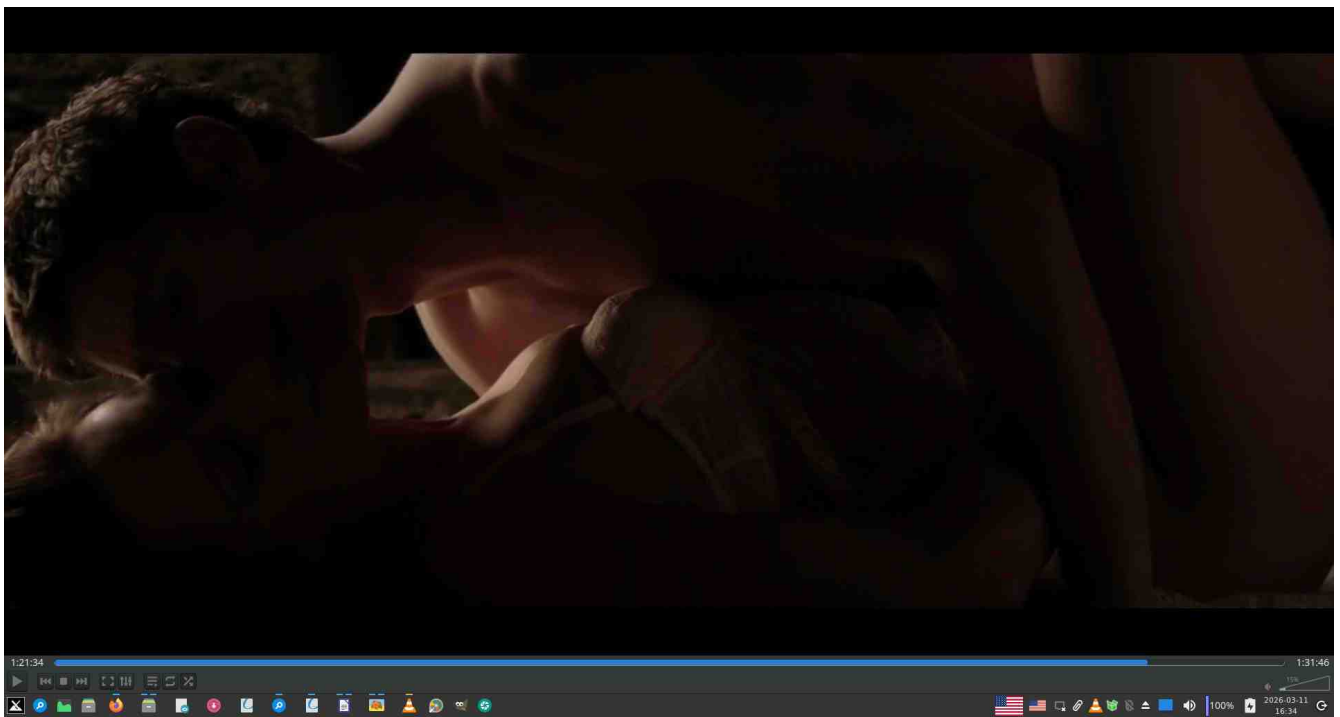
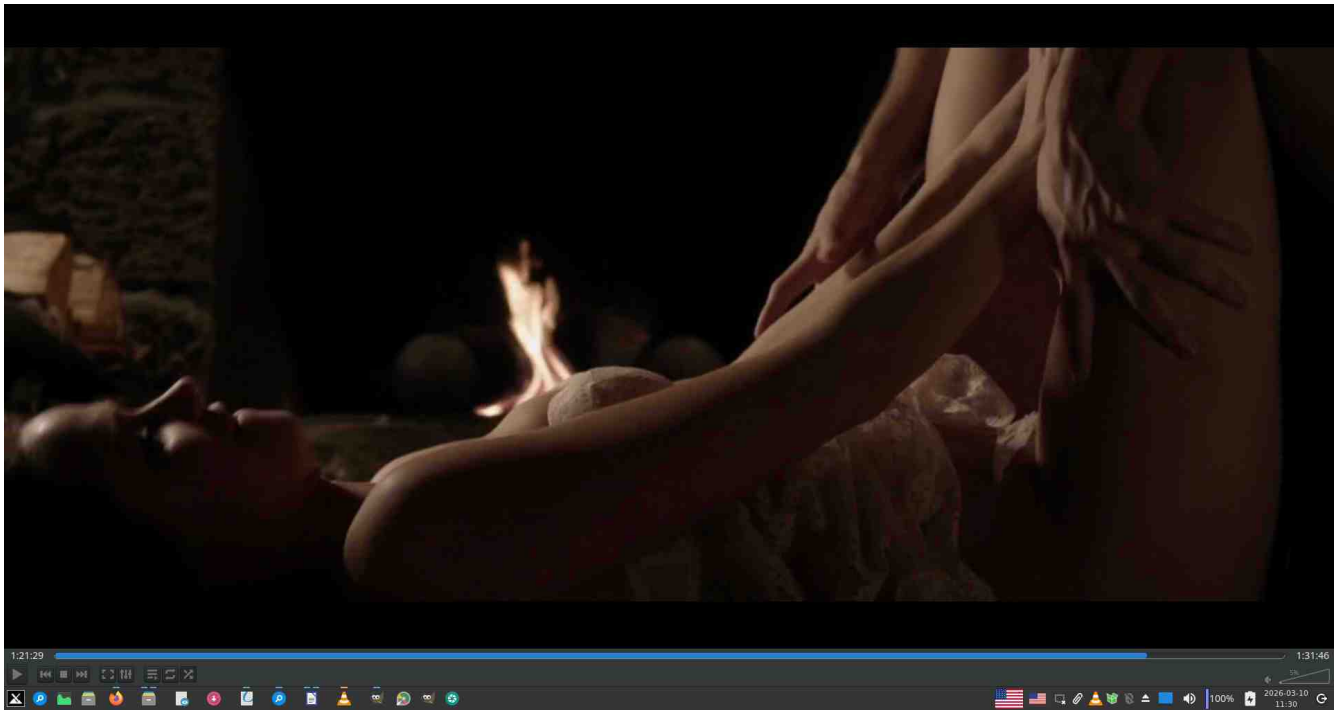






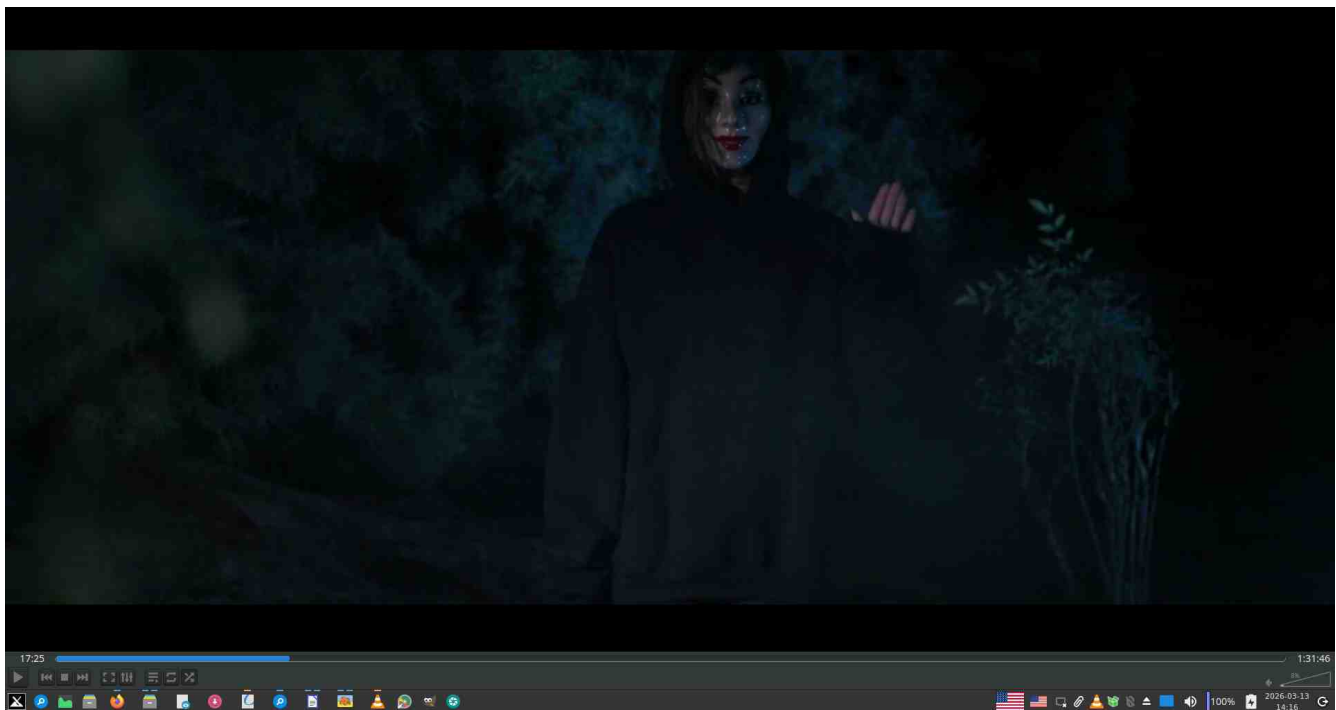




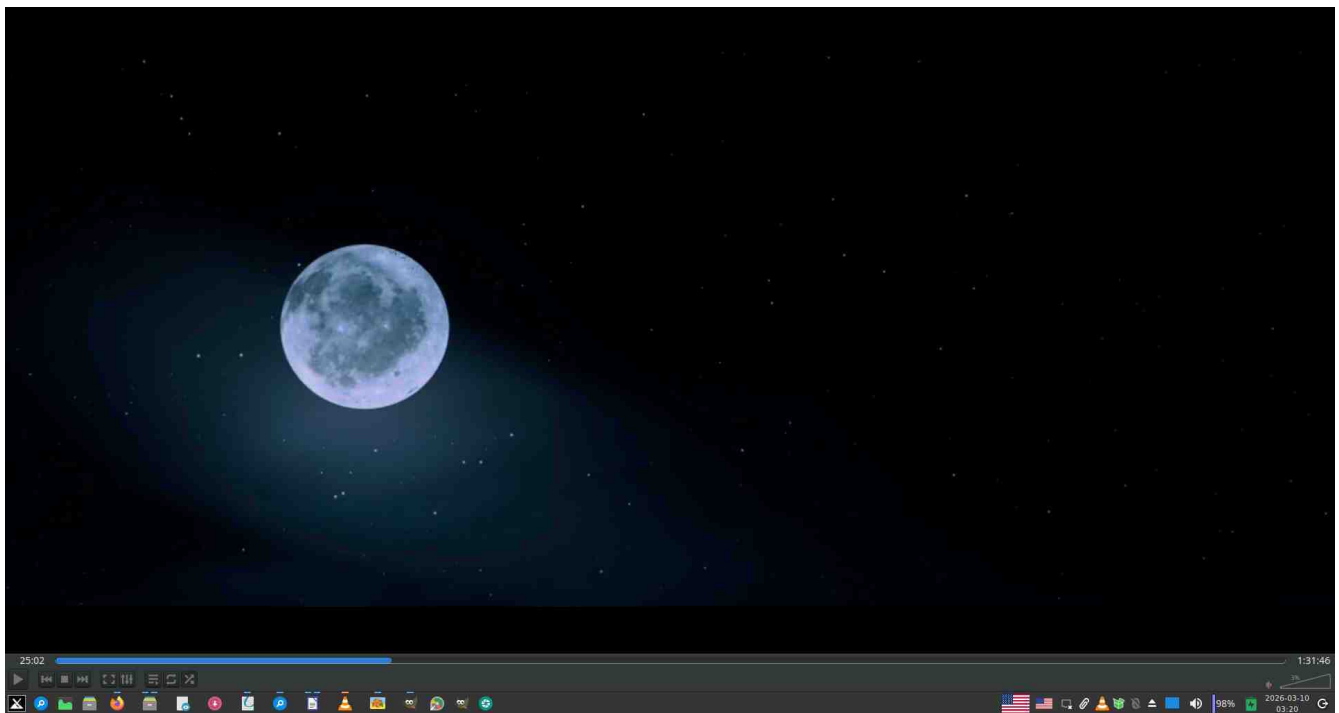
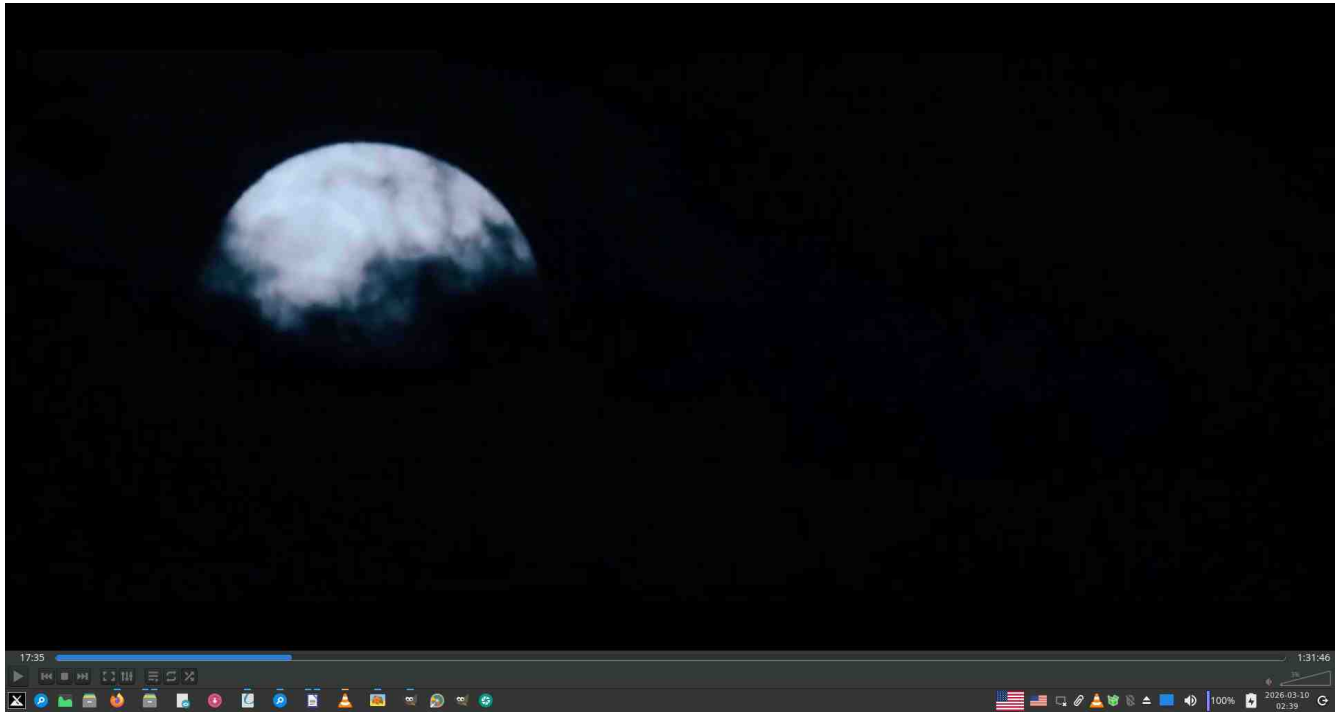


The unprecedented intensity and sexuality of the promotion of Shantel VanSanten can substantiate the hypothesis that she was meant to be utilized in the assassination of Brittany Murphy, and as such it is a sign of her approaching assassination. This is corroborated by that she as “Christine” was required to commit two cruel murders, and to wriggle out of responsibility for them, what is characteristic to the members and agents of the american Illuminati.

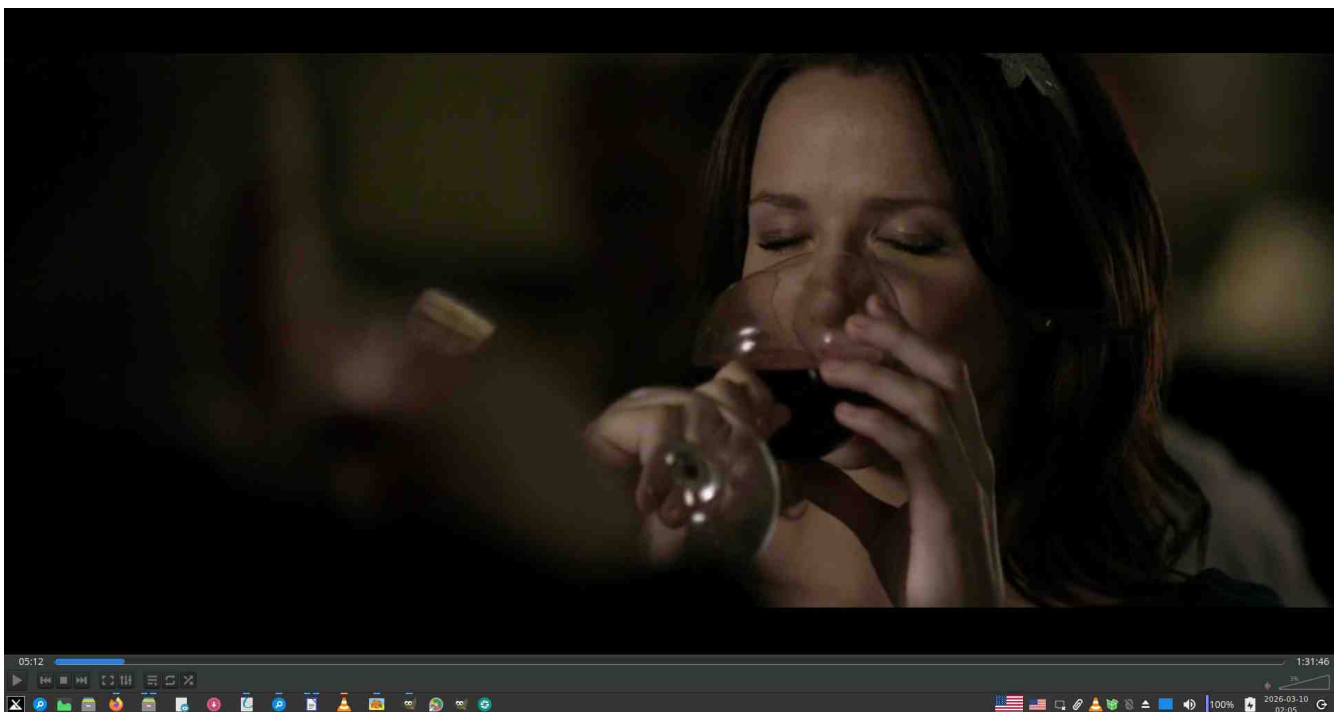
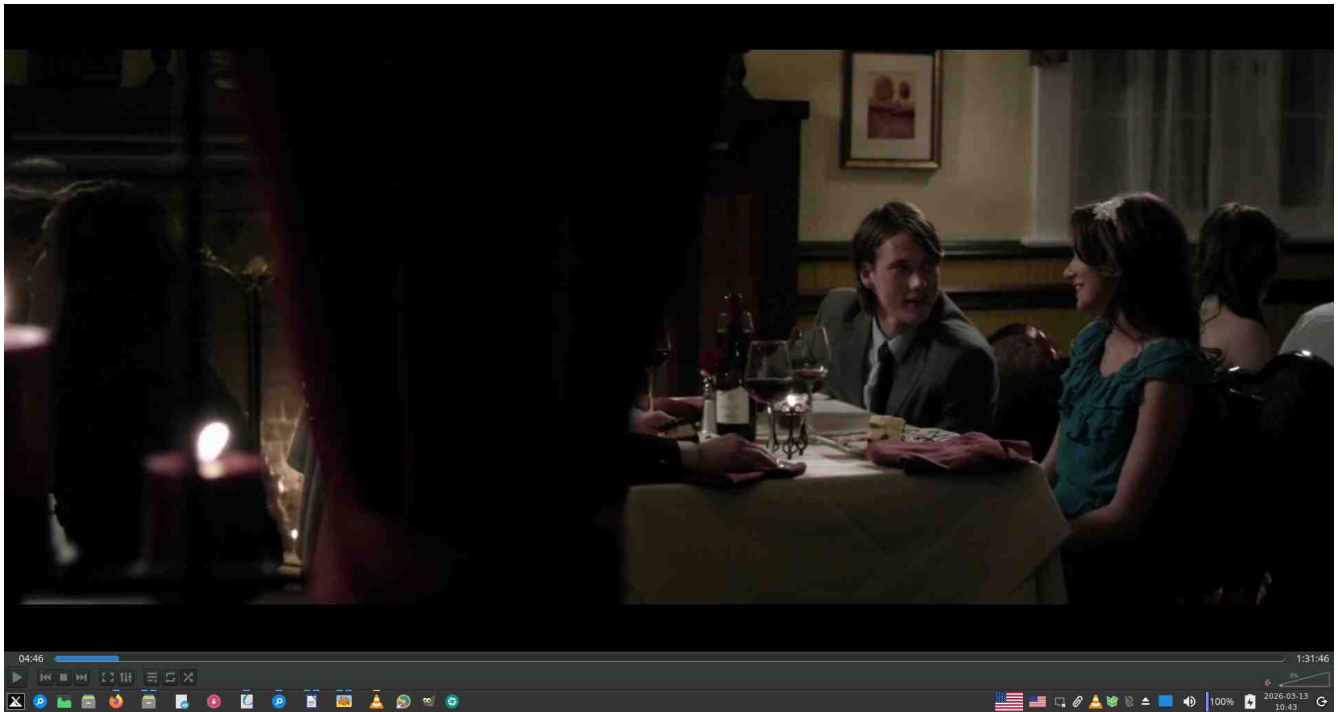
It can be presumed that the surname of Shantel VanSanten formulated and programed the approximate message of the american Illuminati to Brittany Murphy, through the mental-association string: [VanSanten → sant + en → saint + én (hungarian) = saint + i,] namely decoded approximately: “If you remain a saint, you should contact Shantel VanSanten, or a woman like her or ‘Christine’,” namely having an advanced sexuality suffering from a serious psychiatric disease, such as “delusional paranoia” [36, minute 23] — suitable for concealing the origination of criminal actions of the american Illuminati — and prone to committing crimes of the type “without evidence”, [358] without sense of responsibility, the preference of the american Illuminati. That a woman physically like Shantel VanSanten in a relationship with Brittany Murphy would have been a proper pretext for the selected criminal members or agents of the american Illuminati to “hook up” [22, minute 82] Brittany Murphy through her, was formulated and programed with a masked character “coming after again” [36, minute 30] Shantel VanSanten as “Christine”: [36, minute 18]



The “lunacy” [31, minute 13] [320] of Shantel VanSanten as “Christine” was formulated and programmed with two clips of the moon immediately following two scenes with her: [36, minutes 18 and 26]

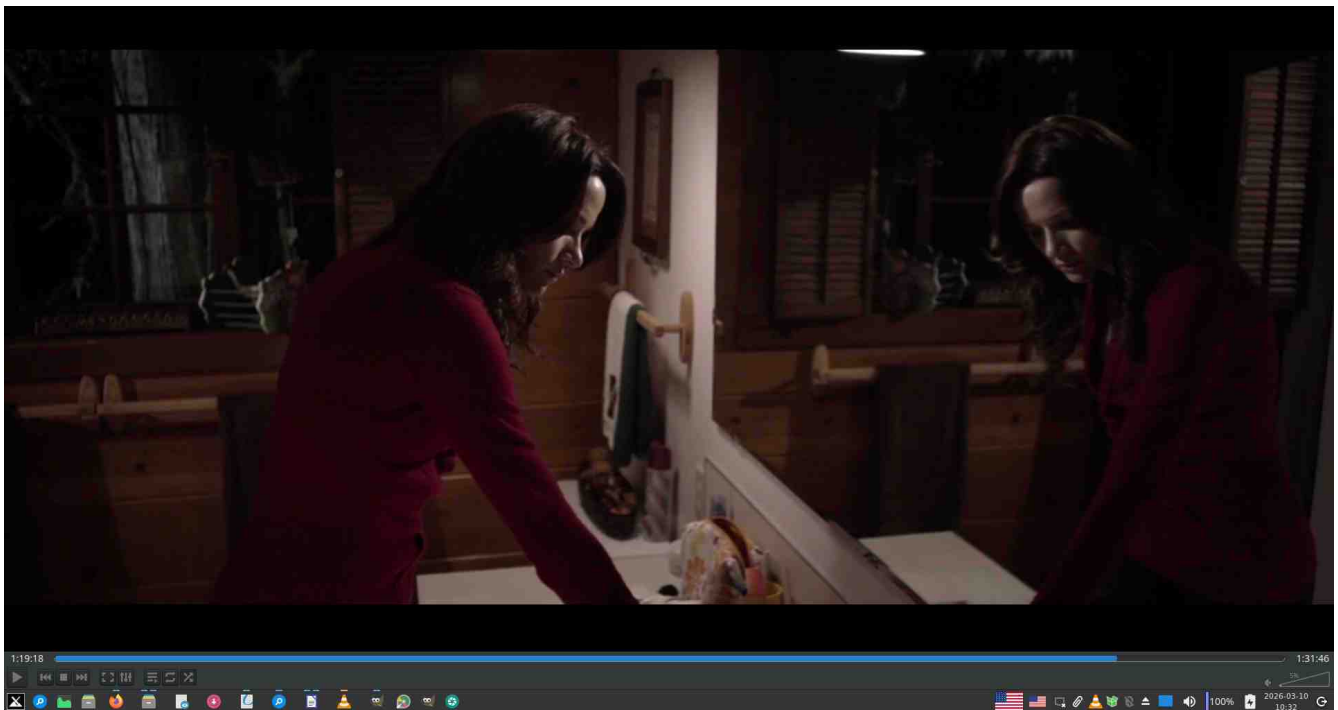
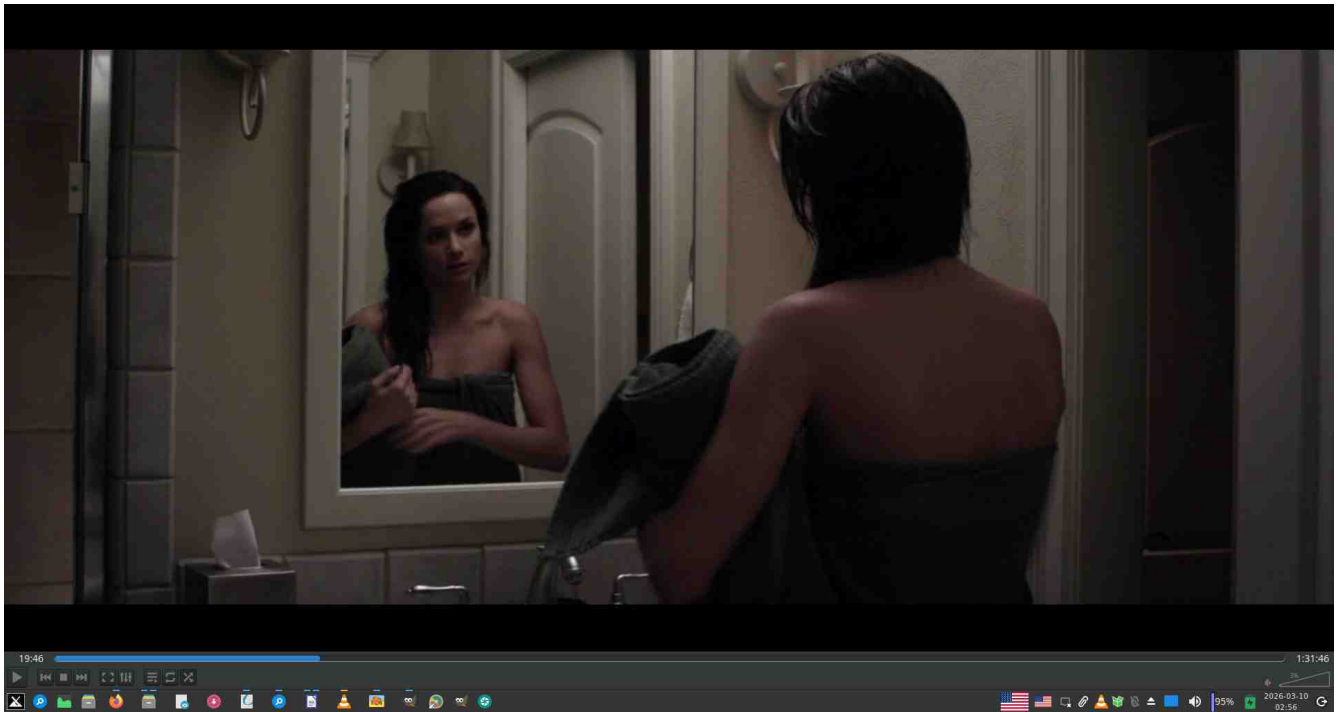


That Shantel VanSanten as “Christine” was required to drink or act drinking red wine, moreover, with closed eyes, [36, minutes 5 and 6]



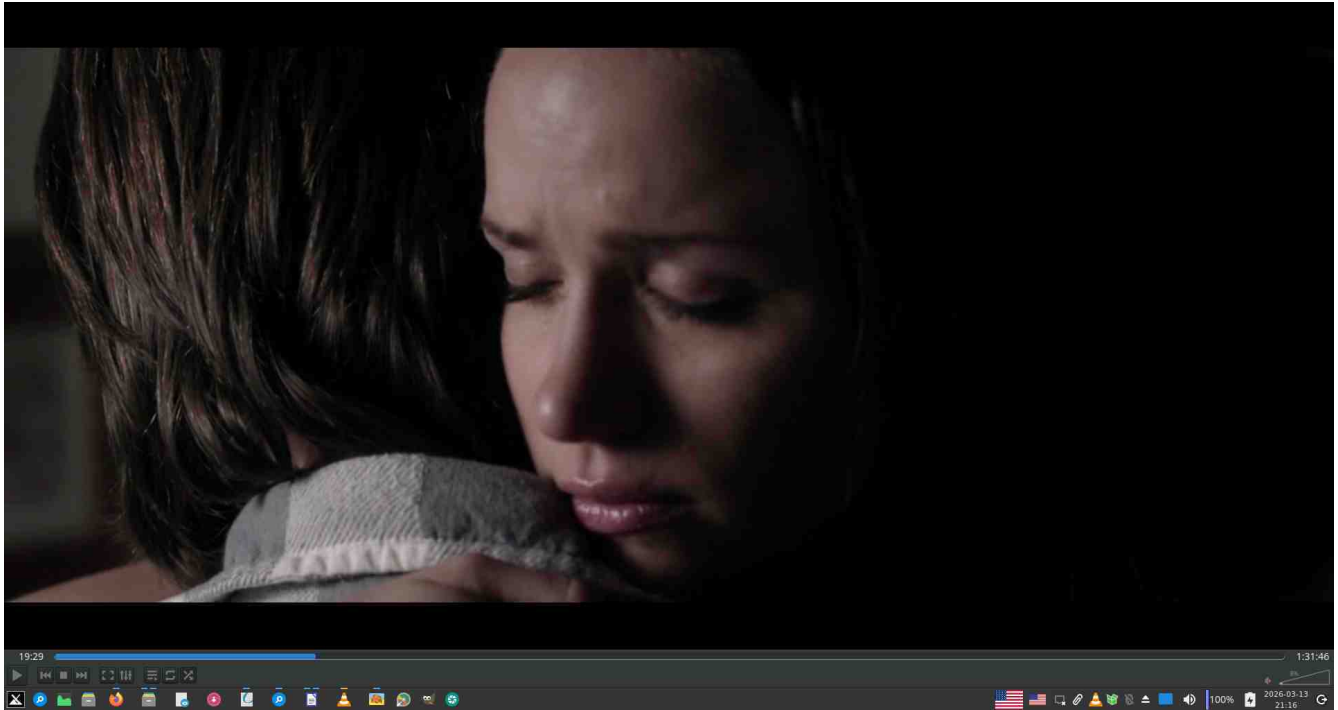
what i can construe as a formulation and programing to Brittany Murphy of Shantel VanSanten’s proposed method of initiating “hooking up” [22, minute 82] Brittany Murphy with the required relation-

ship, and of the requirement that she should have “come” for it, as described under the point 2.10. Shantel VanSanten was required to act two mirror scenes, [36, minutes 20 and 80]

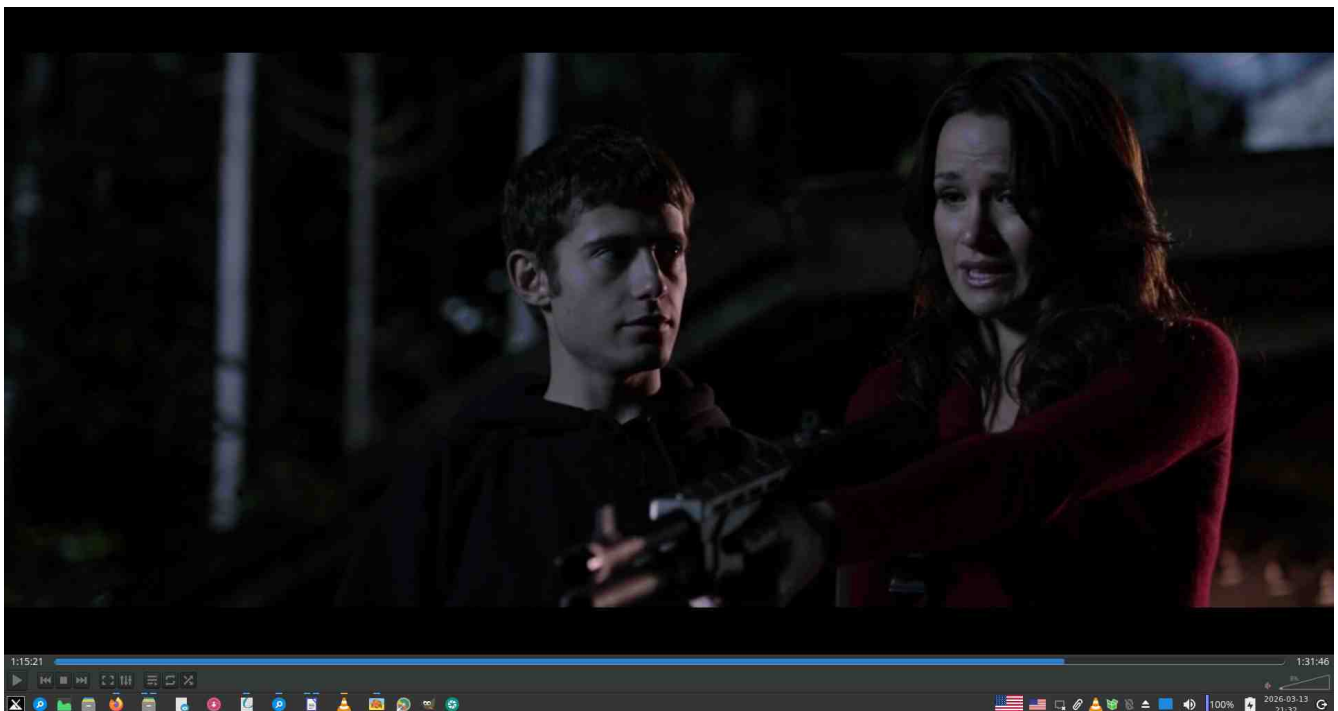


the reason why in this film her person was the most important female “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy. At the same time, she as the girlfriend and later wife

of John Robinson as “James” was required to act her double personality as well by acting his girlfriend loving him significantly immediately before her first mirror scene, [36, minute 20]

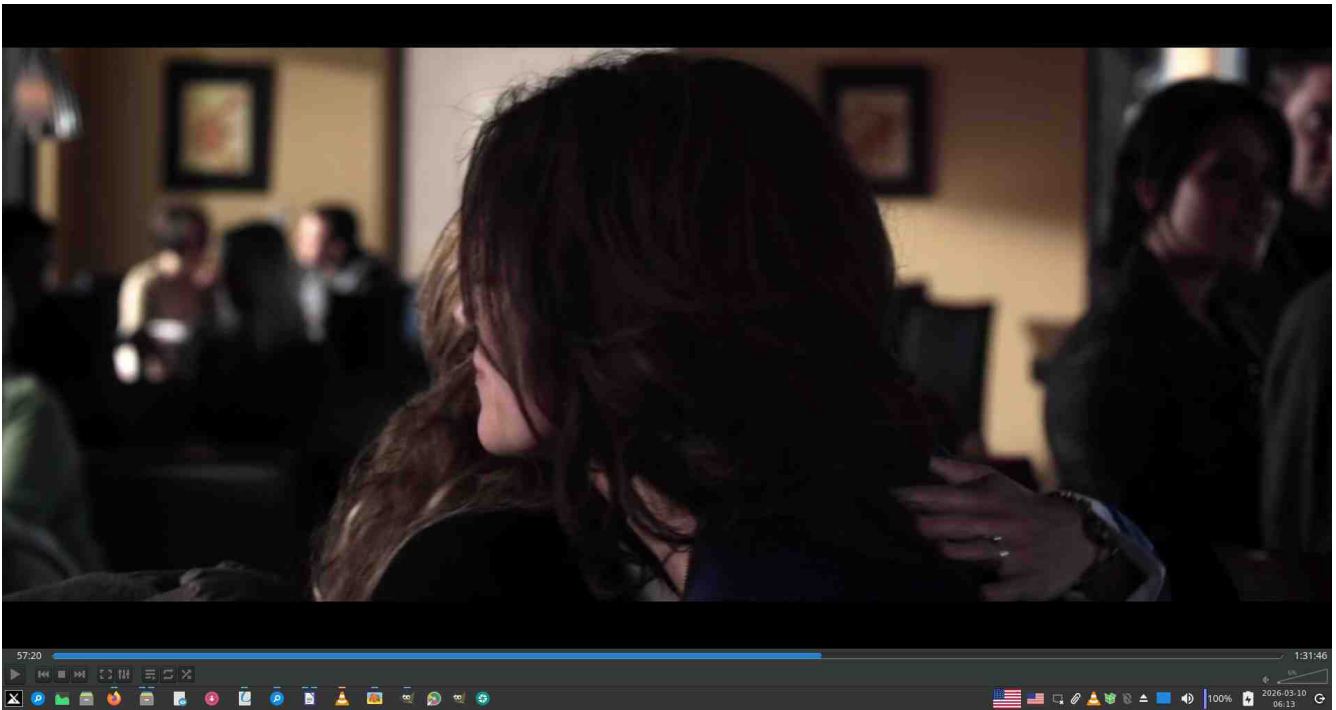


and by acting his wife killing him significantly immediately before her second mirror scene: [36, minute 76]



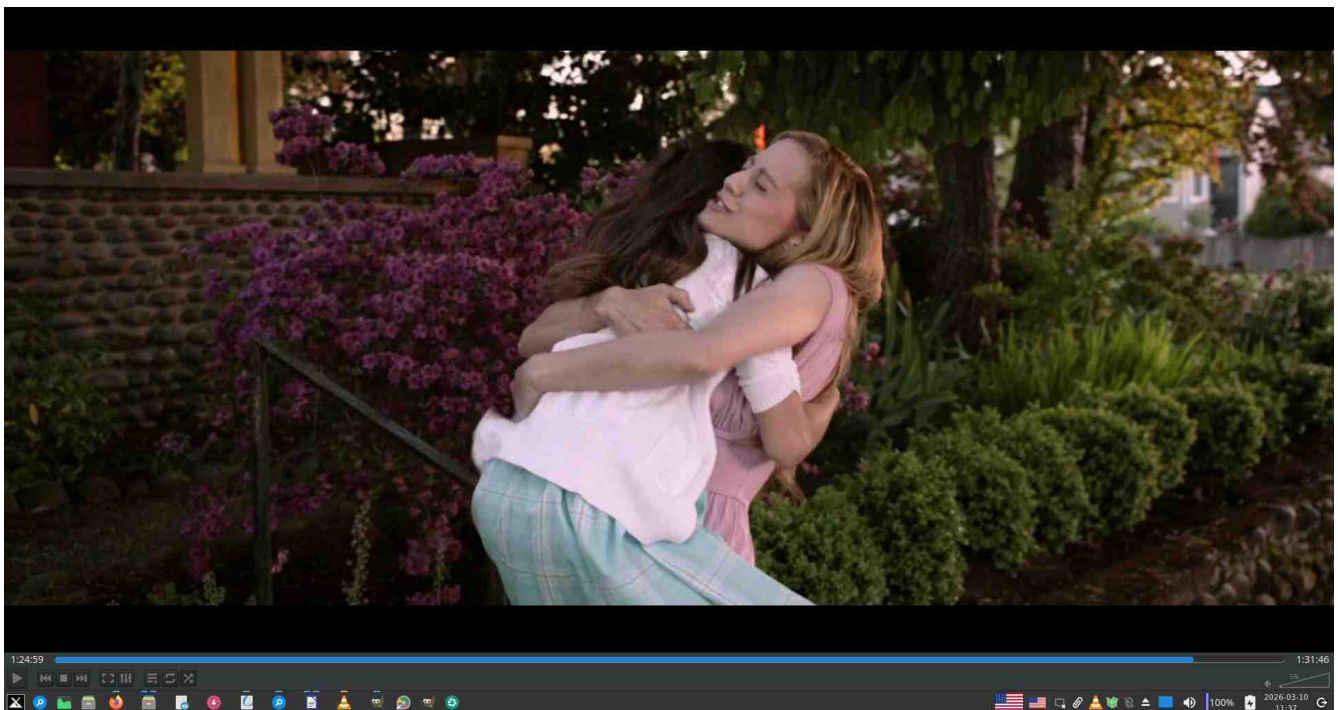
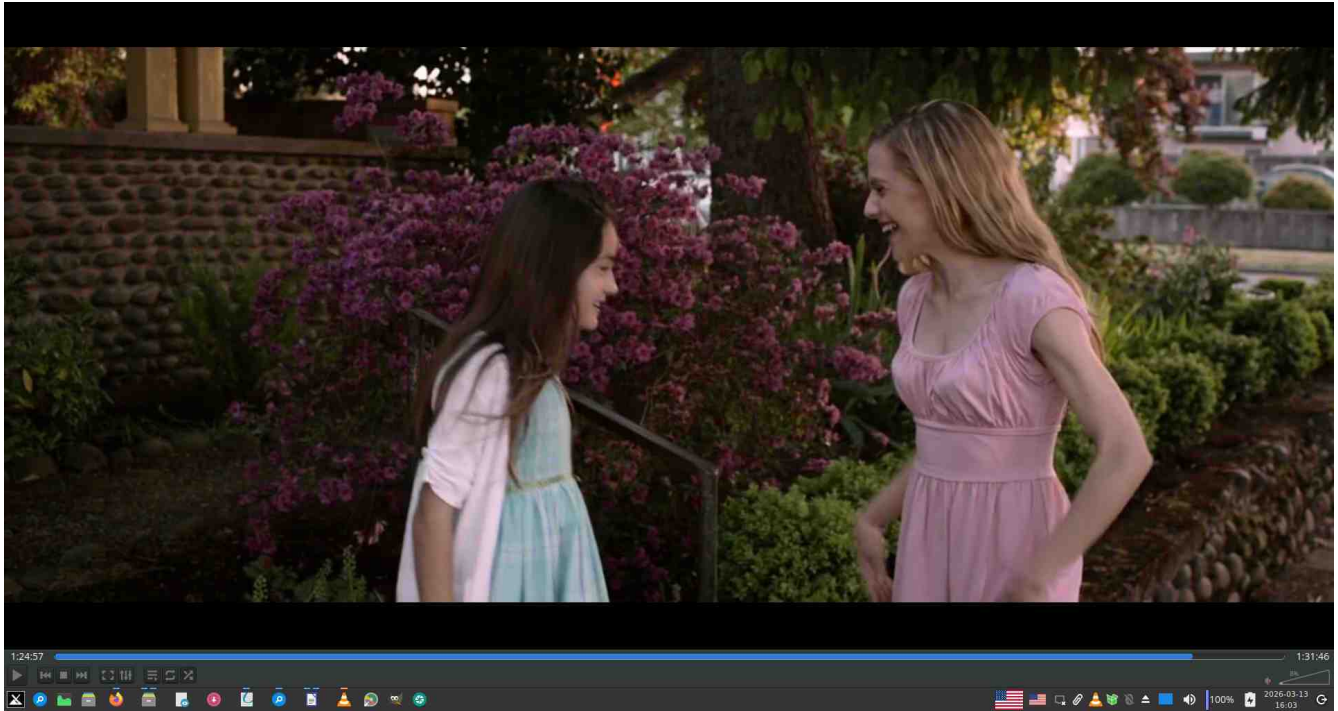
The second personal secret political female flame “bait” [191, minute 61] presumably of the american Illuminati to Brittany Murphy for the role of the lesbian partner “Marie” in her real life, can be presumed to have been the actress October Moore. She as “Donna” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan” as her acquaintance, in one scene, with conversing: [36, minutes 57, 58 and 58]



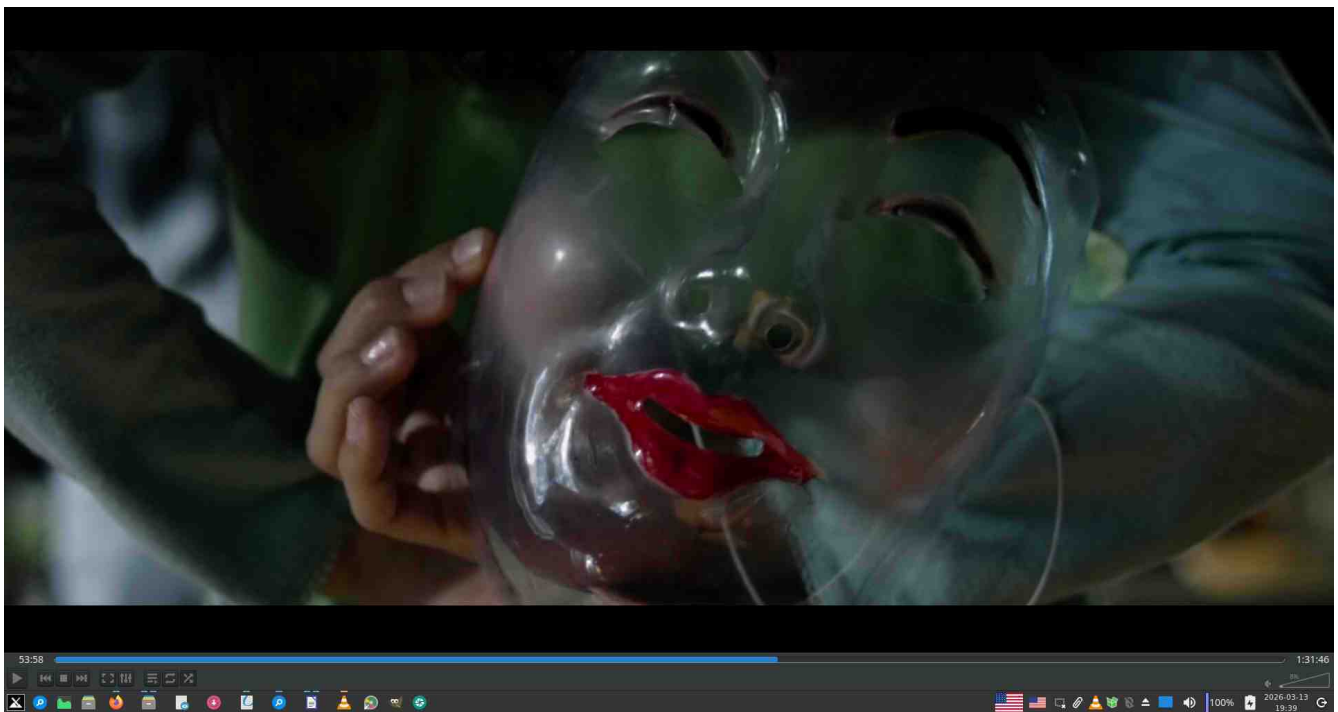
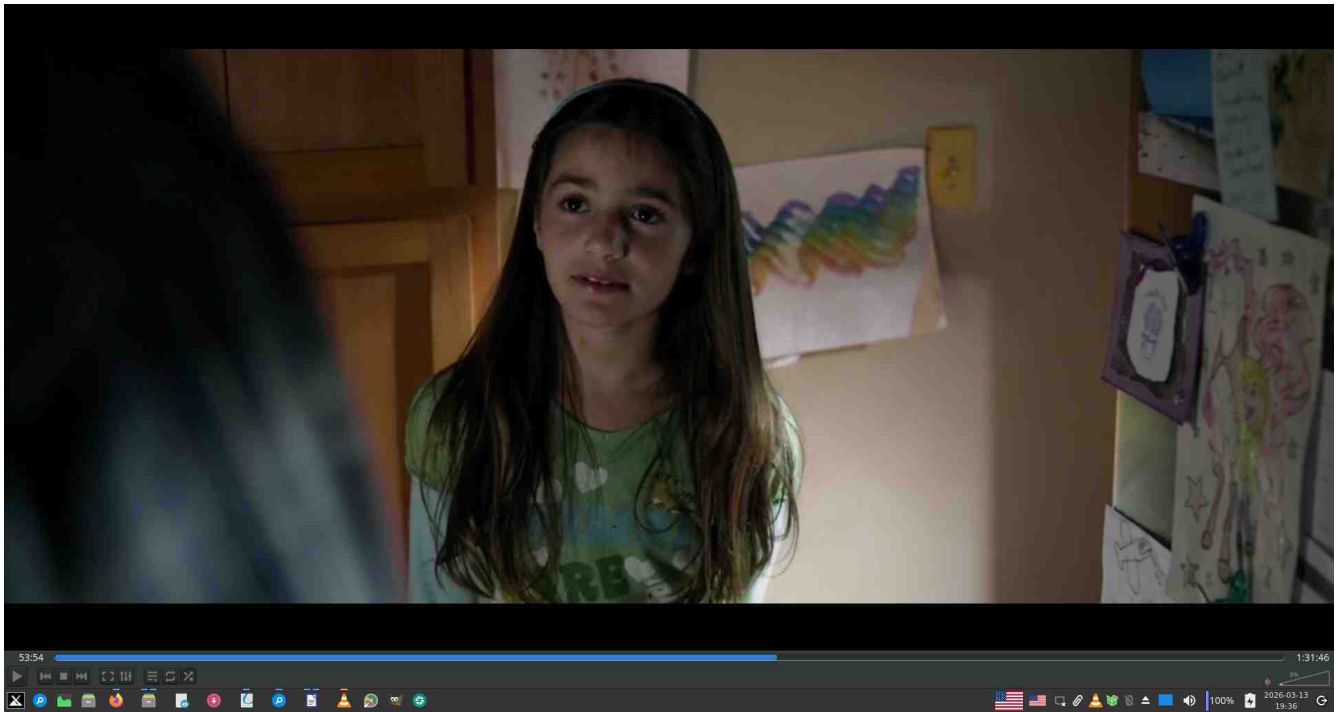


It can be presumed that the name of October Moore, through the mental-association string: [Moore → mortal or mor (romanian) = i die,] formulated and programed of the approximate message of the american Illuminati to Brittany Murphy: “You will die in october.” This can be corroborated by that in her following and last film, entitled “Abandoned”, to be shot in june 2009, [61] she would be required to act the character named “June”, formulating and programing the approximate relating message: “In june you will act in that film, and in october you will die.” In this respect, October Moore was selected and cast, as there was not found a person named “December Moore”. Further, through the mental-association string: [Moore → Mohr → Jay Mohr,] the surname “Moore” bears a mental-association creating reference to Jay Mohr, who as “Mike” fiercely attempts to kill her as “Jody” in the film entitled “Cherry Falls” of 1999. In this way, the name of October Moore can be considered another sign of the approaching assassination of Brittany Murphy.

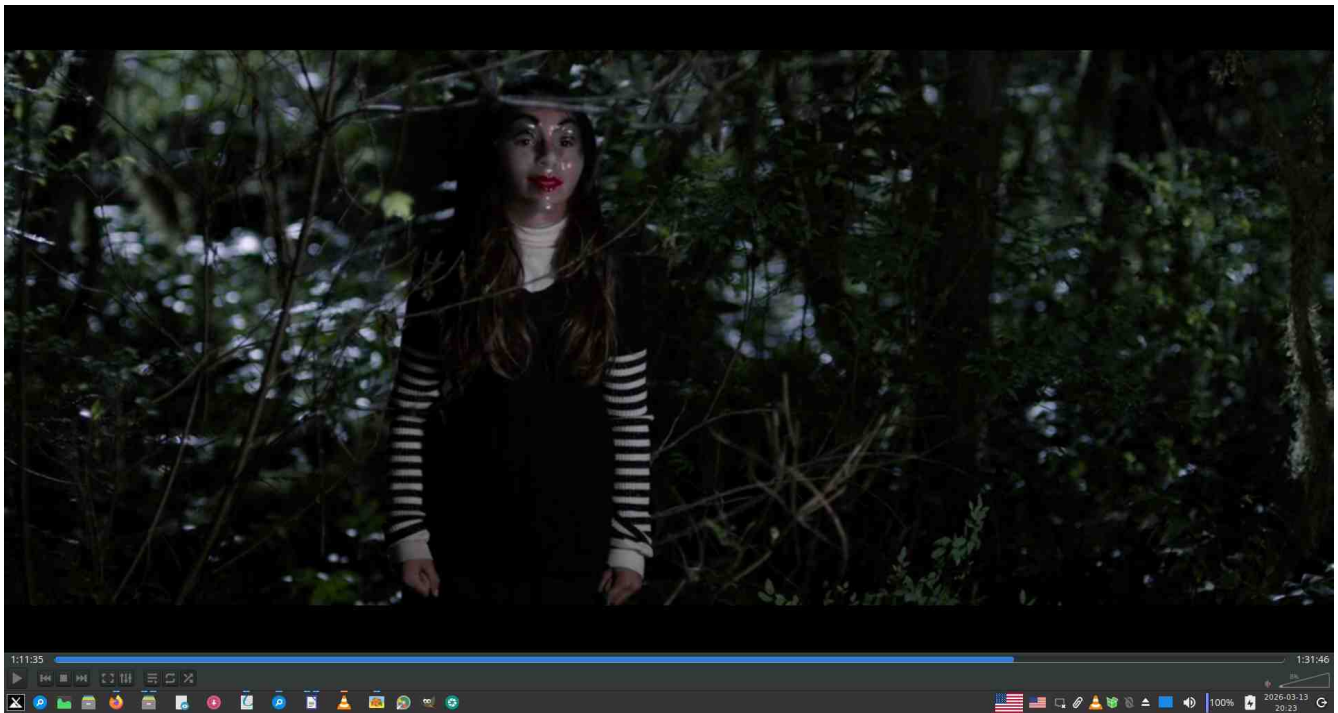
With the film entitled “Something Wicked” of 2014, the personal secret political child “bait” [191, minute 61] of the american Illuminati to Brittany Murphy can be presumed to have been the child actress Angelique Perrin. She as “Zeal” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Susan” as the daughter of Robert Blanche as “John Anderson”, with conversing and hugging: [36, minutes 85 and 85]



The film formulated and programed to her double personality with that she was required to have a “secret disguise”, [36, minutes 54 and 54]



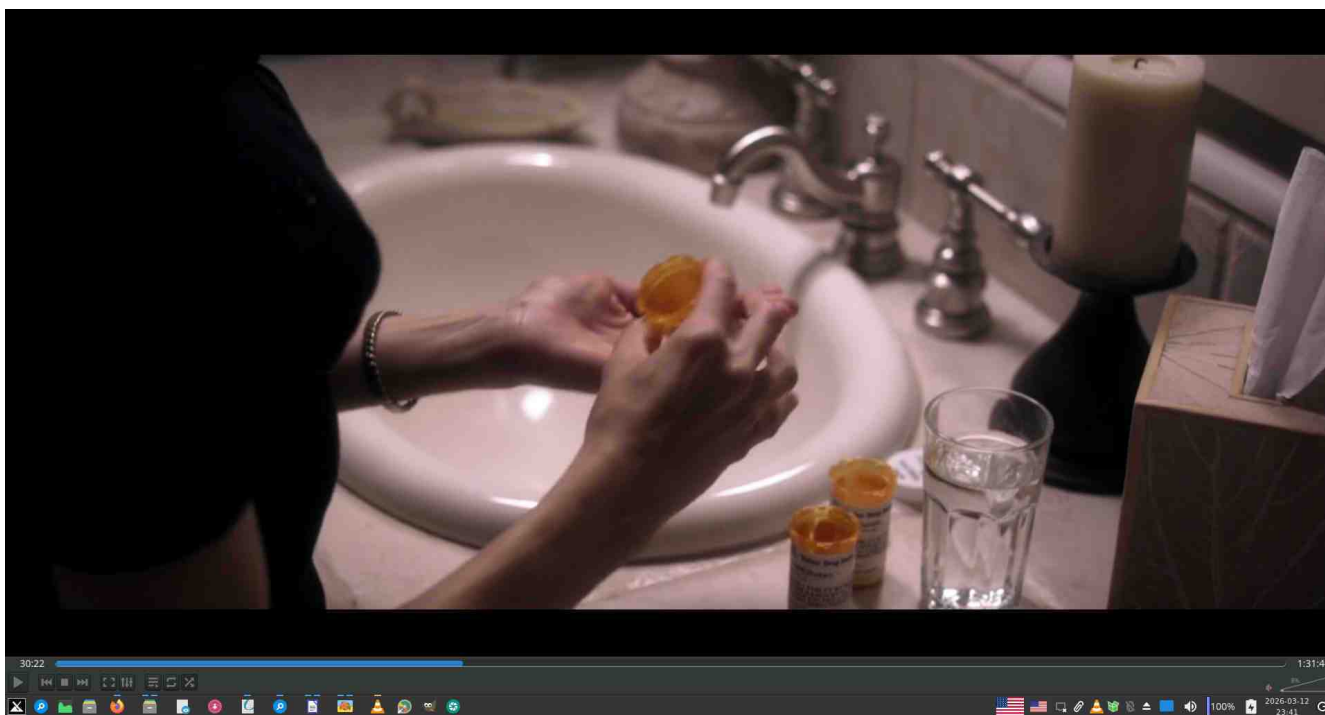
and to use it as the “partner in crime” of her brother: [36, minute 72]



If Brittany Murphy would have entered into a sexual affair, or a relationship with one of the male or female flame “baits” [191, minute 61] to her, particularly with Shantel VanSanten, the american Illuminati could have succeeded in applying to her one of its methods of concealed assassination “drowning in the bathtub from pregnancy jealousy” or “shooting from cheating jealousy”. The alternative for the type of assassination concealed with sex was the type of assassination concealed with a psychiatric disease. In this way, this film concocted her character “Susan” as being at the same time a professional psychiatrist, [36, minute 22]

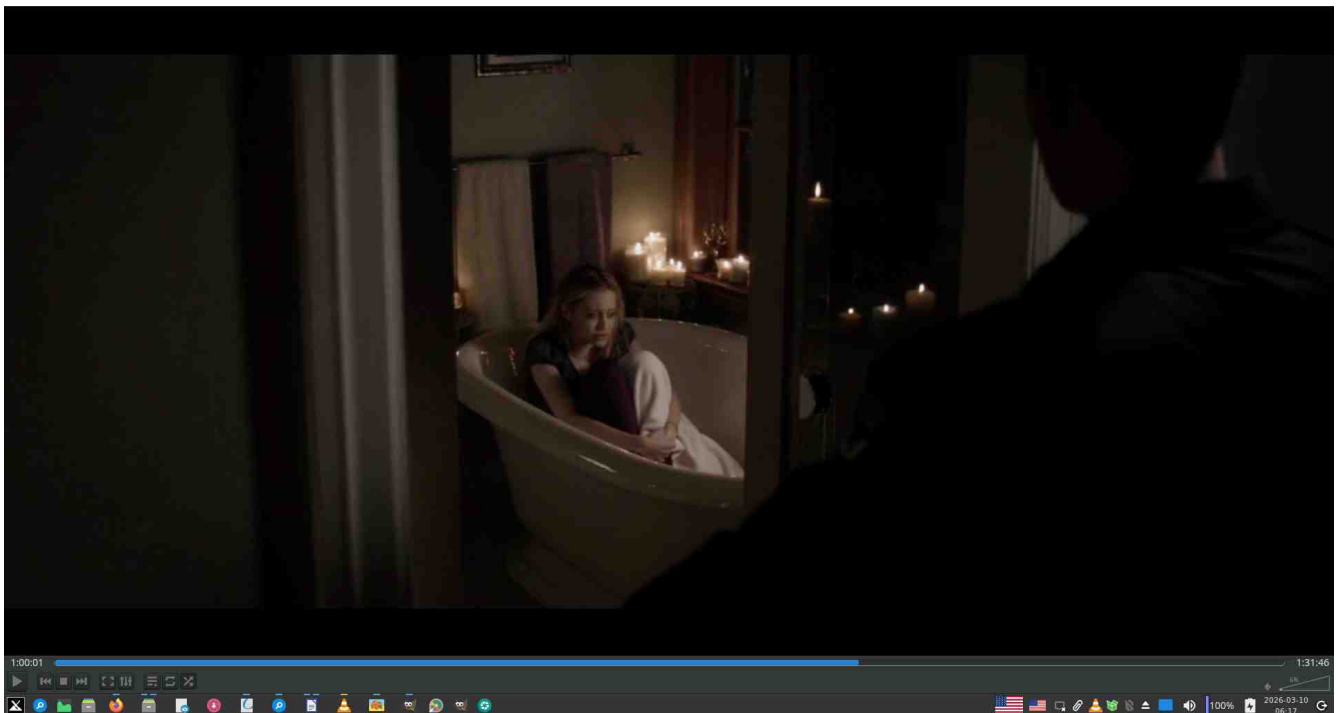


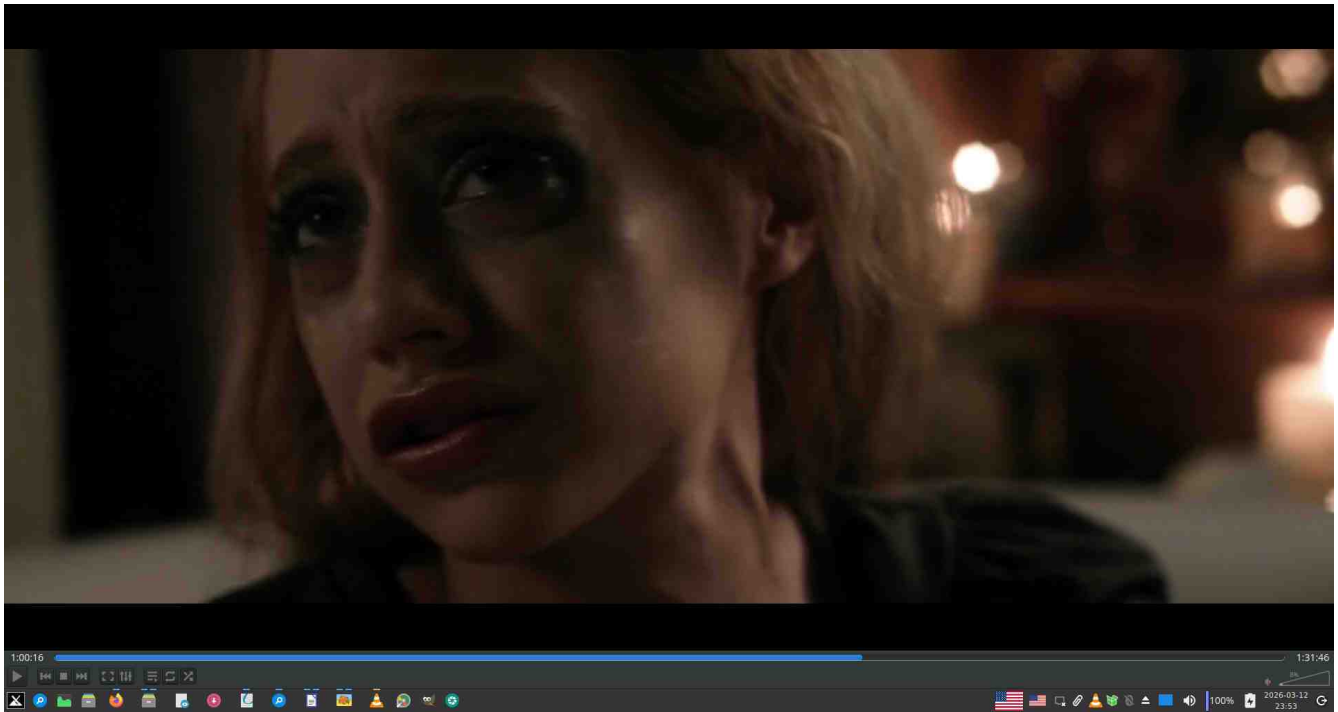
and a person suffering from a psychiatric disease, “taking pills”, [36, minute 67] [36, minutes 31 and 31]





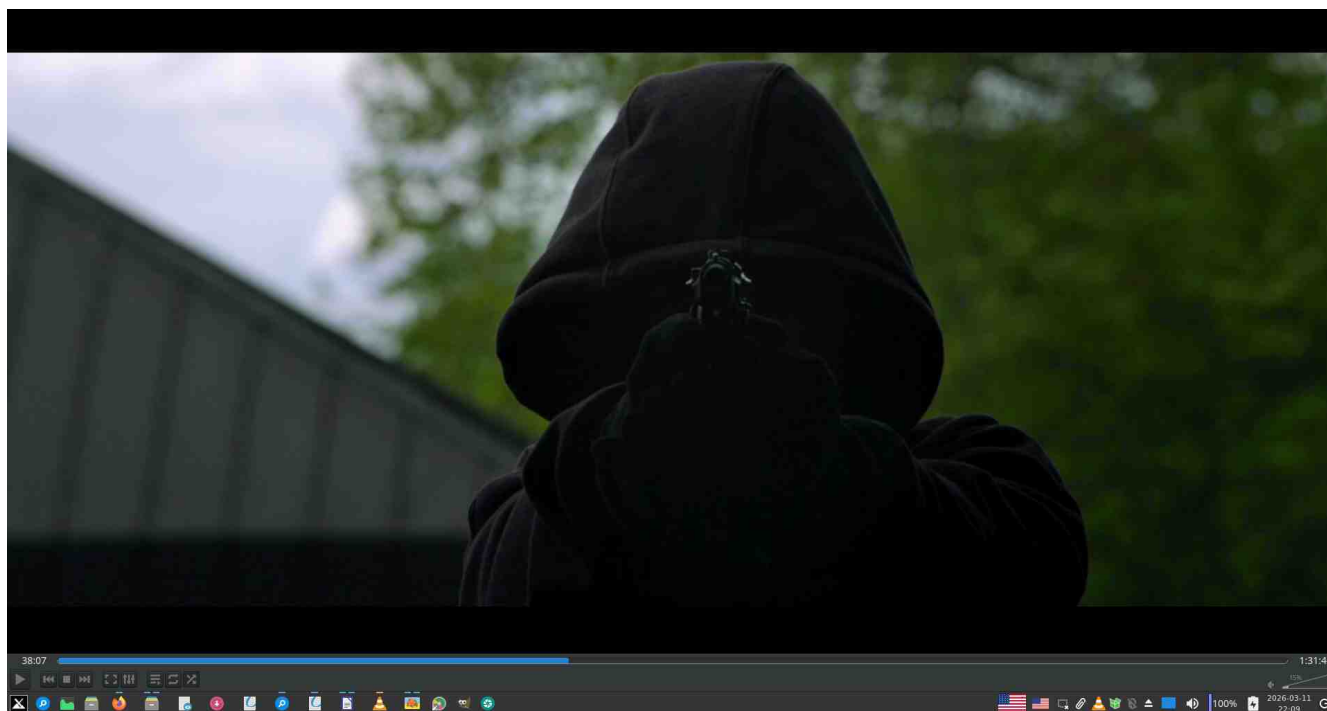
and having a bout, the film formulating and programing its designed finality of death by having required her to act it in the bathtub as a symbol of death, [36, minutes 61 and 61]





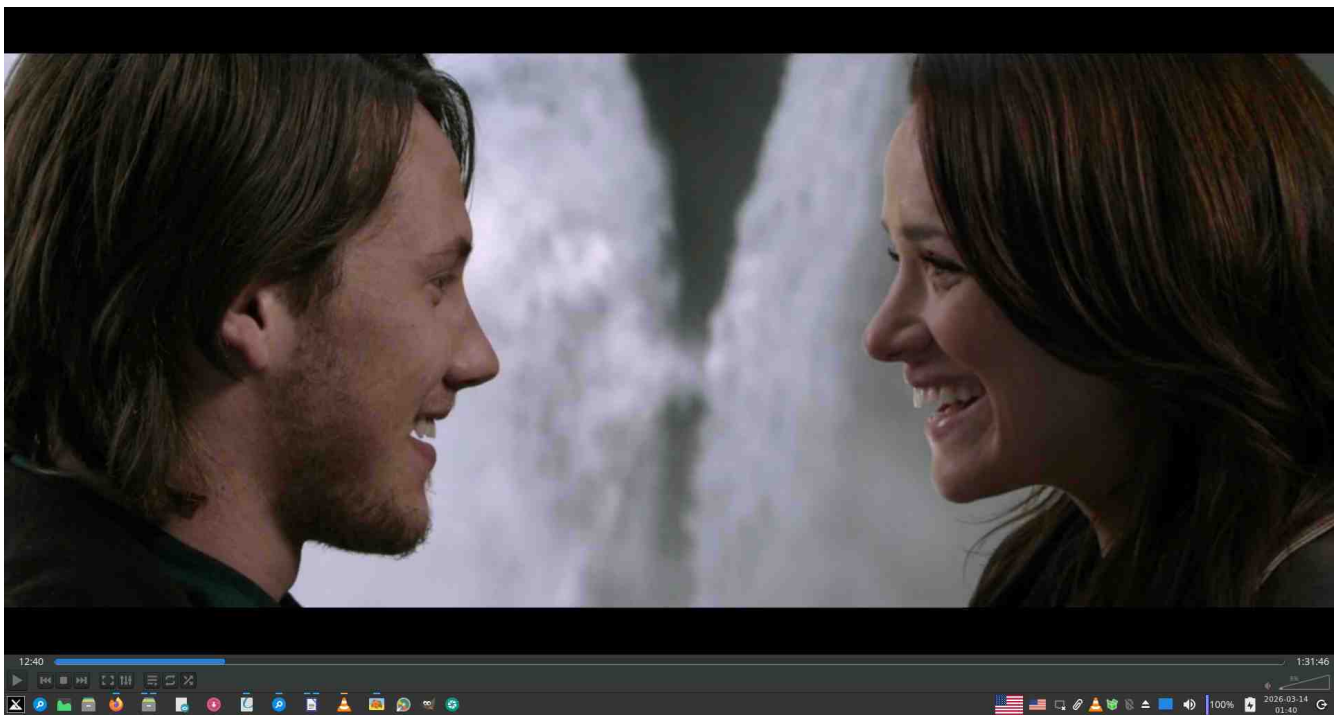
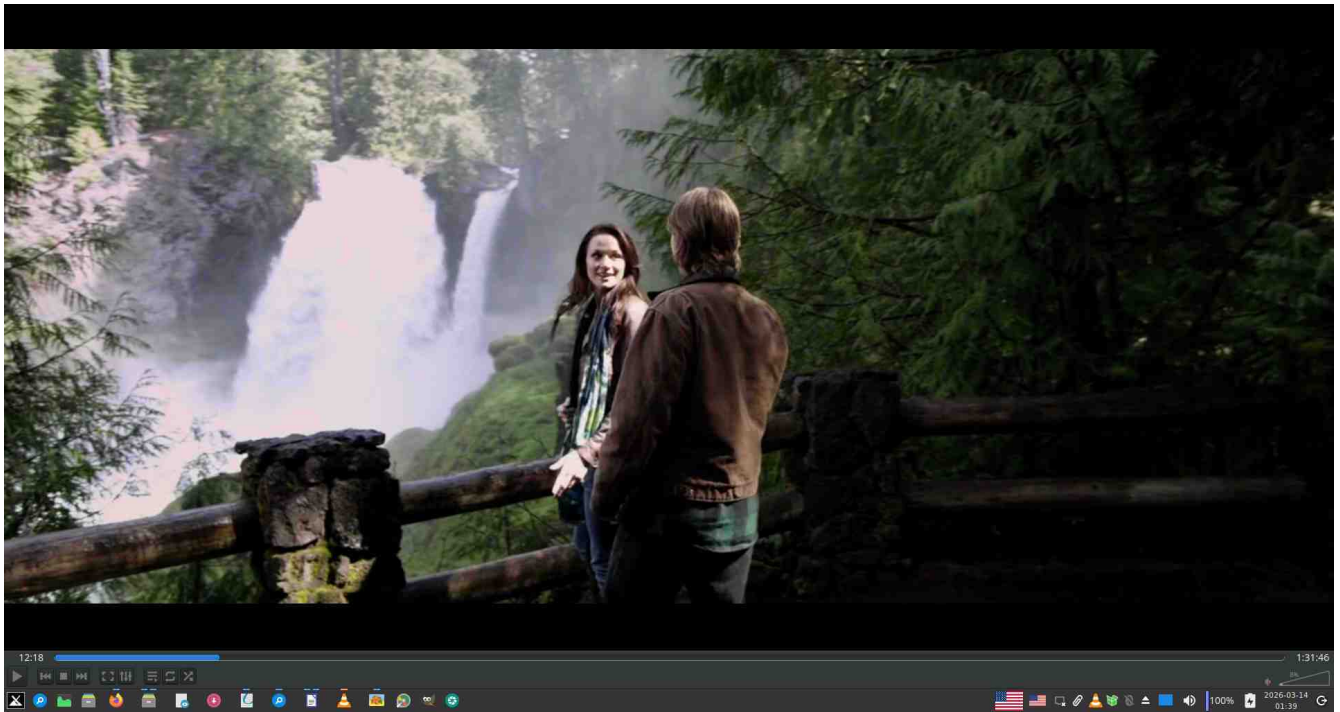
all these can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy, through the mental-association string: {Susan → purity [138] → chastity}: “If you persist in not cheating on Simon Monjack, you will die from drug overdose with insomnia.”

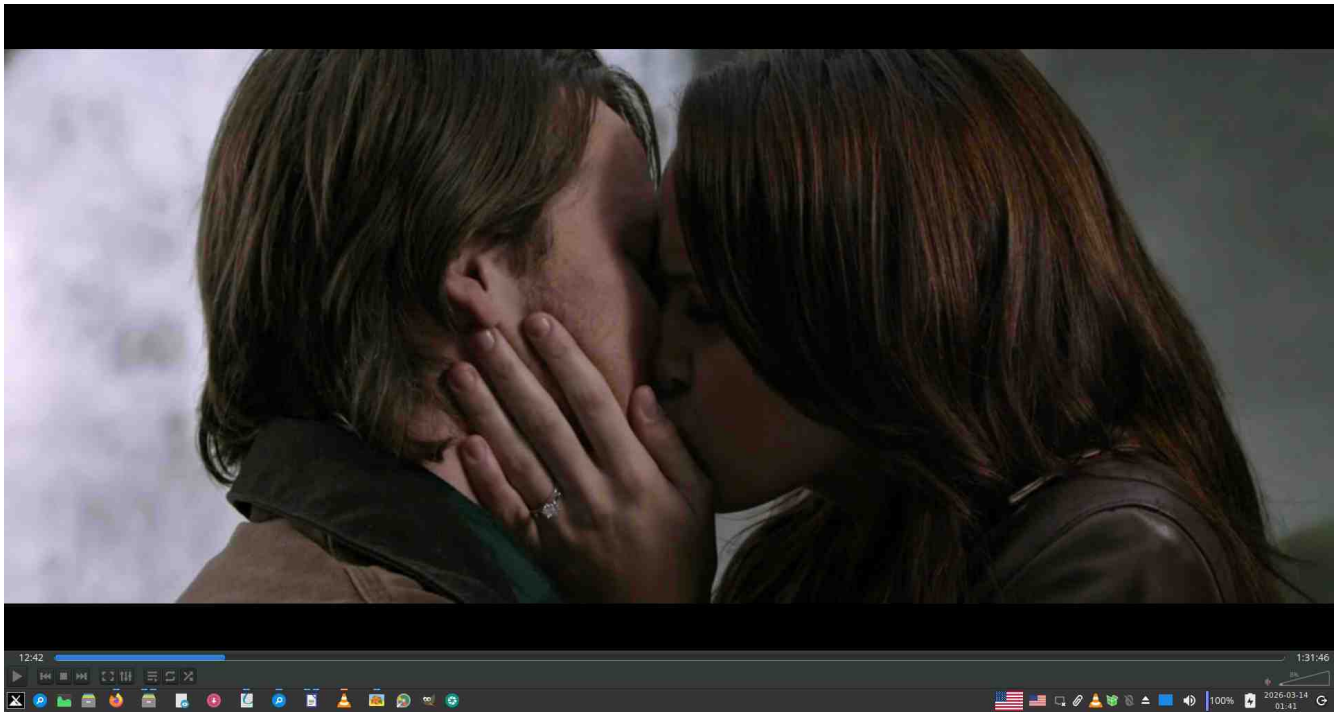
This film has asserted the superstate nature of the american Illuminati by that Jerry Buxbaum as the policeman “Ed Young”, investigating and pursuing the masked character following Shantel VanSanten as “Christine”, was shot dead presumably by the same character hooded, a type of garment specific to the members of the american Illuminati: [36, minute 39]



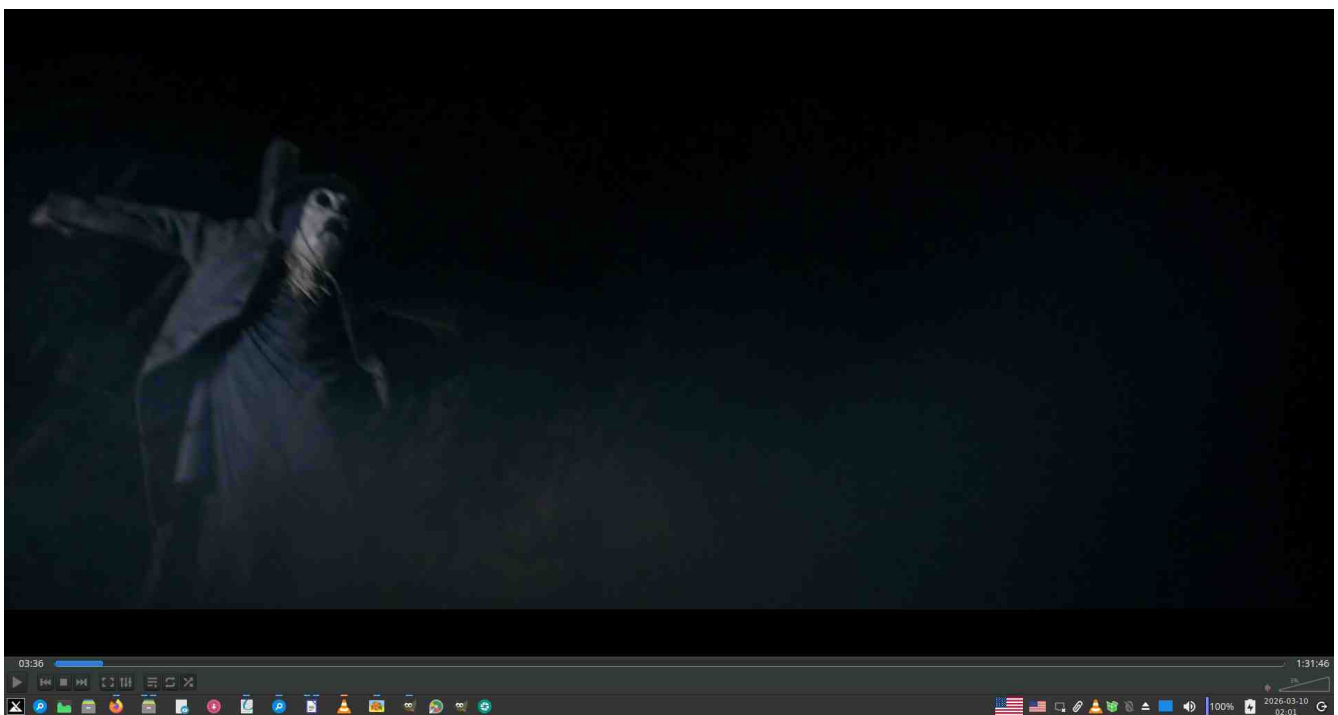
The film entitled “Something Wicked” of 2014 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person or national secret political messages addressed to the public relative to my person.

I can presume the following: 1) all the main male characters of this film were concocted to be paragons to my person; 2) the character surname of John Robinson as “James Campbell” and his name were concocted, and respectively meant for formulating and programing — through the mental-association string: [Campbell → camp + bell → camp + belle,] and by considering the surname “John” as having been the coded name of my potential person having contacted a Hollywood star — the approximate message of the american Illuminati addressed to my person: “You can contact sexually a beauty with camping; then after that she has instructed you in sex, you can contact a Hollywood star, and live a life of the type ‘Robinson Crusoe’,” just as in the latter respect Simon Monjack had been doing with Brittany Murphy at the time of shooting this film. And the film has partly implemented this message by having required John Robinson as “James Campbell” to sexually contact the “belle” Shantel VanSanten as “Christine”; 3) by having required John Robinson as “James Campbell” and Shantel VanSanten as “Christine” to act a love scene on a location with a waterfall in the background, [36, minutes 13, 13 and 13]





the film has formulated and programed the approximate message of the american Illuminati to my person: “Your sexually contacting Shantel VanSanten or another belle means your professional and spiritual fall,” a personal secret political message formulated and programed more clearly with the words of the song lines: “You’re coming down madly, You’re crippled inside;” [19, minute 42] 4) the name of Julian Morris — with reference to the hacker star Julian Assange, whose first name has been one of the coded names of mine — was meant for formulating and programing, through the mental-association string: [Morris → mortal or mor (romanian) = i die,] the approximate message of the american Illuminati addressed primarily to the public: “István ADORJÁN as a person publishing information and knowledge about secret societies will die prematurely,” my this designed death having been christian-religiously metaphorically represented by the film with a crucified dressed puppet, presumably meant to be “something wicked”, as a personal secret political qualification of my person: [36, minutes 4 and 4]



This assassination guideline of the personal secret policy relative to my person of the american Illuminati has not only been formulated and programed, but also implemented by the film with having required James Patrick Stuart as the policeman “Bill Webb” of the “Oregon State Police” [36, minute 43] to illegally kill Julian Morris as “Ryan Anderson”. This presumption can be corroborated by that there have borne a mental-association creating reference to my person each both the surname of Julian Mor-

ris, through the mental-association string: [Morris → or + is → ADORJÁN István,] and his character name, through the mental-association string: [Ryan Anderson → an + Adrn → István ADORJÁN.]

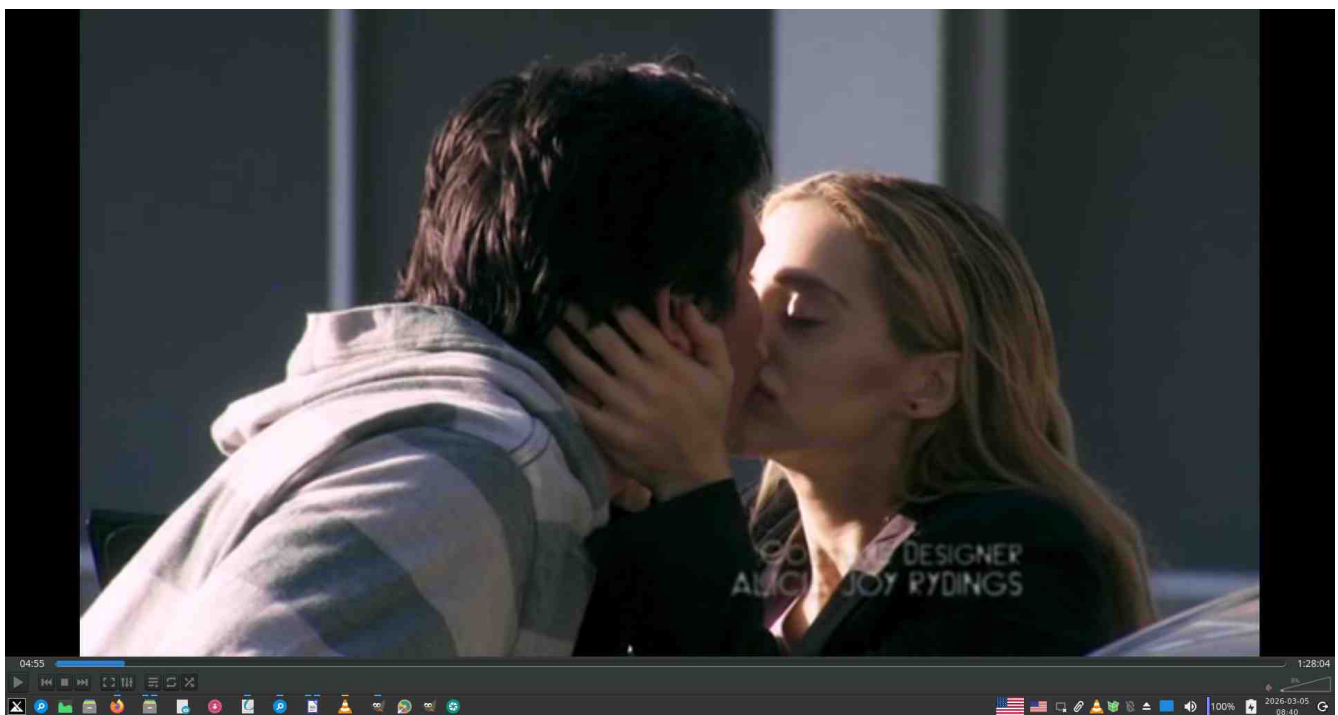
2.36. The film entitled “Abandoned” of 2010

With this film — shot presumably in summer 2009 — Brittany Murphy was bilaterally onscreen-“hooked up” [22, minute 82] and confronted with the established actor Tim Thomerson. [365] He must have been the first to cognize and recognize her undocumented and unawarded [1] acting aptitudes first revealed with this film.

It can be presumed that the character first name “Mary” of Brittany Murphy in this film — recurring from her film entitled “Bongwater” of 1998 — was derived from the christian character name “Blessed Virgin Mary”, and as such it reflects her sexual behavior. Her being named “Mare” [34, minute 68] in this film is a sexualization of that “virgin” name with the mental-association string: [Mary → Mare → mare,] and her being qualified as “Mare bear” [34, minute 68] is a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “I expect you to turn from ‘Mary’ to ‘Mare’, and bear children,” and “become the greatest mom that ever lived”, [19, minute 73] as otherwise formulated and programed directly to her in her film entitled “Spun” of 2002.

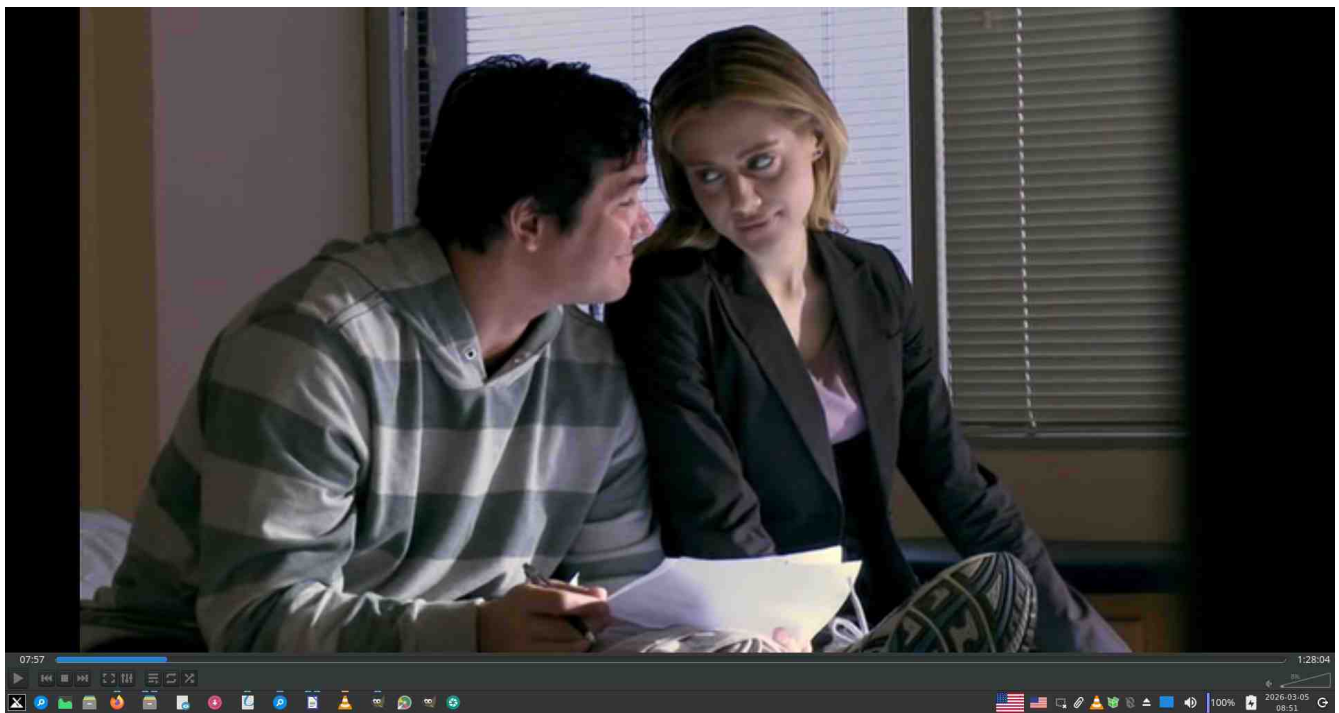
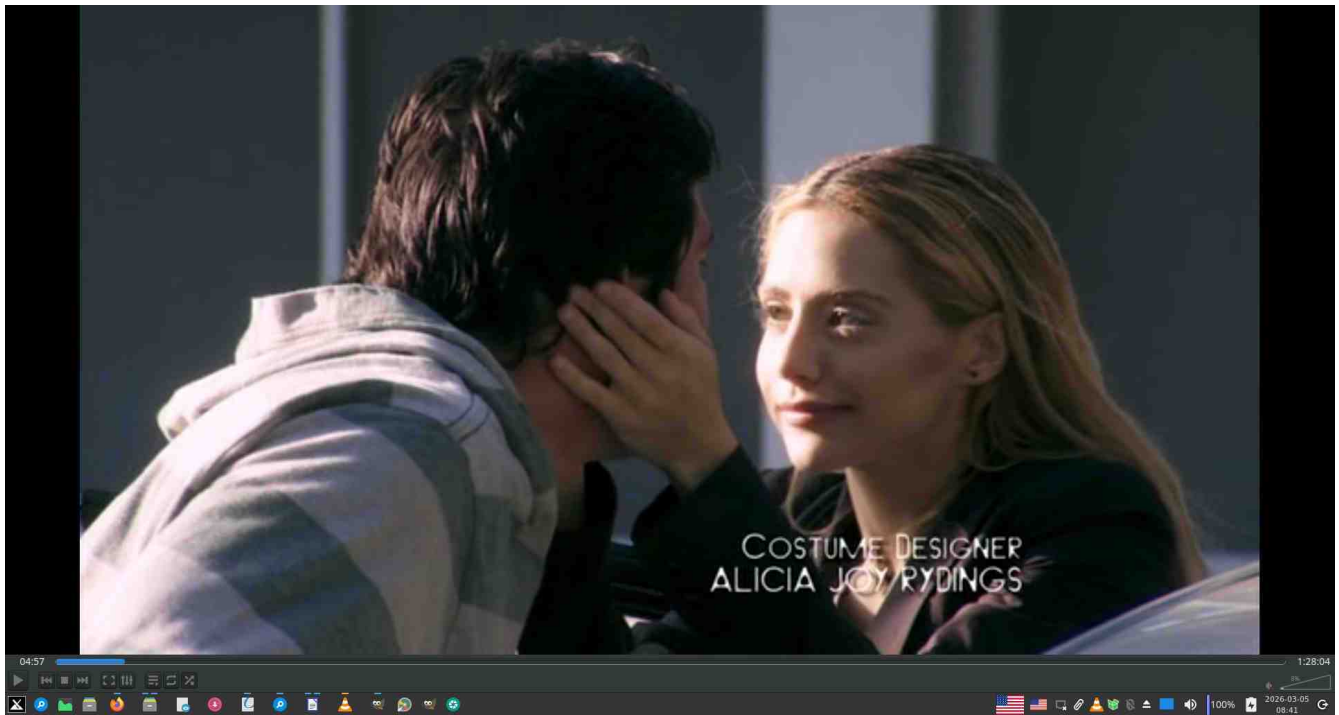
At the same time, this film has asserted the personal secret political concoction of a most advanced sexuality of Brittany Murphy by concocting her character as a “tiger cat between the sheets.” [34, minute 69]

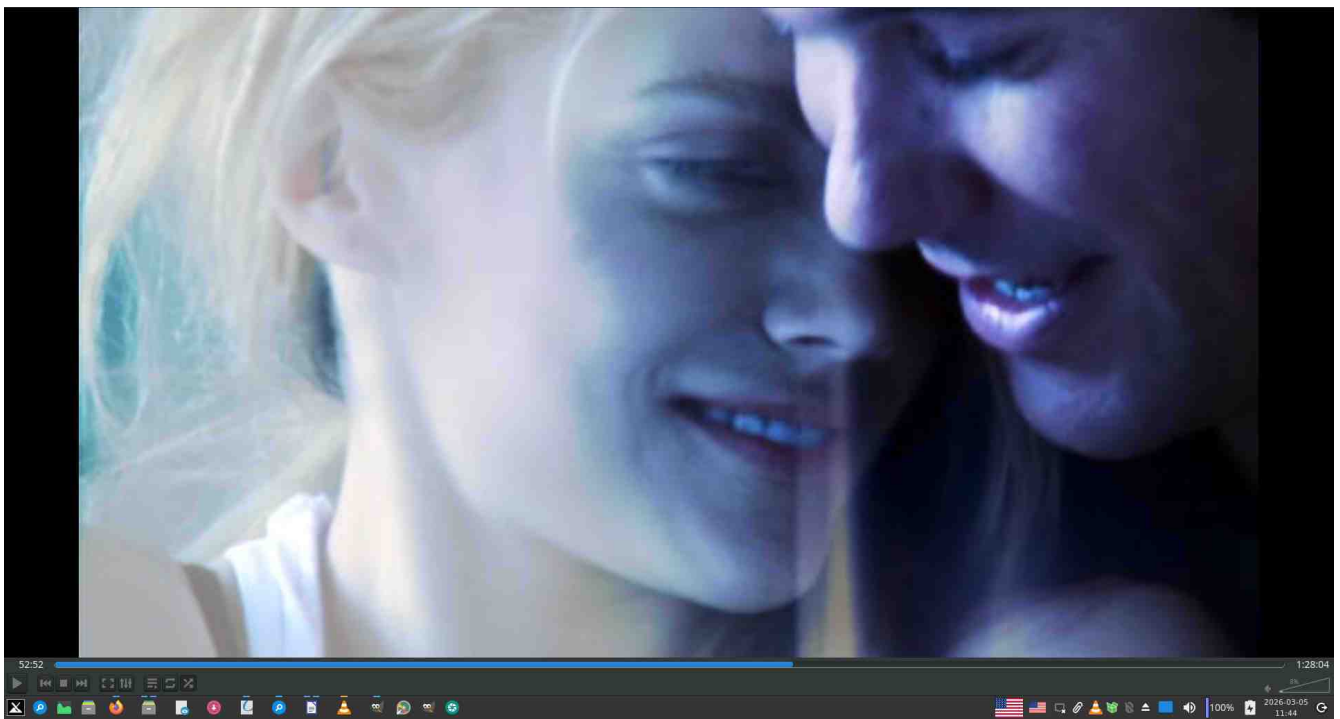
With the film entitled “Abandoned” of 2010, the first personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke” — concocted with her film entitled “Deadline” of 2009 — or cheating partner “Julian” — concocted with her film entitled “Across the Hall” of 2009 — in her real life, can be presumed to have been the actor Dean Cain, who was unmarried at the time of shooting this film. [359] He as “Kevin Peterson” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary Walsh” as her boyfriend, with conversing, riding, touching, kissing, and hugging: [35, minutes 3 and 5]

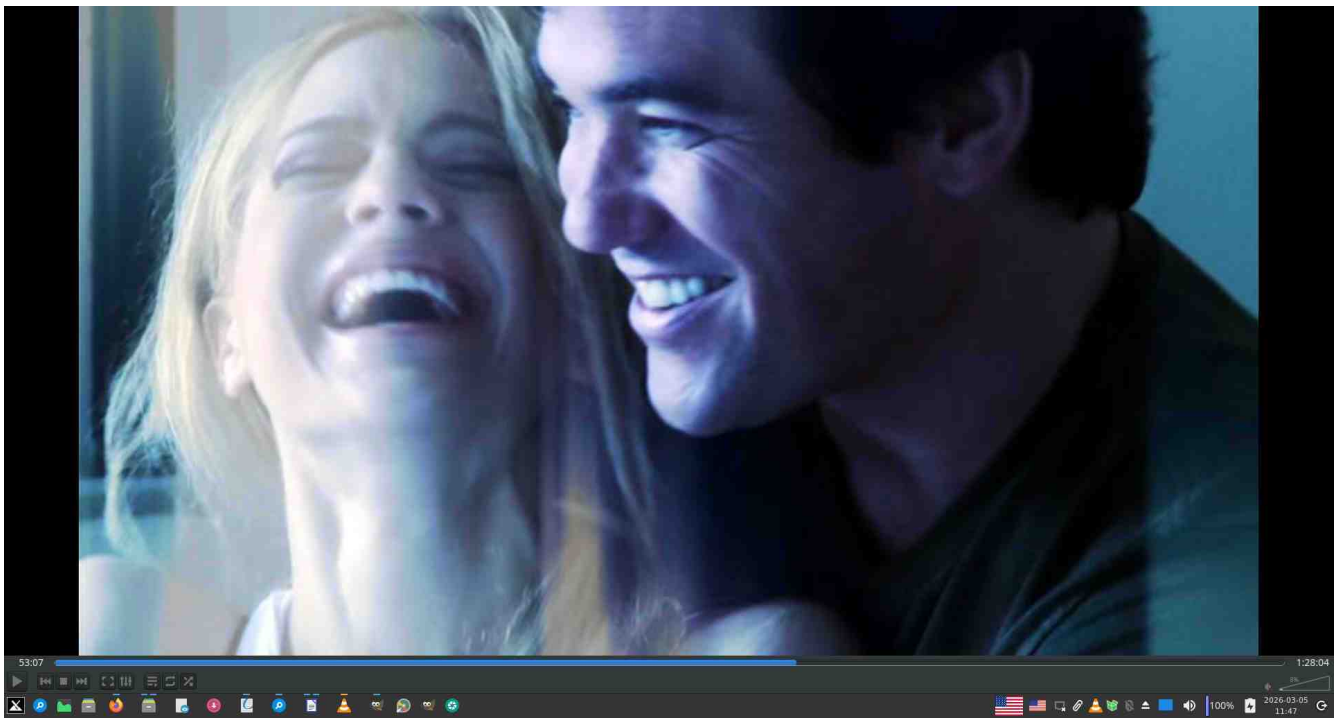
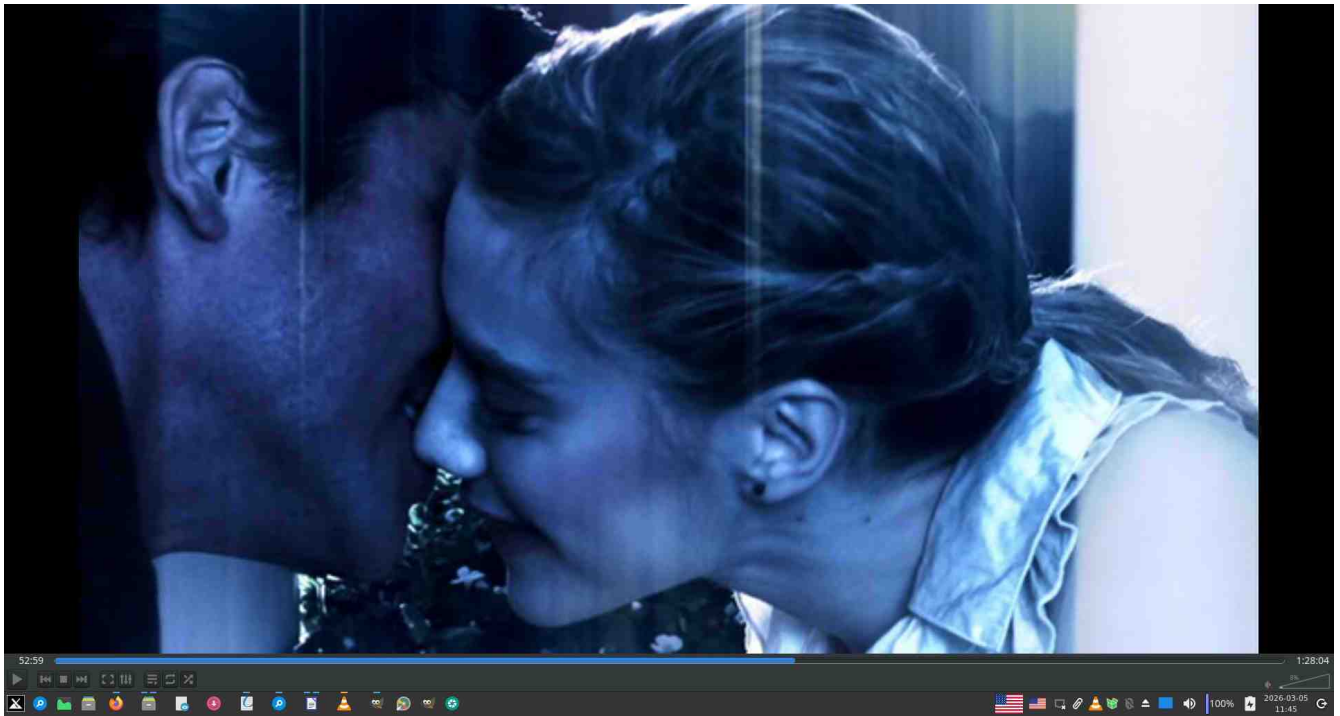


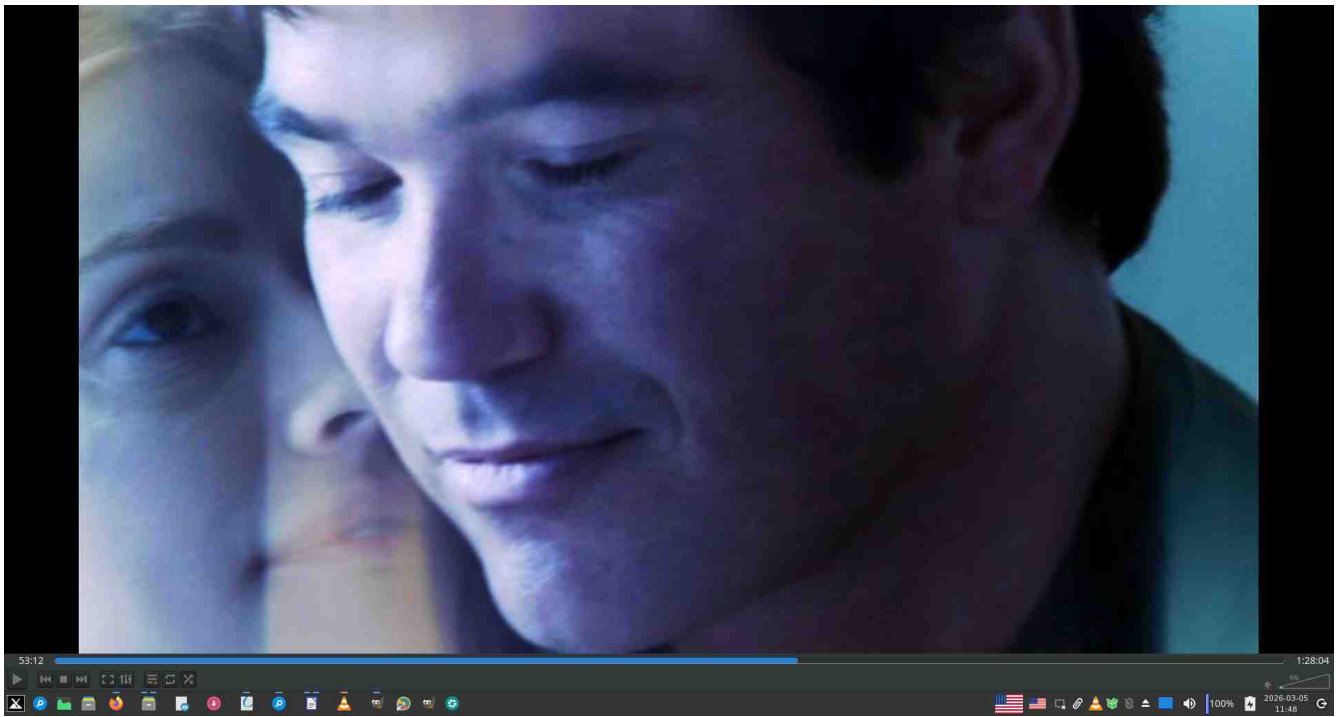
It appears that the film gave Brittany Murphy as herself the opportunity to snap out of character and administer her specific sexual-affair- and relationship-rejecting look to Dean Cain as well. However, this time, besides her motives before her marrying Simon Monjack, she also had the additional personal-security motive of avoiding the assassination of Simon Monjack by not creating a concealment for its Illuminati origination, formulated and prograded with her films entitled "Deadline" of 2009 and "Across

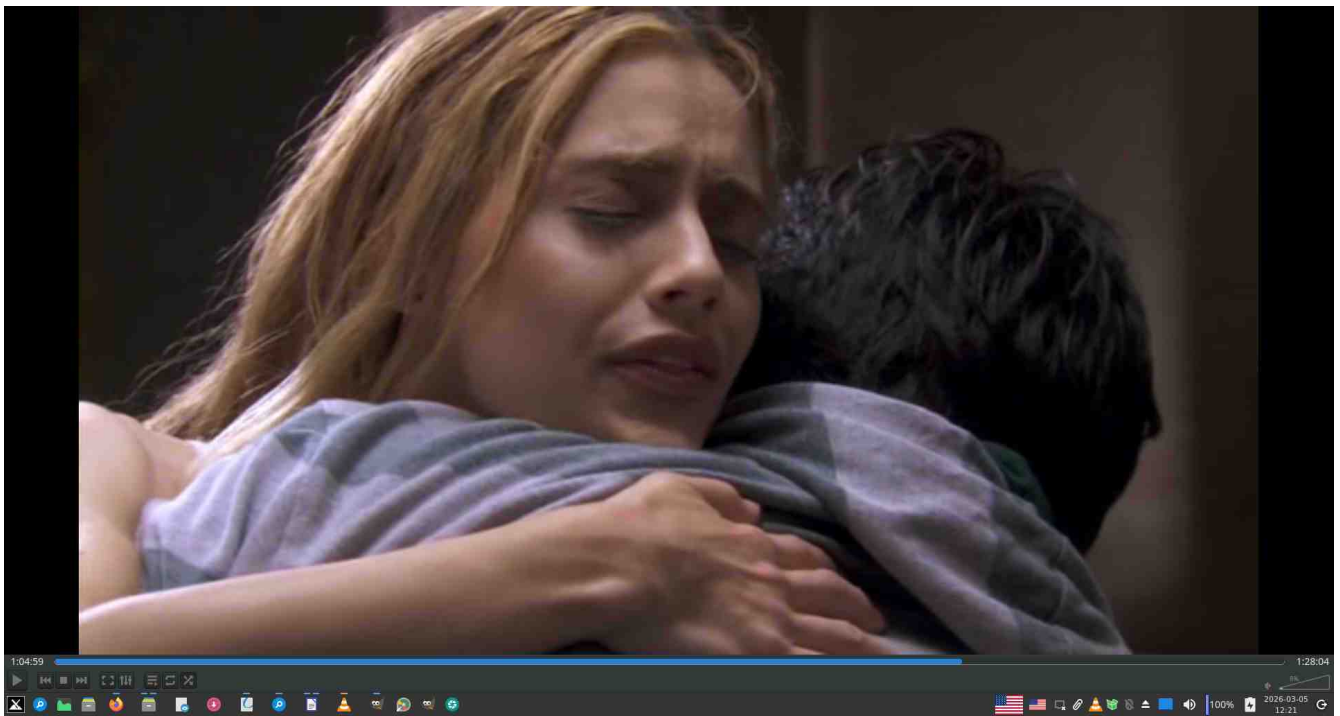
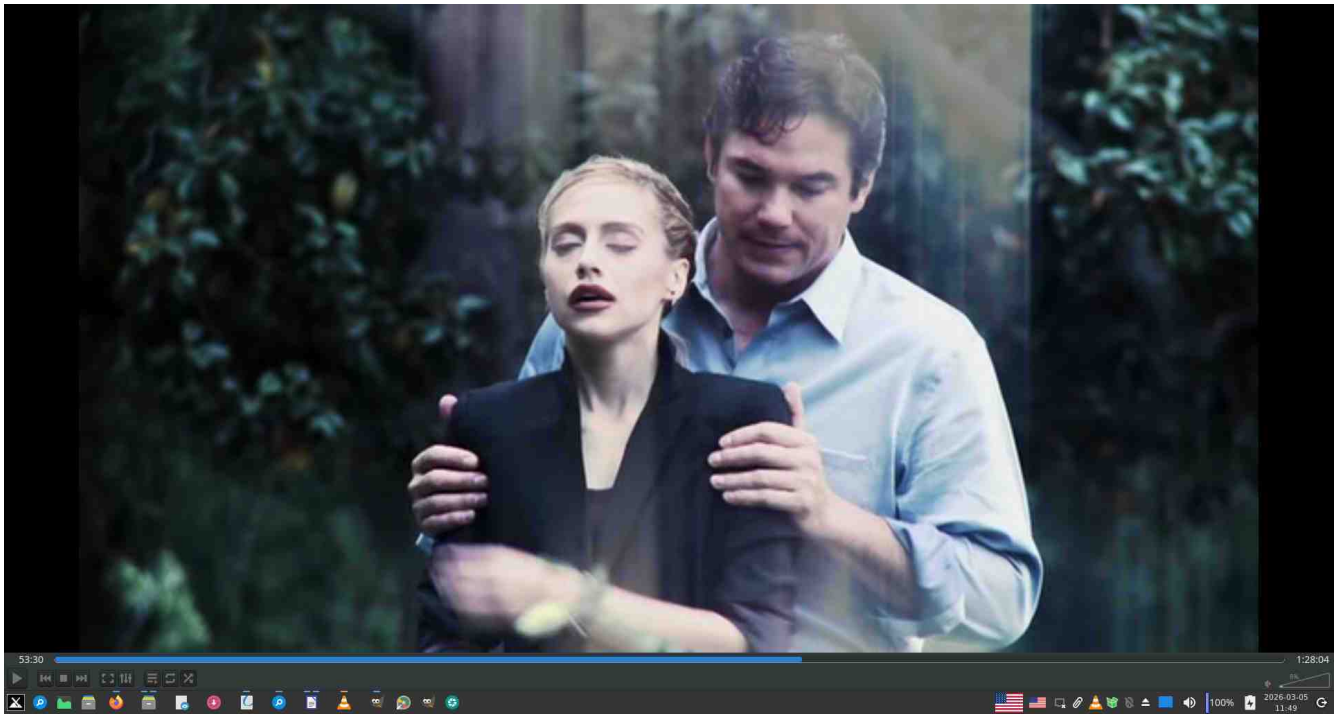
the Hall” of 2009: [35, minutes 5, 8, 9, 53, 53, 54, 54, 54, 65 and 66]

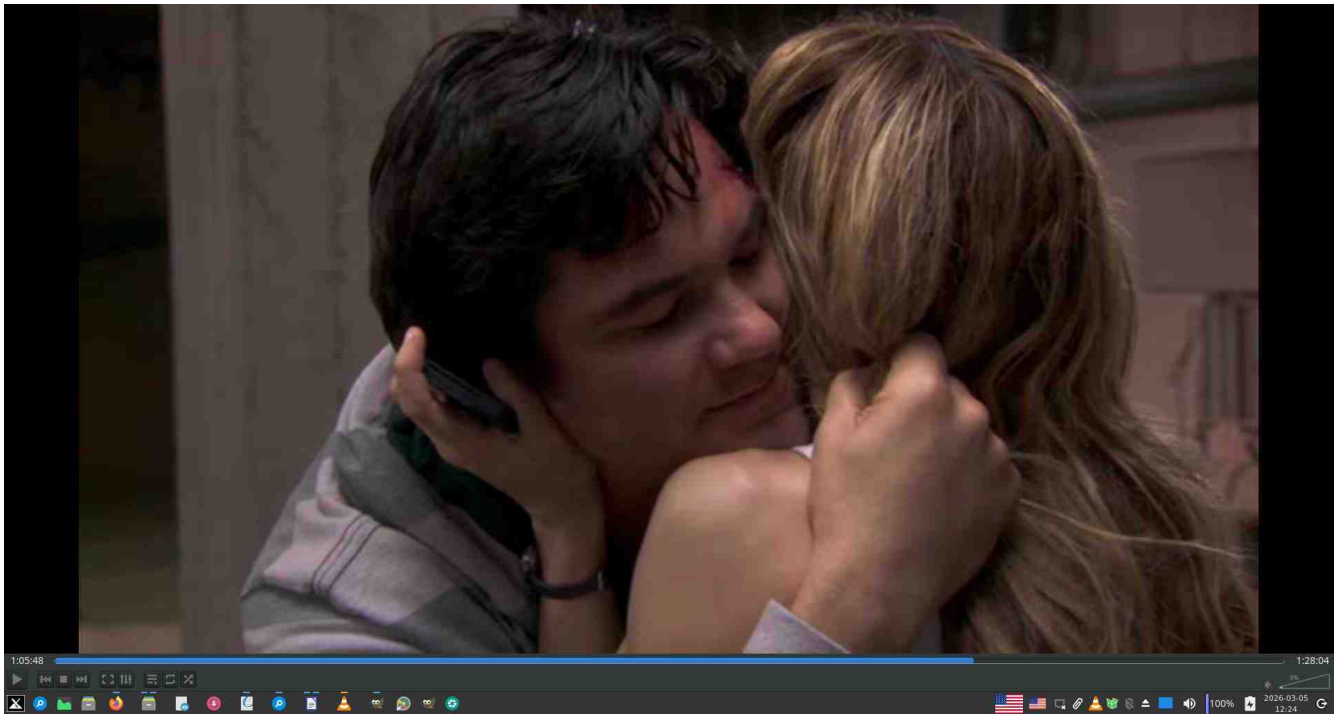




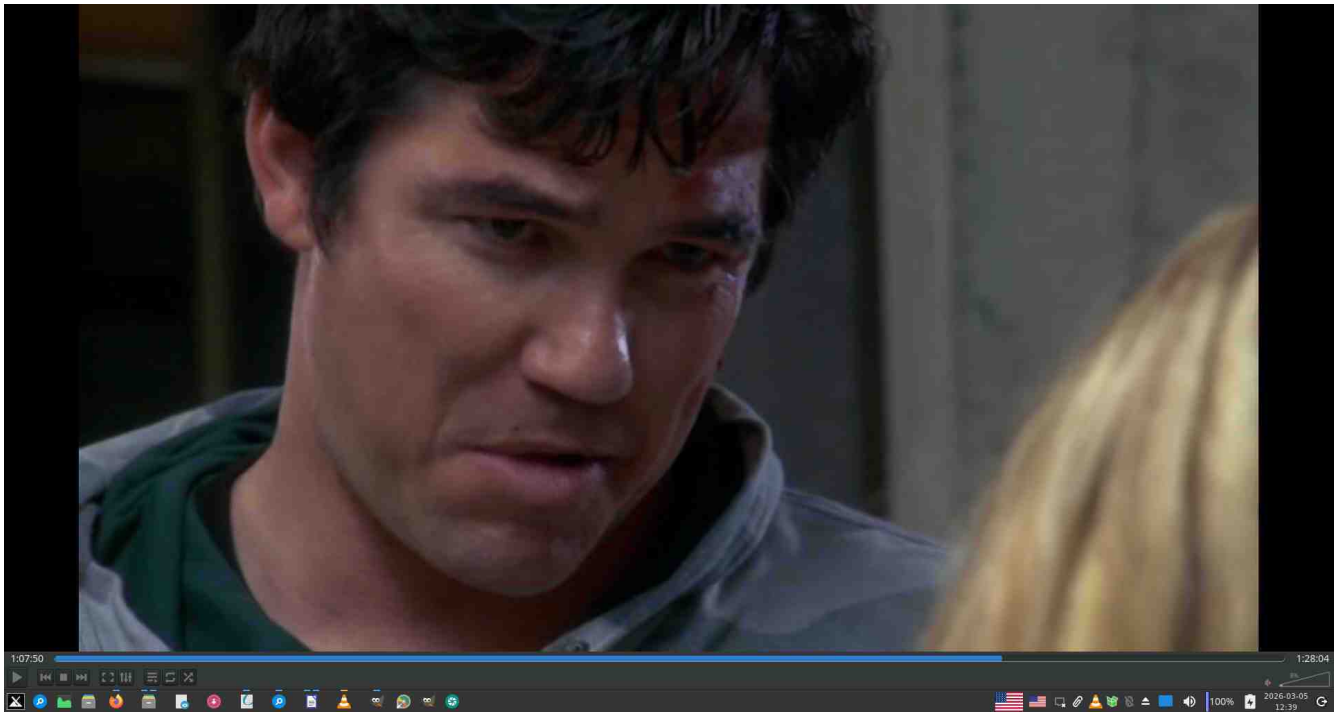








It can be presumed that in order to stimulate Brittany Murphy to enter into a sexual affair, relationship, and marriage with him, Dean Cain was finally required to say to her: “The man you fell in love with is not real”, [35, minute 68] by this means alluding to Simon Monjack generally, and his “evil” [36, minute 66] second personality particularly, of which latter Brittany Murphy could become aware of only after their marriage, with which she must have been disappointed in a measure, and a false regret for that trick of the american Illuminati — namely of “baiting” [191, minute 61] her with his kind first personality, then as a husband controlling her with his “evil” [36, minute 66] second personality — was required to be expressed by him with an ironically feigned regretful facial expression: [35, minute 68]

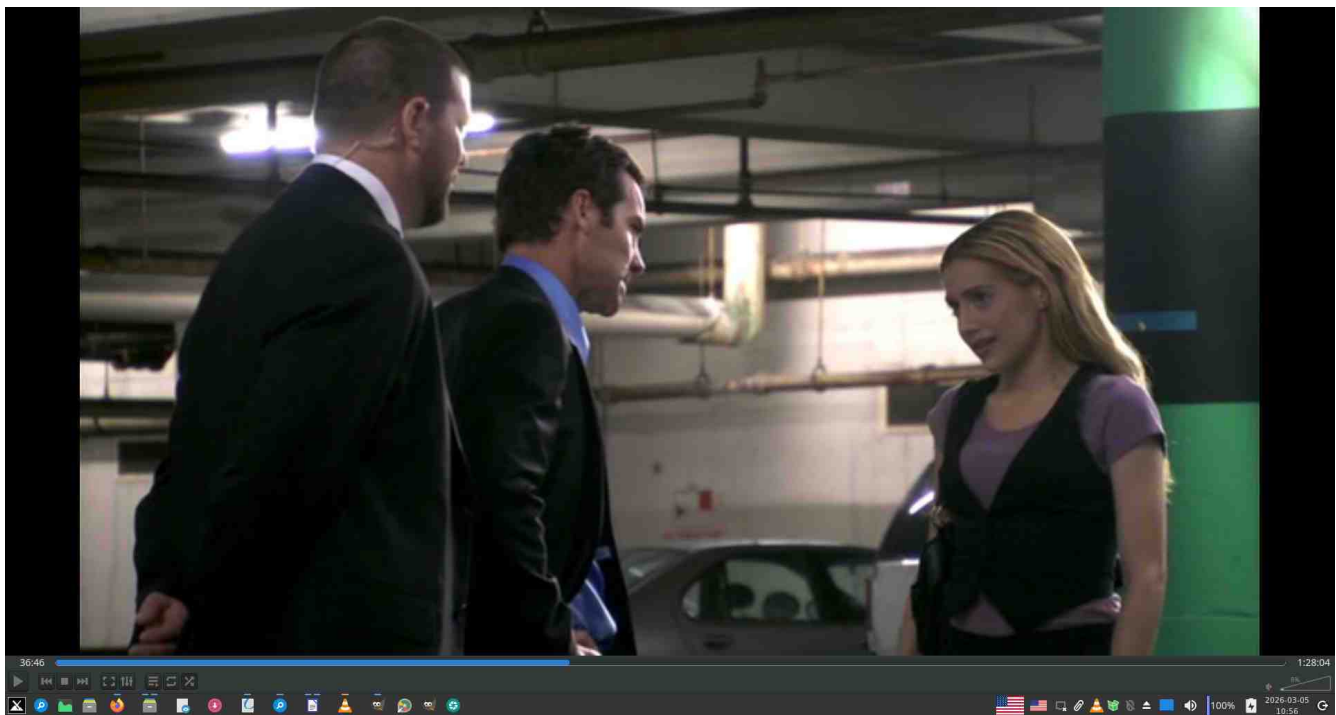


Dean Cain was required to act a mirror scene, and implement its formulation and programing of double personality by that he as “Steven”, the boyfriend of America Young as “Amanda”, was required to also act “Kevin”, the boyfriend of Brittany Murphy as “Mary”, the reason why in this film her person was a most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [35, minute 67]



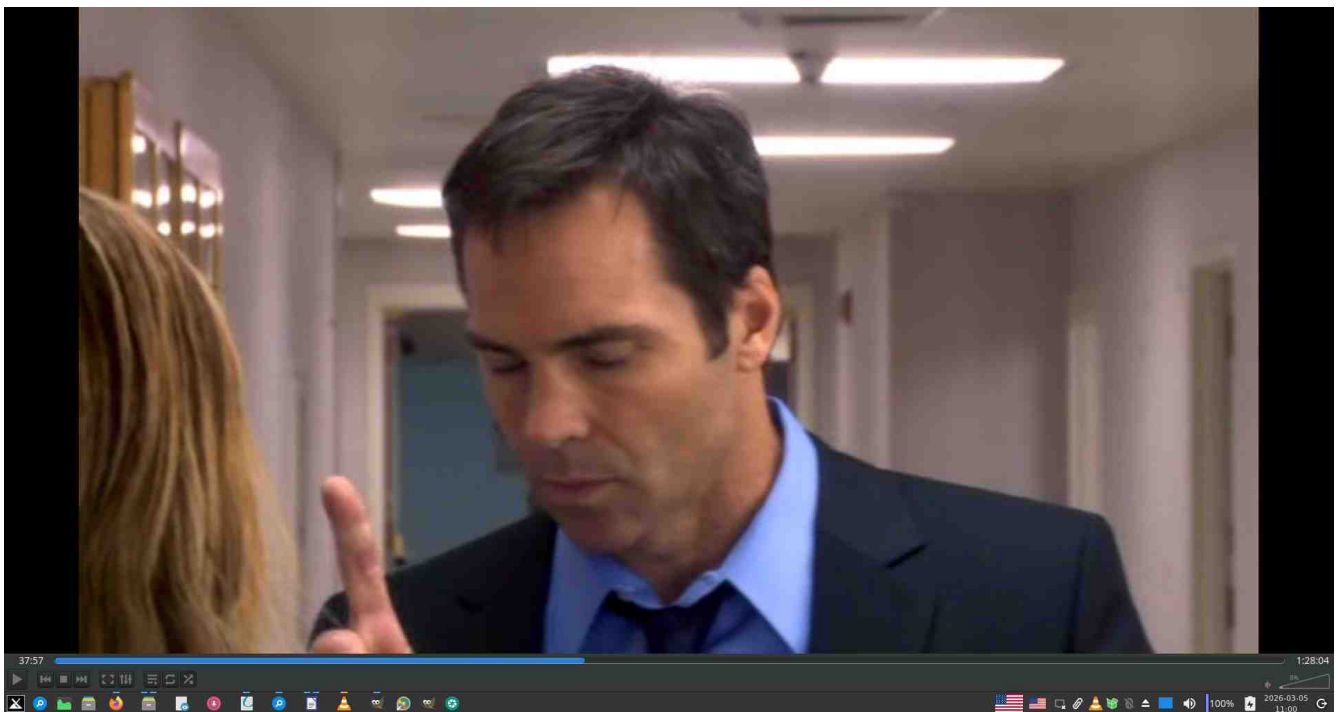
It can be presumed that the resemblance in facial expression of Dean Cain with Ron Livingston in the film entitled “Little Black Book” of 2004 was meant for a mental-association creating reference to that actor and film, with the purpose of refreshing and recruiting the programings relative to that actor and film, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Ron Livingston is willing to cheat on his girlfriend [279] with you, and make you pregnant.” Within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy — concocted and promoted with her film entitled “Across the Hall” of 2009 — after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, Ron Livingston was meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack. And within its pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy” — concocted and promoted with her film entitled “Deadline” of 2009 — after having substituted “Lucy” for Brittany Murphy, and “David” for Simon Monjack, Ron Livingston was meant for the role of “Luke”, concocted for making or being suspected of having made Brittany Murphy pregnant.

The second personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke” or cheating partner “Julian” in her real life, can be presumed to have been the actor Jay Pickett, who was married at the time of shooting this film. [363] He as “Franklin” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as her detective, with conversing, touching, and hugging: [35, minutes 37 and 37]





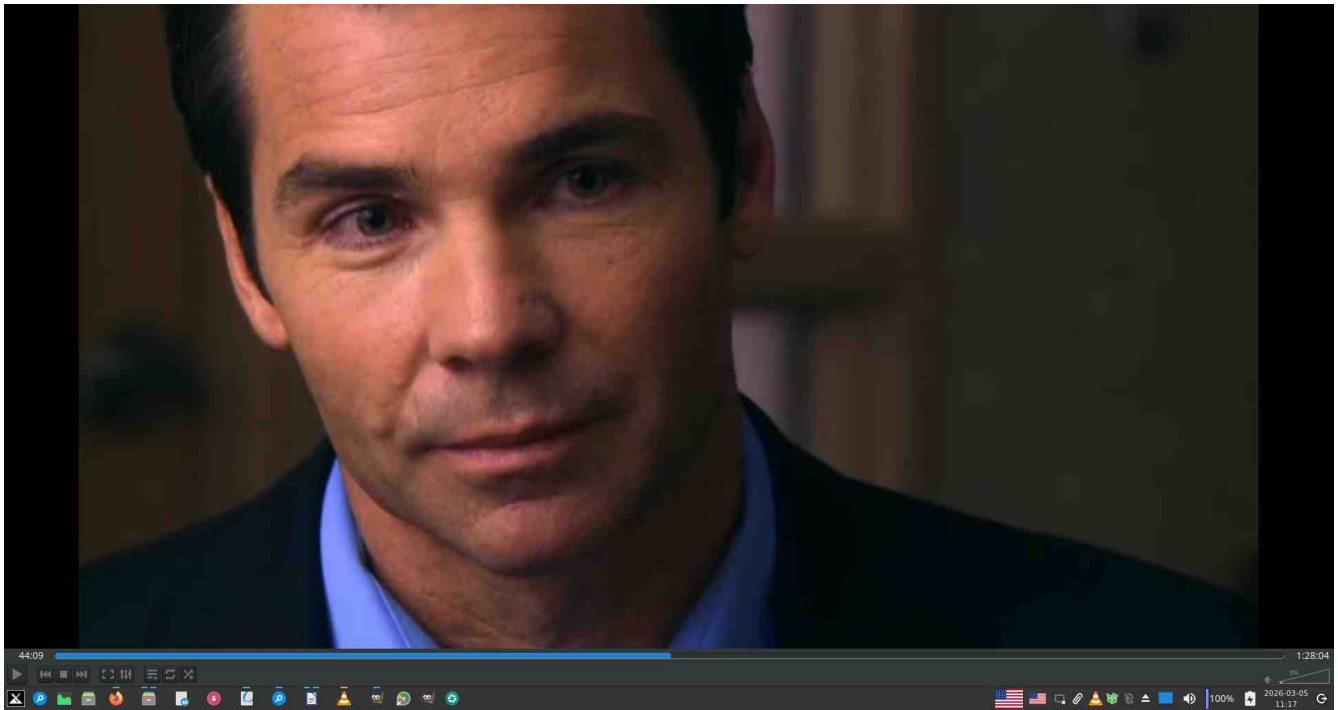
He was also required to formulate and program with raising his forefinger to Brittany Murphy that she could become pregnant with him, or cheat on Simon Monjack with him, by having sex initiated with “fellatio” [12, minute 19] with him: [35, minutes 38 and 83]



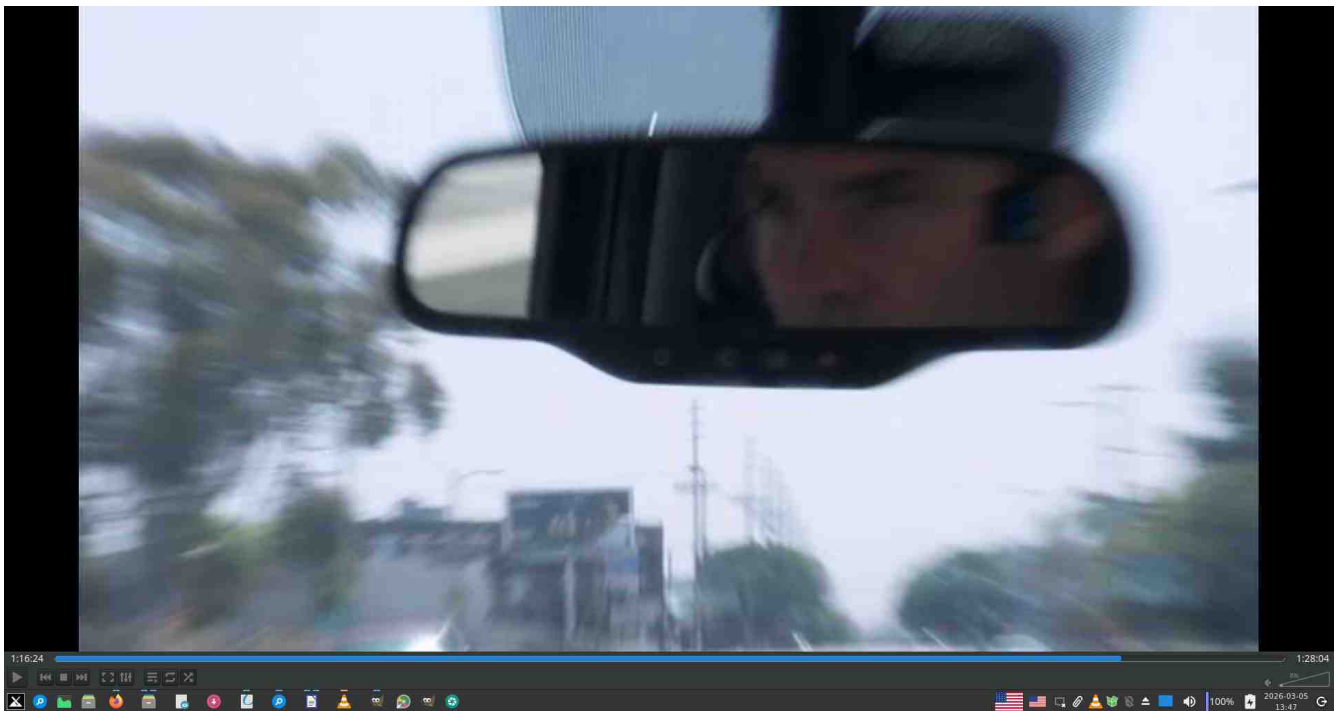


Presumably for after-shooting effects on Brittany Murphy, namely for the case when the shooting effects would not include a relationship of his with Brittany Murphy, the face of Jay Pickett was promoted by the film with full-screen presentations: [35, minutes 23 and 45]

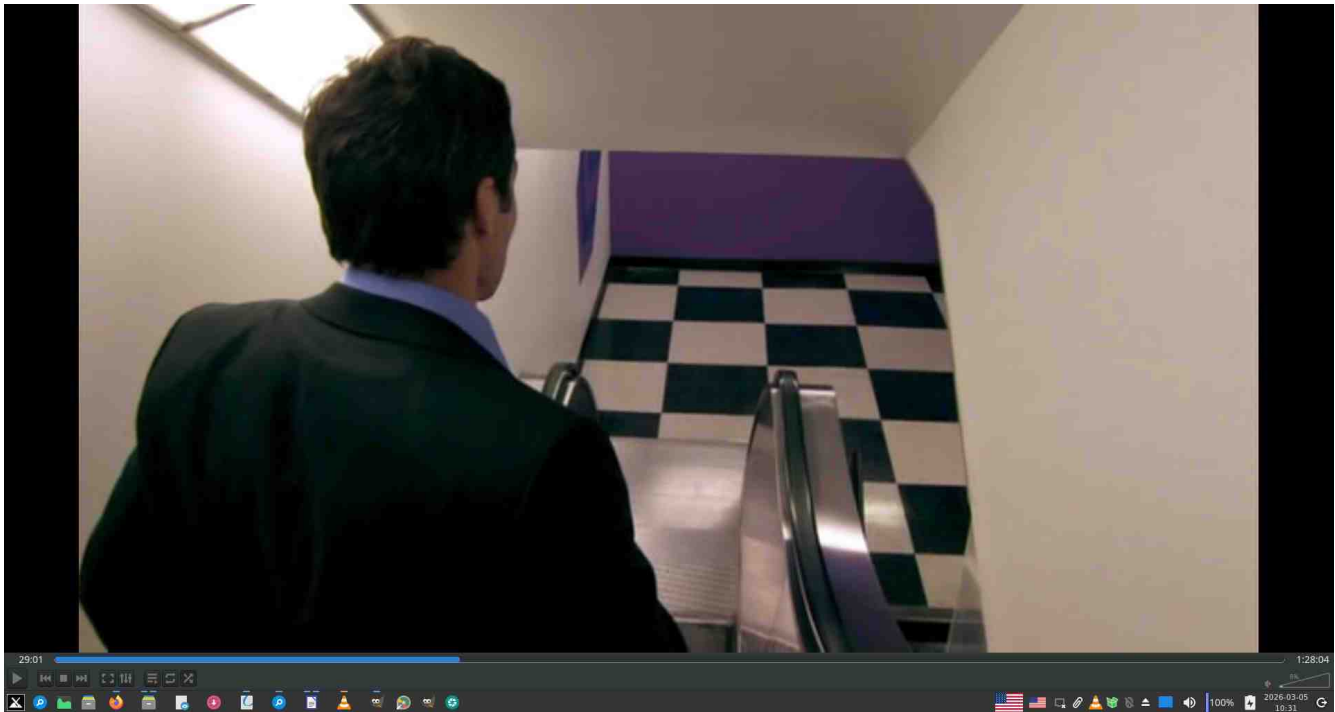




Jay Pickett was required to act a mirror scene, the reason why in this film his person was a most important male “angel” [25, minute 128] of the american Illuminati relative to Brittany Murphy: [35, minute 77]



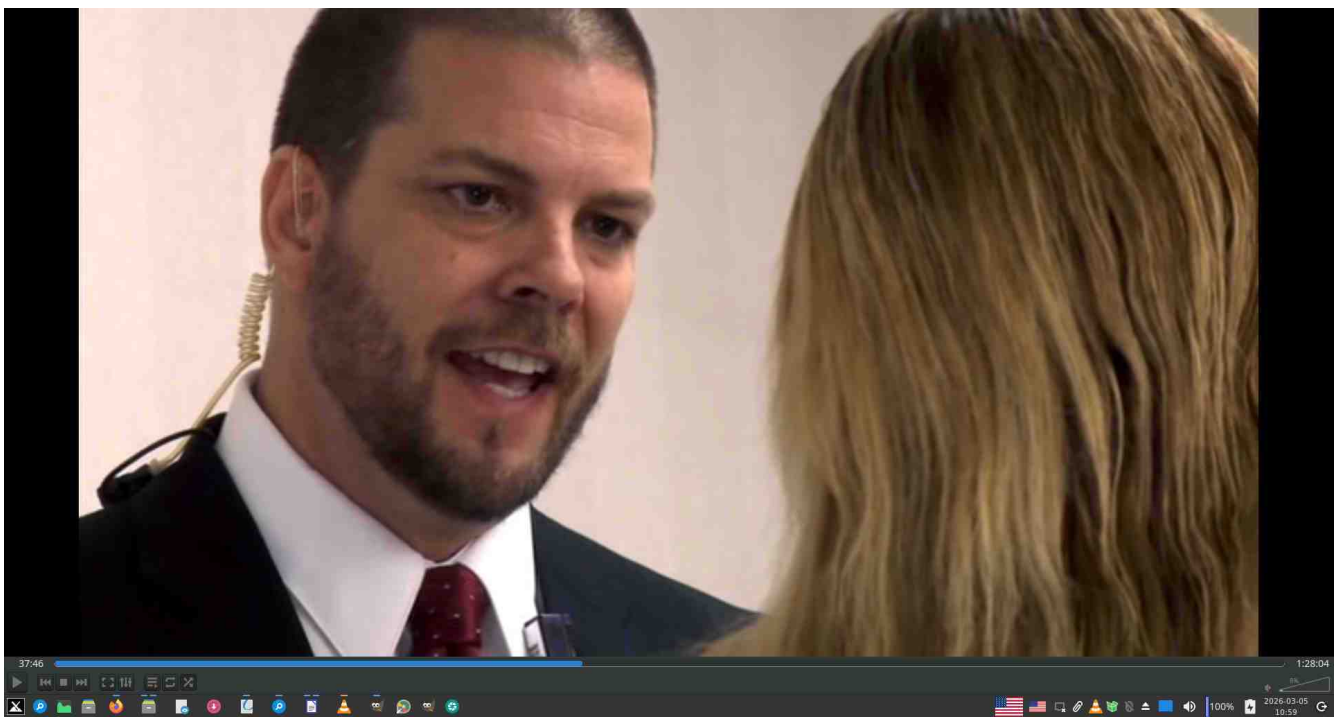
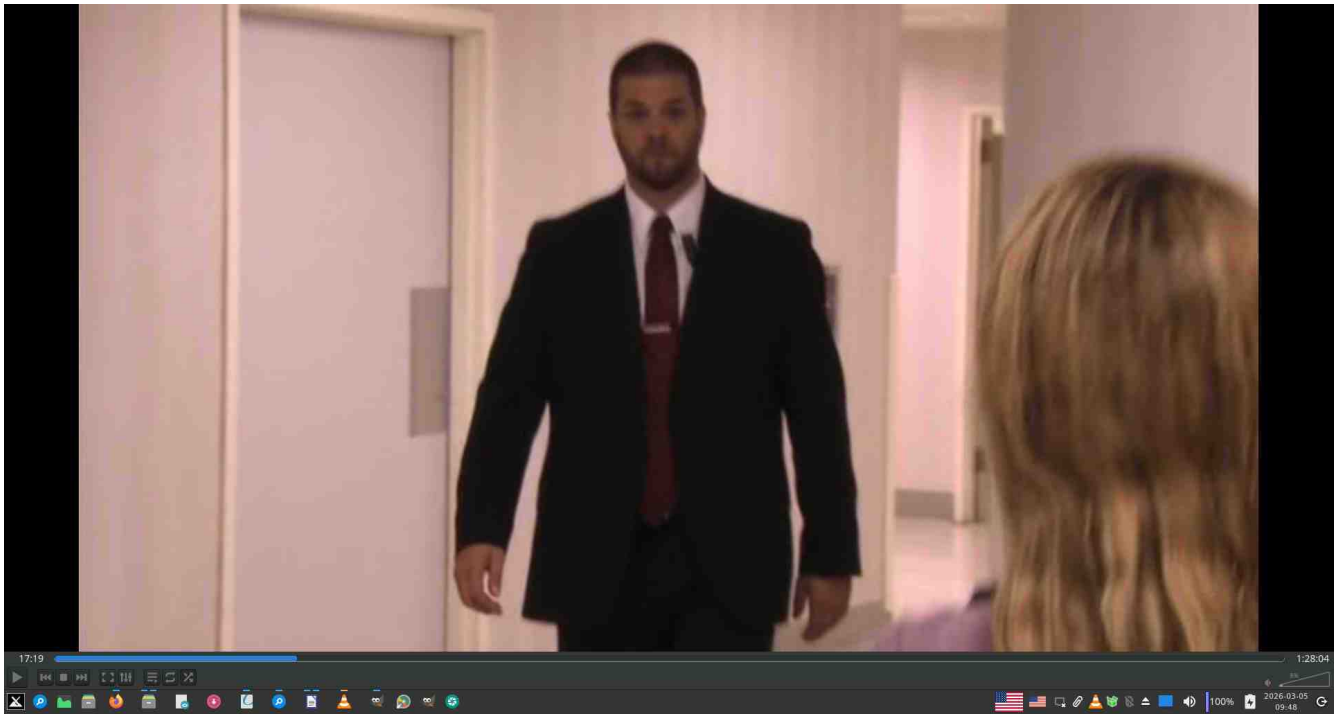
The Illuminati missioning of Jay Pickett is corroborated with the black-and-white mosaic pavement, as a symbol of freemasonry, of the hospital associated with him as “Franklin”: [35, minute 30]

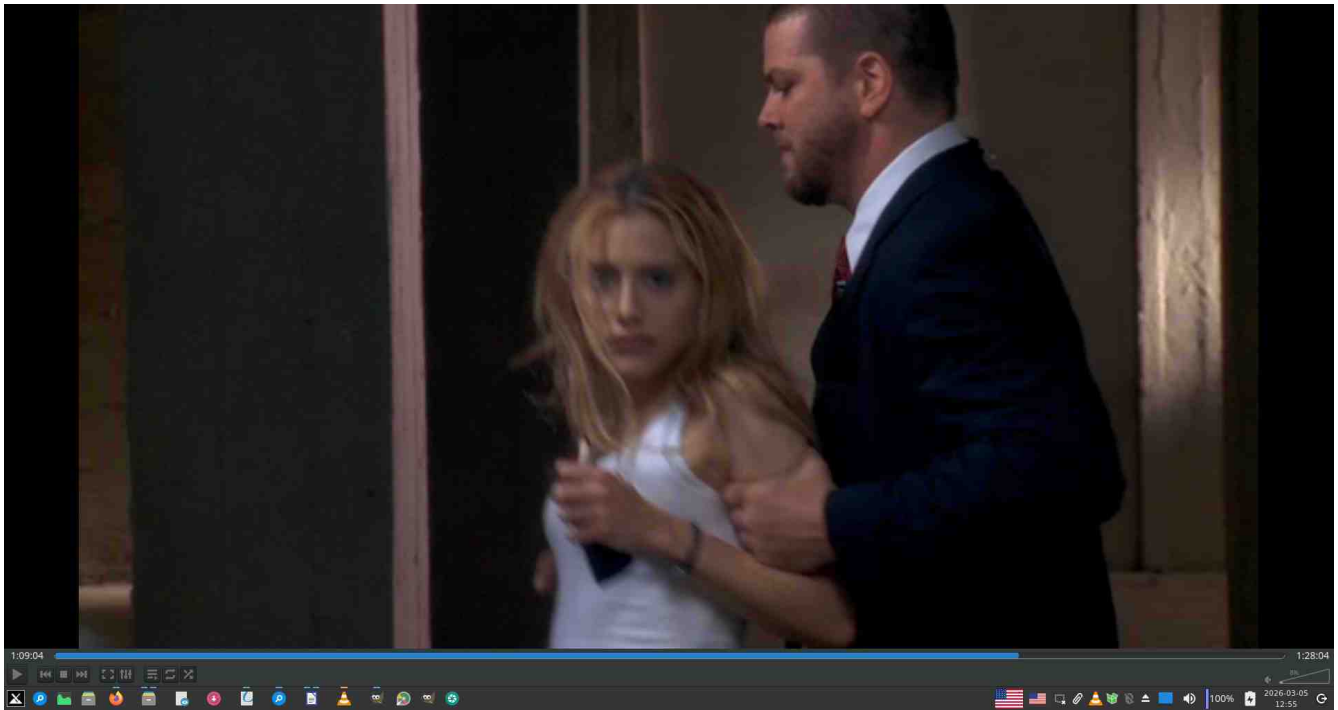


what at the same time has formulated and programed that the hospital has been a usual location of the criminal actions of the american Illuminati, by utilizing medical sciences, practices, and physicians against its target persons, as otherwise having also formulated and programed in a similar manner in the film of Brittany Murphy entitled “Don’t Say a Word” of 2001.

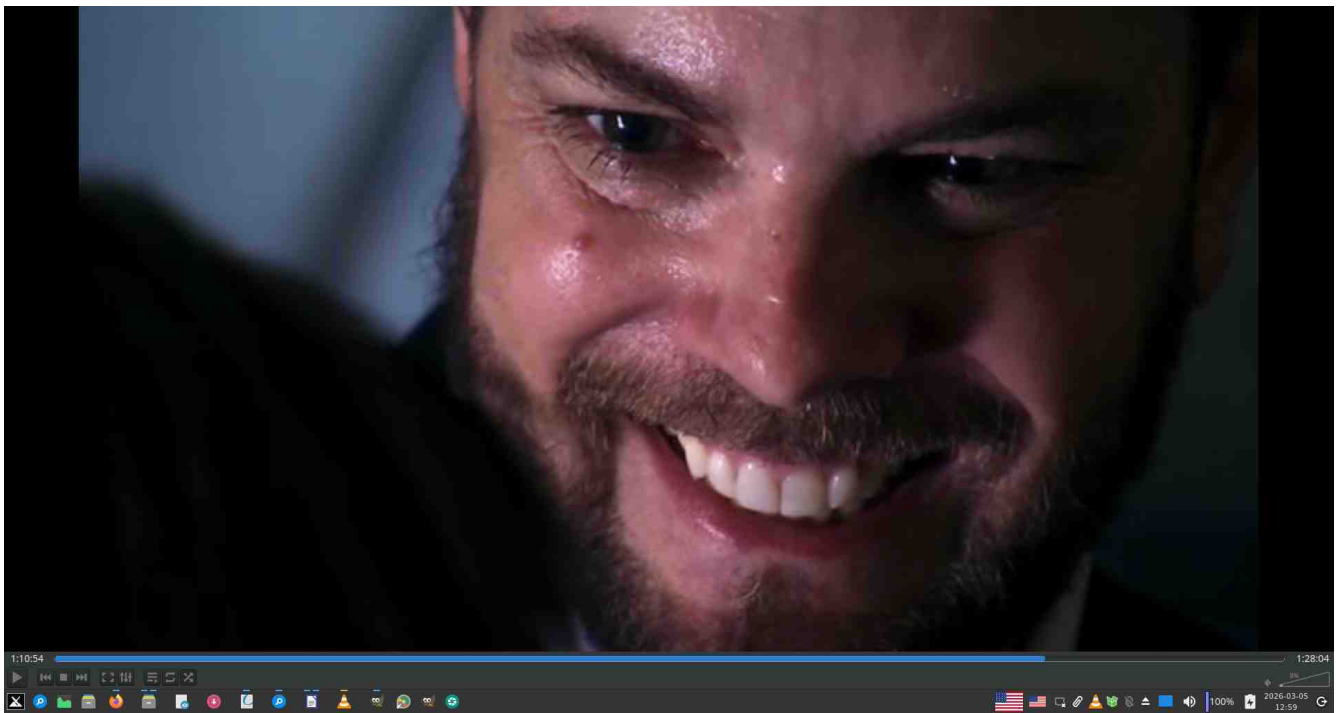
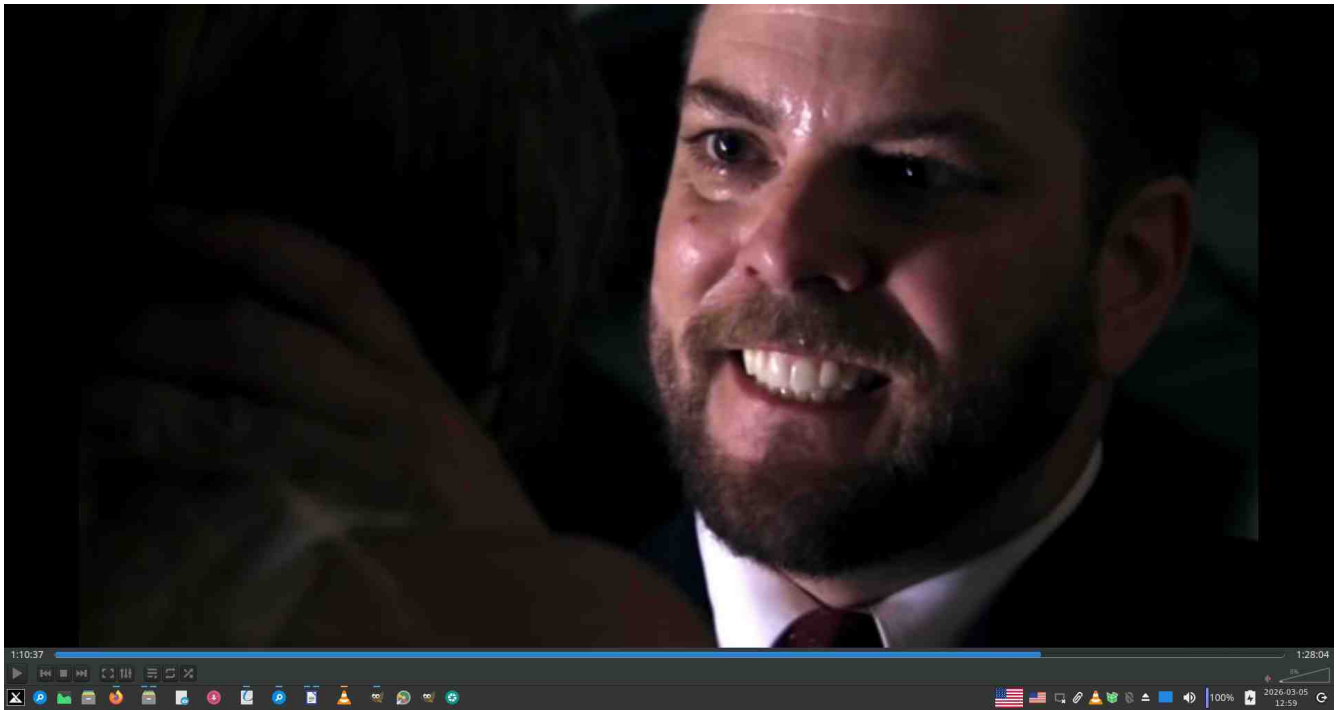
It can be presumed that the first name of Jay Pickett was meant for a mental-association creating reference to Jay Mohr in the films of Brittany Murphy entitled “Cherry Falls” of 1999 and “The Grooms-men” of 2006, with the purpose of refreshing and recruiting the programings relative to that actor and those films, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Jay Mohr is willing to cheat on his wife [147] with you, and make you pregnant.” Within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, Jay Mohr was meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack. And within its pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy”, after having substituted “Lucy” for Brittany Murphy, and “David” for Simon Monjack, Jay Mohr was meant for the role of “Luke”, concocted for making or being suspected of having made Brittany Murphy pregnant.

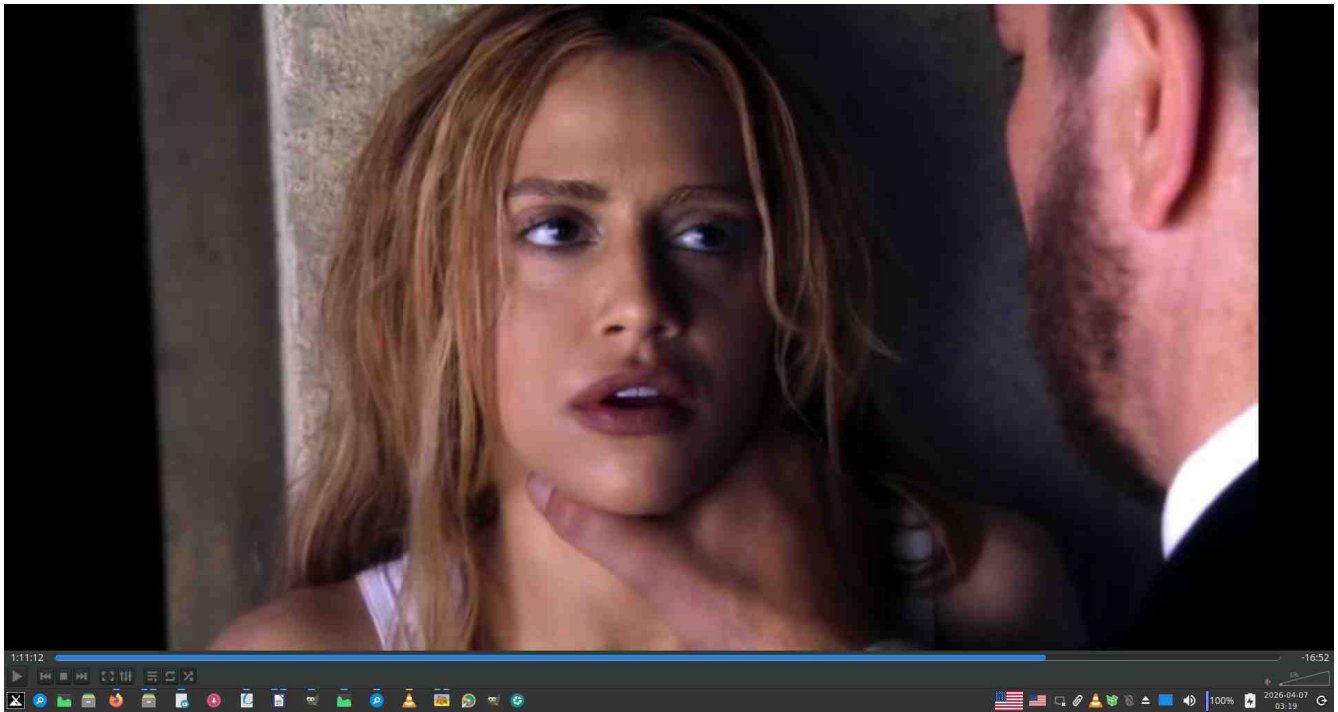
The third personal secret political male flame “bait” [191, minute 61] presumably of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke” or cheating partner “Julian” in her real life, can be presumed to have been the actor Scott Anthony Leet. He as “Holloway” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as a hospital security employee and member of a criminal gang, with conversing, and touching: [35, minutes 18, 38 and 70]





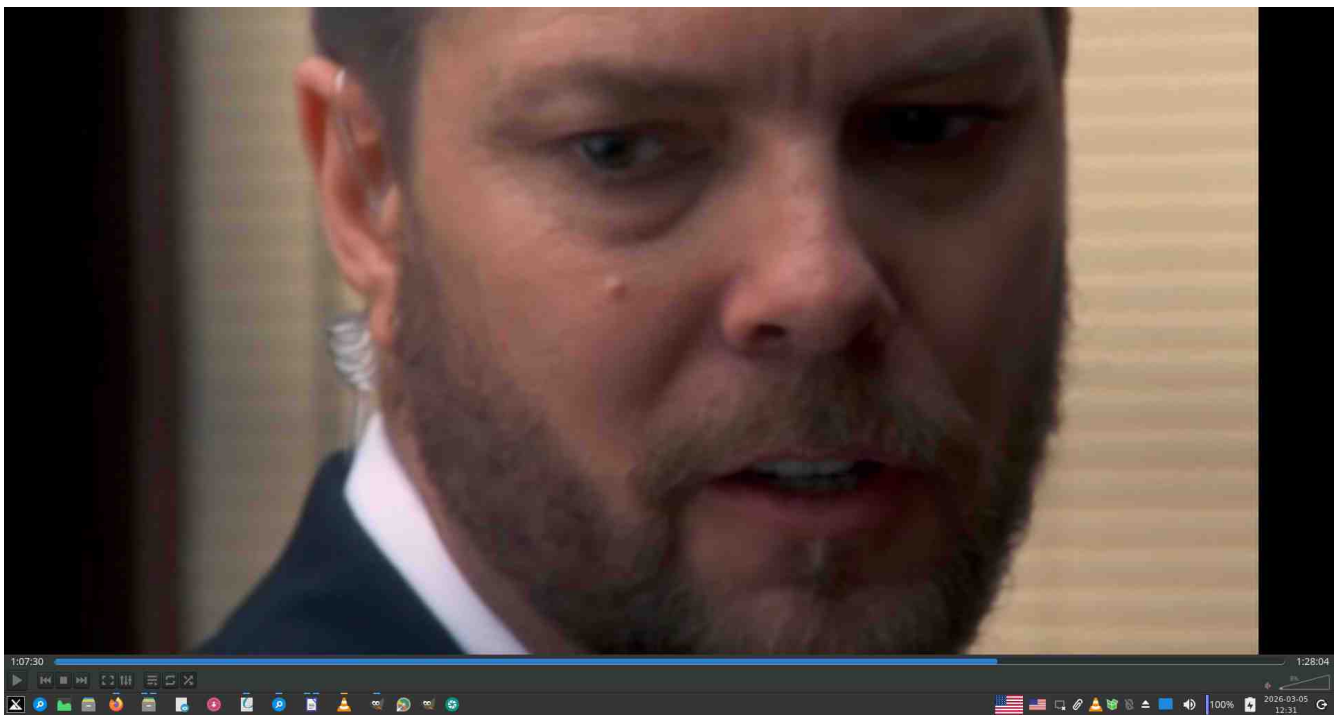
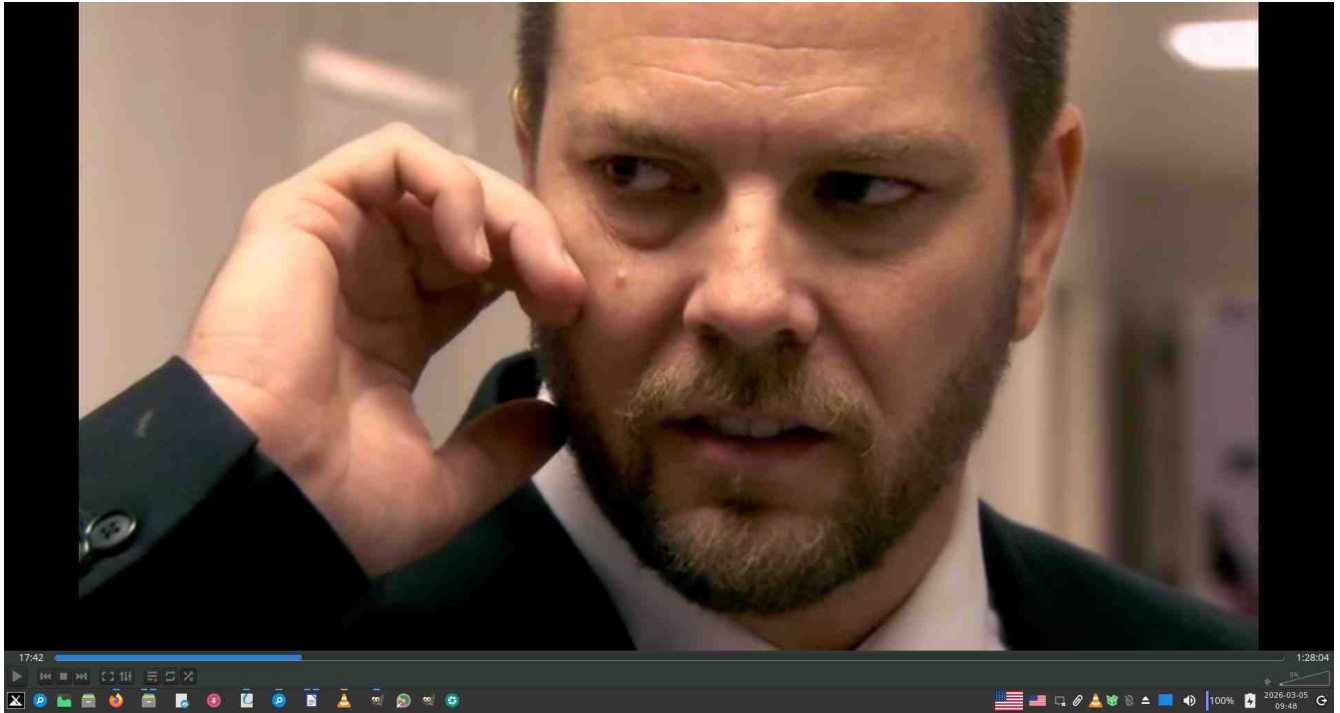
The first name “Scott” of Scott Anthony Leet was meant to express, formulate, and program that he was meant to primarily represent the british Illuminati, as the national secret political organization self-considering to be the main entity responsible for the english ethnic group and british nation worldwide. In this film, he was meant to confront Brittany Murphy as a person considered to be a representative of the italian ethnic group through her paternal italian ethnical origin, and to express, formulate, and program with his look, facial expression, tone, and grabbing going to choking, the negative attitude, namely the joint personal secret policy of the british and american Illuminatis of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy to choking off — inclusive of choking in its germ her conjectured and feared humanism — and choking to death: [35, minutes 71, 71 and 72]



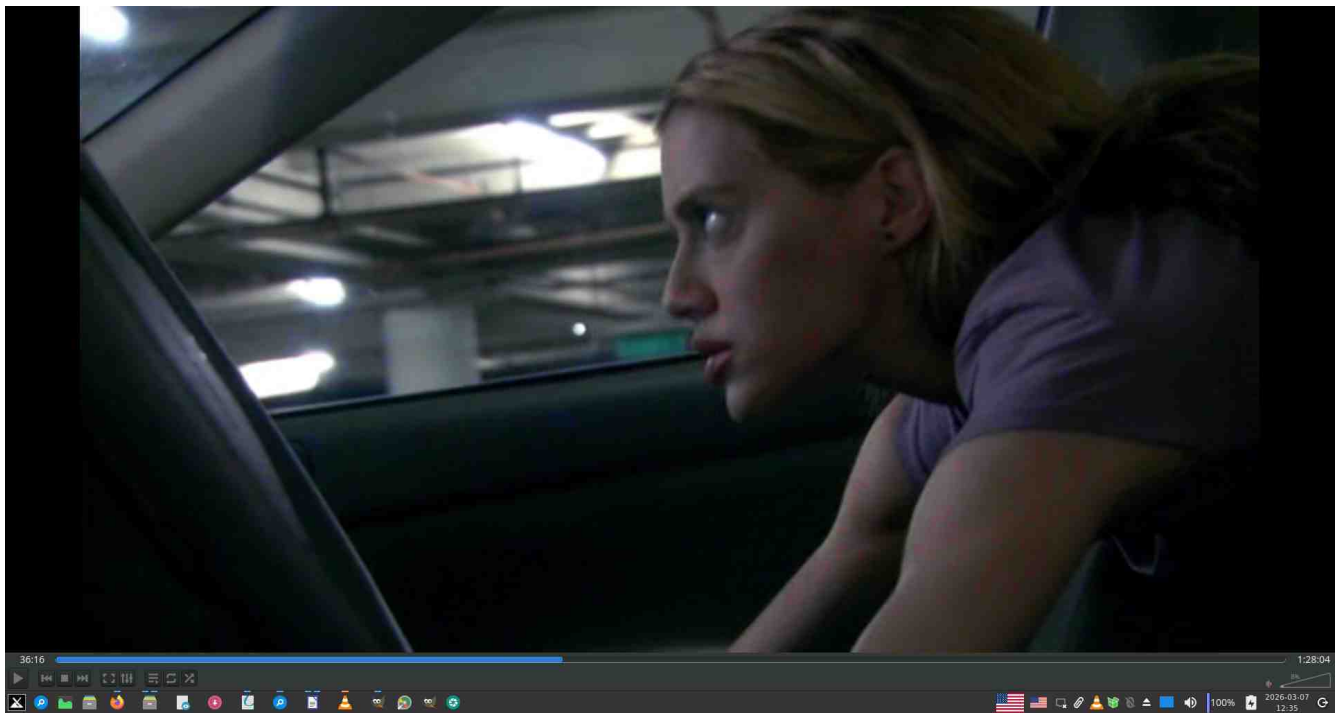
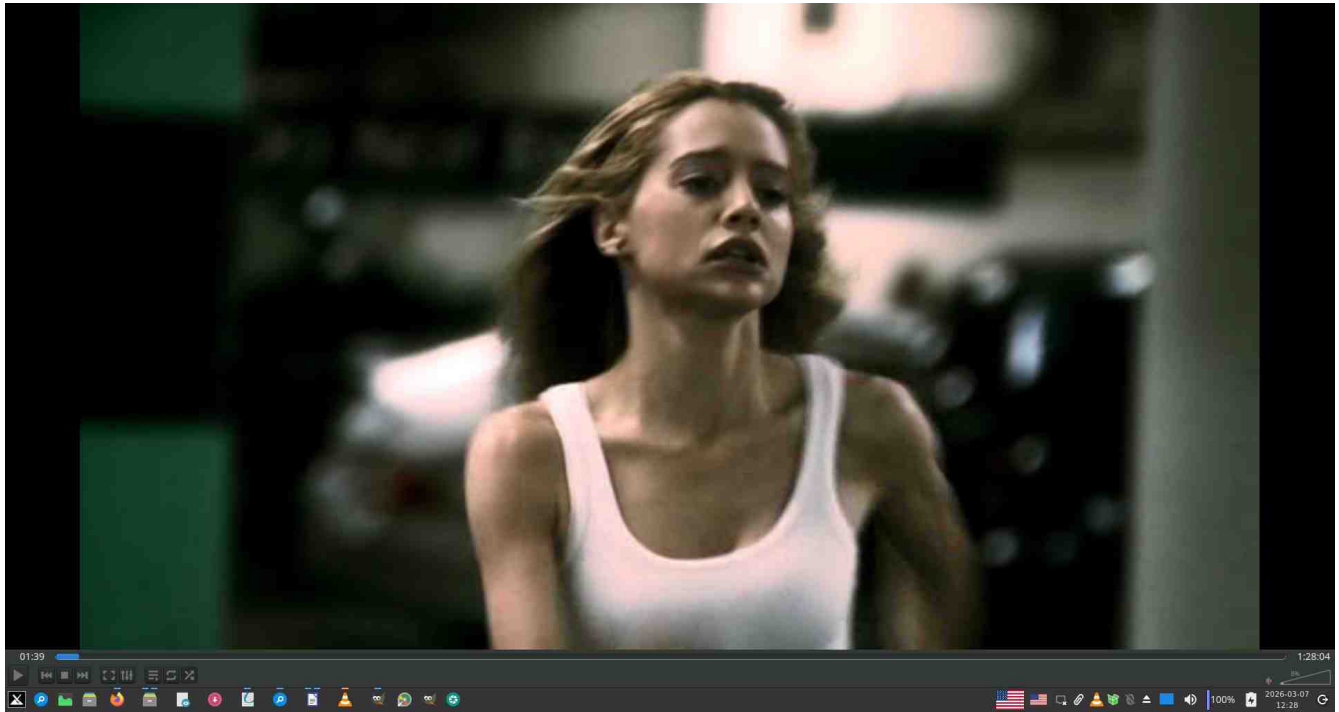


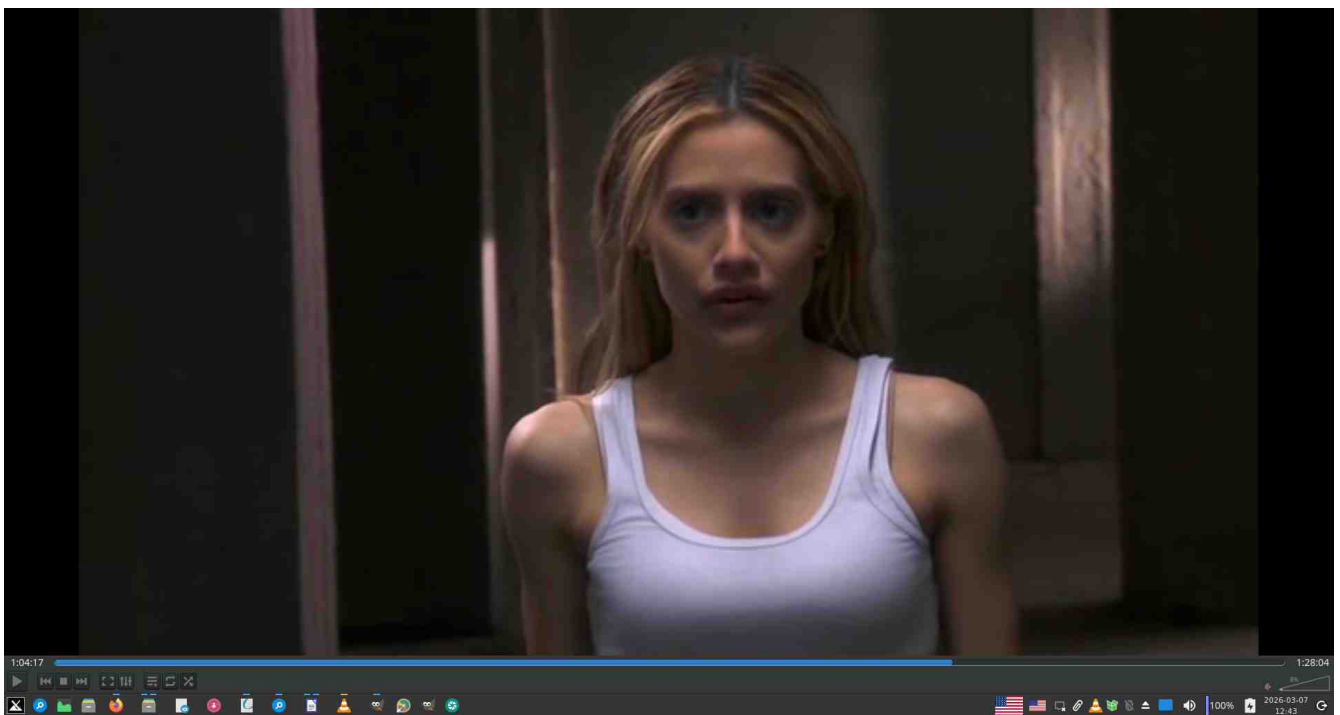
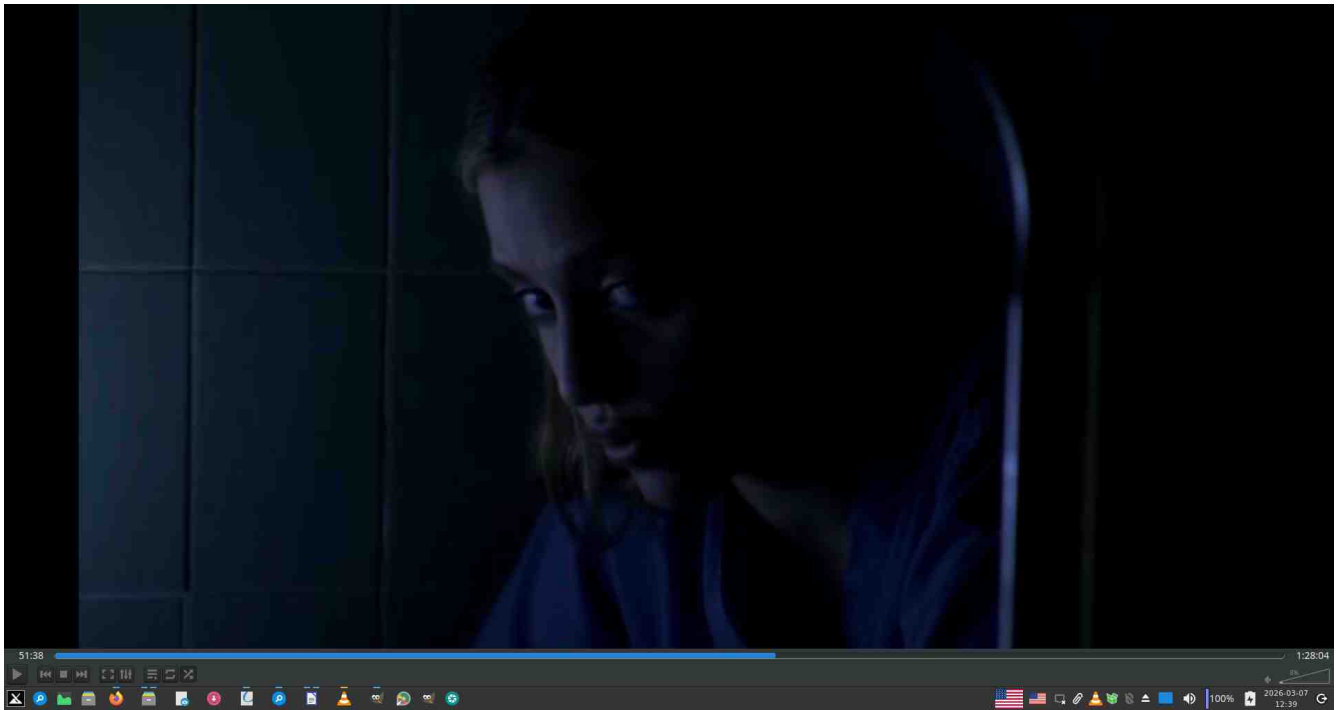
Further, the above scene can also be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy, through the mental-association string: [choking → chok → csók (hungarian) = kiss:] “If you persist in initiating sexual relations with kissing, and not with fellatio, i will choke your film career, speaking out, and life,” a construction corroborated by that in this scene she was required to act hitting him in the balls.

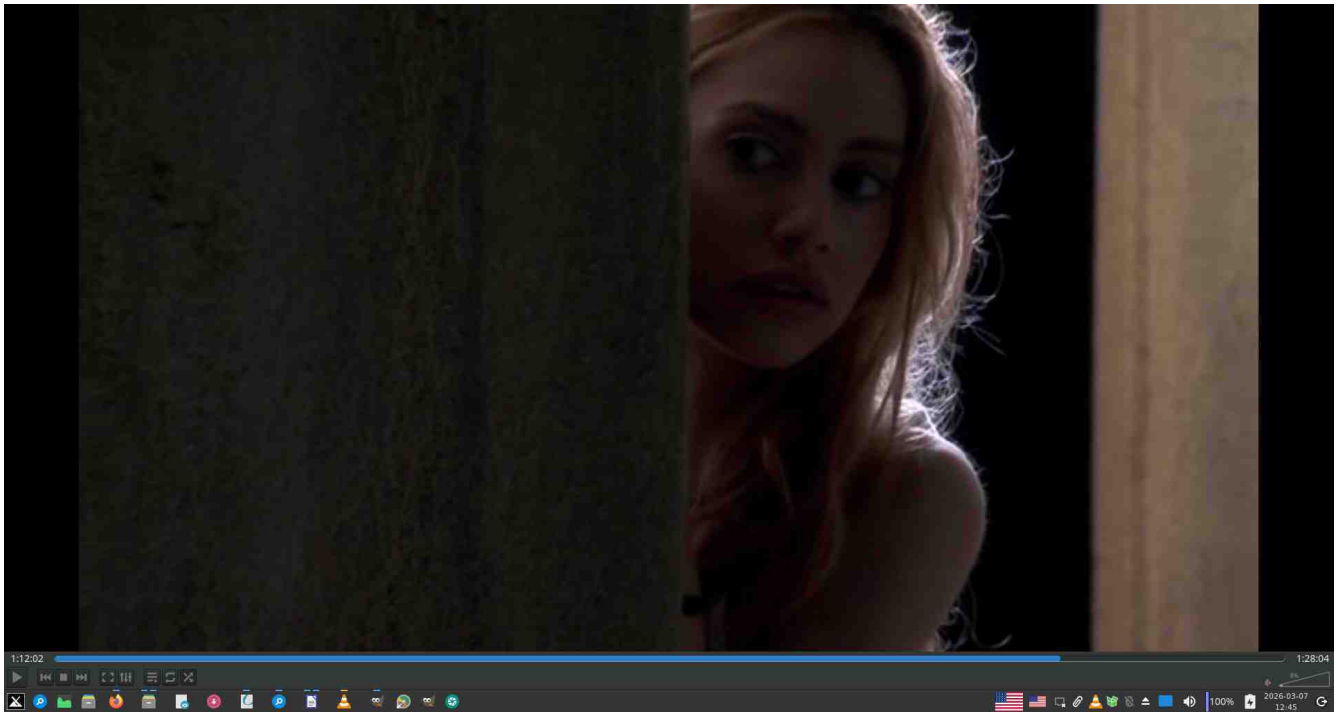
The face of Scott Anthony Leet was promoted by the film with full-screen presentations: [35, minutes 18 and 68]



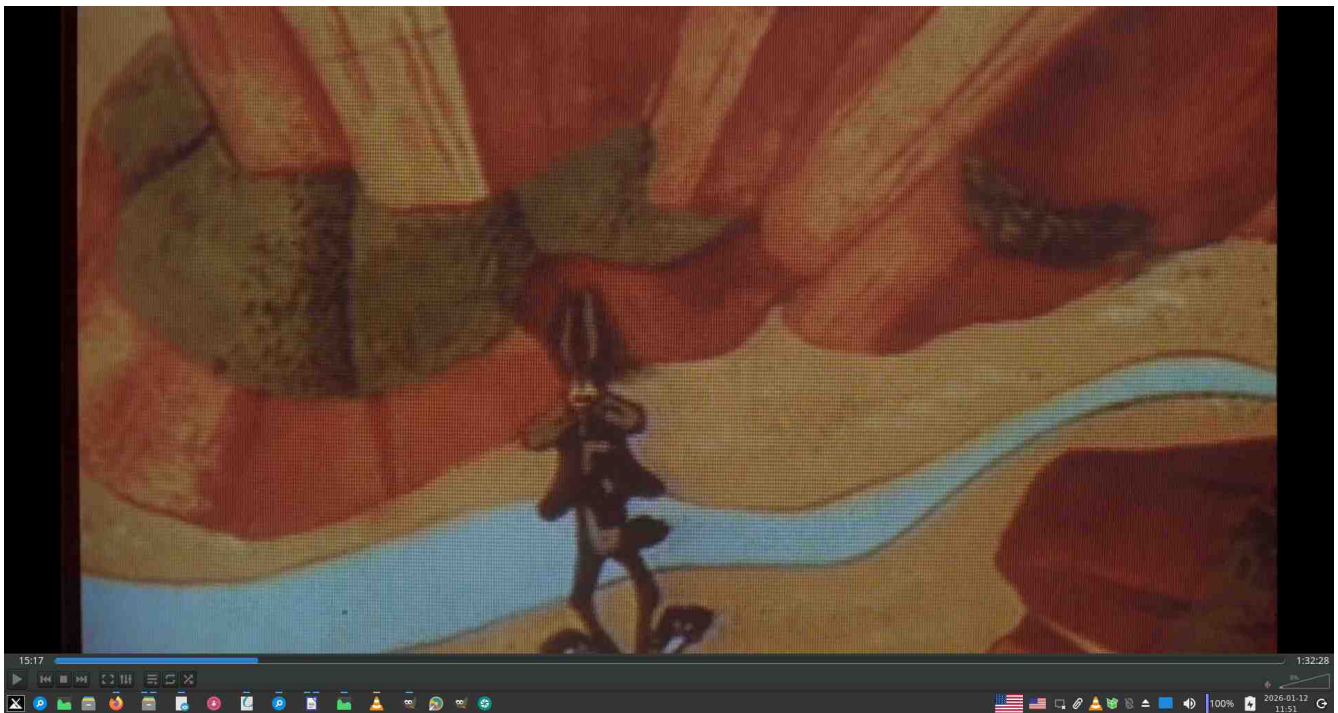
The character name “Holloway”, through the mental-association string: [Holloway → hollow → burrow → rabbit hole,] as well as the implication of Brittany Murphy in the dark underground scenes of the film, [35, minutes 2, 37, 52, 65 and 73]







can be construed as a formulation and programing of the approximate message of the american Illuminati to Brittany Murphy: “You are plummeting into the chaos of the hollow, burrow, or rabbit hole of your film career and life,” already formulated and programed with an animation of her film entitled “Uptown Girls” of 2003: [22, minute 16]

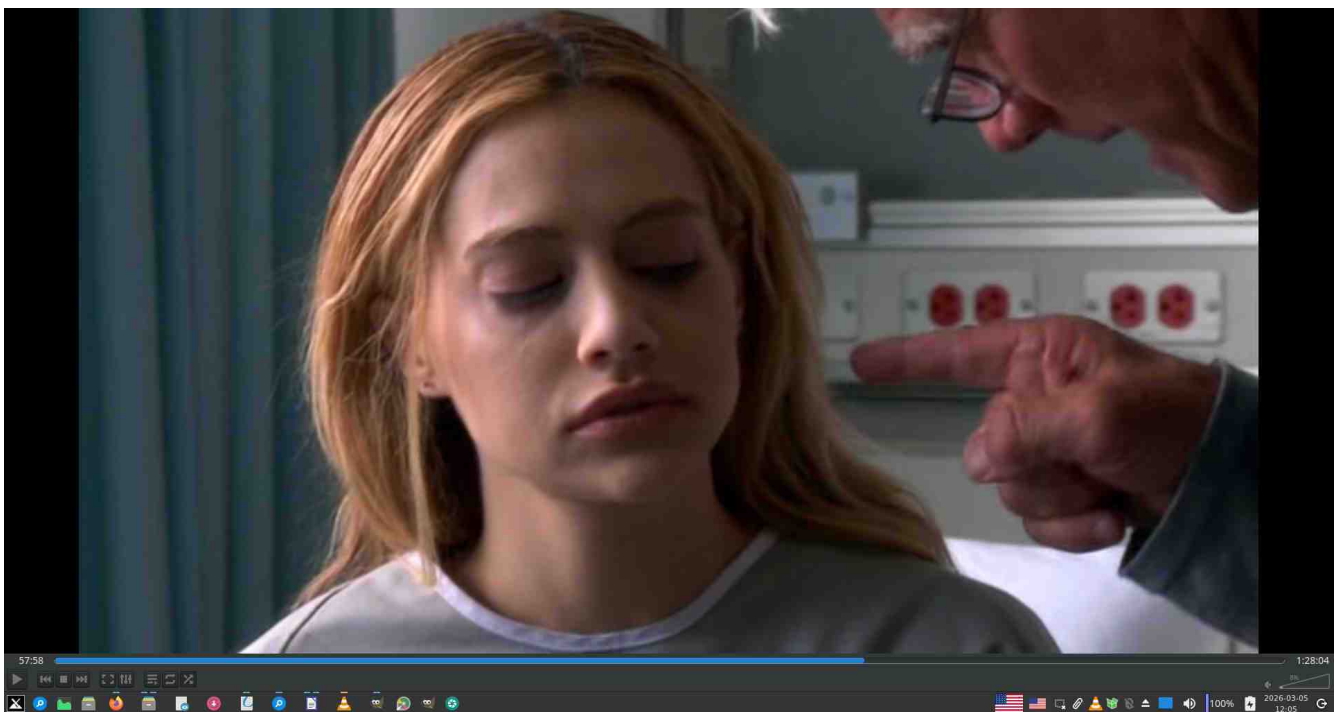


The fourth personal secret political male flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the pregnancy partner “Luke” or cheating partner “Julian” in her real life, can be presumed to have been the actor Tim Thomerson, who was presumably married at the time of shooting this film. [365] He as “Cooper” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as a member of a criminal gang, with conversing: [35, minutes 10 and 11]

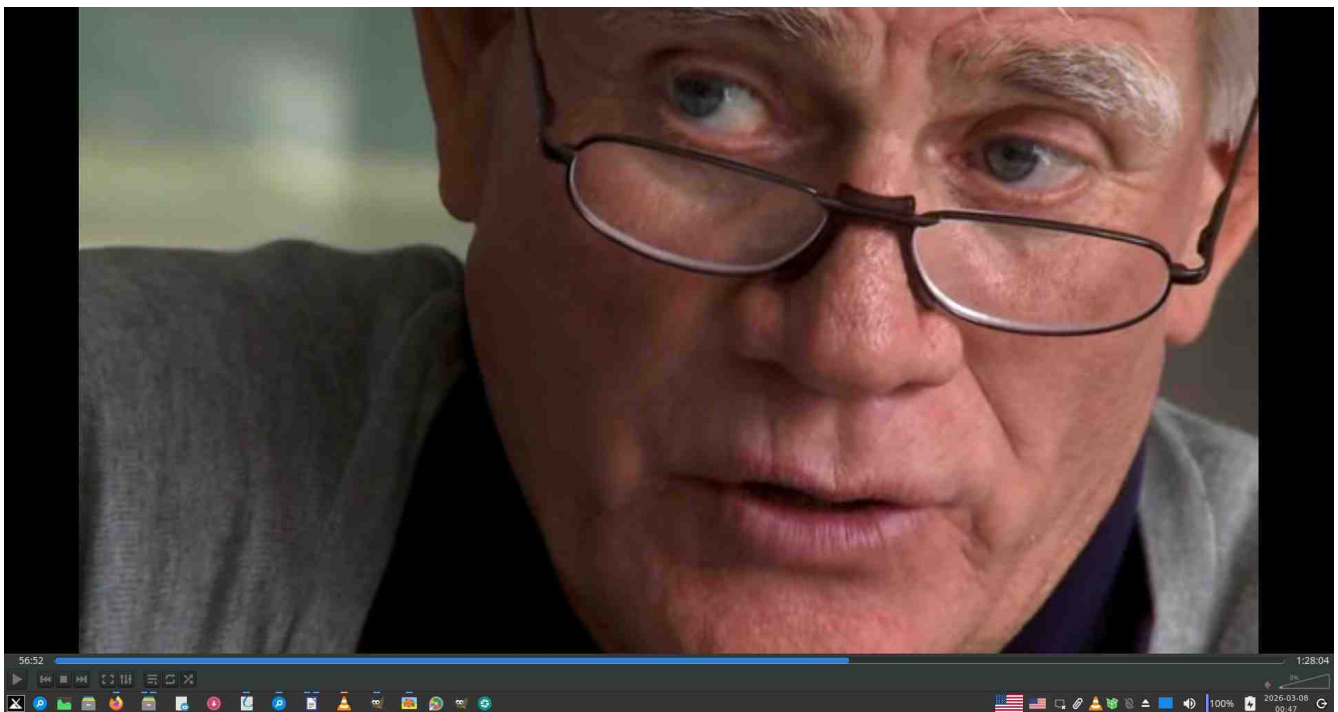
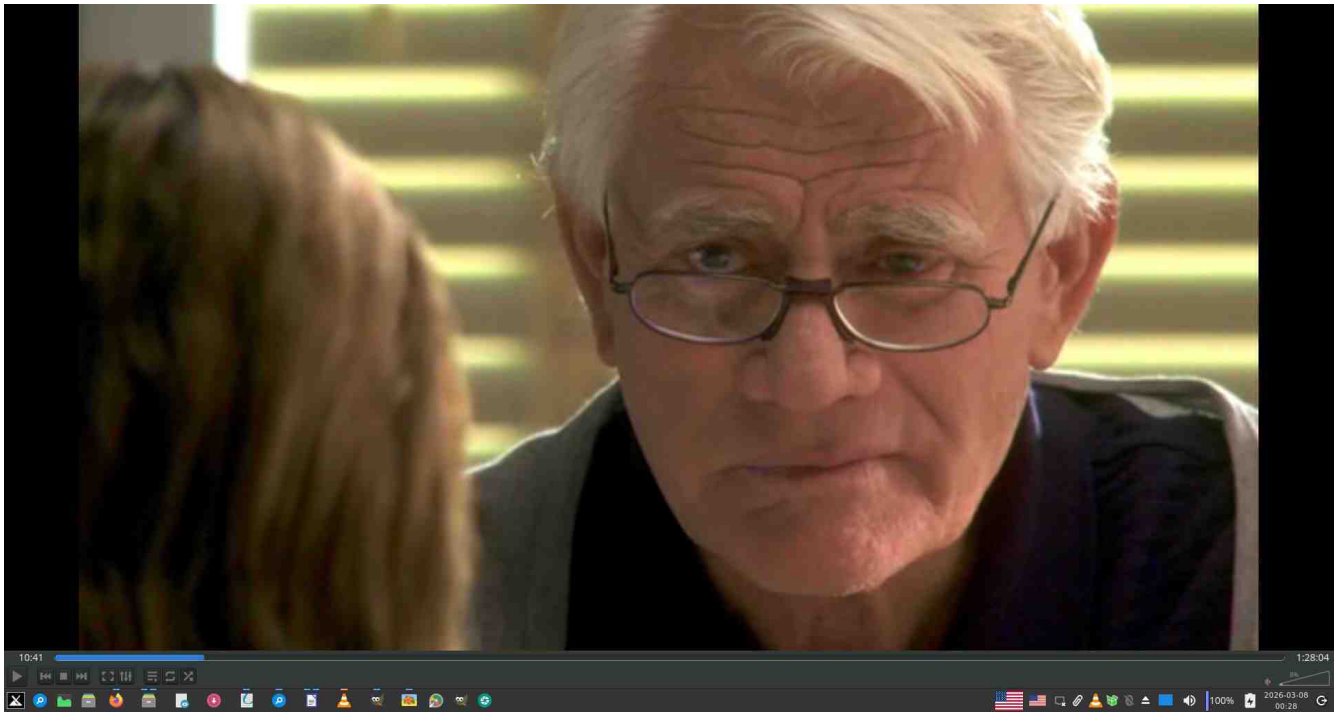




He was also required to formulate and program with raising his forefinger to Brittany Murphy that she could become pregnant with him, or cheat on Simon Monjack with him, by having sex initiated with “fellatio” [12, minute 19] with him: [35, minute 58]

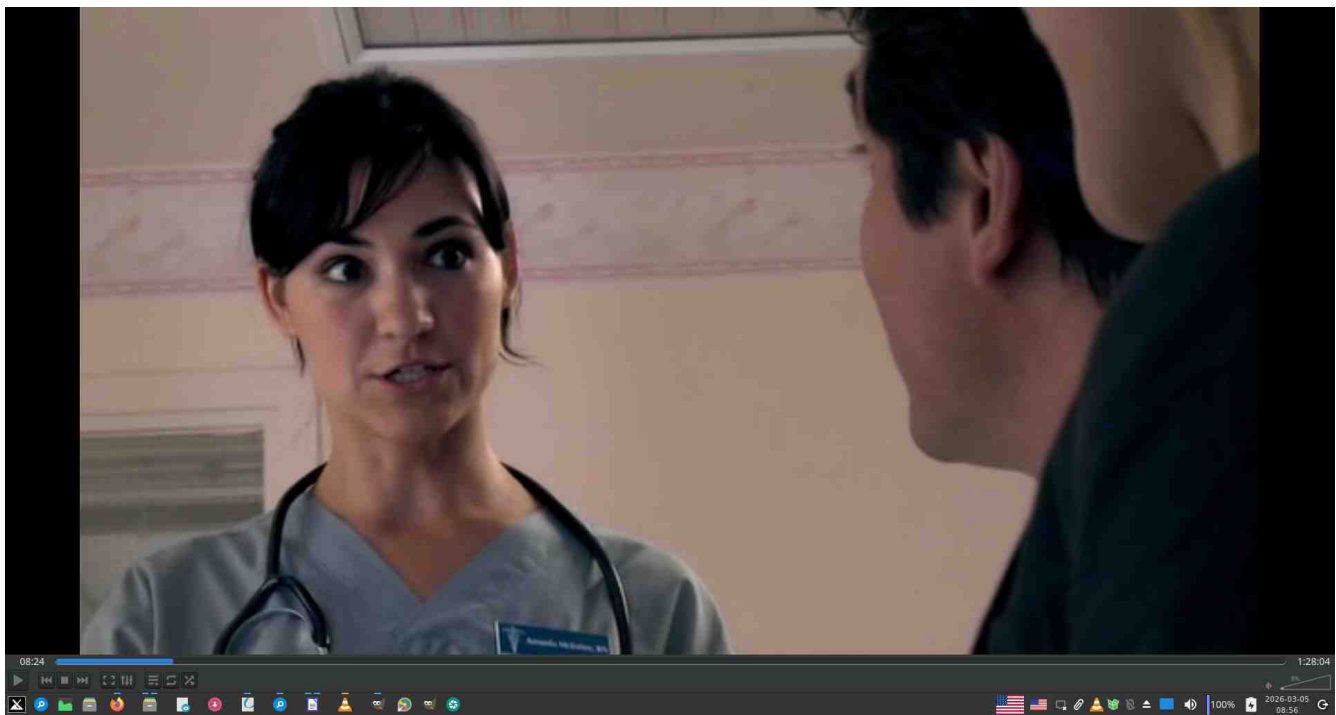


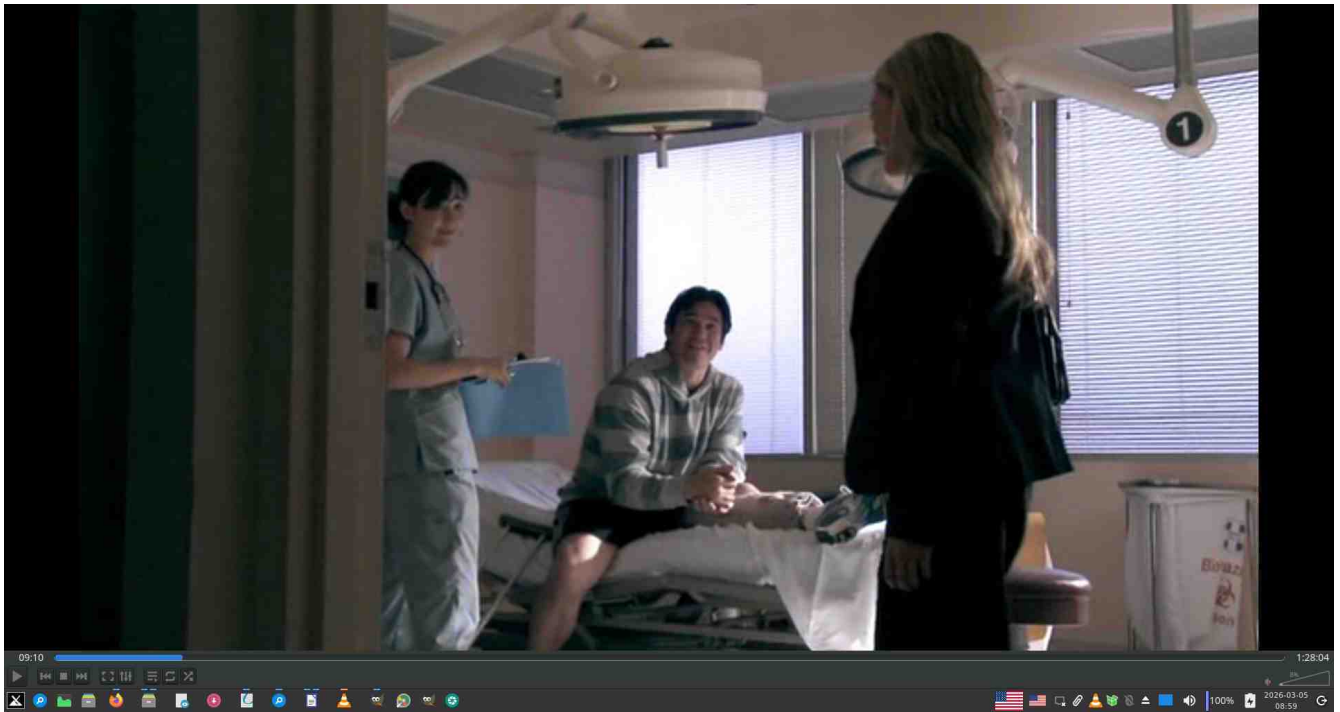
The face of Tim Thomerson was promoted by the film with full-screen presentations: [35, minutes 11 and 57]



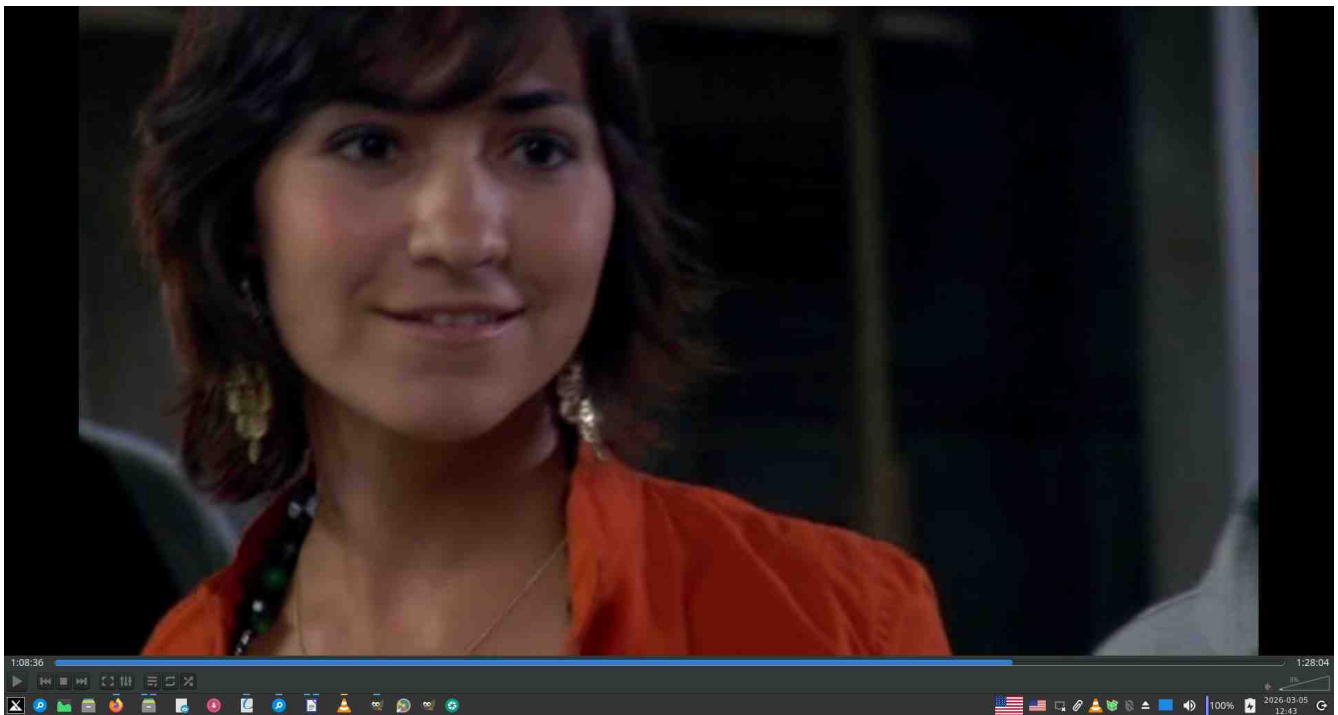
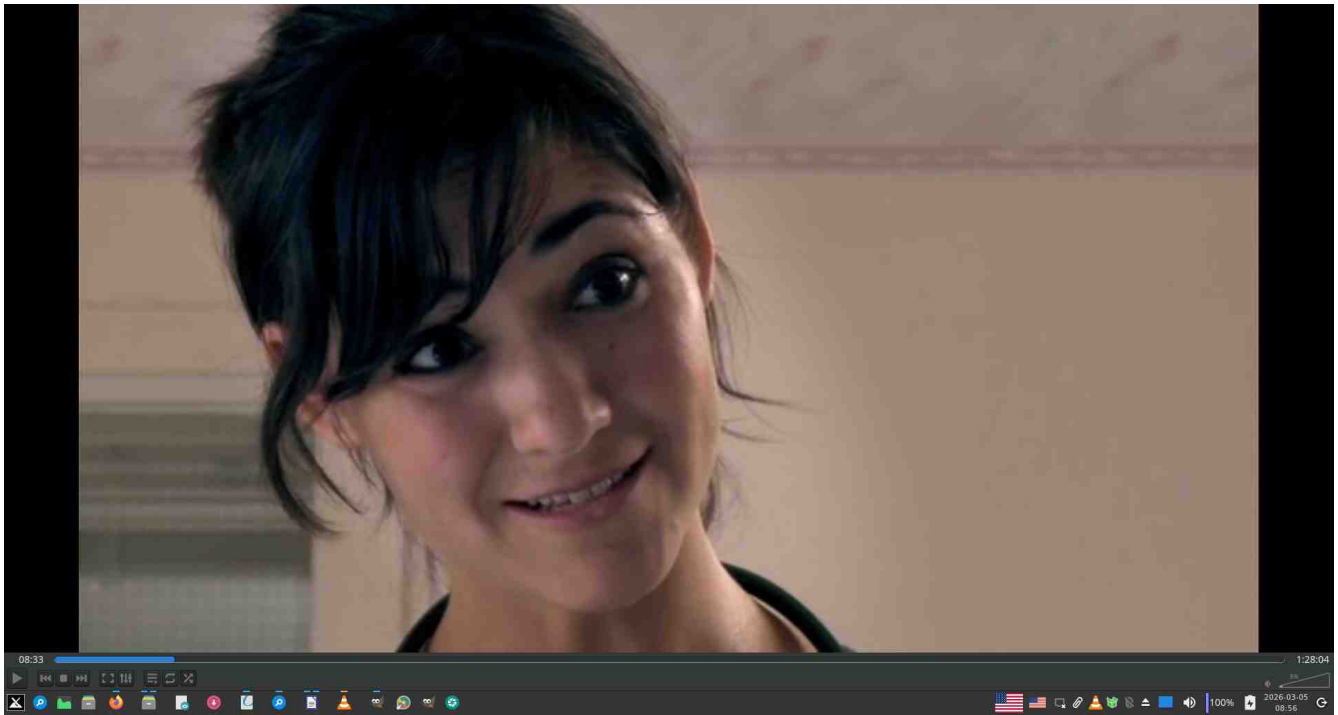
It can be presumed that the resemblance in facial expression, age, and stature of Tim Thomerson with Nick Nolte in the films of Brittany Murphy entitled “Trixie” of 2000 and “Neverwas” of 2005, was meant for a mental-association creating reference to that actor and those films, with the purpose of refreshing and recruiting the programings relative to that actor and those films, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy: “Nick Nolte is unmarried and available to you for a sexual affair, relationship, and marriage.” And indeed: Nick Nolte was unmarried in 2009. [151] Within the pattern of concealed assassination of the type “shooting from cheating jealousy” of the american Illuminati to be applied to Brittany Murphy, after having substituted “June” for Brittany Murphy, and “Terry” for Simon Monjack, Nick Nolte was meant for the role of “Julian”, concocted for having Brittany Murphy cheat on Simon Monjack. And within its pattern of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy”, after having substituted “Lucy” for Brittany Murphy, and “David” for Simon Monjack, Nick Nolte was meant for the role of “Luke”, concocted for making or being suspected of having made Brittany Murphy pregnant.

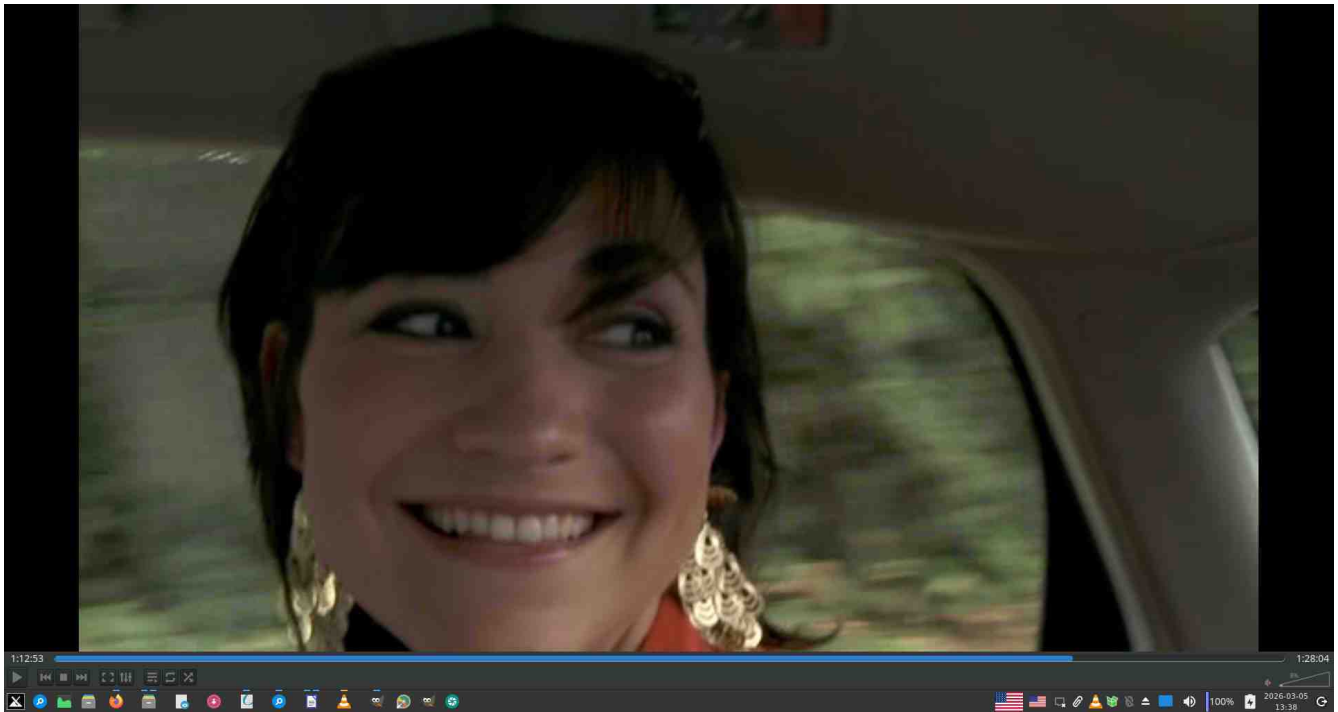
With the film entitled “Abandoned” of 2010, the first personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the lesbian partner “Marie” — concocted and promoted with the film of Brittany Murphy entitled “Deadline” of 2009 — in her real life, can be presumed to have been the actress America Young. [366] She as “Amanda” was required to bilaterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as a member of a criminal gang, with conversing: [35, minutes 9, 10 and 69]





The face of America Young was promoted by the film with full-screen presentations: [35, minutes 9, 69 and 73]



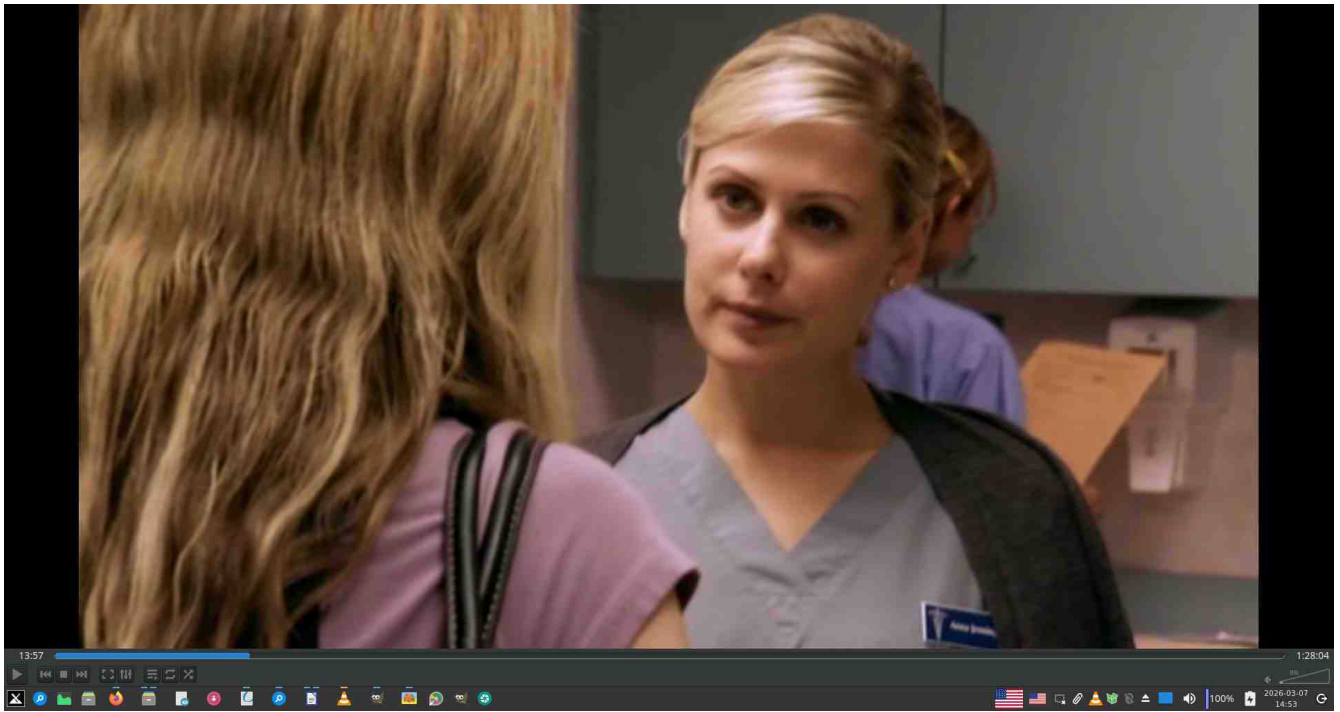


I can presume that America Young had been selected mainly on the basis of her ethnically specifically english, scottish, or welsh facial expression of a “brown” type being the closest to the ethnically specifically italian traits of the facial expression of Brittany Murphy, for an additional stimulus for their required relationship.

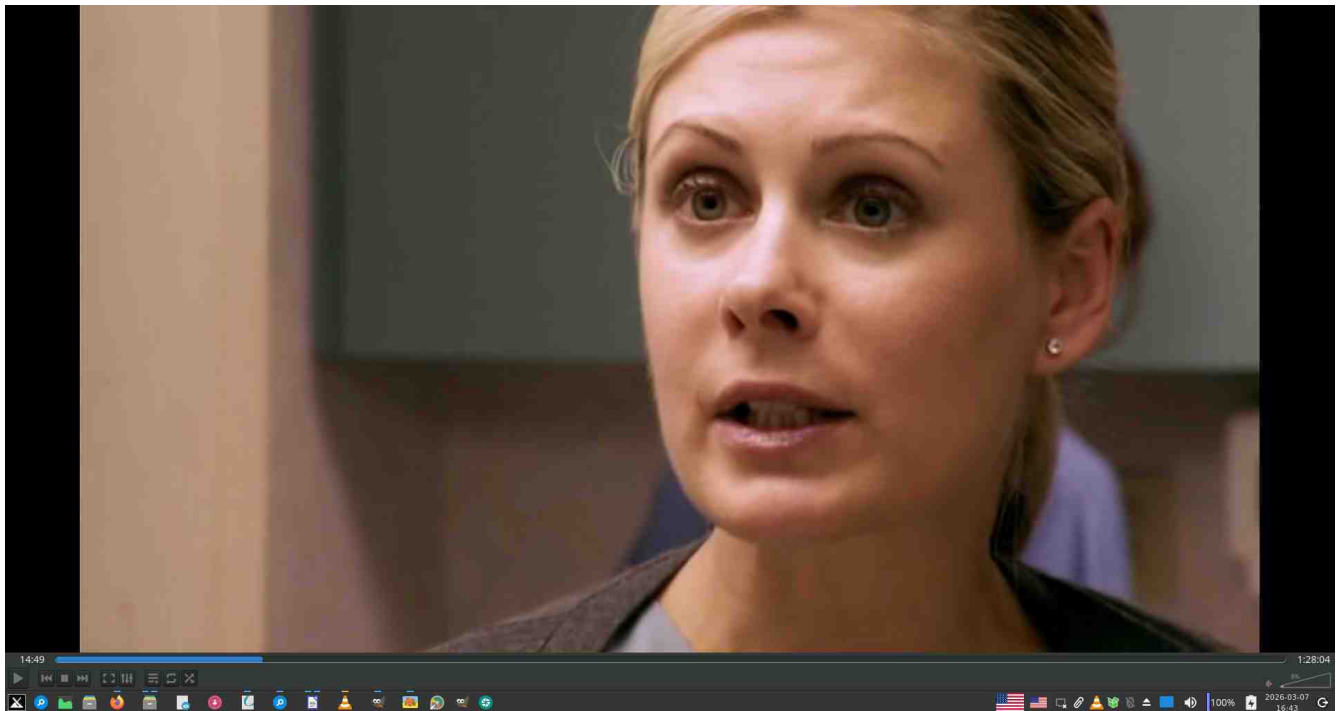
That the criminal gang and its actions against Brittany Murphy as “Mary” has reflected the criminal actions of the american Illuminati against Brittany Murphy as herself in her real life, has been expressed by the black-and-white mosaic pavement, as a symbol of freemasonry, of the hospital, on which the three members of the group were required to walk together: [35, minute 70]



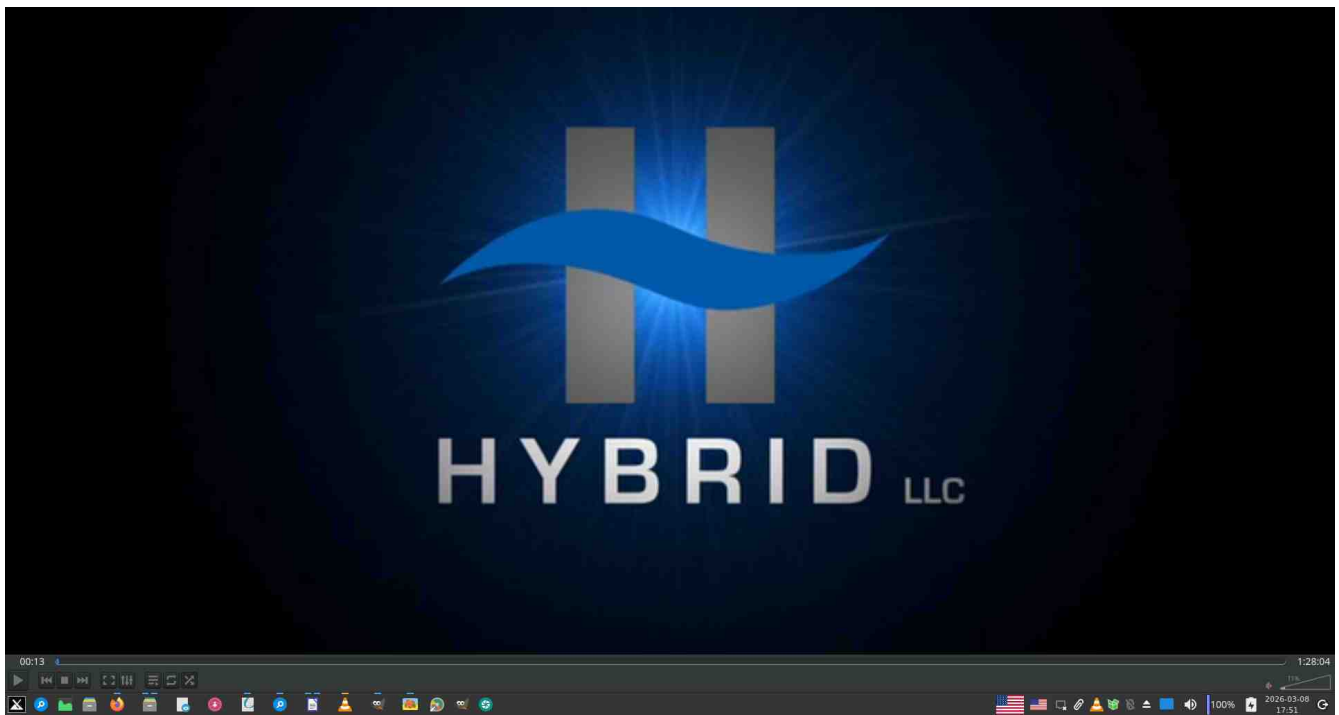
The second personal secret political female flame “bait” [191, minute 61] of the american Illuminati to Brittany Murphy for the role of the lesbian partner “Marie” in her real life, can be presumed to have been the actress Tara Subkoff, who was recurring from the film of Brittany Murphy entitled “Freeway” of 1996, and was unmarried at the time of shooting this film. [367] She as “Anna” was required to bi-laterally onscreen-“hook up” [22, minute 82] Brittany Murphy as “Mary” as a hospital nurse, with conversing: [35, minutes 14 and 14]



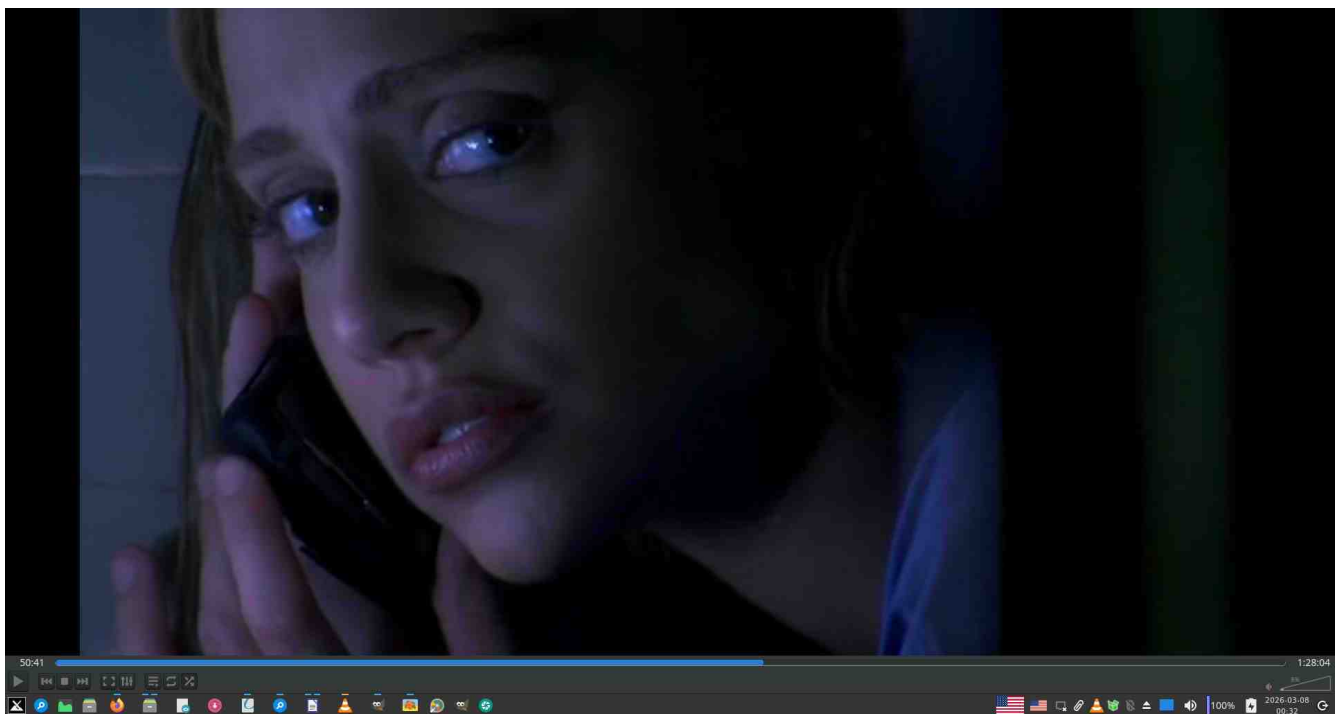
The face of Tara Subkoff was promoted by the film with full-screen presentations: [35, minute 15]



It can be presumed that Tara Subkoff was also meant for a mental-association creating reference to her character name “Sharon” in the film entitled “Freeway” of 1996, with the purpose of refreshing and recruiting the programings relative to that character and film, as well as it formulated and programed the approximate message of the american Illuminati to Brittany Murphy and the public: “Your are [Brittany Murphy is] a garbage like Sharon Tate was: the american nation is to be purified from you [her].” And the film has also propagandized the national secret political reasons for which the american “nation” had to be purified from Brittany Murphy: she was ethnically neither english, nor italian, nor irish, but qualified as “hybrid” by the narrow ethnical and national mind of the american Illuminati, formulated and programed with the name of the production company Hybrid LLC, [35, minute 1]



— in this respect, with poor luminosity the film has brought into prominence the ethnically specifically italian traits of her facial expression, so to destroy the remaining impression that her english name implies english ethnicity, [35, minute 51]



— as well as “renegade”, formulated and programed with the name of the production company Renegade Pictures LLC, [35, minute 1]

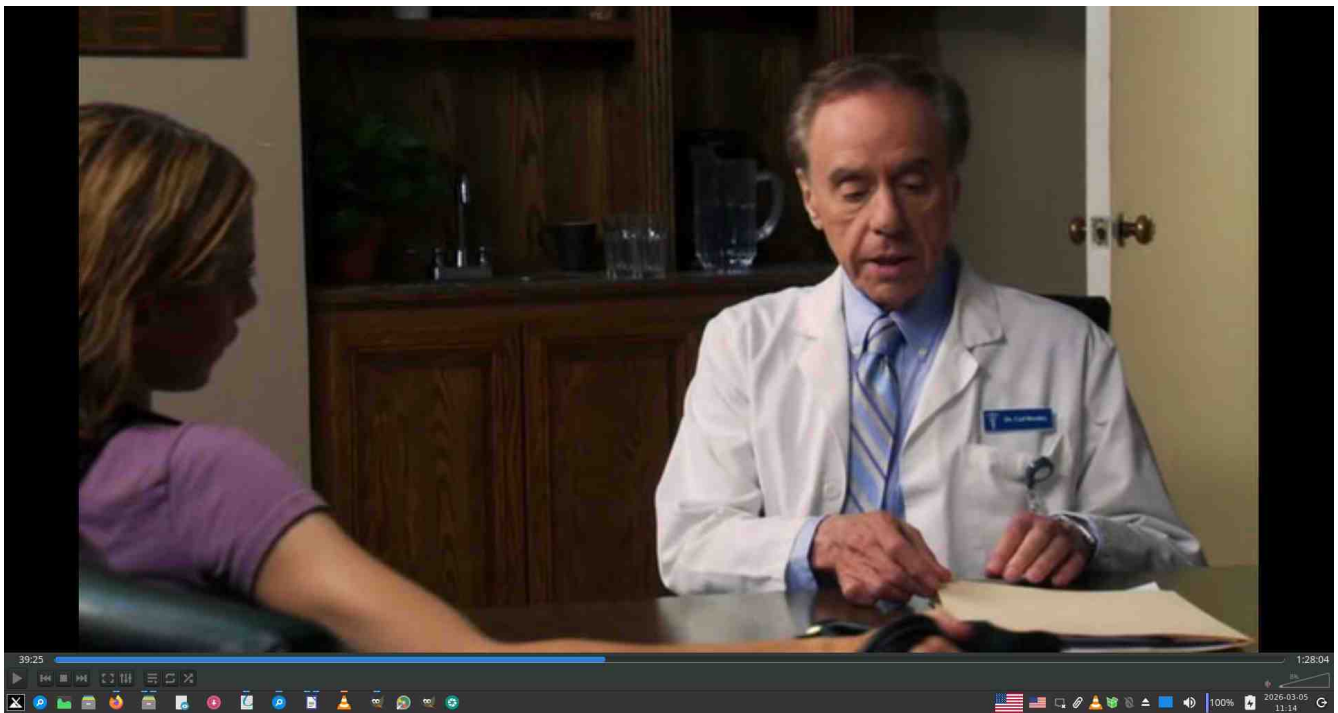


and the “hybrids” and the “renegades” do not enjoy the secret protection of any ethnical or national secret political organization, neither the open protection of any of their states — in spite of the fact that being “renegade” in relation to them does not necessarily mean being “renegade” in relation to the respective national states — so that in their nationalist world order they can be eliminated without consequences, other than the sporadic reactions of elements of the civil society, such as my person with this book. The falsity of propagandizing “hybrid” as a reason of elimination is shown by the cases of Marilyn Monroe and Sharon Tate having been ethnically presumably 100 per cent english, and still eliminated by the american Illuminati, as well as the case of my person having been ethnically 100 per cent hungarian, and still fiercely, if not the most fiercely persecuted by both the hungarian ethnical secret political organization in Romania, and the hungarian national secret political organization. The falsity of propagandizing “renegade” as a reason of elimination is also shown by the cases of Marilyn Monroe and Sharon Tate both having persisted in living in and been loyal to the USA, despite the opportunities offered them to live in and immigrate into other countries, and still having been eliminated by the american Illuminati.

It can be presumed that by having concocted the character “Mary” of Brittany Murphy to suffer from a psychiatric disease, and take “antidepressants”, [35, minute 34]

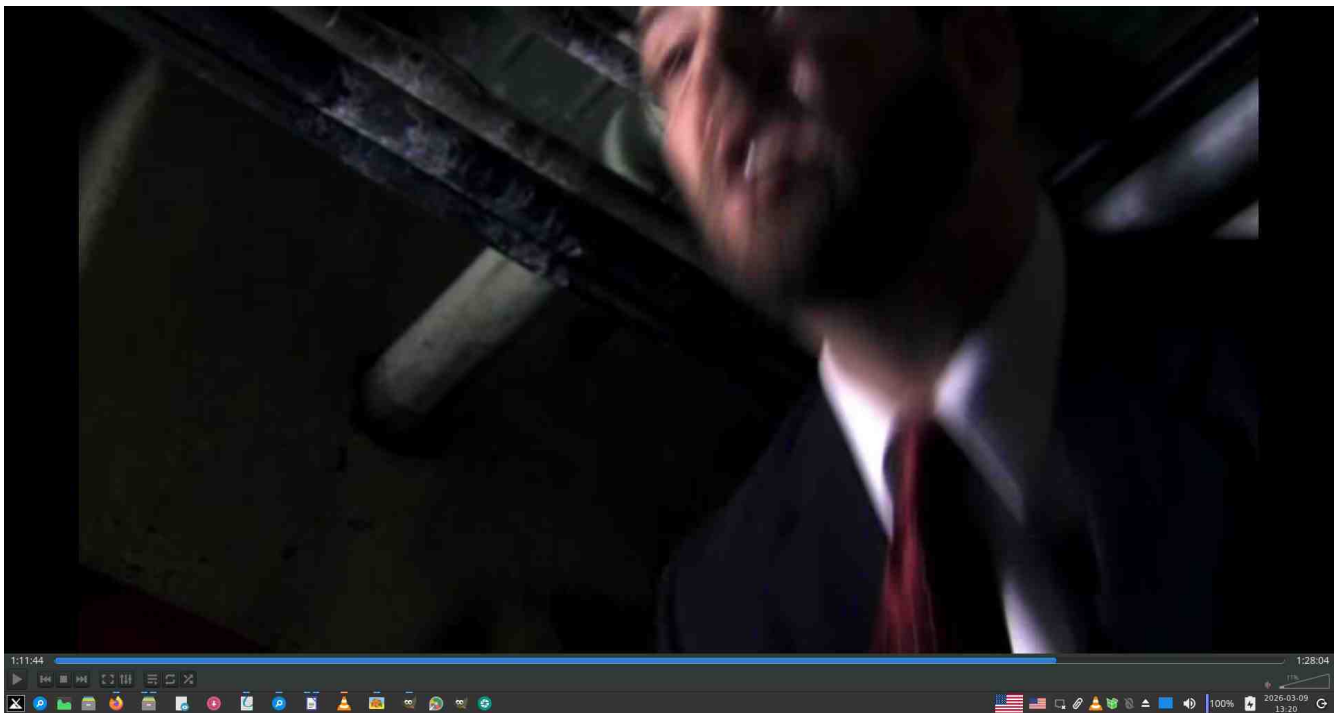


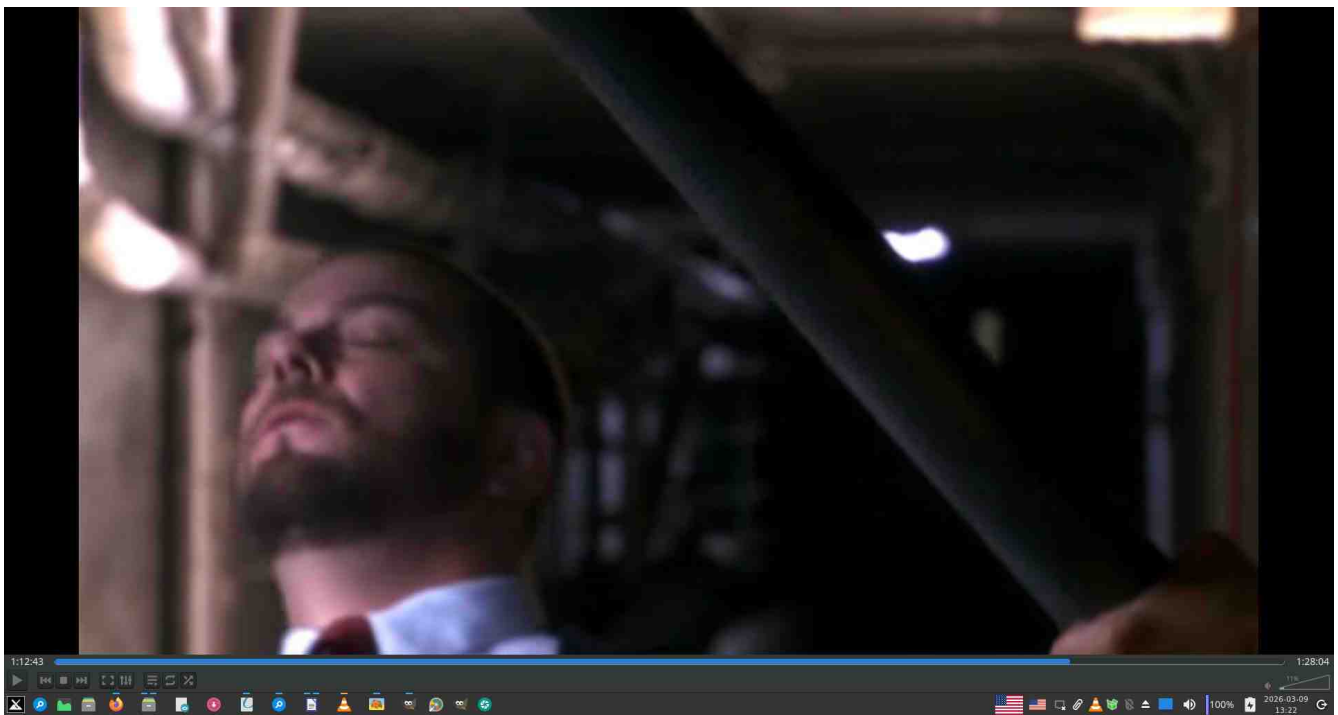
as well as to be examined by a psychiatrist, [35, minute 40]



to be “put under a 72-hour observation”, [34, minute 48] and to be diagnosed with “acute perception of persecution, paranoia” [34, minute 50] — namely with just what the ethnical and the national secret political organizations need for concealing their real persecutions — the american Illuminati concocted Brittany Murphy as herself as having been suffering from a psychiatric disease, the implementation of which concoction was necessary for it to apply to Brittany Murphy its method of concealed assassination of the type “drug overdose with insomnia”.

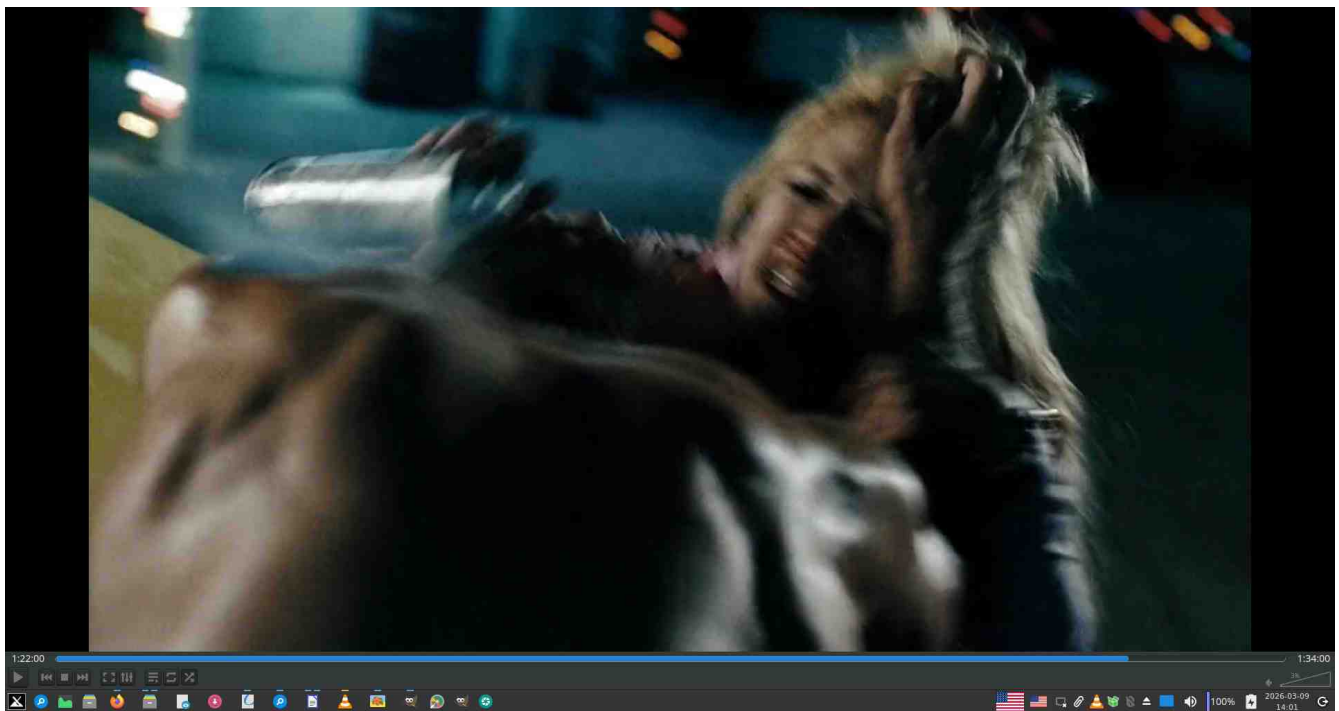
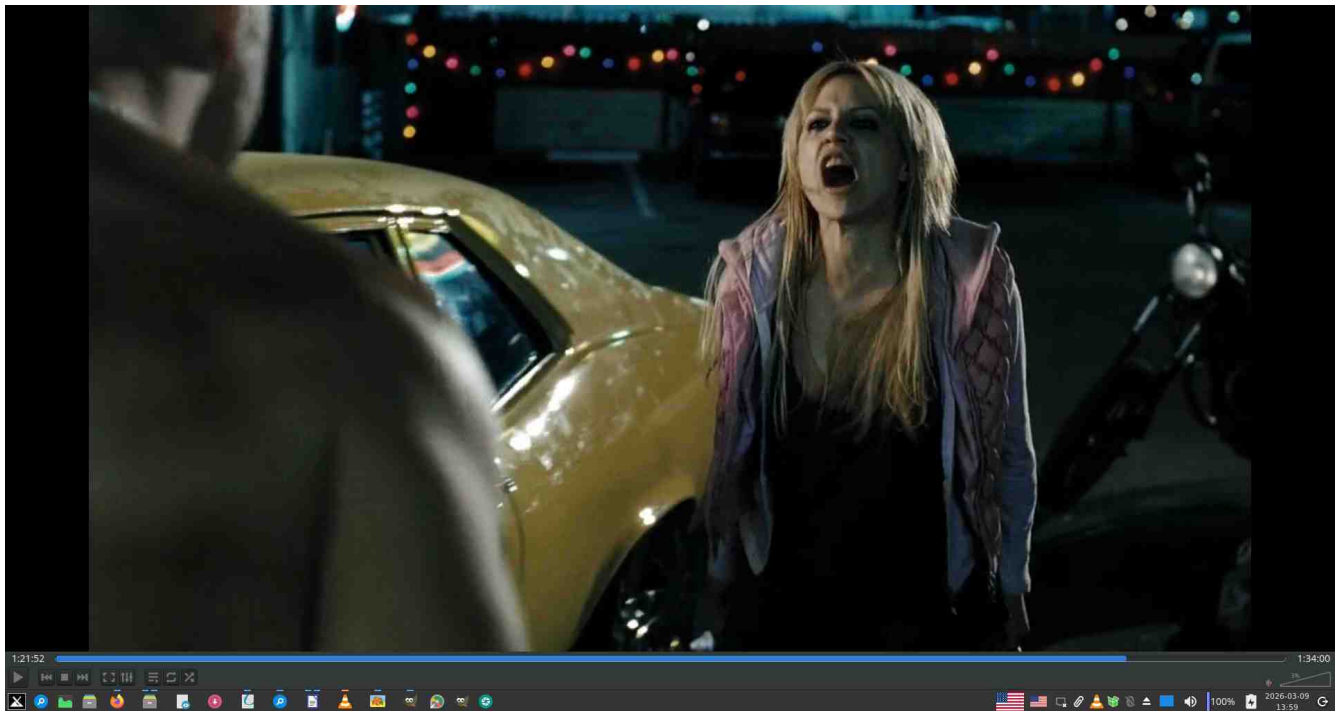
It appears that besides the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, the personal secret policy relative to Brittany Murphy of the american Illuminati still comprised a “fighter” [34, minute 71] guideline, which i termed “fightress-programing and -training”, [180] and which can be presumed to have been an element of “tigress-programing and -training”, [180] corroborated by that she as “Mary” is qualified as a “tiger cat”. [34, minute 69] This film presents a “drilling” [34, minute 69] scene — which i termed “fightress-programing and -training with corporal-fighting scenes” [180] — in which she was required to kill Scott Anthony Leet as “Holloway”, missioned with eliminating her as the only witness of the criminal actions of the gang committed against her, despite his physical superiority and being armed with a pistol, by first knocking him in the groin, then smiting him in the head with a metal tube: [35, minutes 72, 73 and 74]

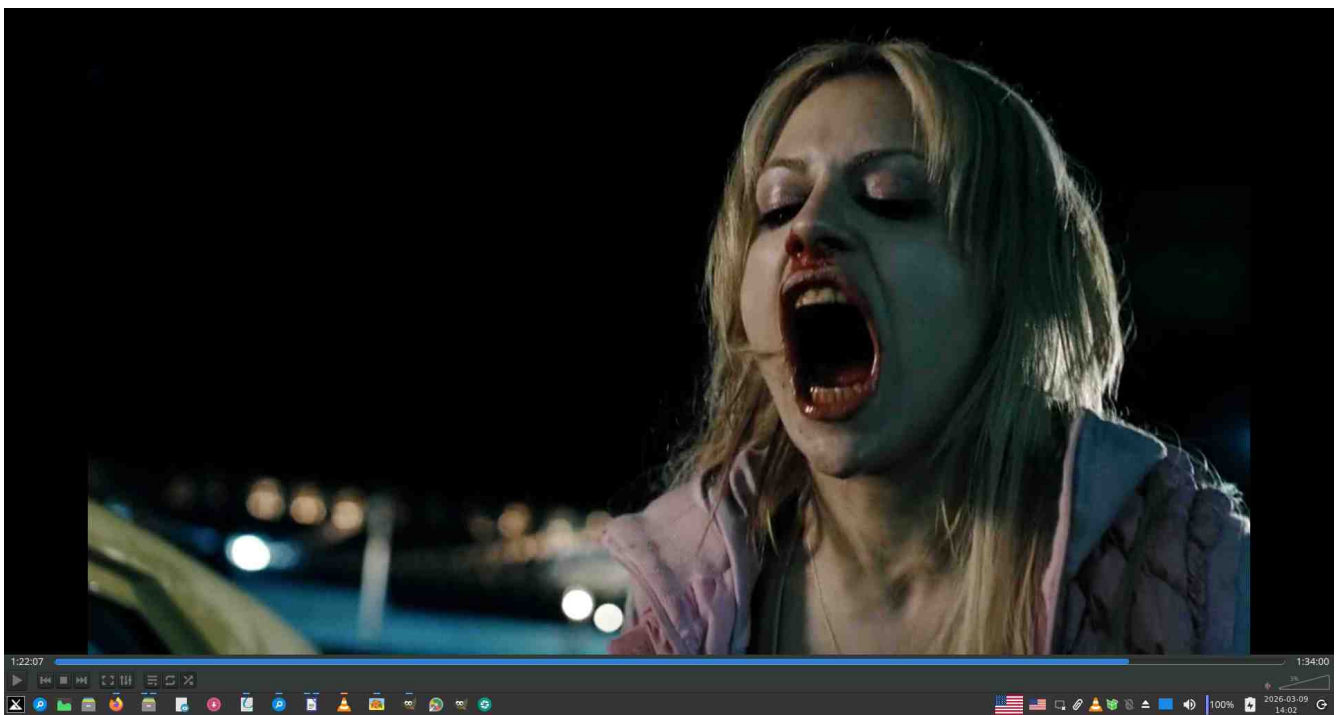
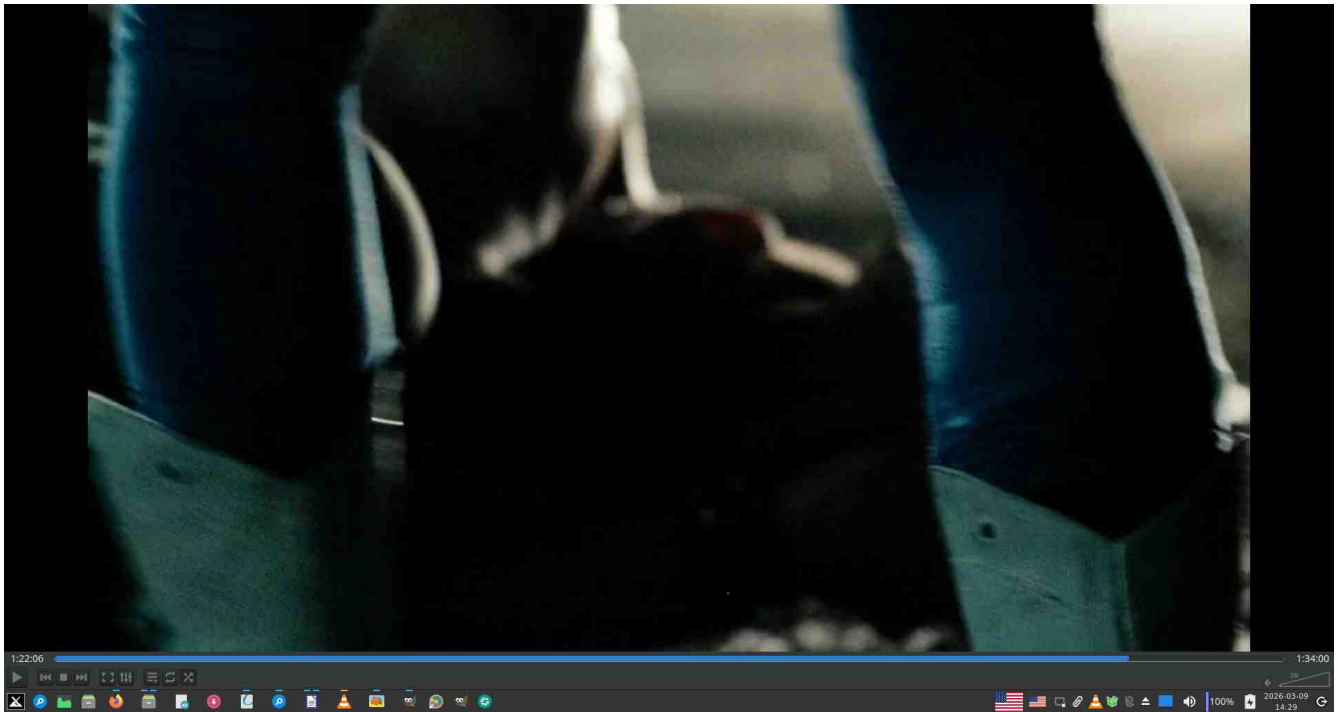




It is to be mentioned that while within the personal secret policy relative to Brittany Murphy of the american Illuminati the “tigress-programing and -training” is marginal, its personal secret policy relative to Angelina Jolie is almost exhausted by “tigress-programing and -training”.

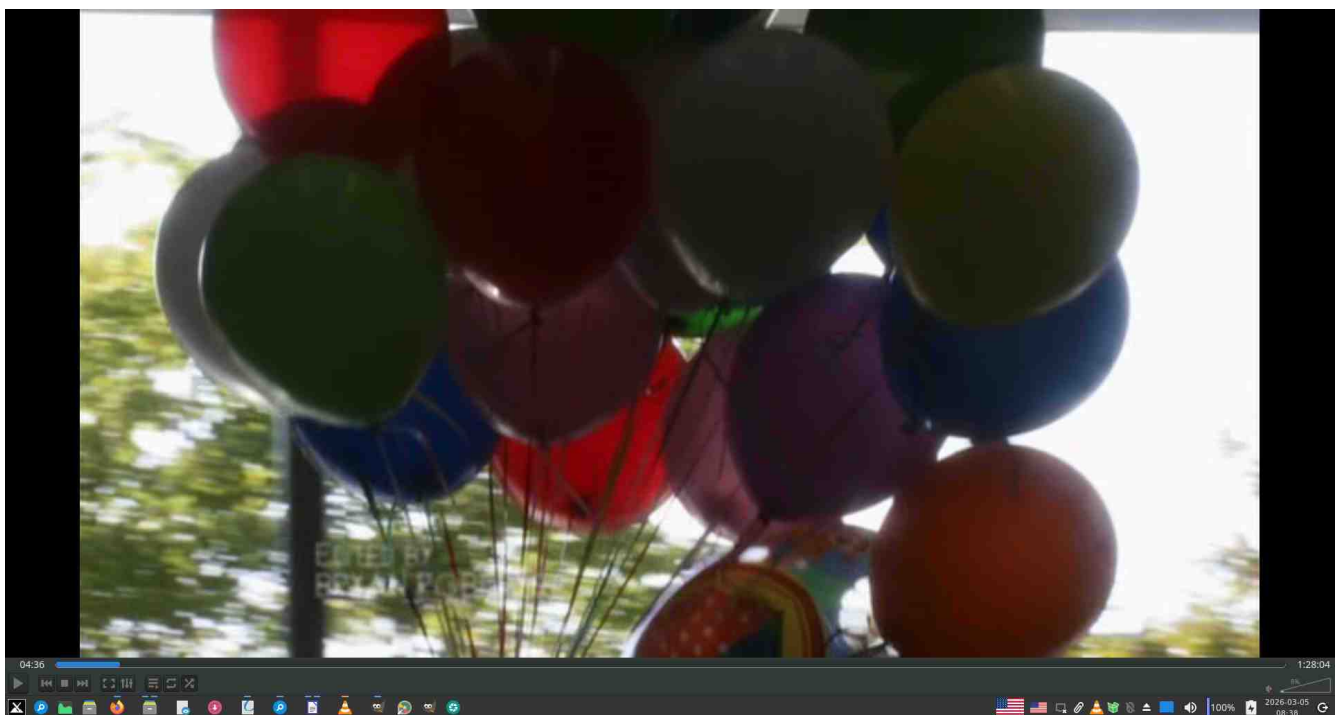
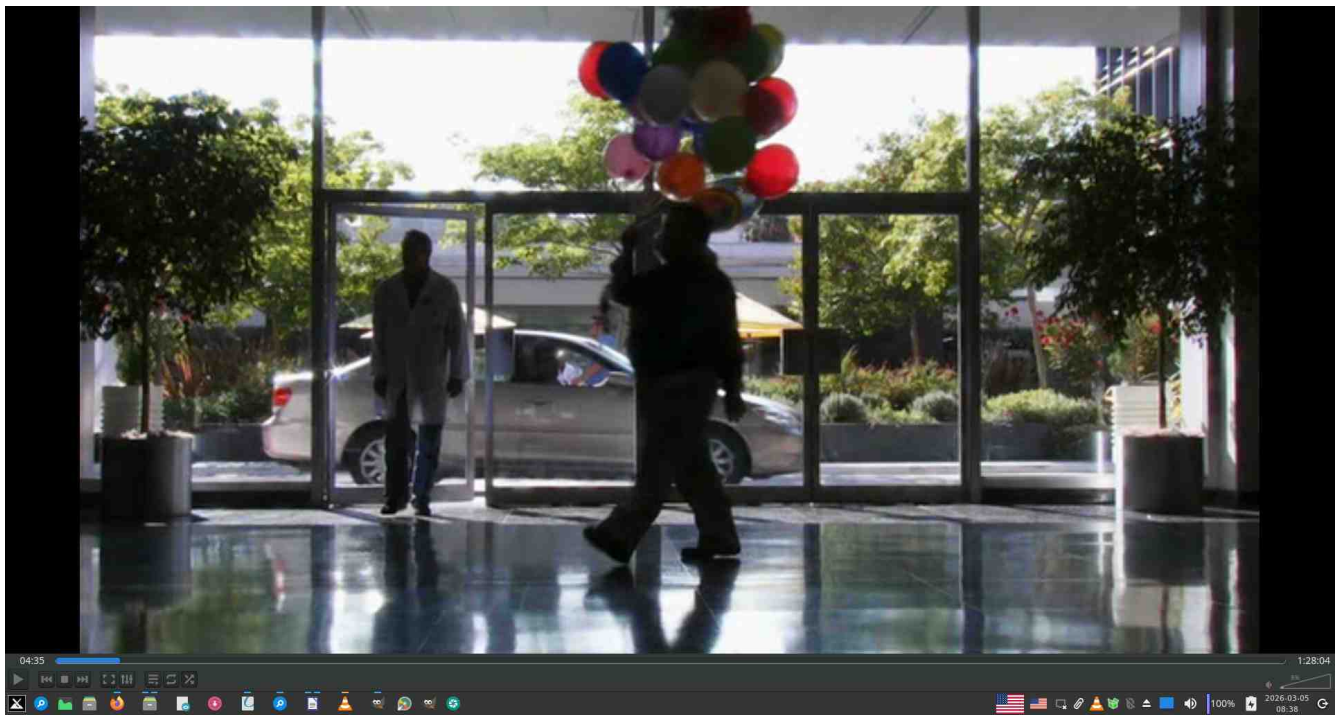
Brittany Murphy had still been required to act such a “drilling” [34, minute 69] scene in her film entitled “The Dead Girl” of 2006, in which she as “Krista” was required to beat to unconsciousness Dennis Keifer as “Tommy” despite his physical superiority, by spraying dye in his eyes, then kicking him in the head: [30, minutes 82, 83, 83 and 83]





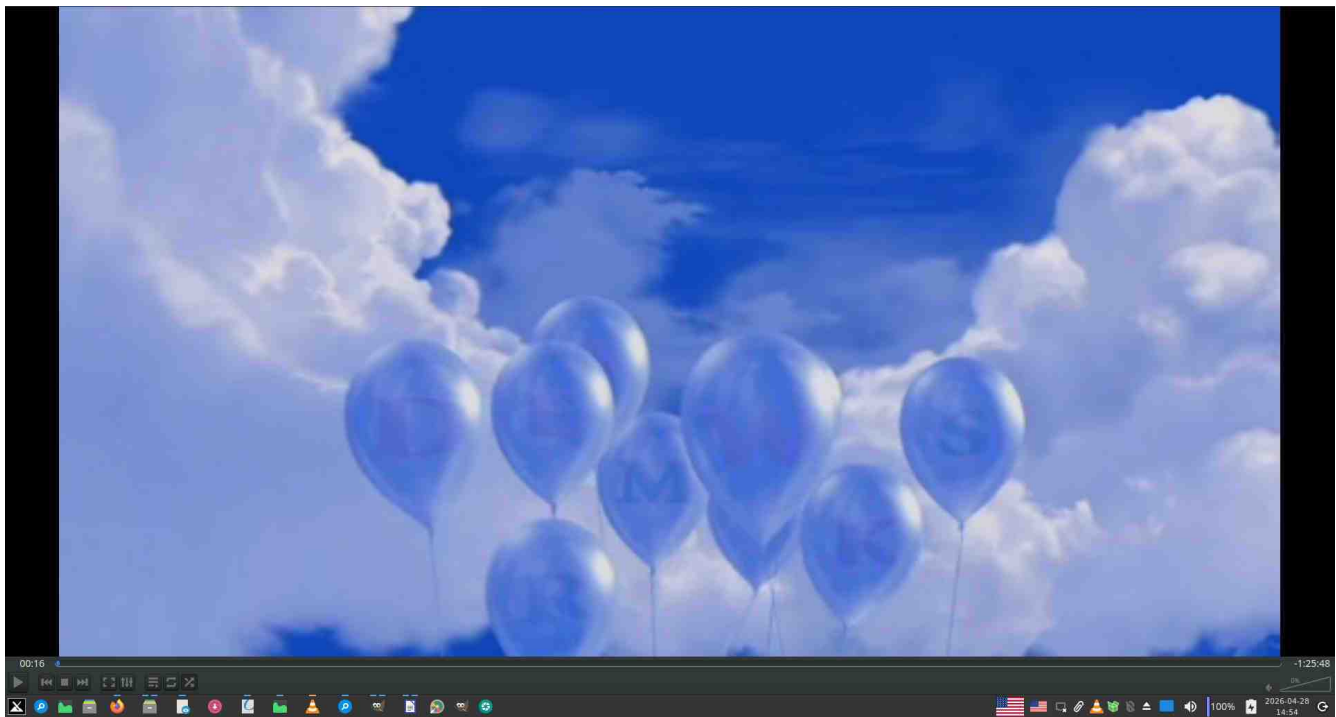
The film entitled “Abandoned” of 2010 has aspects which can be construed by me as having been potential personal secret political messages addressed to my person, or national secret political messages addressed to the public relative to my person.

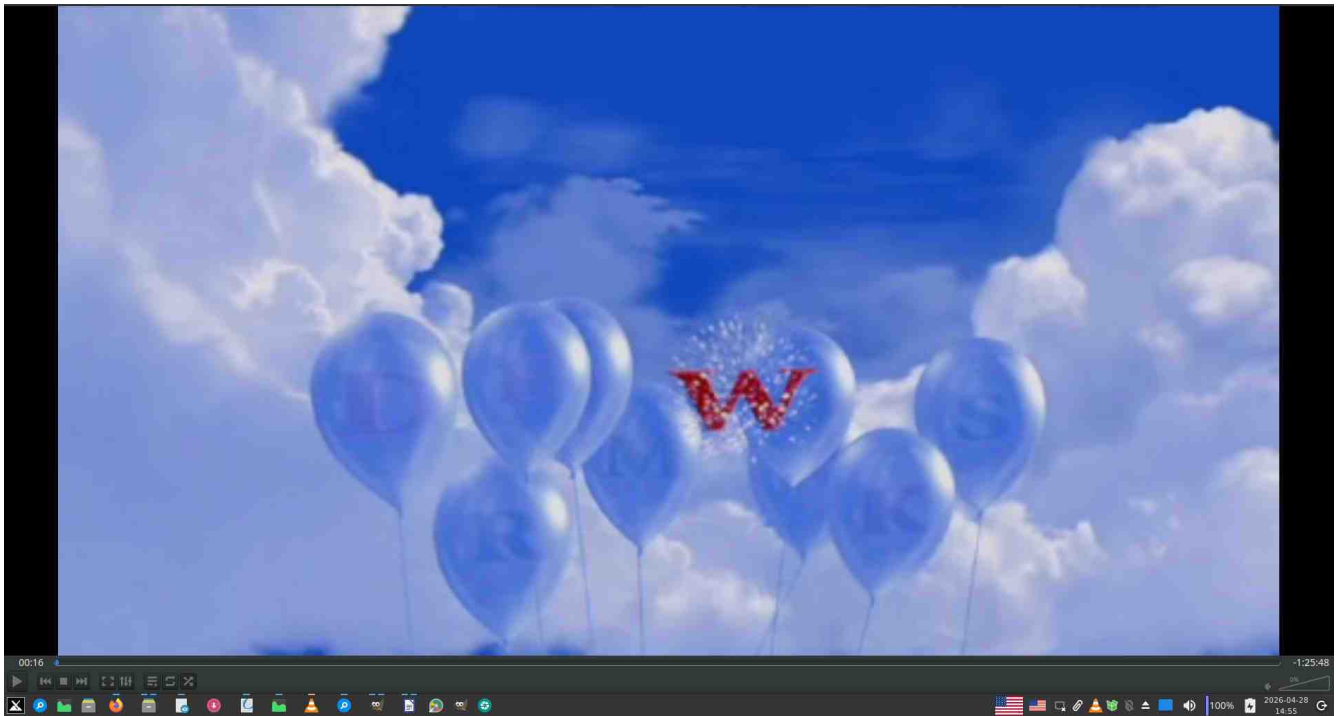
The film presents a scene with a character selling puffed balloons of different colors in the hospital, brings into prominence the balloons, not the character, and not the uncredited actor acting it, leaving his face indiscernible: [35, minutes 5 and 5]



I can construe the above balloon scene as a formulation and programing of the guideline of the personal secret policy relative to my person of the american Illuminati of having me hospitalized, in both the literal and the figurative sense of the word — represented with the hospitalization of Dean Cain as “Steven”, a construction corroborated by the mental-association string: [Steven = István (hungarian), which is my first name] — concocting my person and books in different fields of science — represented with the puffed balloons of different colors — as being “puffed up”, and as such to be “punctured” by it with its personal secret political propaganda relative to my person, a main element of which has been the approximate concoction that my books are “trumped-up trumperies blowing my own trumpet”, mainly formulated and programed with the surname of the USA president Donald Trump. This attitude expresses a complete disinterest to the free judgement of the readers, striving to replace it with pre-concocted personal secret political propaganda, just as the american Illuminati particularly, and the ethnical and the national secret political organizations generally, together with their front politicians, regularly require scientists in history and politics to replace free individual opinion with national open and secret political propaganda. The name of Dean Cain has formulated and programed the manner in which the american Illuminati can keep under control this situation, and accordingly has expected me to deal with the problem of publishing my books, through the mental-association string: [Cain → kan (hungarian) = male (animal),] namely decoded approximately: “In order to publish your books, you should contact a woman sexually, or resort to or become a dean of a university.”

The above presumption can be corroborated by the starting clip of the studio Dreamworks Animation, in which a number of balloons soar, and having punctured they result in the letters of different colors of the word “Dreamworks”. [188, minutes 1, 1, 1, 1 and 1]

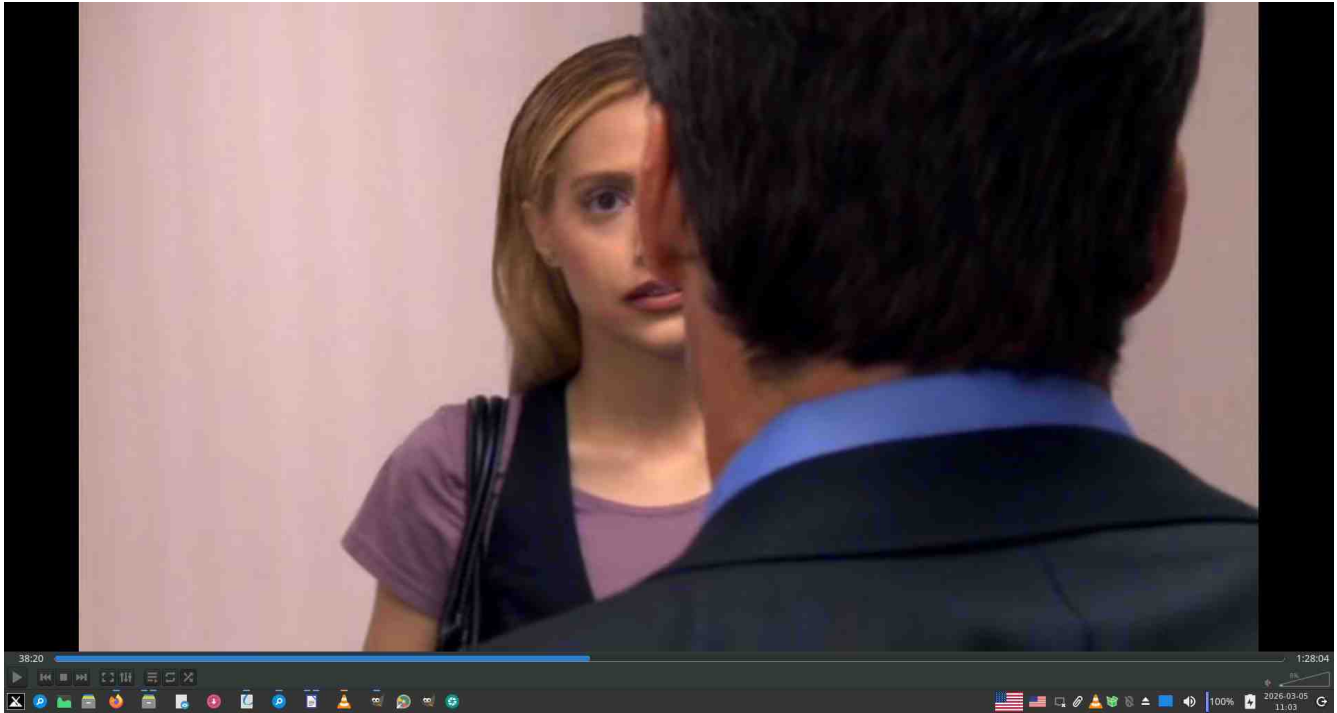






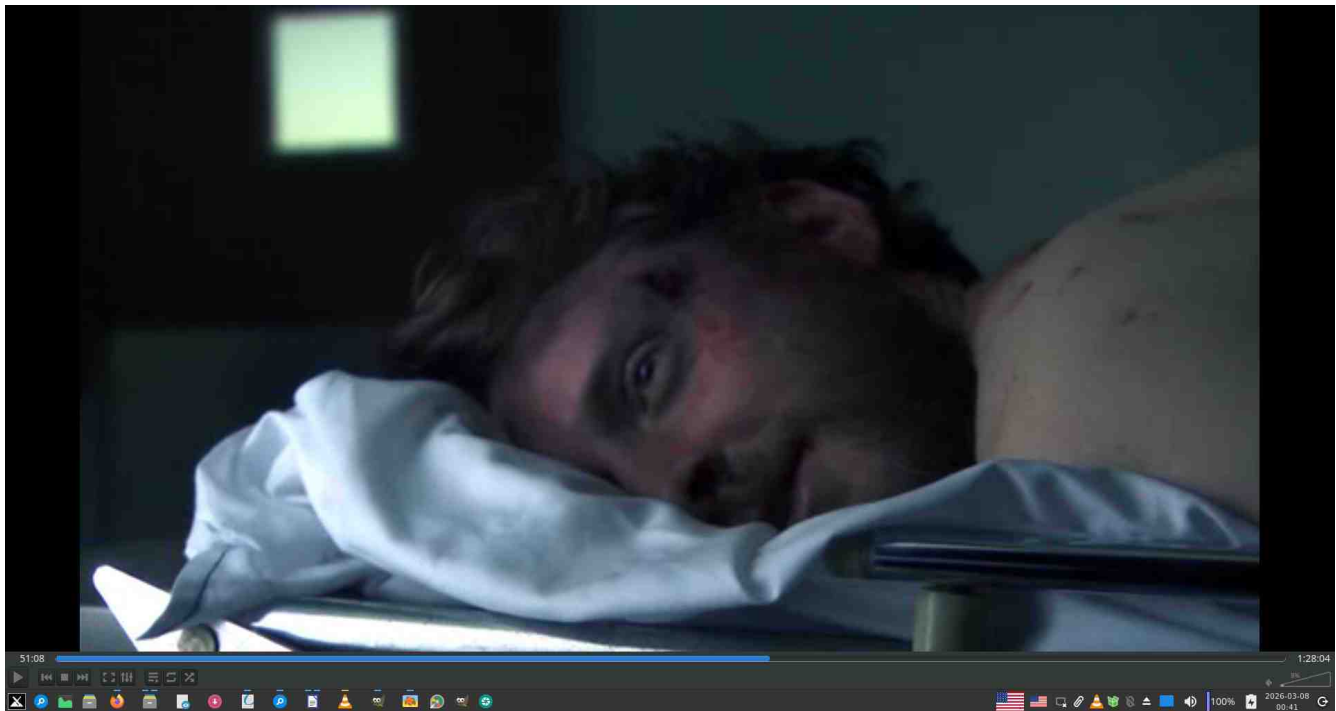
At the same time, that clip can be construed as a formulation and programing of the of the approximate message of the american Illuminati: “The works of István ADORJÁN will scatter like clouds and dreams.”

I can presume that by requiring Brittany Murphy as “Mary” to look or appear to look into the lens of the camera for a moment by appearing to look at Jay Pickett as the detective “Franklin” — just as in cases of Wilmer Valderrama in her film entitled “Summer Catch” of 2001, and Mike Vogel in her film entitled “Across the Hall” of 2009 — under cover of possibly pretending to have looked at Jay Pickett as “Franklin”, [35, minute 39]



the film formulated and programed the approximate message of the american Illuminati to my person: “If you immigrate into the USA with a job of detective, you can contact Brittany Murphy, or another celebrity or movie star, by being hired by her.”

I can presume that the dead young man character presented by the film, [35, minute 52]



with whom Brittany Murphy as “Mary” was required to have a common scene in the morgue of the hospital, was meant to particularly represent my person as the partner of Brittany Murphy in her “hollow, burrow, or rabbit hole” created by the american Illuminati for her to be buried alive — or with the words of Elizabeth Adam (Erzsébet ÁDÁM), “covered still living” [74, minute 5] — until her burial proper.

I detected a number of aspects in this film which can be considered signs of that the american Illuminati knew with some, even high probability that this would be the last film of Brittany Murphy: 1) making a mental-association creating reference to the case of Sharon Tate, meant for a “preparation” [21, minute 25] of the public opinion; 2) formulating and programing a potential personal secret political message rendering two potential propagandistic reasons of her elimination, meant for a justification before the public opinion: “Brittany Murphy is a hybrid and a renegade”; 3) formulating and programing with the title of the film a potential personal secret political message relative to the intended ending of the Brittany Murphy “project”, [3, minute 24] meant for a “preparation” of the public opinion: “With the film entitled ‘Clueless’ of 1995 Brittany Murphy was adopted, and with this film she is abandoned”; 4) releasing later the film shot earlier entitled “Something Wicked” of 2014, meant to conceal the character of personal secret political message of the title of this film and its reference to the real life of Brittany Murphy; 5) requiring Brittany Murphy to act a scene in the dark of the morgue, formulating and programing a tomb, presenting there a dead young man character, and requiring her to see him, by this means formulating and programing the approximate message to her: “He is to be your partner in heaven”; 6) throughout the entire film the criminal gang presumably representing the american Illuminati has in view and strives to kill Brittany Murphy as their only witness; 7) the film ends in a hospital, just as the life of Brittany Murphy. The rest of the film must reflect, on the one part, the uncertainty of the american Illuminati relative to the success of its striving to assassinate Brittany Murphy in a con-

cealed manner, and on the other part, its need to conceal its intention to assassinate Brittany Murphy by having the film differ not too much from her previous films. In this way, the film has the same personal secret political structure as her previous films, what indicates that the american Illuminati considered that she still had some chances to succeed in living an undetermined number of years. This corroborates my hypothesis and conception — primarily based on my personal experiences — that it is easy for an ethnical or a national secret political organization to condemn to death, but what is difficult for it is to have its condemnation executed in a concealed manner, to achieve the circumstances necessary for it to conceal the manner of death of homicide, or at least its originating the homicide, to avoid the appearance of homicide by making the manner of death appear natural, suicidal, accidental, or undetermined [364] generally, to make its death appear accidental particularly, as it happened in the case of Brittany Murphy.

3. The jewish, italian, and asian involvement in the case of Brittany Murphy

Regularly, the films of Brittany Murphy were originated by and made under the supervision of the ethnically english and nationally american Illuminati, and they were means of its personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy. However, owing to its conjecture and consciousness relative to her unutilizableness, inconveniency, or dangerousness, and disloyalty relative to itself, as well as its resulting limited capacity of controlling her, it sometimes requested or allowed the implication in a manner and measure of other ethnical and national secret political organizations interested in a manner and measure in “adopting” [3, minute 23] and integrating Brittany Murphy with their ethnic groups, “nations”, and countries, which in this way utilized the respective films for the implementation of their own personal secret policies relative to Brittany Murphy. These implications constitute evidence of the collaboration among the above-mentioned secret political organizations relative to Brittany Murphy. It is to be mentioned that the main cause of the diaspora ethnical secret political organizations has been to preserve the ethnical identity of the members of the respective nation and ethnic group, who migrated from their motherland, immigrated into and live in their respective new countries.

Beginning with at the latest the time of originating the film of Brittany Murphy entitled “Family Prayers” of 1993 — presumably in or before summer 1991 — the american Illuminati was striving to transfer its personal secret political control over Brittany Murphy to the jewish ethnical secret political organization in the USA, and through it to the jewish national secret political organization as well, by “adopting” [3, minute 23] Brittany Murphy into that film, and “hooking up” [22, minute 82] her with the boy actor Tzvi Ratner-Stauber, required to act the leading role, and “introduced” [2, minute 2] with that film in acting. With this, it intended to strengthen her personal secret political control with what appears on the social surface under the name of “conservative judaism”. However, it appears that besides his personal secret political mission in “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, the first leading “angel” [25, minute 128] of that operation did not feel a calling for acting. [65] This indicates that neither the american Illuminati, nor the jewish ethnical secret political organization in the USA were interested in Brittany Murphy’s having a film career. In this way, under the conservative judaist “care of the man of the house” [2, minute 92] Tzvi Ratner-Stauber, the feature-film career — requiring acting undressing and sex scenes — of Brittany Murphy would have become questionable, as also indicated by that her presumed paragon Patti LuPone was mostly a theater actress. [67]

The interest of the respective jewish ethnical secret political organizations in the cases of Brittany Murphy, Sharon Tate, and Marilyn Monroe can be attributed to the worldwide historical and present persecutions of the jewish persons, ethnic groups, and even nation, their related sympathy or at least tolerance to persons qualified by other ethnical or national secret political organizations as unutilizable, inconvenient, or dangerous, their striving to enhance the jewish ethnical genetic potential with that of such talented persons, and to utilize them in the causes of the jewish diaspora and nation.

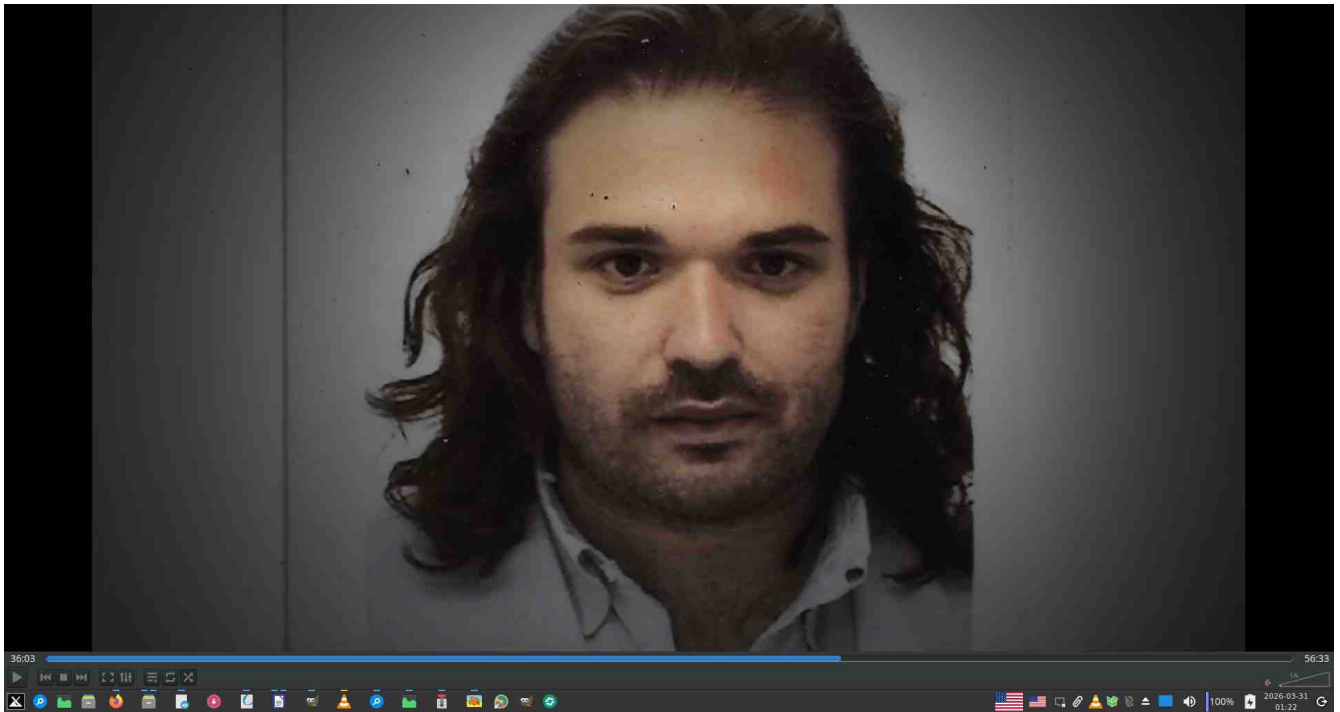
After that it became clear to it that Brittany Murphy had declined to venture into a relationship with Tzvi Ratner-Stauber, and thinking that two boys had more chance in “breaking” [11, minute 63] and “choking” [404] her sexually, in continuing its above-mentioned control transfer operation the american Illuminati made a concession to Brittany Murphy with that it “adopted” [3, minute 23] her into a music career by originating the founding of the singing group “Blessed Soul”, [1] [269] with the purpose of “hooking up” [22, minute 82] Brittany Murphy with the sexual services of other two “angels” [25, minute 128] of the jewish ethnical secret political organization in the USA, Eric Balfour and Brian Friedman. In spite of their superiority in number and professional links with her, neither they succeeded

in “hooking up” [22, minute 82] Brittany Murphy sexually, namely in satisfying the major precondition of the ethnical and national secret political control. As the ethnical and the national secret political organizations cannot even imagine the existence of a group without sexual relations among its members, they had the singing group dissolved.

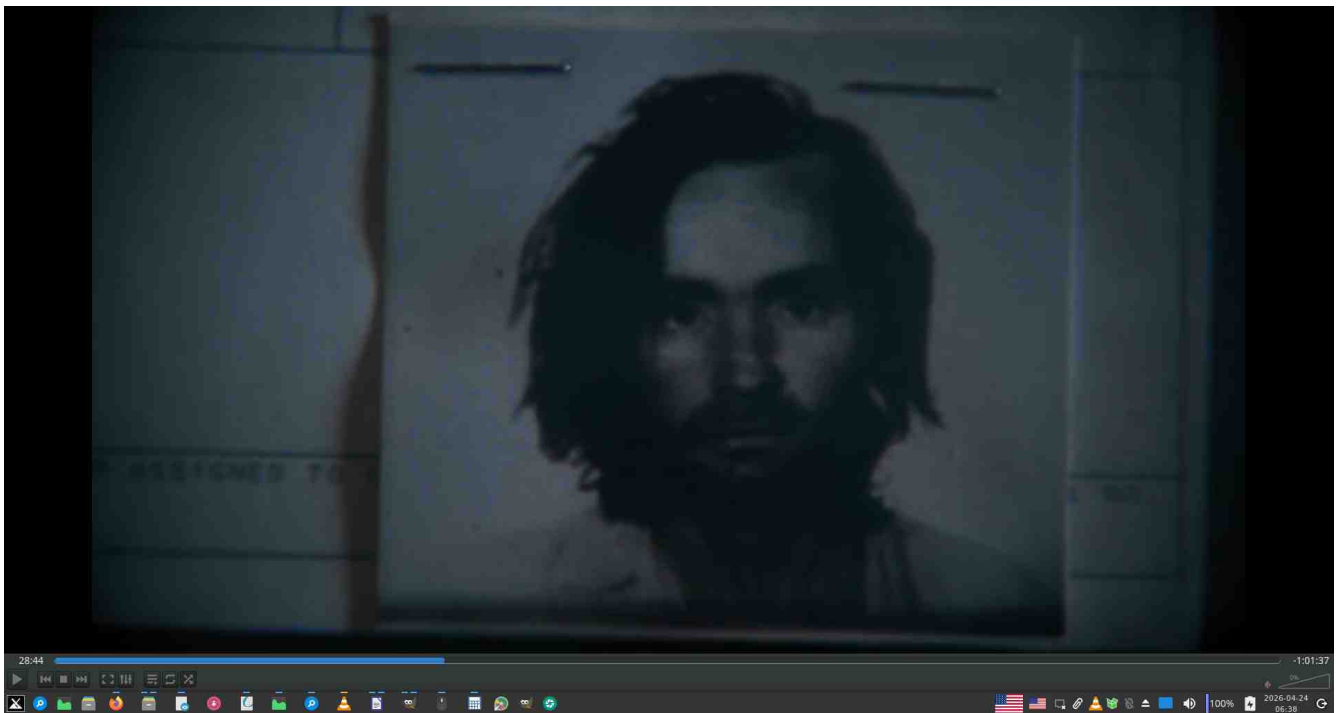
It appears that the singing operation “Blessed with Soul” [1] [269] of the jewish ethnical secret political organization in the USA of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy was backed by the american Illuminati by having missioned Madonna Louise Ciccone to make her album entitled “Erotica” of 1992 and write her book entitled “Sex” of 1992, [414] with which it formulated and programed to Brittany Murphy instructions relative to the manner in which she could integrate with Eric Balfour and Brian Friedman sexually within the singing group “Blessed with Soul”. This album and book must have been based partly on the similar experiences of Madonna Louise Ciccone had with Dan Gilroy and his brother within the band Breakfast Club in an abandoned synagogue in 1979. [414] The above aspects and circumstances of the life of Brittany Murphy refer to that the american Illuminati had similar plans with her as it had had with Madonna Louise Ciccone, only that while the latter had been “blessed” with a soul using her body and sexual skills for professional purposes, Brittany Murphy’s soul used for professional purposes only her acting, singing, and dancing aptitudes. This attitude having been in breach of the sexual principles of the american Illuminati, made its operation “Blessed with Soul” a failure.

In 1993, the jewish ethnical secret political organization in the USA threw in against Brittany Murphy its fourth “angel”, [25, minute 128] David Krumholtz, when he succeeded in arranging a date with Brittany Murphy, which however “turned out to be a less than intimate experience” by that “she brought two friends along with her”. [389] It appears that David Krumholtz had been selected on more film artistic criteria than Tzvi Ratner-Stauber, because he would have a relatively fruitful film, television, and theater career. As the beginnings of his film, television, and theater careers roughly coincide in time with one another and with his above date with Brittany Murphy, [351] he can be presumed to have been “abducted” [29, minute 21] for and his artistic career subordinated to the purposes of the Brittany Murphy “project”. [3, minute 24] And indeed: it appears that Edward Burns as a filmmaker would be ordered by the american Illuminati to make and utilize his film entitled “Sidewalks of New York” of 2001 to “hook up” [22, minute 82] Brittany Murphy with David Krumholtz for the second time. The involvement of Edward Burns is a manifestation of the collaboration between the american Illuminati and the jewish ethnical secret political organization in the USA in relation to and against Brittany Murphy. The above history of Brittany Murphy with David Krumholtz refers to that she considered him eligible for a relationship and marriage.

Presumably in 1994, the jewish ethnical secret political organization in Great Britain — under the supervision of the british and american Illuminatis — threw in against Brittany Murphy the fifth ethnically jewish “angel”, [25, minute 128] in the person of Simon Monjack. It appears that he had been selected on the basis of the information collected from the personal experiences relative to Brittany Murphy of Tzvi Ratner-Stauber, Eric Balfour, and Brian Friedman, Brittany Murphy’s personal tastes and preferences, as well as “in the image and after the likeness” [Ge. 1:26] of their concocted common symbolic “son”, namely “the Son of God, Jesus Christ”, [Ac. 8: 37] [37, Part 2, minute 37]



— like Charles Manson had been in the real life of Sharon Tate, [453, minute 29]



and Vittorio Gassman had been made up in the film of Sharon Tate entitled “The Thirteen Chairs” of 1970 [454, minute 92]



— to express, formulate, and program its purpose of purifying the american nation from Brittany Murphy as well, just as in relation to Sharon Tate, and as a last mental-association creating reference to the case of Sharon Tate. He also could have been concocted as “Jesus Christ”, come for the third time, if Charles Manson had not been still alive on his birth. And indeed, he as the last selected one proved to be the best: Brittany Murphy was keeping up a loose friendship with him throughout around 12 years, till late 2006.

After having failed in transferring the personal secret political control over Brittany Murphy to its jewish ethnical counterpart in 1994, the american Illuminati made its second concession to Brittany Murphy: it decided to further “adopt” [3, minute 23] her for a feature-film career with the film entitled “Clueless” of 1995, with which it could increase the number of boys “hooking up” [22, minute 82] Brittany Murphy. Its concessions indicate that its primary purpose was to draw Brittany Murphy under its closest personal secret political control, what in its standards meant “hooking up” her sexually with a personal secret political “angel”, [25, minute 128] either of itself, or of an ethnical secret political organization in the USA.

During the film career of Brittany Murphy, the jewish ethnical secret political organization in the USA continued to utilize some of her films as means of its personal secret policy relative to her, under the supervision of the american Illuminati, in order to draw her under jewish ethnical secret political control. In this way, Brittany Murphy was meant to be onscreen- or offscreen-“hooked up” [22, minute 82] with the ethnically wholly or partly jewish actors Alicia Silverstone, [77] Paul Rudd, [94] Jack Black, [85] Danny Strong, [96] Ellen Barkin, [200] Winona Ryder, [140] Jeffrey Tambor, [375] Michael Weston, [148] Lesley Ann Warren, [159] David Krumholtz, [351] Michael Douglas, [208] David Moscow, [227] Jason Schwartzman, [229] Monet Mazur, [252] Fisher Stevens, [267] Kevin Sussman, [280] Dave Annable, [292] Rashida Jones, [276] Josie Maran, [285] David Cross, [340] and

Julian [David] Morris, [372] this list being possibly not complete. This presumption can be corroborated by comparing the proportion of ethnically jewish actors in the mass of actors meant to onscreen- or offscreen-“hook up” Brittany Murphy throughout her film career with the proportion of ethnically jewish persons in the population of the USA, as well as by comparing the frequency of the name “David” in the mass of ethnically jewish actors meant to onscreen- or offscreen-“hook up” Brittany Murphy throughout her film career with the frequency of the name “David” in the mass of ethnically jewish persons in the population of the USA. I can presume that the first elements of the above two comparisons will be greater.

It is particularly characteristic the similarity of the cases of Michael Weston and David Krumholtz with Brittany Murphy, who both were not only of jewish ethnical origin, and therefore under the control of the jewish ethnical secret political organization in the USA, but also the characters relative to Brittany Murphy of both of them were concocted to have the same name “Ben”, during her entire adult life they both were apparently waiting for an opportunity to “hook up” [22, minute 82] her with a relationship and marriage, and then they both married in 2010, just a few weeks or months after the death of Brittany Murphy. [148] [351] The contents of the above two cases and their similarity can indicate that both Michael Weston and David Krumholtz were part of the ethnically jewish sub-system of the Brittany Murphy “project”. [3, minute 24]

The italian ethnical secret political organization in the USA also utilized some films of Brittany Murphy for the implementation of some guidelines of its personal secret policy relative to her, under the supervision of the american Illuminati. In this respect, Brittany Murphy was meant to be onscreen- or offscreen-“hooked up” [22, minute 82] with the ethnically wholly or partly italian actors Joe Mantegna, [73] Patti LuPone, [67] Anthony LaPaglia, [109] Vincent Riotta, [193] Stanley Tucci, [162] Patricia Mauceri, Jennifer Esposito, [216] Peter Facinelli, [226] Jason Schwartzman, [229] and Carla Gugino. [301] This presumption can be corroborated by comparing the proportion of ethnically italian actors in the mass of actors having onscreen-“hooked up” [22, minute 82] Brittany Murphy throughout her film career with the proportion of ethnically italian persons in the population of the USA.

On its part, the italian national secret political organization received the request or permission to utilize the film of Brittany Murphy entitled “Just Married” of 2003, partly shot in Italy, [445] to onscreen-“hook up” [22, minute 82] her with the italian actor Francesco Fantasia. It is characteristic to their only common scene that he appears to have snapped out of character, and instead of discussing business with his announced business partner, whose casual visiting partner is Brittany Murphy, he spends all the onscreen time with dealing with her, while the presence of Christian Kane as “Peter Prentiss” appears secondary, otherwise just as in the real life.

The interest of the italian ethnical secret political organization in the USA and the italian national secret political organization in the case of Brittany Murphy can be attributed to her patrilineal italian ethnical origin, and their striving to utilize her in the causes of theirs, the italian diaspora, and the nation.

Some films of Brittany Murphy appear to have been also utilized by certain asian ethnical secret political organizations in the USA, and through them the respective asian national secret political organizations, as means of signaling to Brittany Murphy their interest in “adopting” [3, minute 23] her in a manner and measure, by the onscreen-appearance of actors of the respective asian ethnical origin.

That in the film entitled “Clueless” of 1995 made in the USA, two actors of asian racial origin were required to jointly onscreen-“hook up” [22, minute 82] Brittany Murphy [3, minute 69]



— especially after that between 1991 and 1994 she had declined a relationship with the jewish american Tzvi Ratner-Stauber, and presumably also with the jewish british Simon Monjack, and as a result the american and british Illuminatis considered her person potentially uncontrollable, and therefore unutilizable, inconvenient, or dangerous in the USA and the United Kingdom, namely to themselves, and for this reason they put her on the international personal secret political “market” — can be construed as a formulation and programing of the approximate message of the respective asian ethnical and national secret political organizations to Brittany Murphy: “If you are so clueless to choose to pursue studies in our countries, you are welcome. If you study in our countries, your entering into a sexual relationship with two asian men at the same time will mean your professional and spiritual fall.” At the same time, the above scene could be a seeking out of the social integrability of Brittany Murphy with asian societies. In this way, Brittany Murphy could conjecture or feel already in 1994 that her only chance of survival would be Asia. In the film entitled “Clueless” of 1995, there was still required to appear an actress of asian racial origin: [3, minute 70]



That in the film entitled “Freeway” of 1996 there appears no actor of asian racial origin, can be construed as an expression of the disinterest of the asian ethnical and national secret political organizations in Brittany Murphy’s metaphorical “freeway”, namely a free professional career particularly, and a free life generally, as well as a formulation and programing of their approximate message to Brittany Murphy: “If you choose the free way of life, there will be no possibility for you to act and live in our countries; and if as a result our american counterpart imprisons you in the USA, we will have no offer to help you out of the american prison.” However, as regards narcotics they had offers, as formulated and programed with two actors of asian racial origin required to appear in the film of Brittany Murphy entitled “Bongwater” of 1998, [5, minutes 55 and 88]



having resulted in their approximate message to Brittany Murphy: “If you choose to become a drug-addict, you are welcome in our countries.”

With the film entitled “Drive” of 1997, the filipino and the japanese ethnical secret political organizations in the USA onscreen-“hooked up” [22, minute 82] Brittany Murphy with Mark Dacascos, who was of more filipino and less japanese ethnical origin: [89] [6, minute 53]

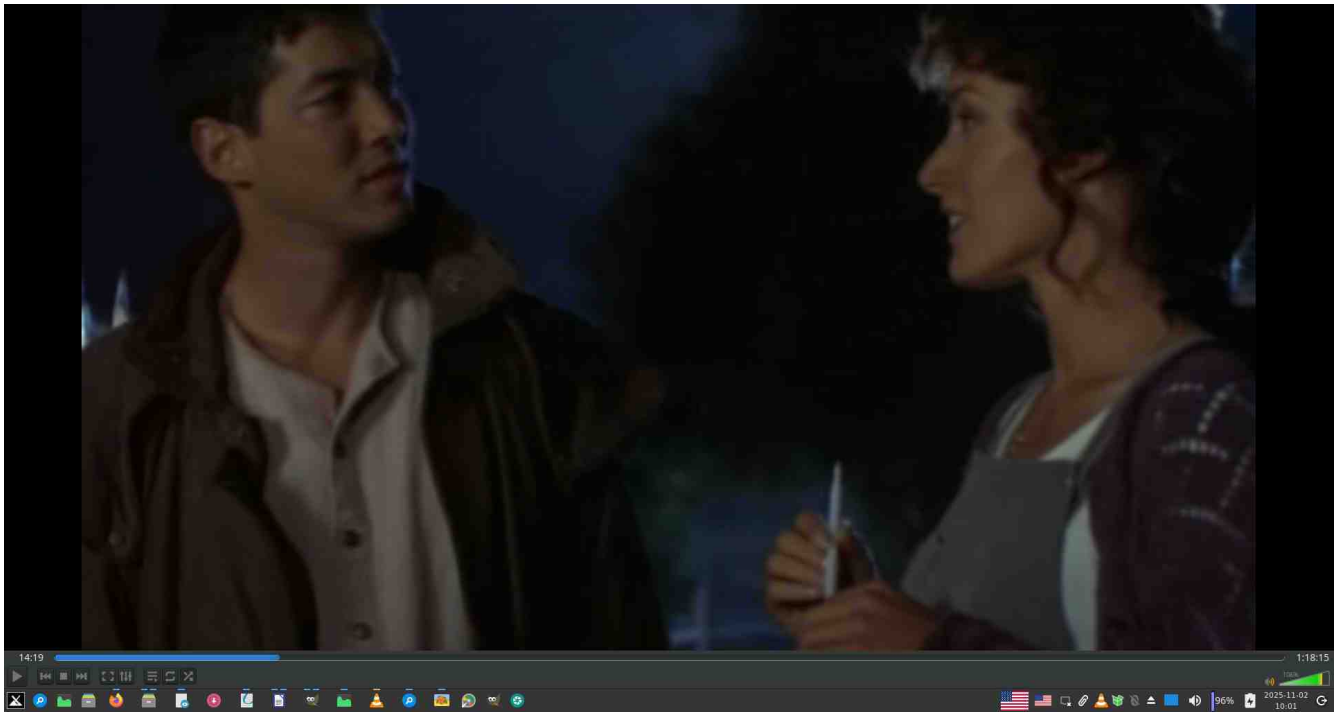


and in the film there were required to appear a relatively great number of additional actors of asiatic-
cial origin, bringing into prominence the high asian interest in the case of Brittany Murphy: [6, minutes
4 and 33]



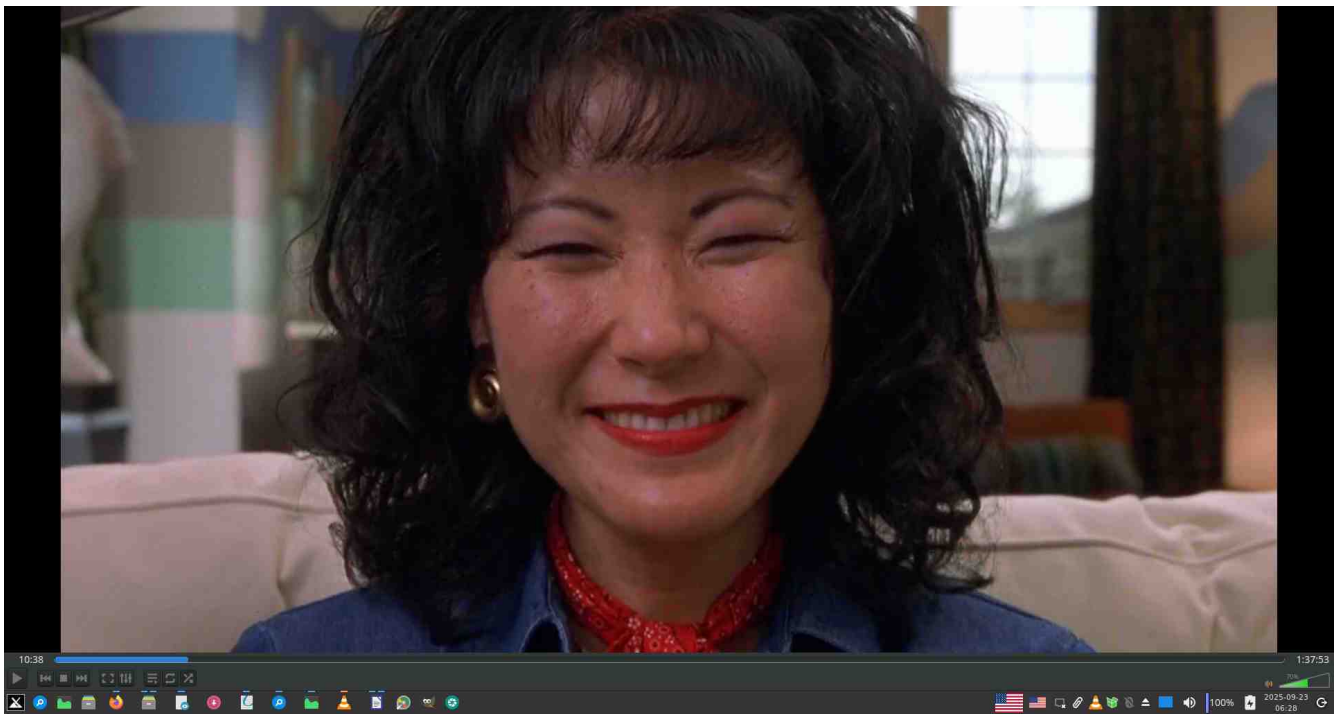


That in the film entitled “The Prophecy II” of 1998, in which Brittany Murphy as “Izzy” was required to act being an assistant to Christopher Walken as “archangel Gabriel” [8, minute 36] — representing an extreme faction of the american Illuminati — there was required to act Russell Wong of half-asian racial origin, [376] who as “Danyael” makes Jennifer Beals as “Valerie Rosales” pregnant, can be construed as a formulation and programing of the approximate message of the respective asian national secret political organizations to Brittany Murphy: “If you choose to assist us, you are welcome in our countries, and your Nephilim born here may become the savior of humanity.” [8, minute 15]



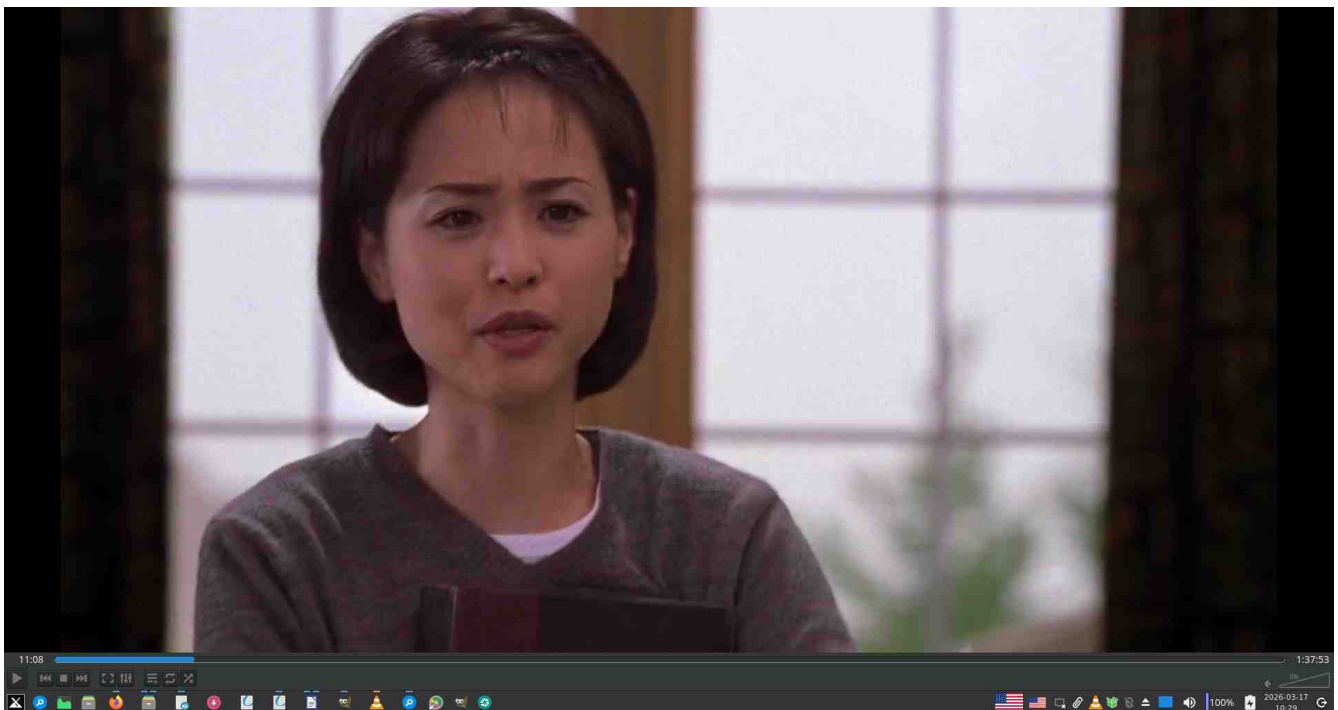
{Note: By “Nephilim” the film metaphorically means a son being conceived by a member of the american Illuminati particularly, and a national secret political organization generally, namely a “moonchild”. [352]}

The film entitled “Drop Dead Gorgeous” of 1999 was utilized presumably by the japanese ethnical secret political organization in the USA to formulate and program its intention to “adopt” [3, minute 23] Brittany Murphy by that the ethnically presumably japanese actors Richard Narita as “Mr. Howard” and Patti Yasutake as “Mrs. Howard” have “adopted” Tara Redepenning as “Molly Howard”: [13, minutes 11, 11 and 11]





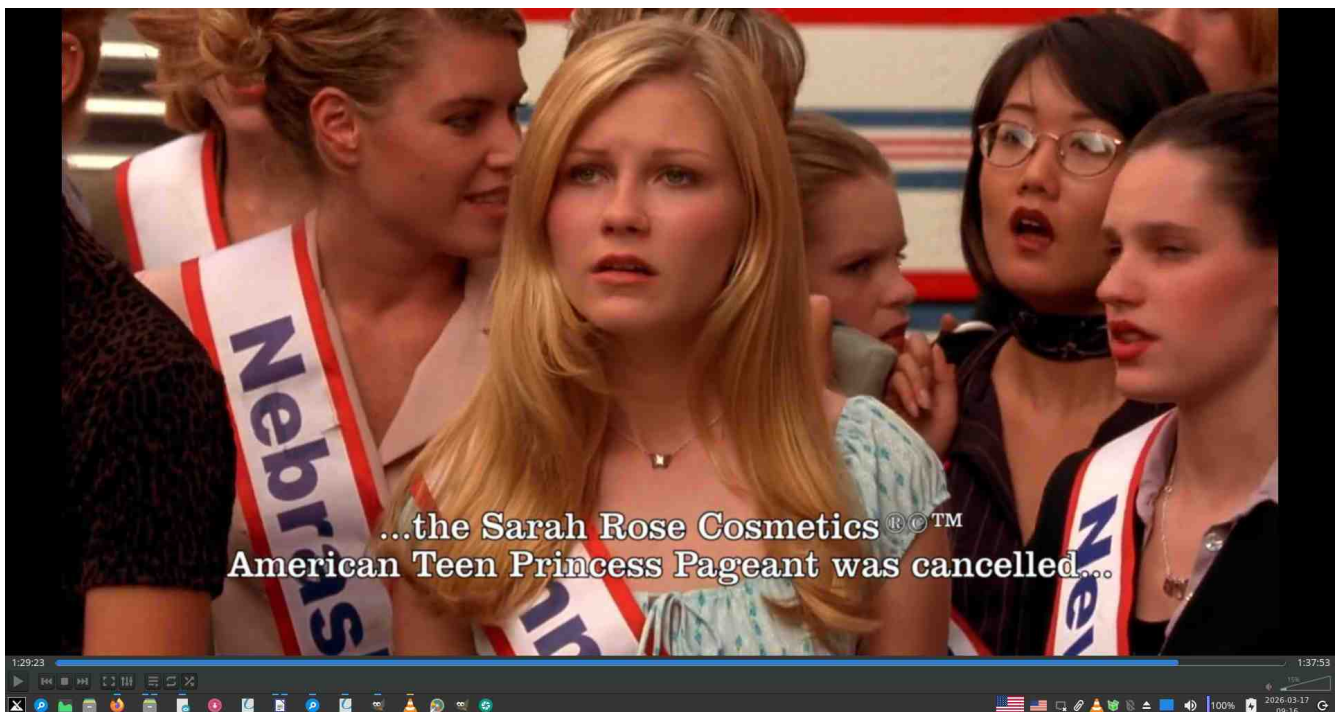
In that film, there were still required to appear the ethnically presumably also japanese actresses Seiko Matsuda as “Seiko Howard”, [13, minute 12]



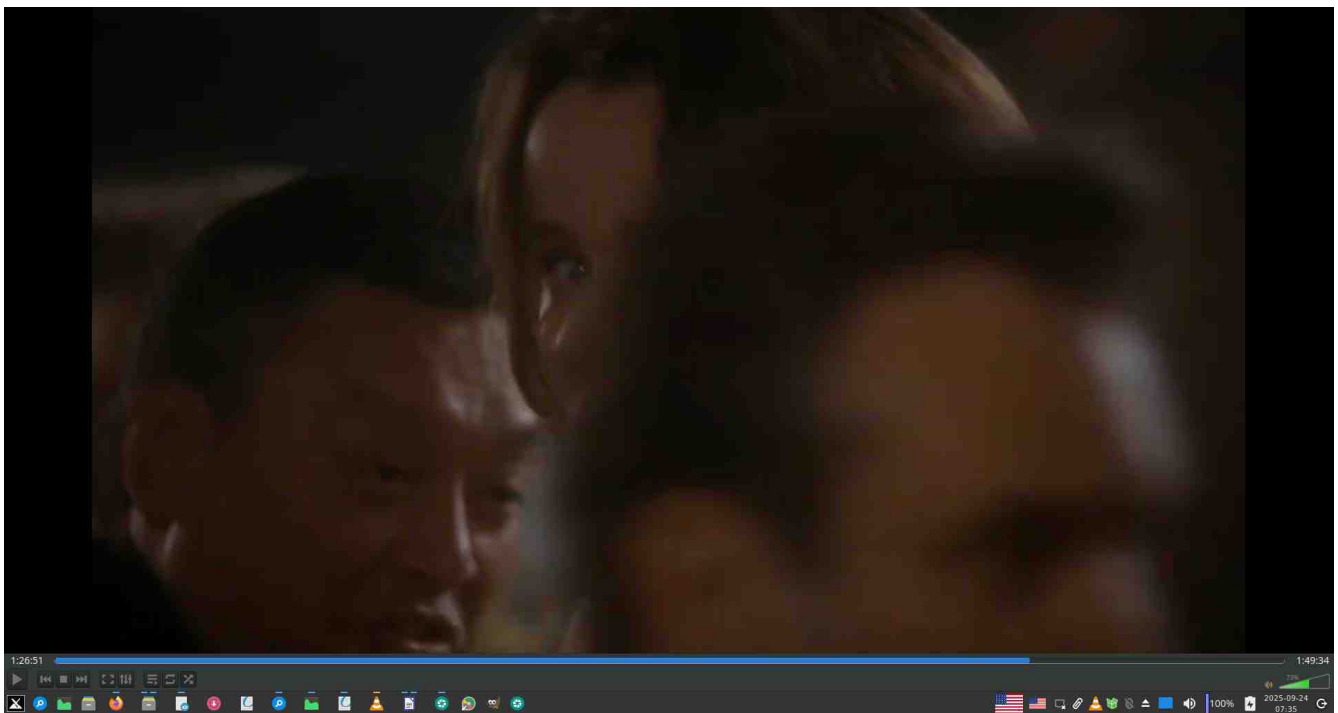
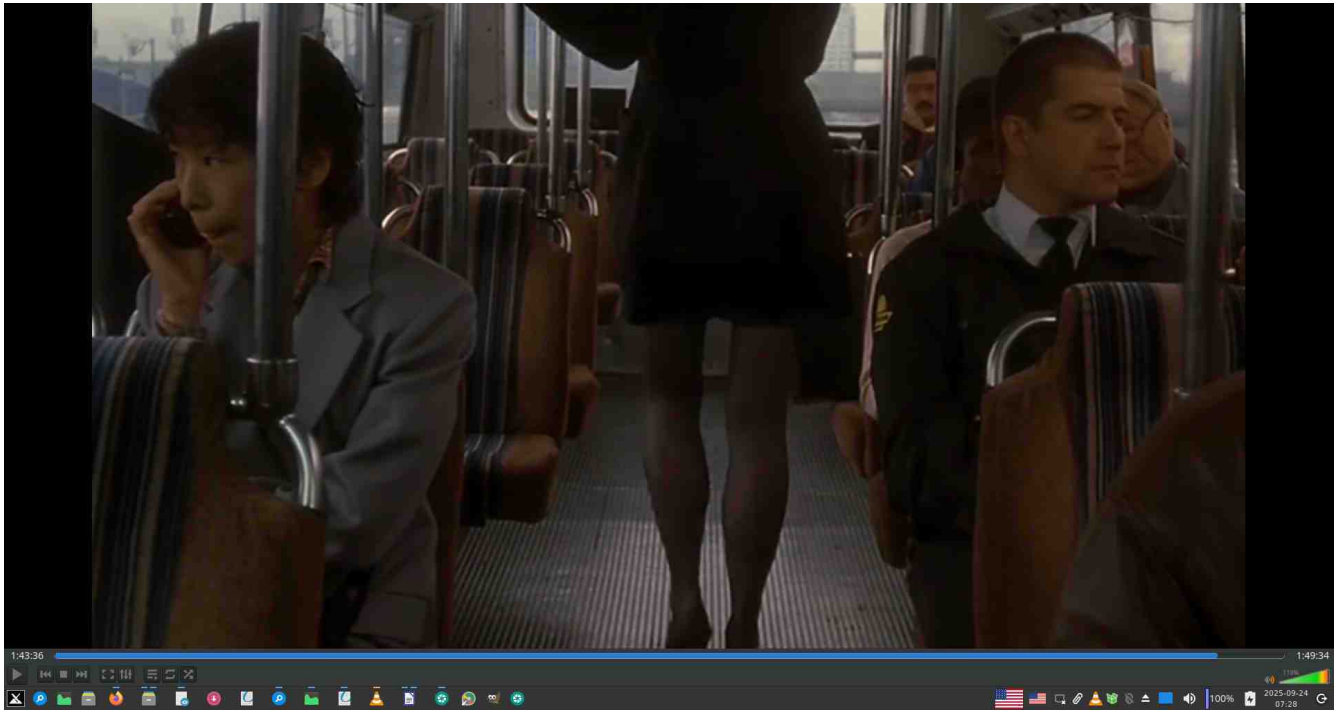
Jeany Park as “Female Reporter 2”, [13, minute 92]

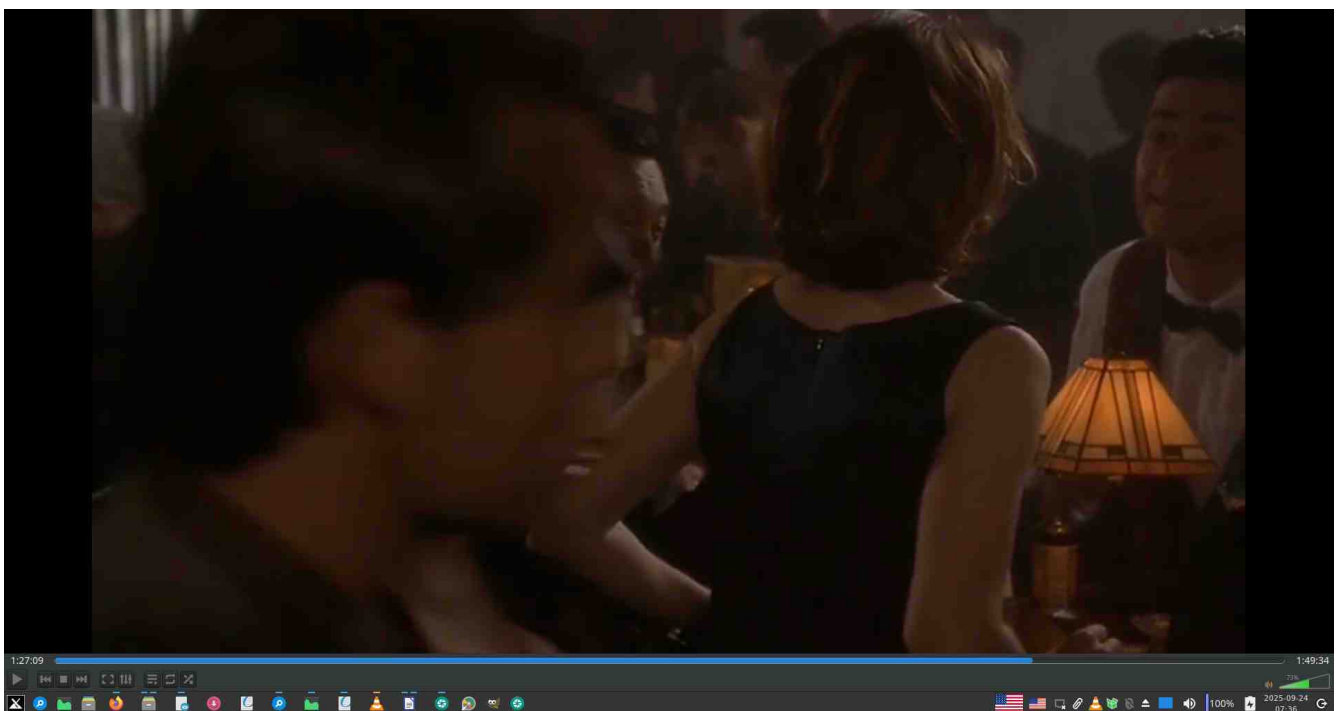
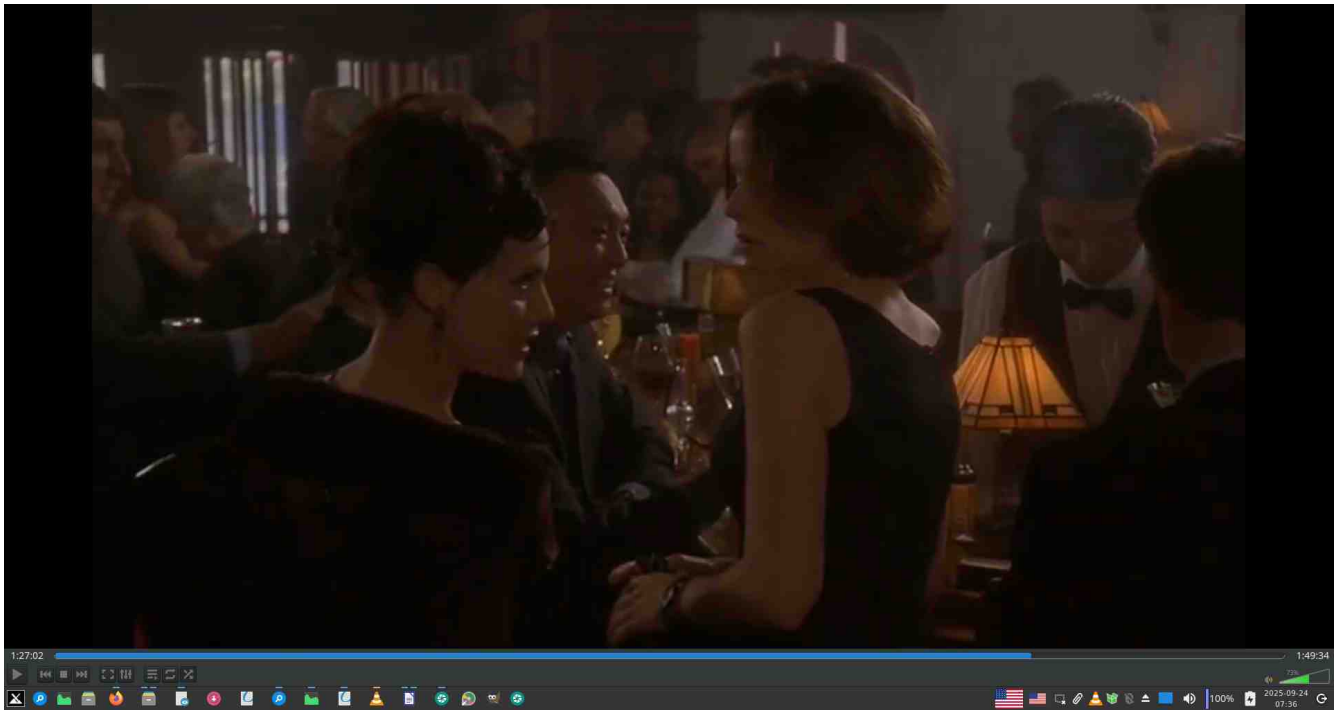


and an uncredited actress as a pageant contestant: [13, minute 90]



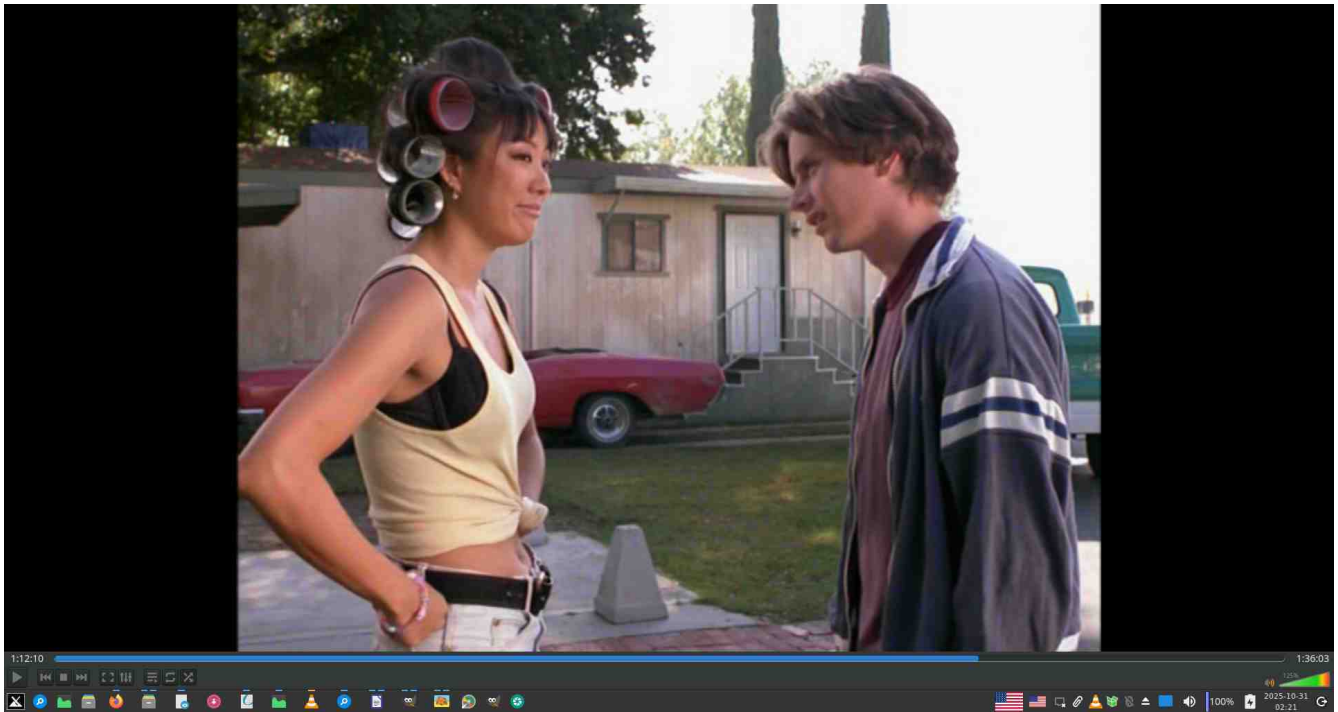
That in the film entitled “Trixie” of 2000 — in which Brittany Murphy as “Ruby Pearli” was required to act prostituting herself with Nick Nolte as the senator “Drummond Avery” — there were required to appear three actors of asian racial origin, [14, minutes 87, 88, 88 and 104]





can be construed as a formulation and programing of the approximate message of the respective asian ethnical and national secret political organizations to Brittany Murphy: "If you choose to prostitute yourself, you are welcome in our countries."

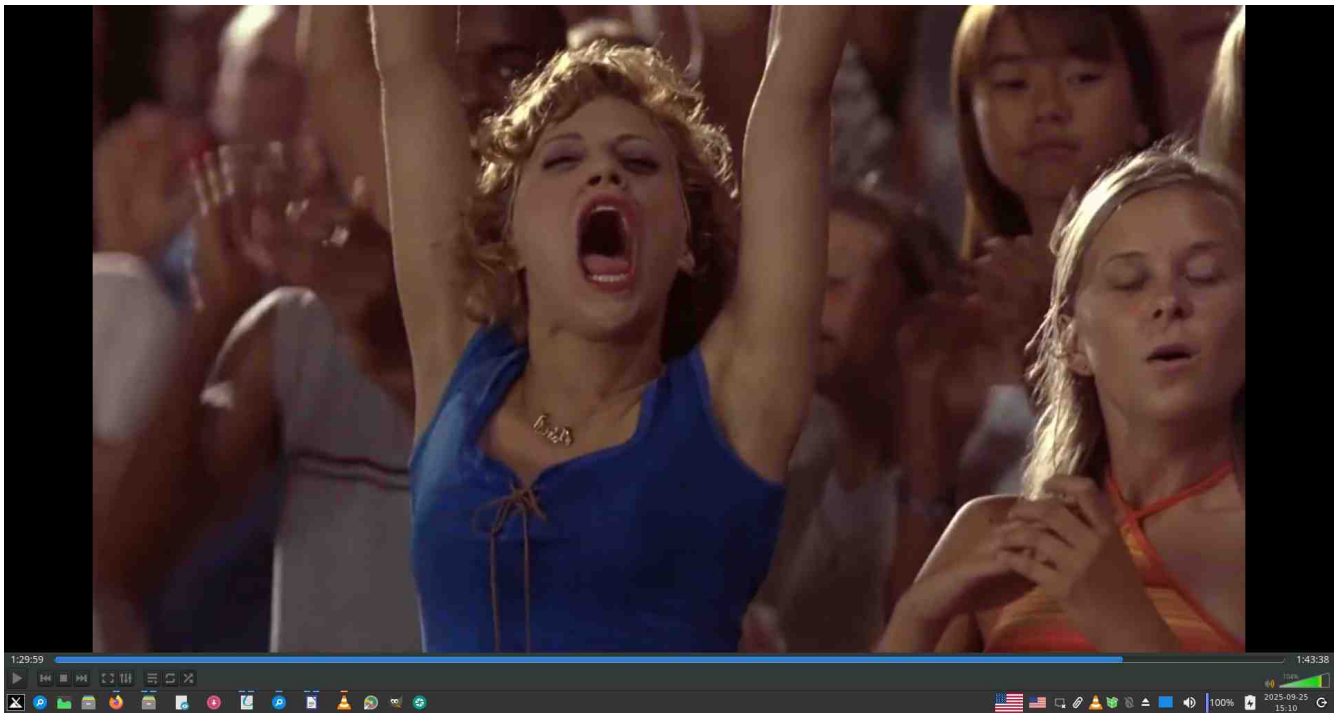
I have still detected scenes made with the involvement of actors of asian racial origin in the films of Brittany Murphy entitled: “Falling Sky” of 1998, [7, minute 73]



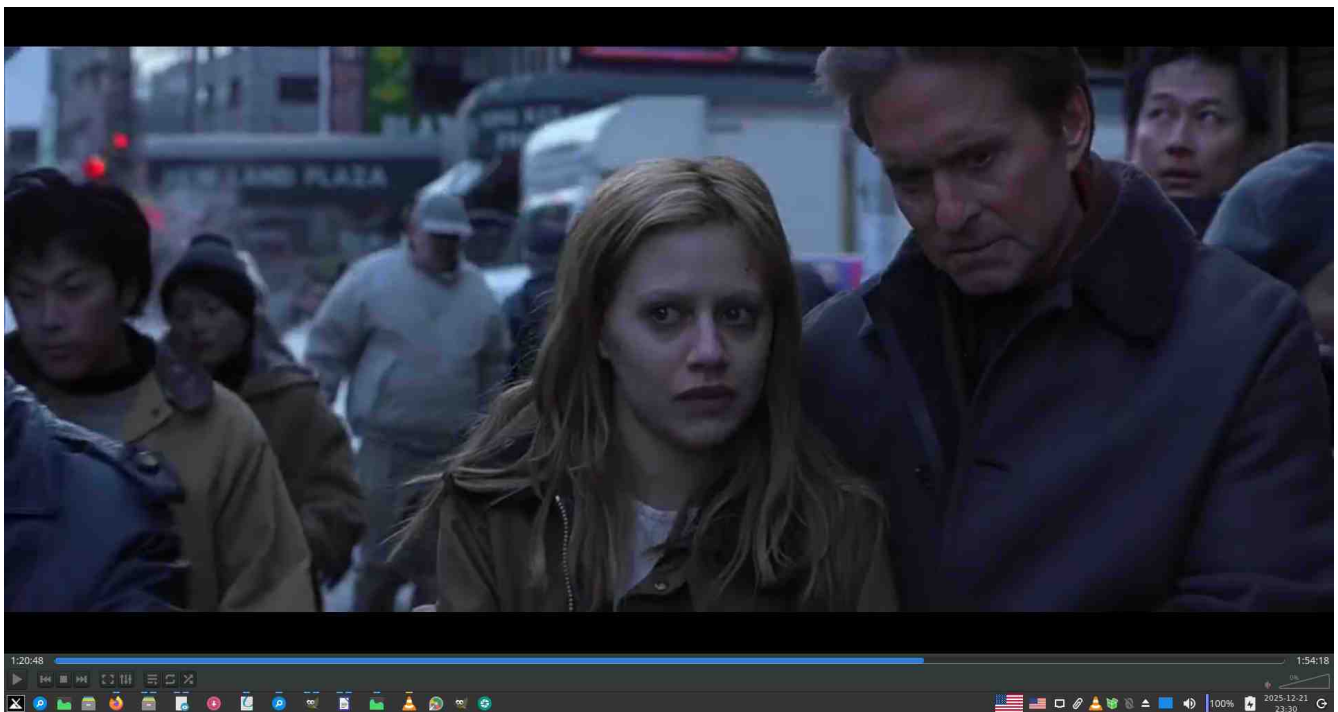
“Zack and Reba” of 1998, [10, minute 42]

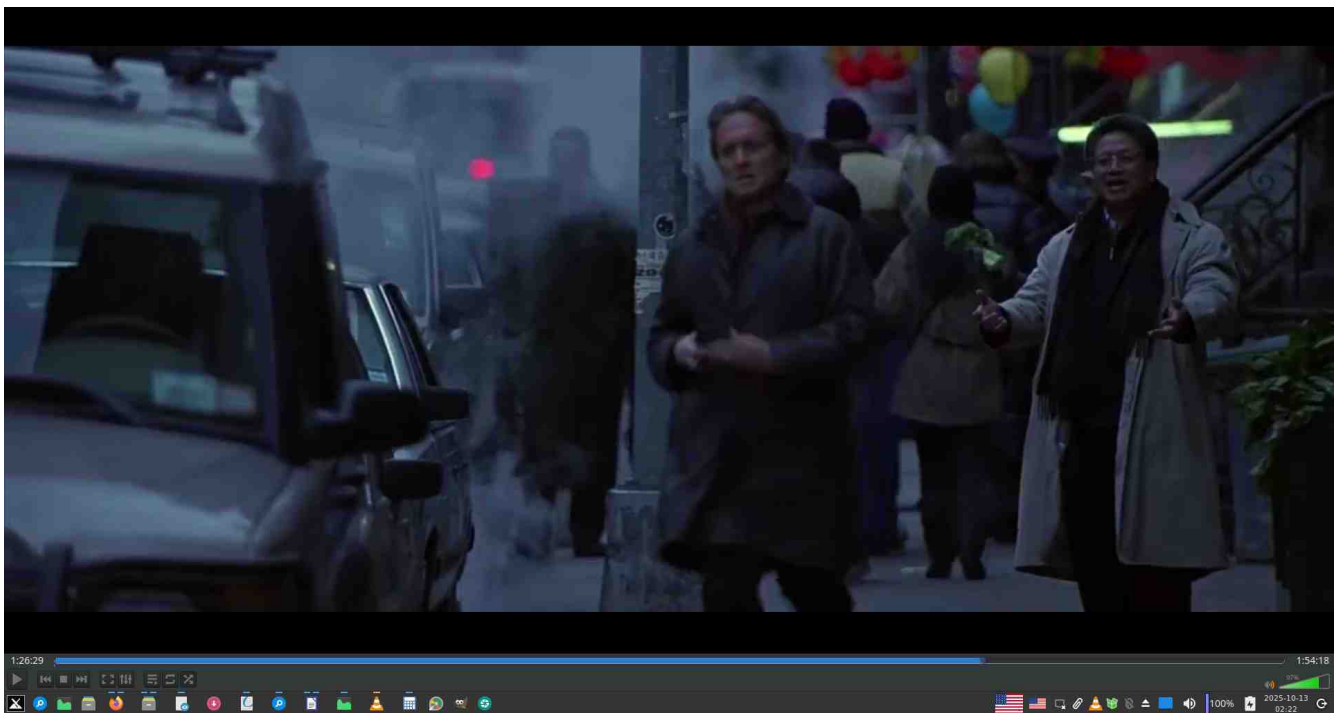
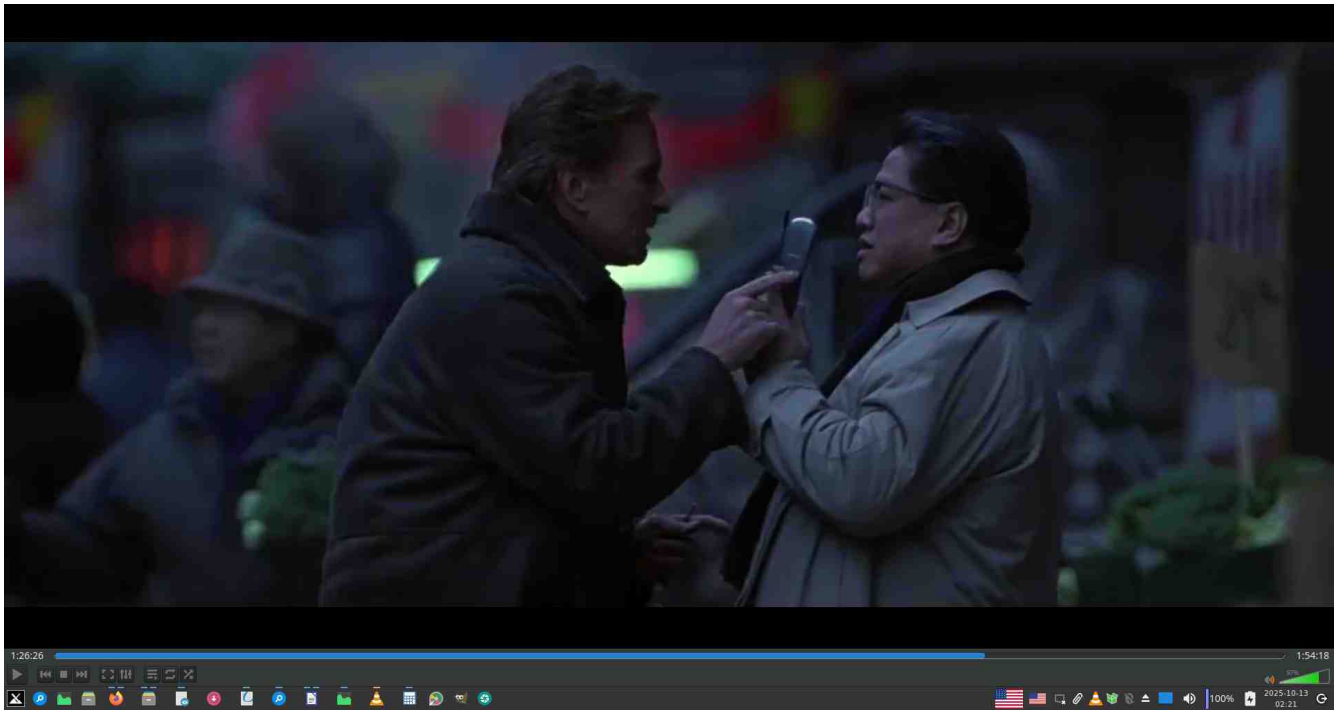


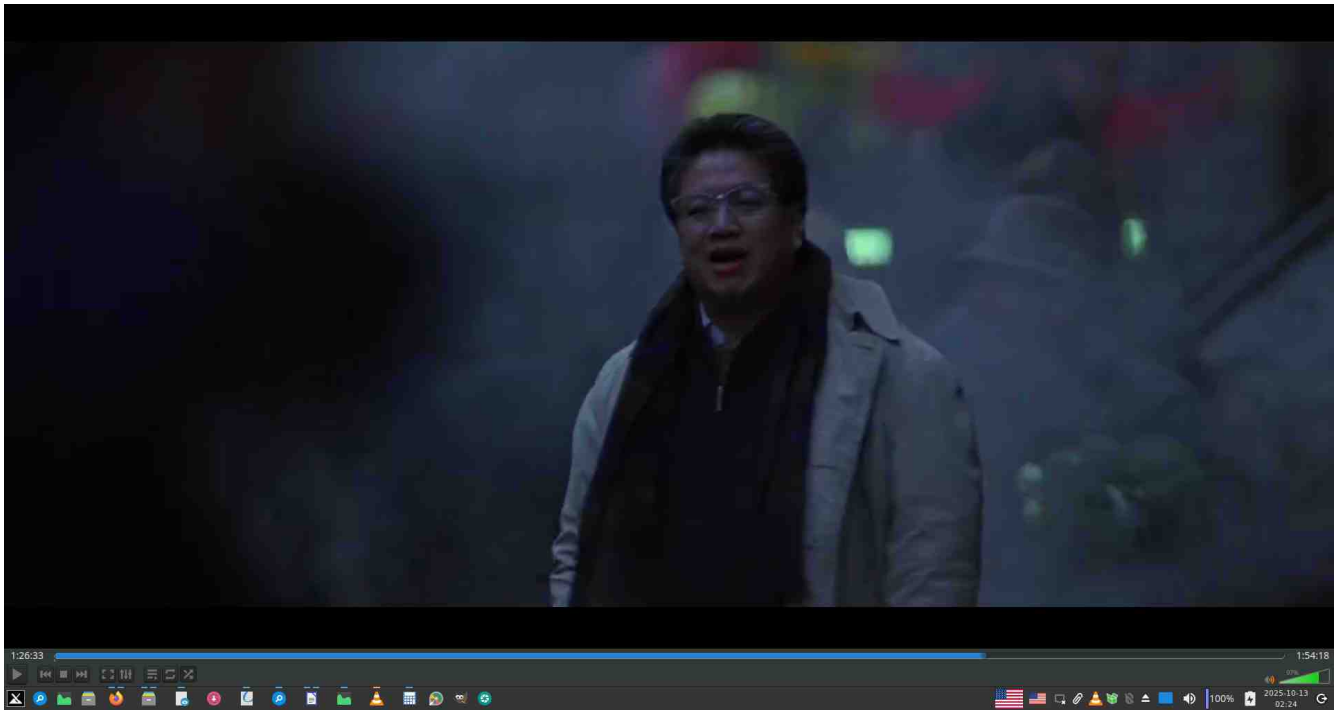
“Summer Catch” of 2001, [16, minute 90]



“Don’t Say a Word” of 2001, [17, minutes 81, 87, 87 and 87]

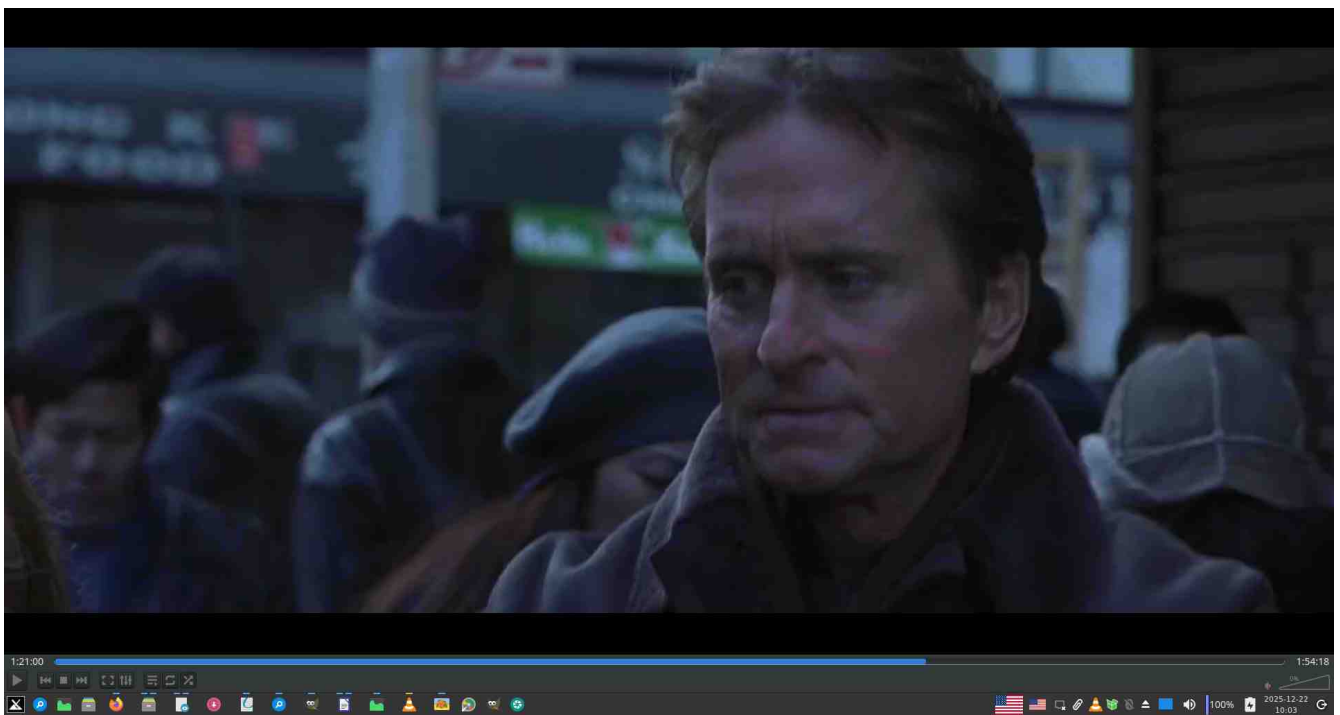
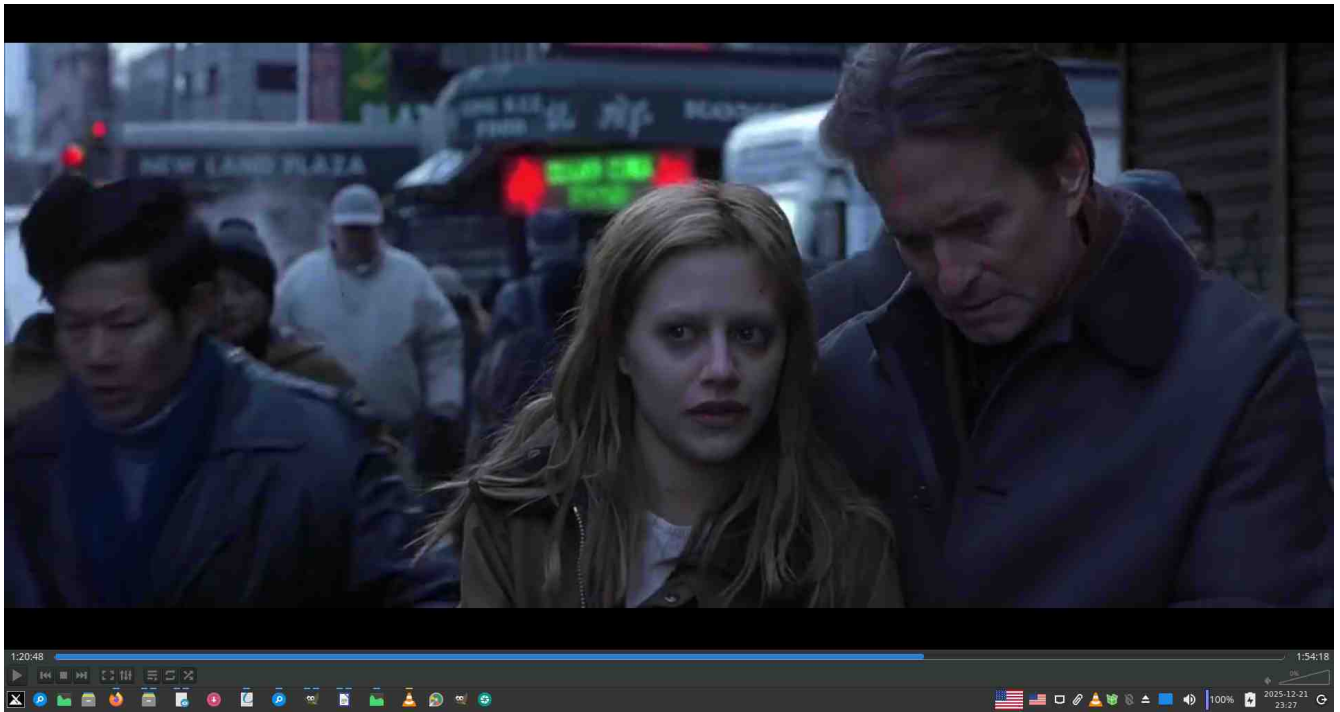




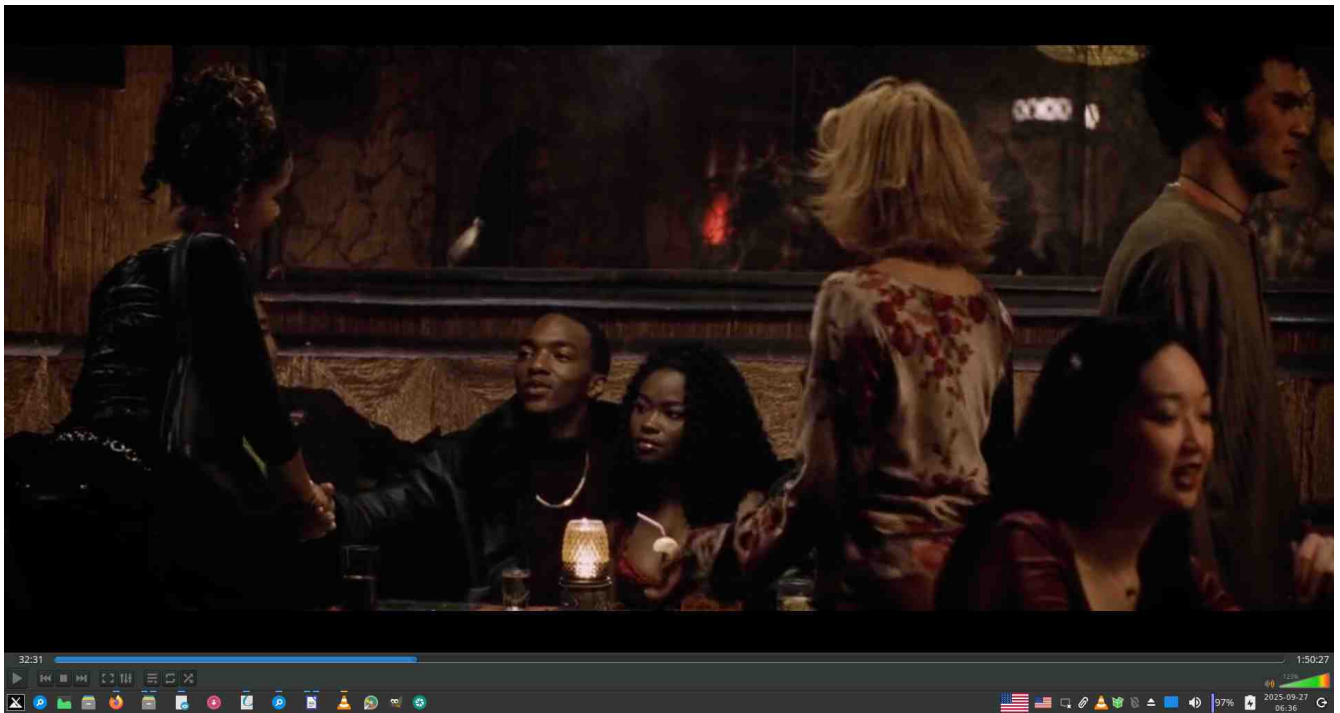


It is characteristic that in the film entitled “Don’t Say a Word” of 2001, in around 30 seconds the same crew actor of asian racial origin appears onscreen 3 times: [17, minutes 81, 81 and 82]





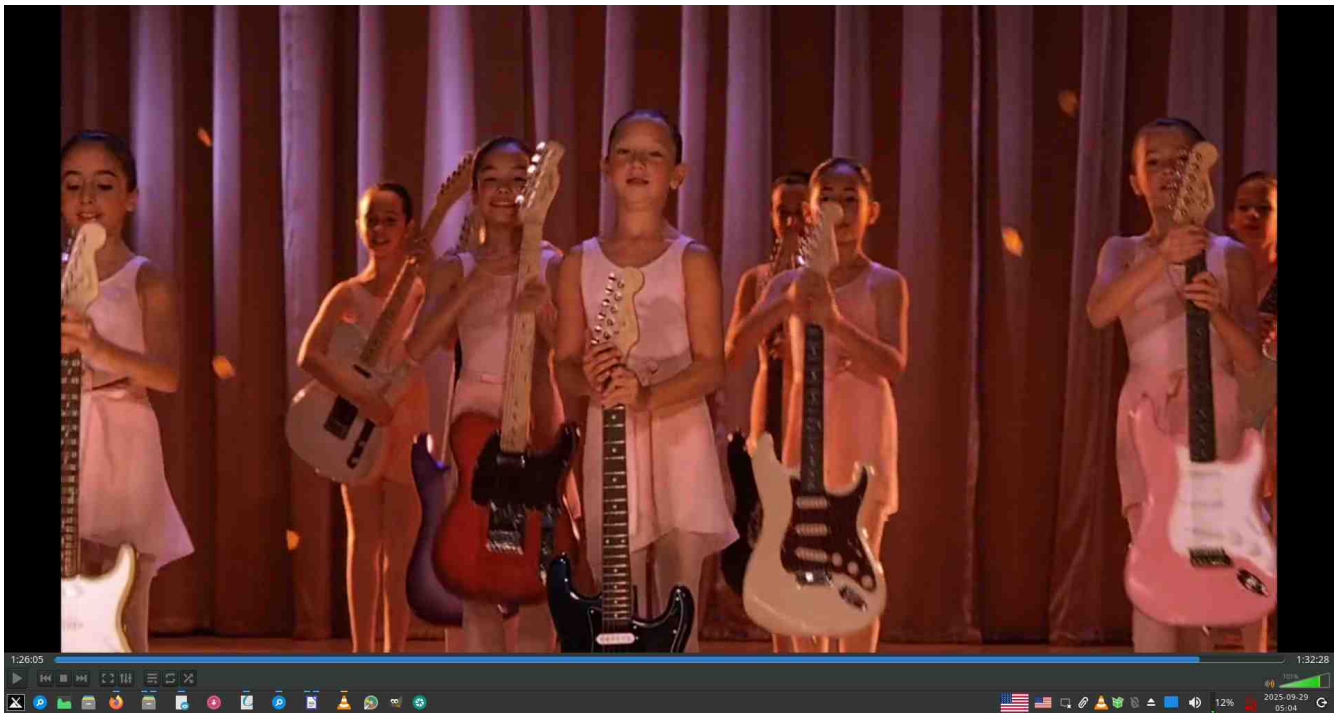
“8 Mile” of 2002, [20, minute 33]



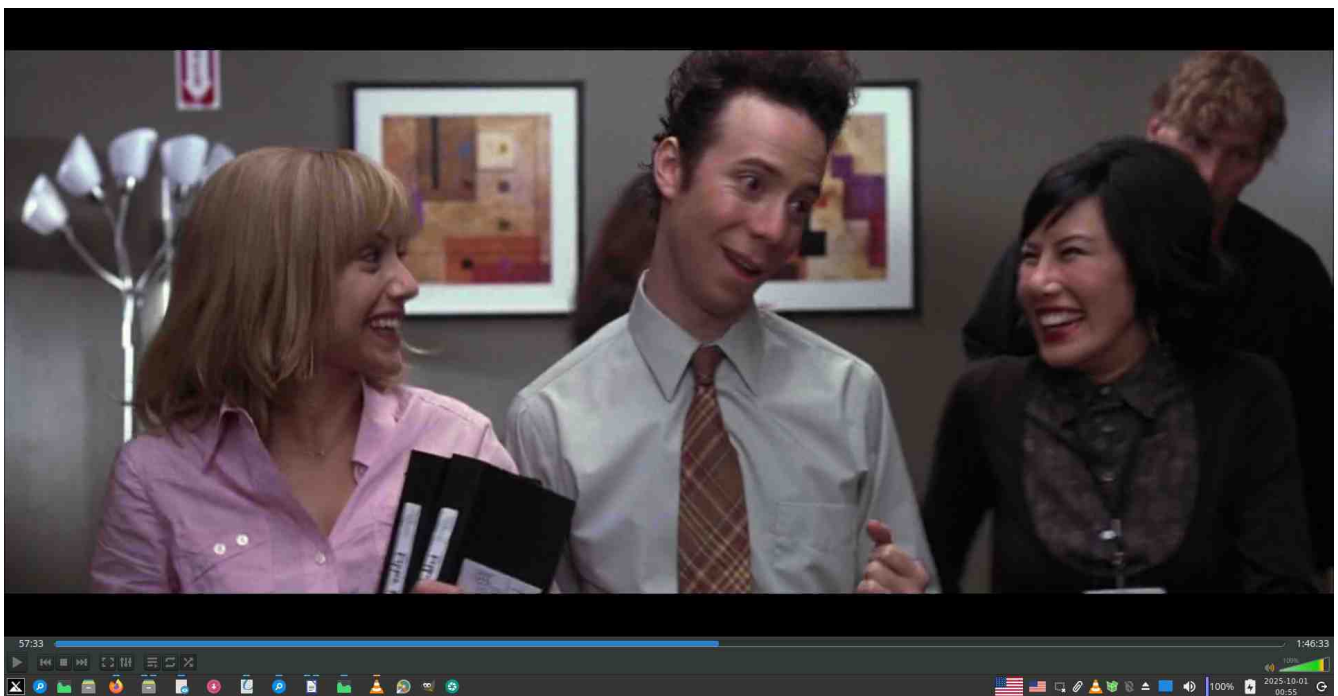
“Just Married” of 2003, [21, minute 87]



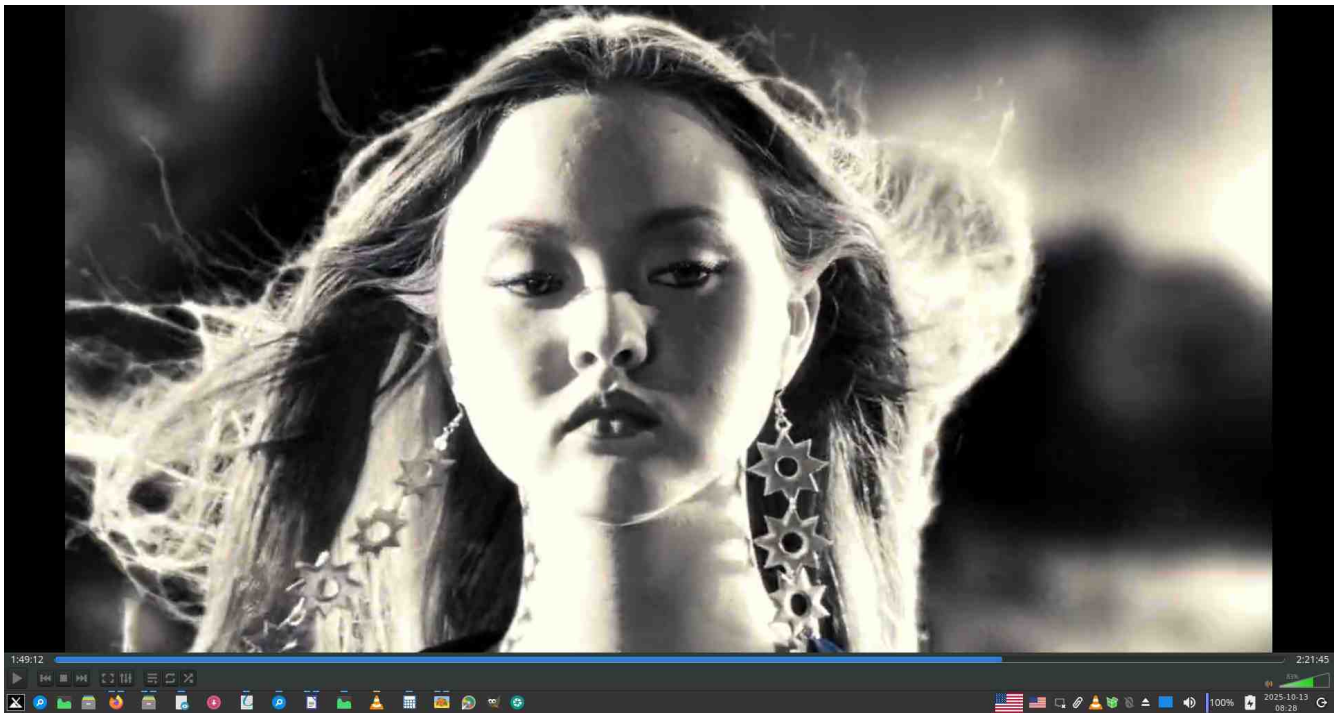
“Uptown Girls” of 2003, [22, minute 87]



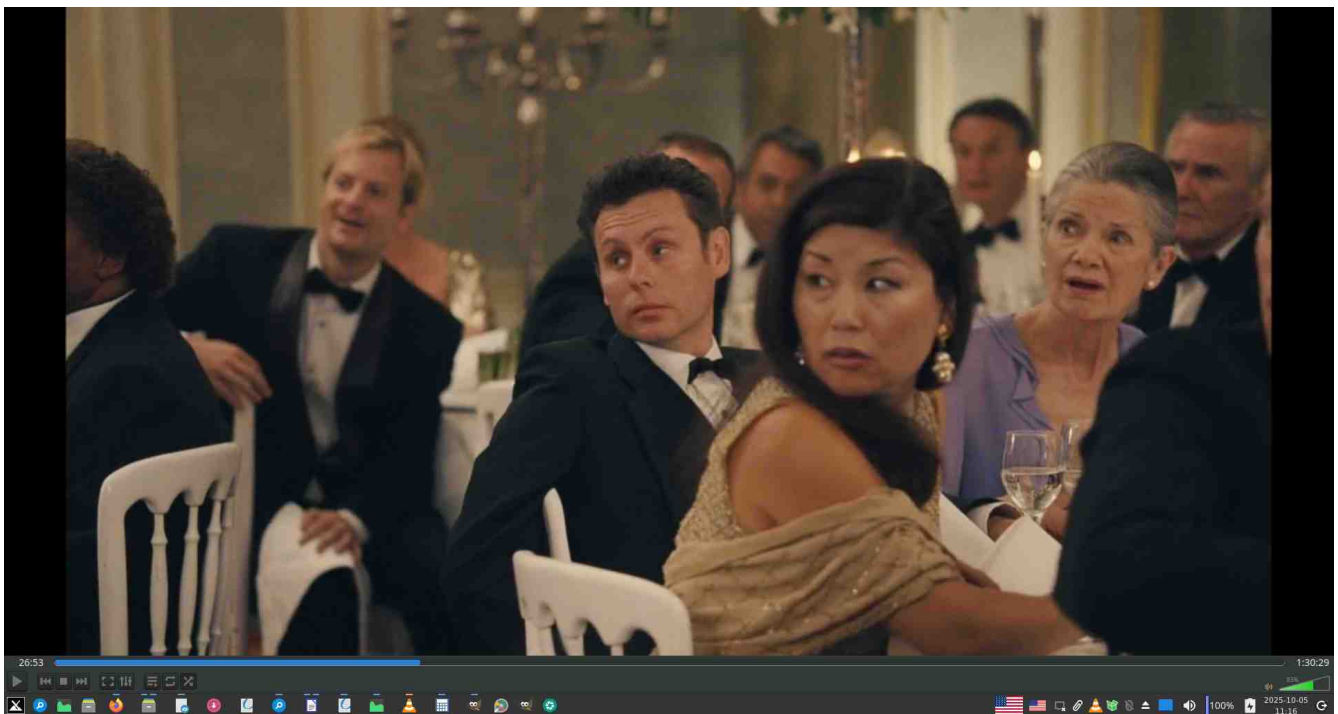
“Little Black Book” of 2004, [24, minute 58]



“Sin City” of 2005, [25, minute 110]



“Love and Other Disasters” of 2006, [28, minute 27]

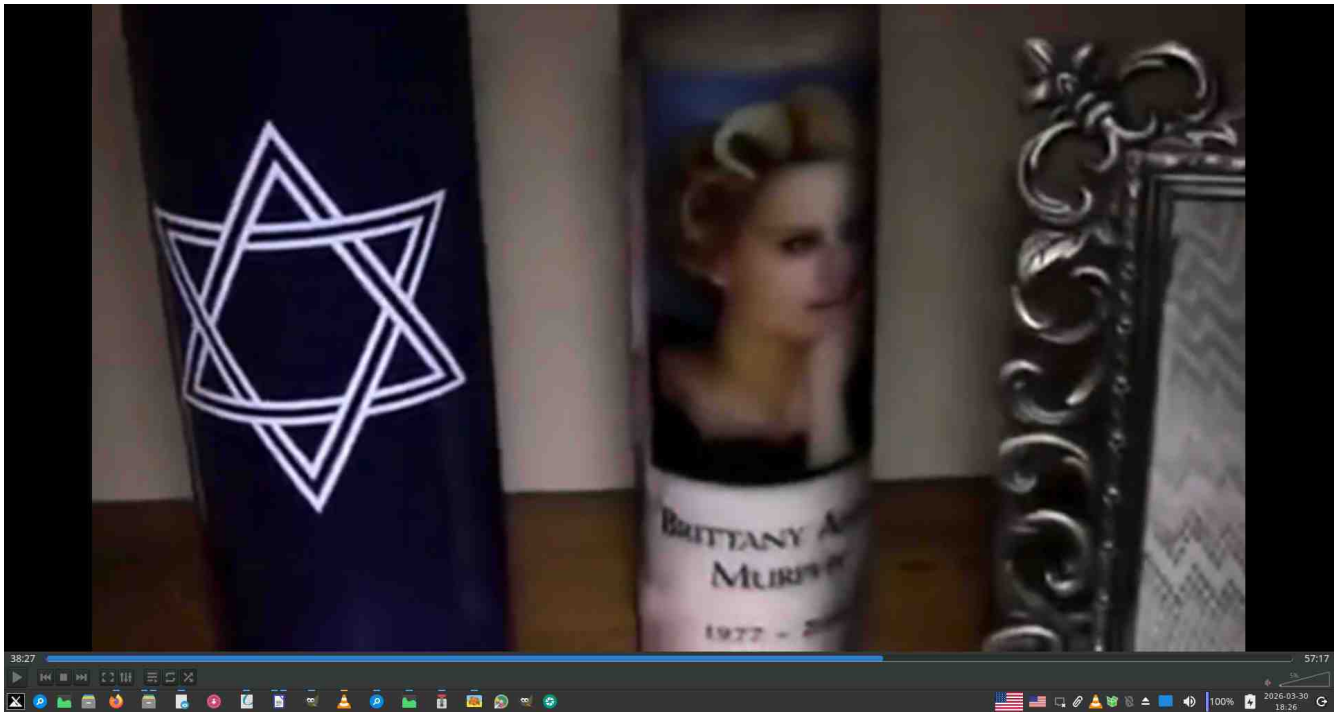


The interest of the respective asian ethnical secret political organizations in the USA and the respective asian national secret political organization in the case of Brittany Murphy can be attributed to their national secret political rivalry with the american Illuminati, namely they regard each person qualified by the latter as unutilizable, inconvenient, or dangerous as being its failure, and their possible success, by their striving to utilize them in the causes of theirs, of the respective asian diaspora and nations, such as the microbiologist Luc Montagnier of France was “adopted” [3, minute 23] and employed by China.

It is characteristic that the onscreen-appearance of actors of asian racial origin in the films of Brittany Murphy culminates in her film entitled “The Ramen Girl” of 2008 shot in Japan, [446] after which it appears to come to an end, namely i have not detected any such actors onscreen in the films of Brittany Murphy beginning with her film entitled “Deadline” of 2009. This refers to that the main means of the personal secret policy relative to Brittany Murphy of the respective asian ethnical and national secret political organizations was the film entitled “The Ramen Girl” of 2008, and once they had been informed that Brittany Murphy had married Simon Monjack, the guideline of their personal secret policies of “adopting” [3, minute 23] her had lost its reason of existence.

During shooting her film entitled “The Ramen Girl” of 2008 in Japan, presumably in autumn 2006, having rejected the personal secret political conditions of her integration with Japan and other asian countries, Brittany Murphy finally decided to choose and marry the best selected and most successful personal secret political husband “bait” [191, minute 61] to her of jointly the jewish ethnical secret political organization in Great Britain, the british national secret political organization, and the american Illuminati, Simon Monjack, significantly as an act of integration neither with Great Britain, nor with the USA, and nor with the jewish ethnic group in the USA. With the real or acted “magical relationship” [37, Part 2, minute 30] developed between them, what “bordered on worshiping”, [37, Part 2, minute 31] those secret political organizations deemed to have succeeded in attaining the maximum level of personal addiction to not only corporal, but also spiritual love, as the necessary and sufficient condition of an absolute personal secret political control: from that time on Brittany Murphy would appear to be at their mercy, and Simon Monjack could become the “homme fatale” (fatal man) of her life.

From the ethnical point of view, the most successful among the ethnical and the national secret political organizations involved in the case of Brittany Murphy was the jewish ethnical secret political organization in Great Britain, which finally succeeded in drawing Brittany Murphy under its personal secret political control through Simon Monjack having “hooked up” [22, minute 82] her with his spiritual and corporal love into a marriage in may 2007. It expressed, formulated, and programed to Brittany Murphy its control with requiring Simon Monjack to introduce the star of David as a jewish ethnical and national symbol into the mansion of Brittany Murphy: [37, Part 1, minute 39]



From its narrow jewish ethnical point of view, the marriage of Brittany Murphy with Simon Monjack was a jewish ethnical success in “fame and fortune”, [80, minute 11] and in regard of “fame” it has constituted part of the jewish “ethnical and national glory” — just as the person of Albert Einstein, as expressed, formulated, and programed in its film entitled “Family Prayers” of 1993 — while in regard of “fortune” it has also constituted a jewish ethnical financial success, as in all probability Simon Monjack “drained” [380] the wealth of Brittany Murphy to bank accounts of ethnically jewish natural or artificial persons.

4. The suicide within the assassination of Brittany Murphy

In my conception, there has been a guideline of the national secret policy of the american Illuminati according to which the children with “extraordinary talent” [7, minute 19] detected by its national secret political child surveillance system qualified as potentially unutilizable, inconvenient, or dangerous without personal secret political interference, are subjected to an accelerated and strictly controlled personal secret political utilization procedure, in order for them to yield a “national” benefit, and depending on the results achieved they are either utilized on, or eliminated. This was the case of Marilyn Monroe, Sharon Tate, and last but not least Brittany Murphy, in the field of film acting, who happened to be eliminated after all.

Every new Hollywood star, and every new Hollywood film enhances the american “national glory” or the “american pride”. Therefore, the main national secret political functions of Brittany Murphy as “adopted” [3, minute 23] for a film career and Hollywood stardom was to contribute to making good films and become an international star. However, the “higher and prouder she flew” [256] in celebrity and financial power, the higher became the need of the american Illuminati to control her through a relationship or marriage with one of its “angels”. [25, minute 128] Therefore, the main functions of her films was to have her “hooked up” [22, minute 82] and create a personal sexual addiction with one or more personal secret political male and female “baits” [191, minute 61] to her of the american Illuminati. This is what did not function at all with Brittany Murphy. In this way, besides its initial conjecture relative to her unutilizableness, inconveniency, or dangerousness, the american Illuminati was further stimulated in planning and striving to eliminate her by the difficulties it continually experienced with controlling Brittany Murphy.

4.1. Formulating and programing the premature death of Brittany Murphy

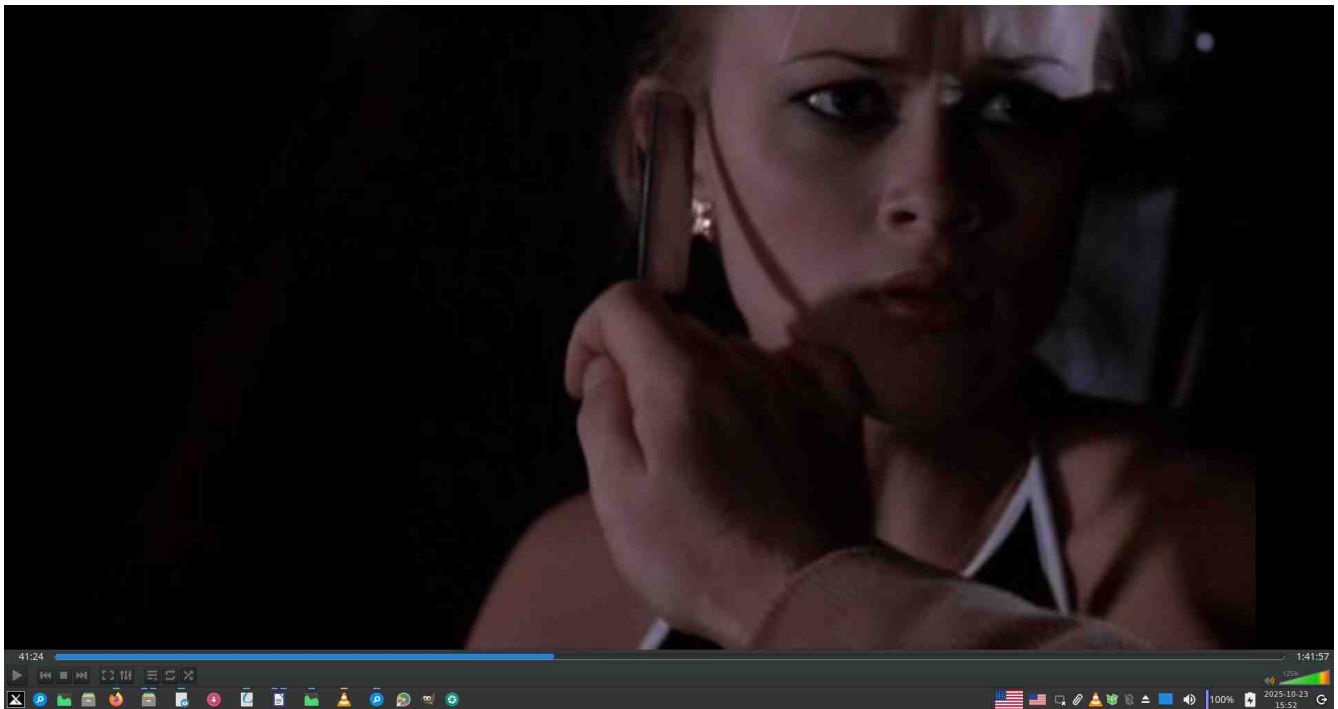
The “dying-young” [36, minute 4] guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati was formulated and programed to her in her films entitled:

1) “Clueless” of 1995, in which the presumed paragon to Brittany Murphy, Alicia Silverstone as “Cher”, is threatened with shooting when robbed: [3, minute 43]



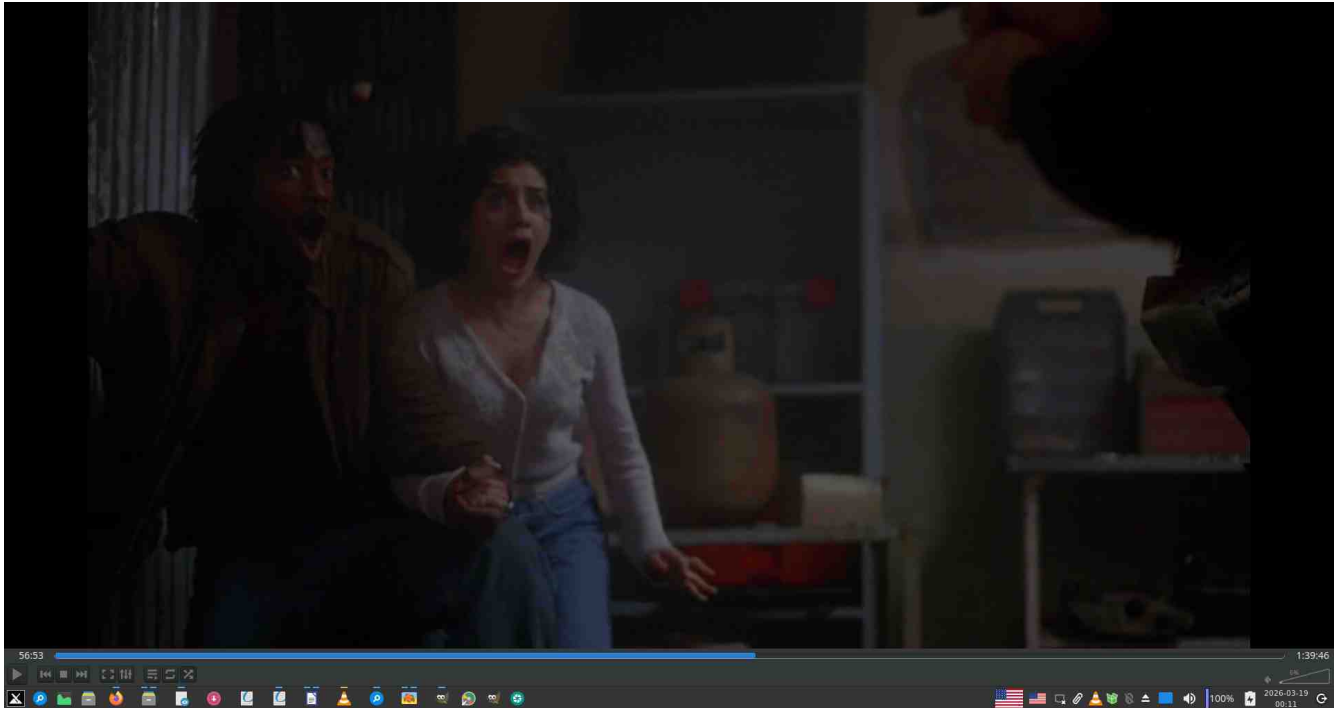
This element of plot was a formulation and programing of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati to be implemented with criminals of the street missioned with applying to Brittany Murphy the method of concealed assassination of the type “shooting with robbery”.

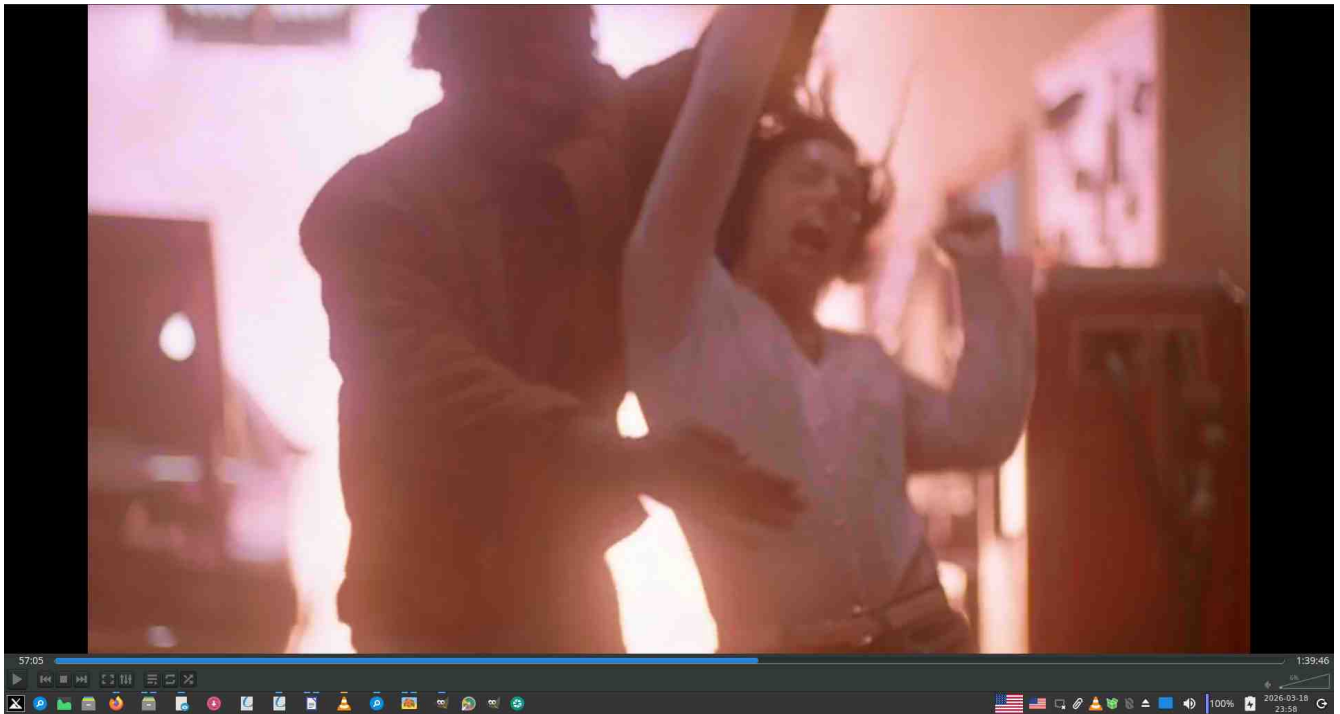
2) “Freeway” of 1996, in which the presumed paragon to Brittany Murphy, Reese Witherspoon as “Vanessa”, is threatened by Kiefer Sutherland as the serial killer “Bob Wolverton”, specialized in murdering “garbage people” [4, minute 41] by picking them up in his car, with cutting with a razor: [4, minutes 42 and 43]



This element of plot was a formulation and programming of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati to be implemented with serial killers missioned with applying to Brittany Murphy the method of concealed assassination of the type “cutting from personal ideology”. And a real or concocted serial killer has the advantage of concealing the target-person quality of the target person.

3) “Drive” of 1997, in which Brittany Murphy as “Deliverance” was repeatedly threatened with shooting and blowing up: [6, minutes 57, 58, 62 and 62]

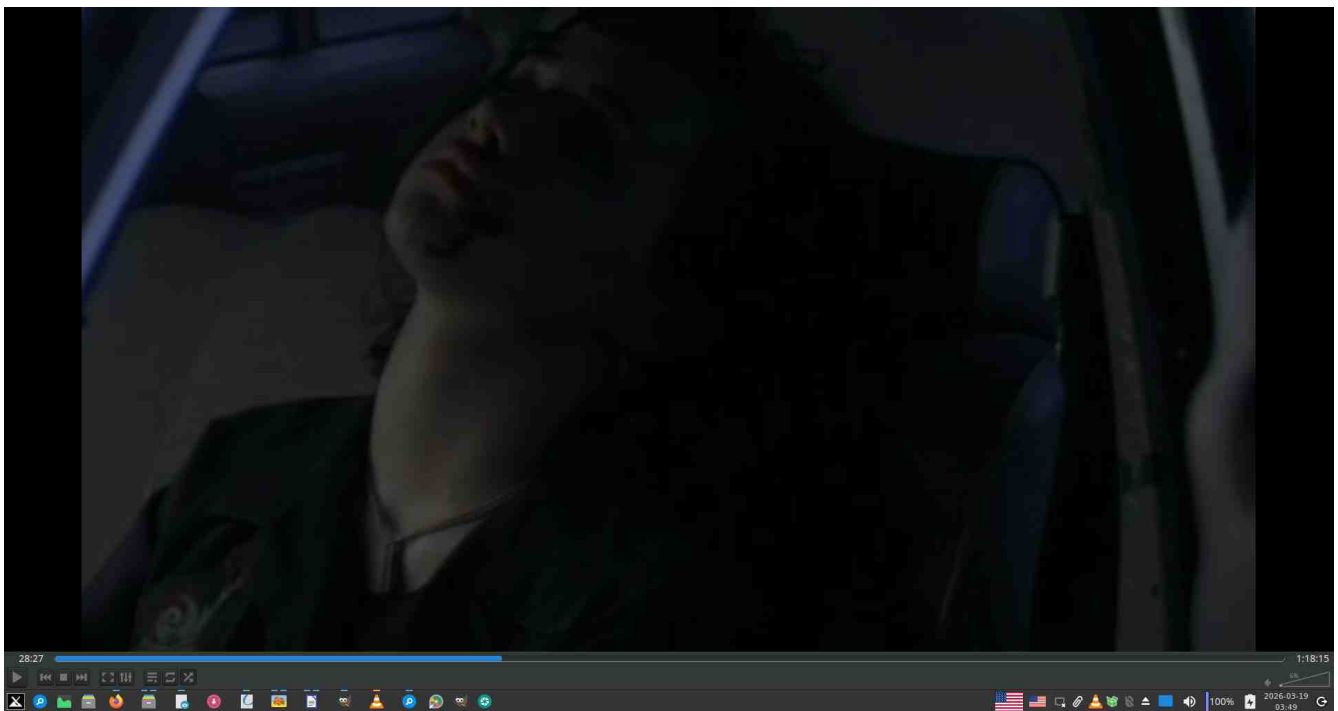






4) “Falling Sky” of 1998, in which Brittany Murphy as “Emily” was required to act a ritual of suicide or attempted suicide by drowning herself; [7, minute 92]

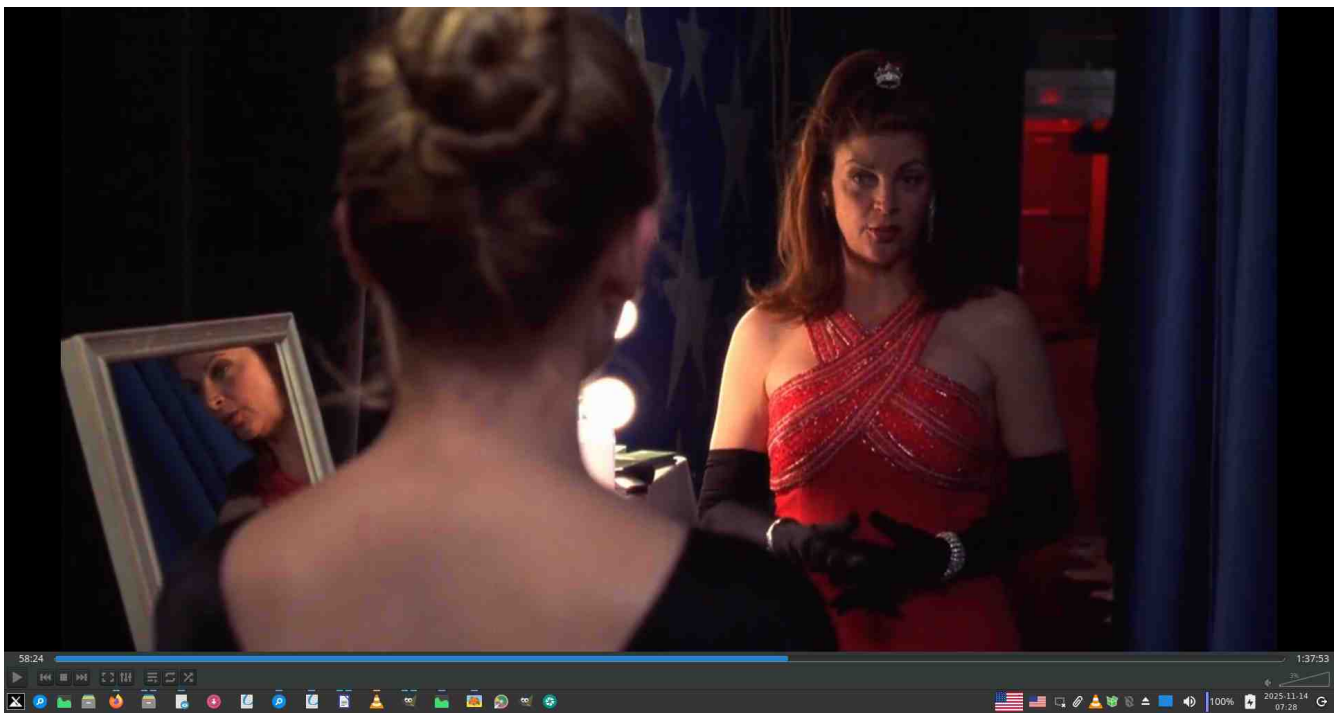
5) “The Prophecy II” of 1998, in which Brittany Murphy as “Izzy” was required to act committing suicide by car collision: [8, minute 29]



6) “Zack and Reba” of 1998, in which Brittany Murphy as “Reba” was required to act committing attempted suicide by shooting herself: [10, minute 86]

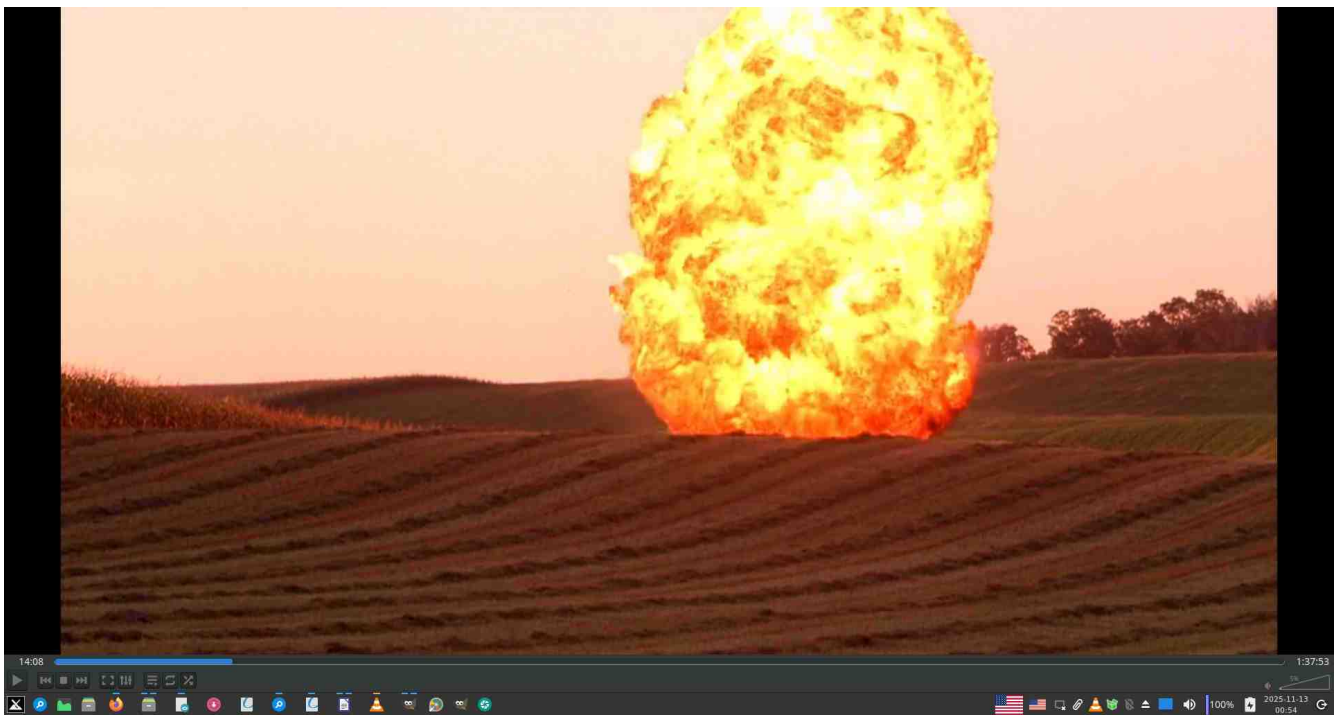


7) “Drop Dead Gorgeous” of 1999, which can be considered as formulating and programing the presumably false concoction of the american Illuminati that the mentality of annihilating the adversary in order to become a “winner” — which can be inferred from certain assassinations in the political history of the USA, first of all the assassination of members of the Kennedy family — originated from the civil society, and not from the american Illuminati, by presenting murders and attempted murders of pageant contestants originated by the “evil” [36, minute 66] second personality of the organizer Kirstie Alley as “Gladys Leeman”, formulated and programed with her mirror image, when she is contacted by the contestant and her surviving victim Kirsten Dunst as “Amber Atkins”, [13, minute 59]



in order to help her daughter Denise Richards as “Rebecca Leeman” win the pageant. In this way, the contestant Brooke Bushman as “Tammy Curry” is blown up: [13, minutes 14 and 15]

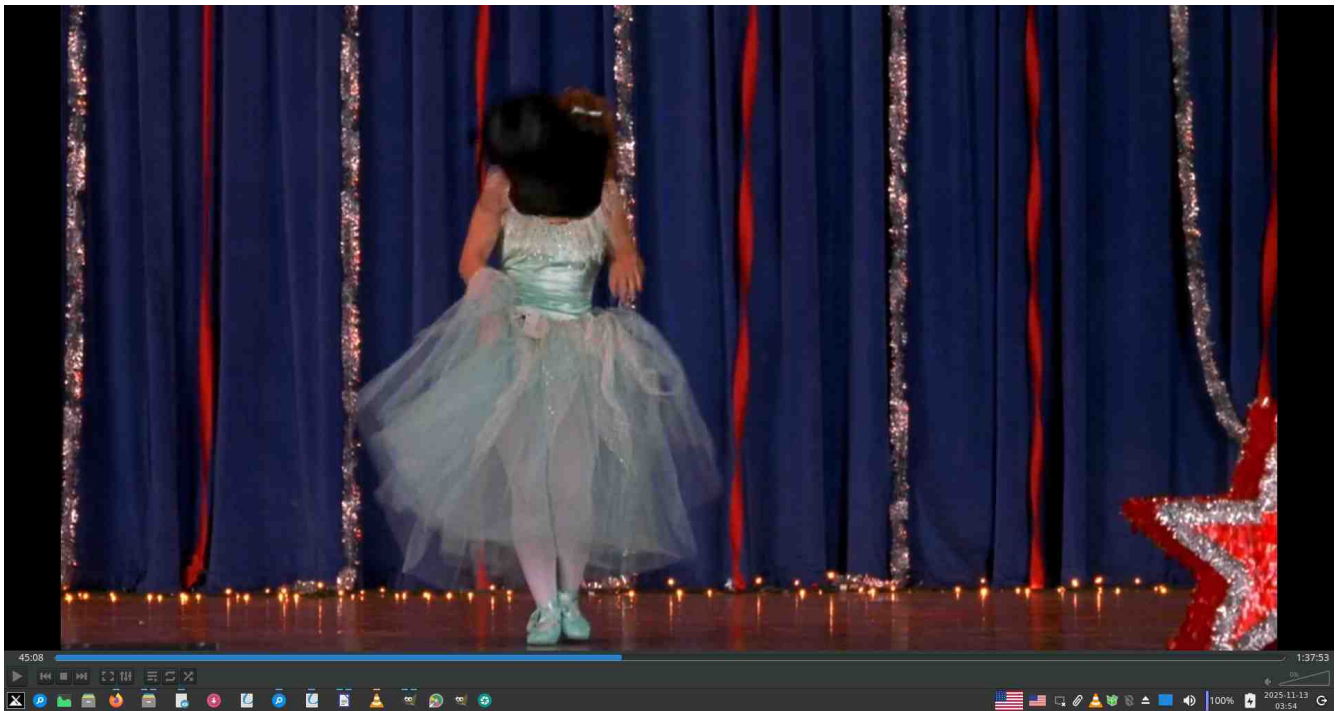




the home of Kirsten Dunst as “Amber Atkins” is also blown up: [13, minute 34]

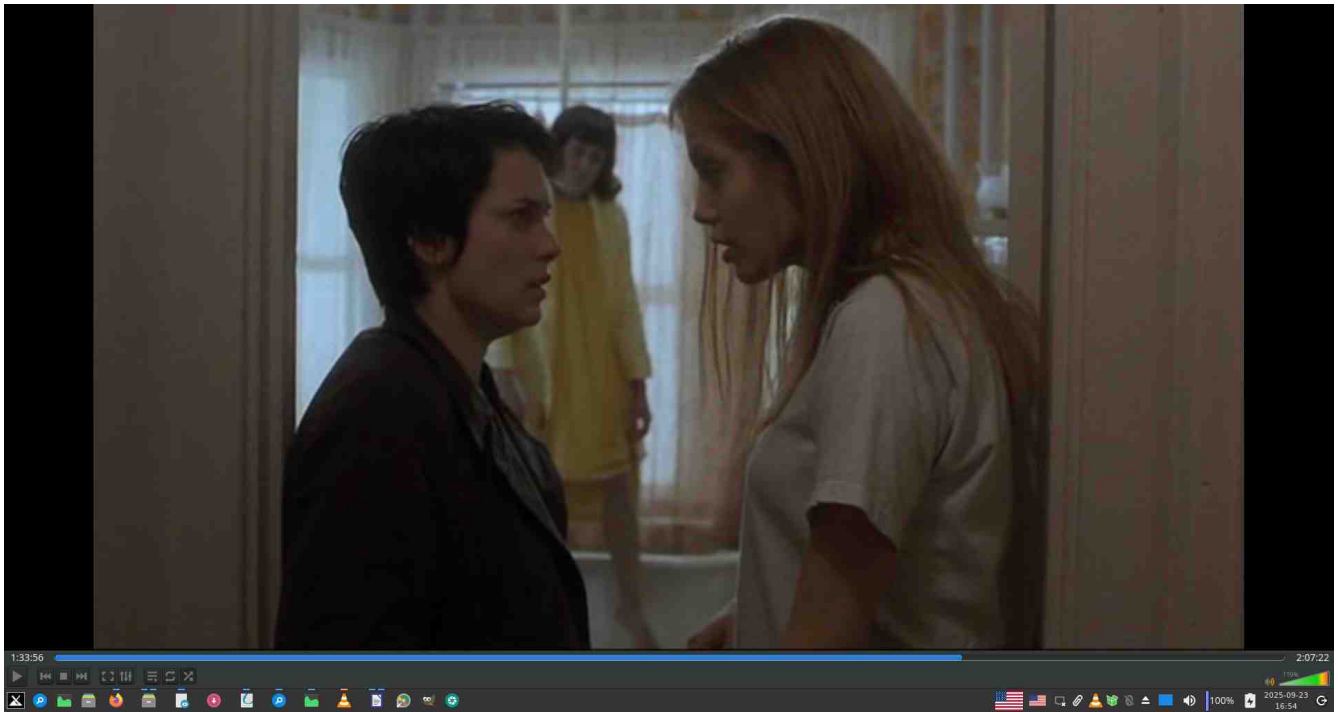


and a stage light falls on the head of the contestant Sarah Stewart as “Jenelle Betz”: [13, minute 46]

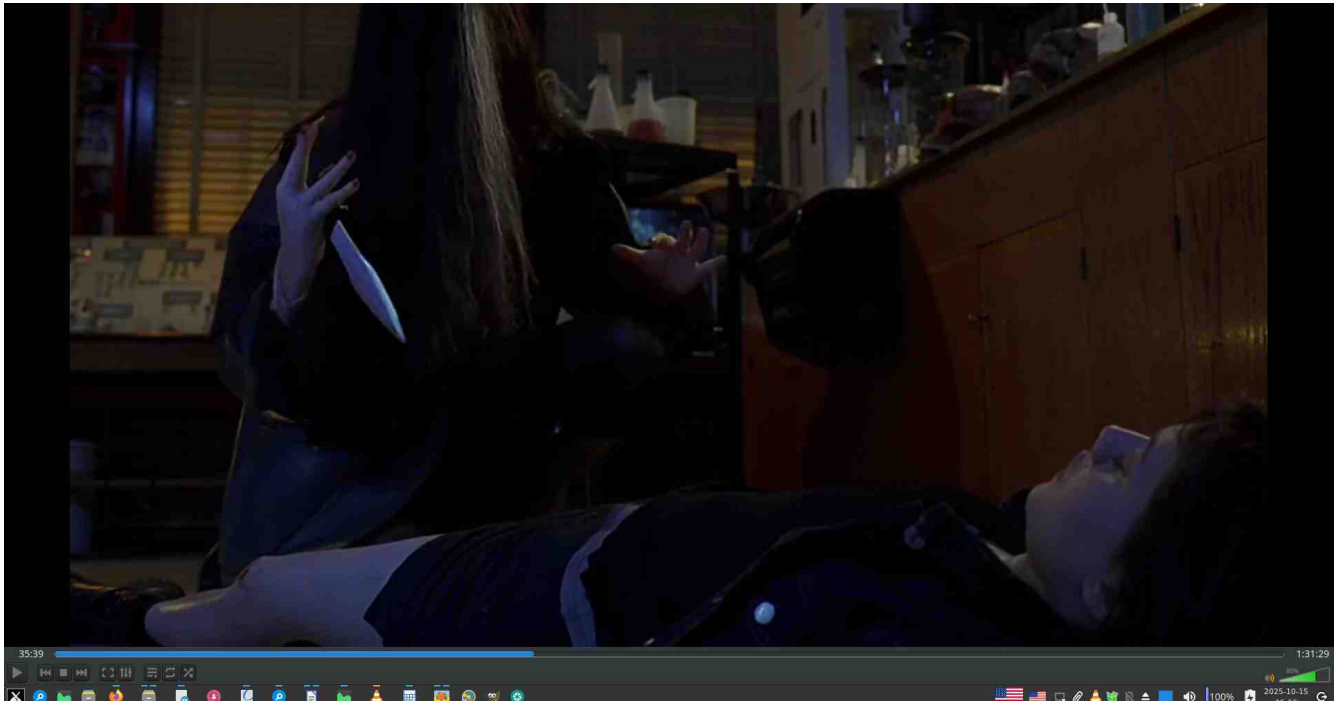


The above elements of plot were formulations and programings of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati to be implemented with various kinds of killers missioned with applying to Brittany Murphy various other respective methods of concealed assassination, inclusive of the one which would result in her death on 20 december 2009.

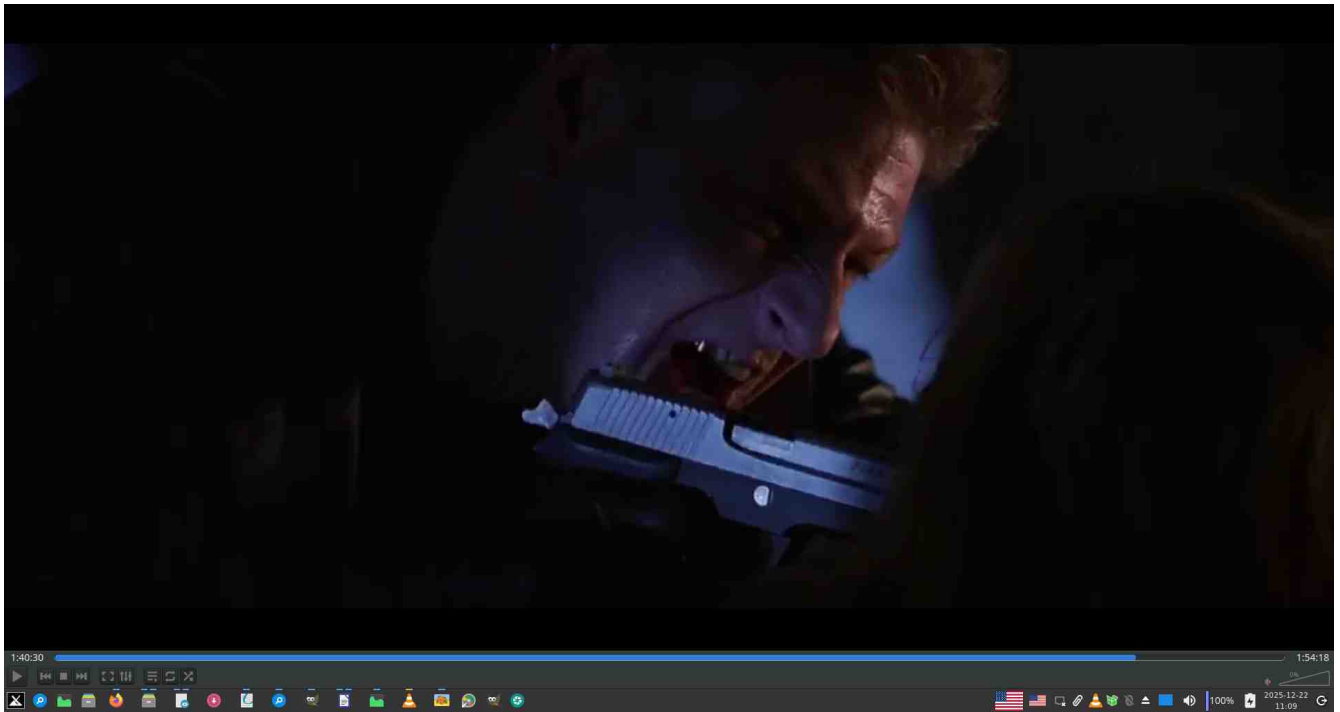
8) “Girl, Interrupted” of 1999, in which Brittany Murphy as “Daisy” was required to act committing suicide by hanging herself: [11, minutes 94 and 95]



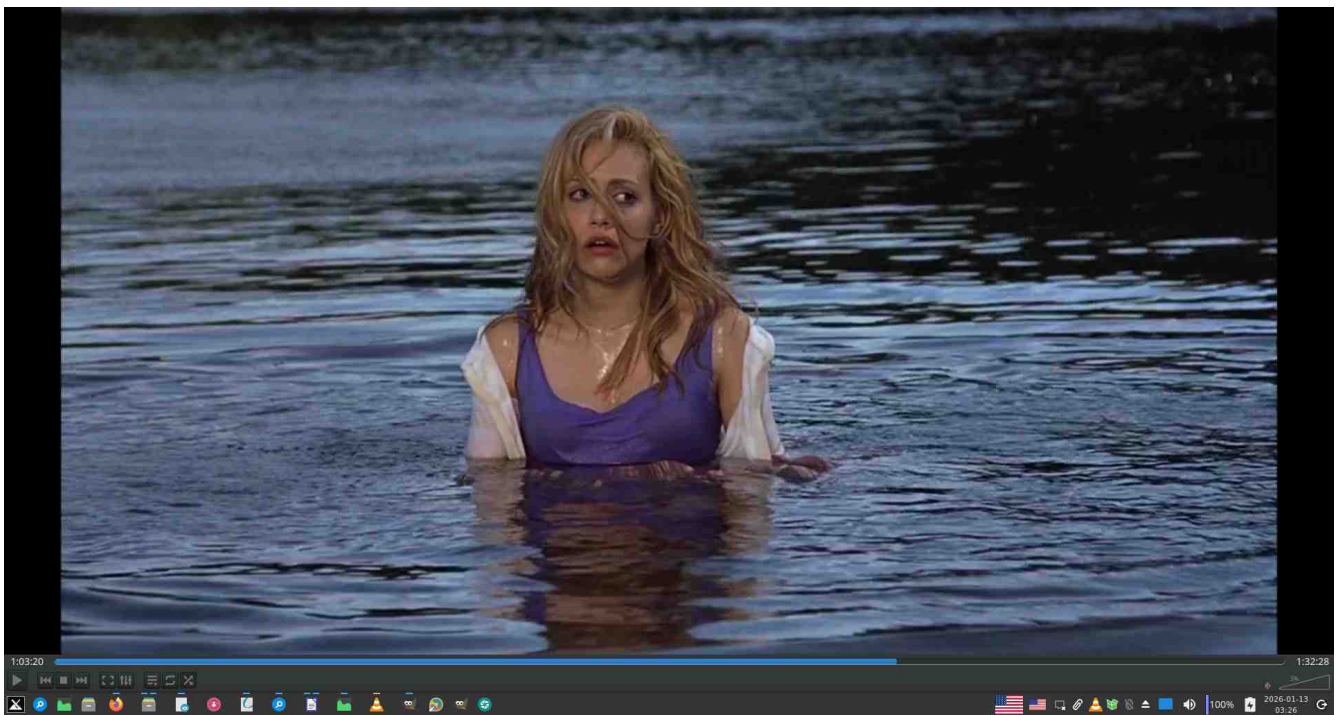
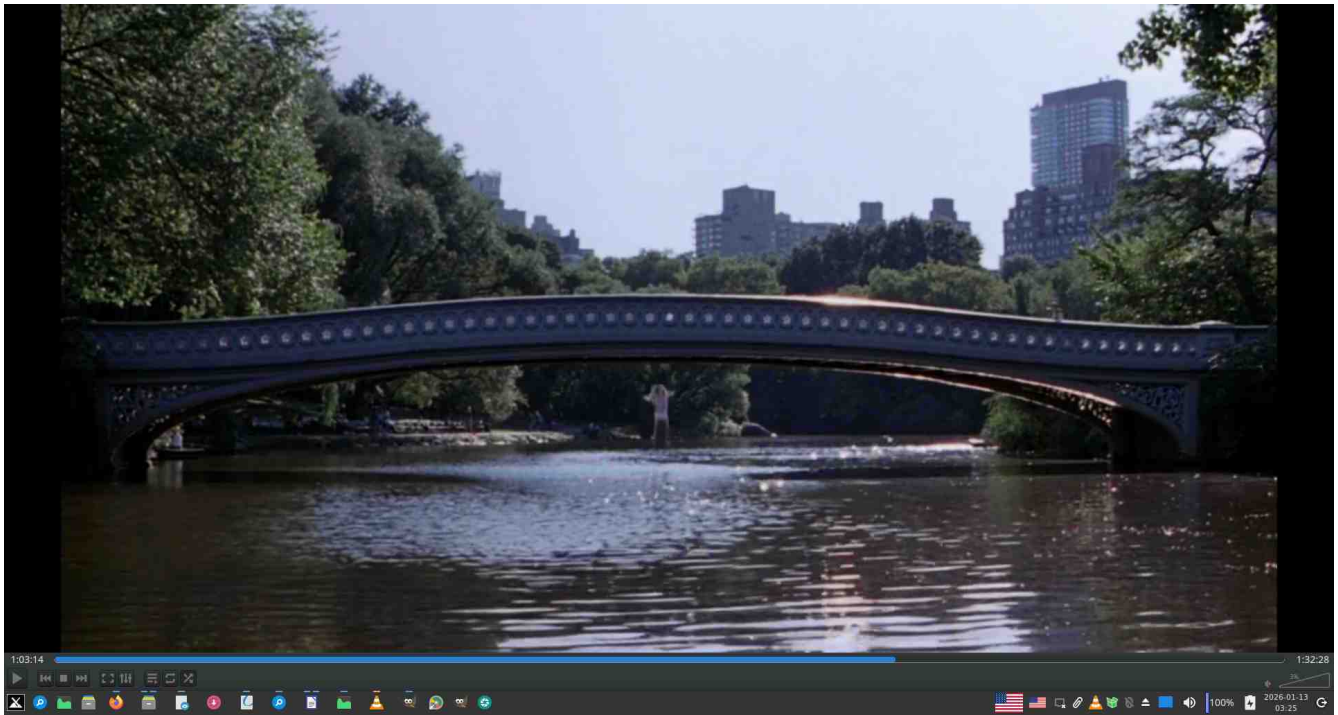
9) “Cherry Falls” of 2000, in which Brittany Murphy as “Jody Marken” was required to act a victim of two attempted murders, committed by the “evil” [36, minute 66] second personality of Jay Mohr as “Leonard Marliston”: [12, minutes 36 and 78]



10) “Don’t Say a Word” of 2001, in which Sean Bean as “Patrick Koster” was required to threaten with murder Brittany Murphy as “Elisabeth Burrows”: [17, minutes 101 and 101]



11) “Uptown Girls” of 2003, in which Brittany Murphy as “Molly” was required to act committing attempted suicide of the type “a view from the bridge”: [195] [22, minutes 64 and 64]

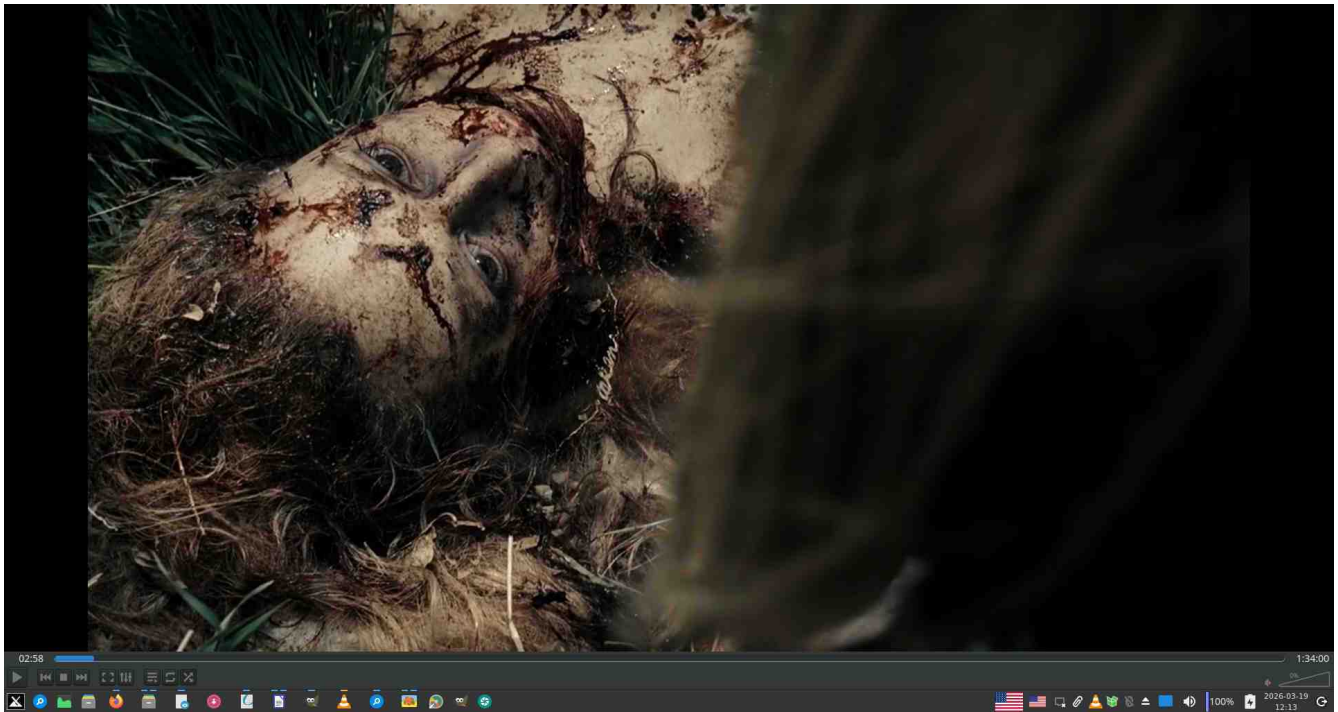


12) “Little Black Book” of 2004, in which Brittany Murphy as “Stacy” was required to consider committing suicide of the type “a view from the bridge” by saying: “I just gotta go jump in the river now;” [24, minute 95]

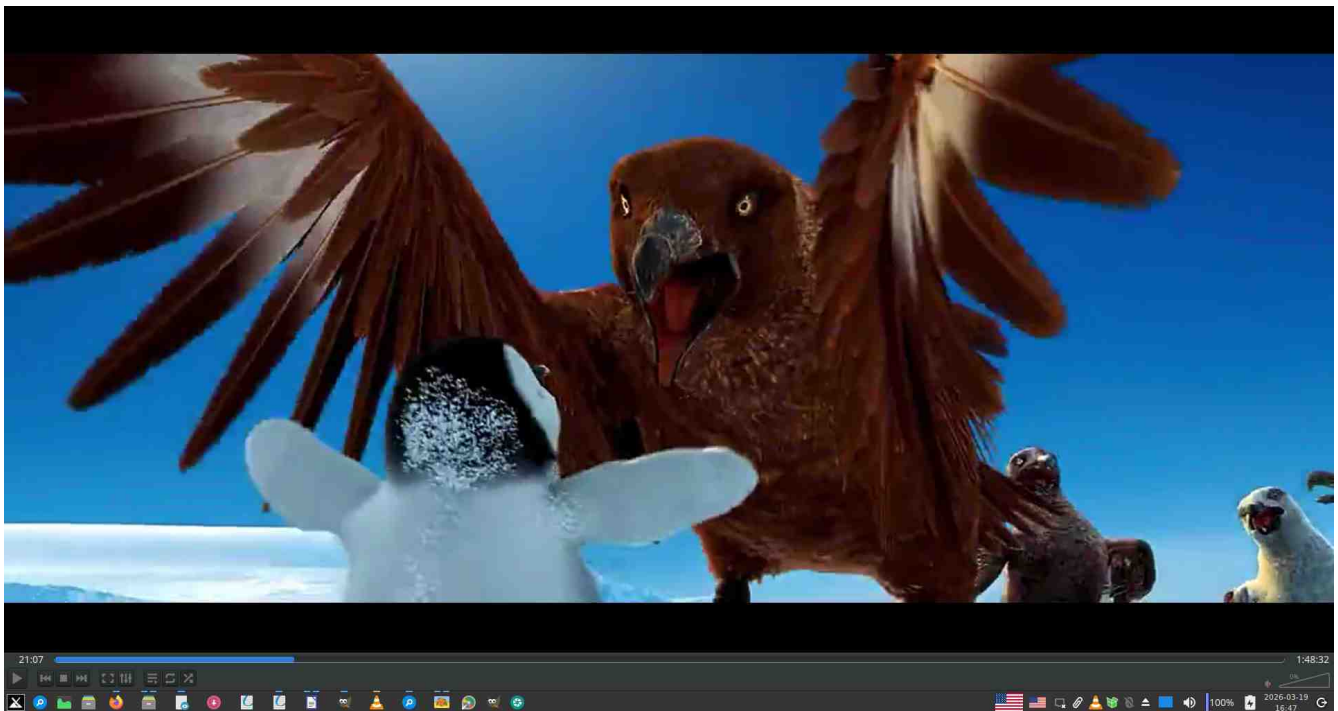
13) “Sin City” of 2005, in which Marley Shelton as “The Customer” — presumably representing Brittany Murphy — was required to be “saved from whatever she’s scared of” [25, minute 50] by Josh Hartnett as “The Man” by shooting her: [25, minute 51]



14) “The Dead Girl” of 2006, in which Nick Searcy as the serial killer “Carl” was required to murder Brittany Murphy as “Krista Kutcher”: [30, minute 3]



15) “Happy Feet” of 2006, in which the penguin character “Mumble”, required to be voice-acted by Elijah Wood, but representing from a certain point of view Brittany Murphy, is threatened with eating by the skua character “Boss Skua”, required to be voice-acted by Anthony LaPaglia: [29, minute 22]



16) “Deadline” of 2009, in which Marc Blucas as “David Woods” was required to act attempting to murder Brittany Murphy as “Alice” by drowning in the bathtub: [33, minute 72]



This element of plot was a formulation and programing of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati to be implemented with a boyfriend or husband killer, primarily Simon Monjack, missioned with applying to Brittany Murphy the method of concealed assassination of the type “drowning in the bathtub from pregnancy jealousy”.

17) “Across the Hall” of 2009, in which Danny Pino as “Terry” was required to act killing Brittany Murphy as “June” by shooting: [34, minute 58]



This element of plot was a formulation and programming of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati to be implemented with a boyfriend or husband killer, primarily Simon Monjack, missioned with applying to Brittany Murphy the method of concealed assassination of the type “shooting from cheating jealousy”.

18) “Something Wicked” of 2014, in which the character “Ryan Anderson” was required to act murdering Brittany Murphy as “Susan Webb” by running down with a truck. [36, minute 86] This element of plot was a formulation and programming of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the American Illuminati to be implemented with driver killers missioned with applying to Brittany Murphy the method of concealed assassination of the type “car accident”. On the basis of this, it can be presumed that her “car accident shortly after Clueless” [268] was a concealed attempted murder.

19) “Abandoned” of 2010, in which Scott Anthony Leet as “Holloway” was required to act being missioned to murder Brittany Murphy as “Mary”. [35, minute 71]

The above fact-finding investigation indicates that at least 52.78 per cent of the feature films of Brittany Murphy formulated and programmed her “dying young”. [36, minute 4] If the percentage of the above parameter is significantly smaller in cases of actresses who did not “die young”, and it is comparable in cases of actresses who “died young” as well, those cases can be considered corroborations of the presumption that Brittany Murphy was assassinated by the American Illuminati. This percentage is 100 for the last four films of her feature-film career, what constitutes a corroboration of the above presumption. That these four films were all shot during her marriage with Simon Monjack, namely in 2008 and 2009, refers to the determinant role played by his “evil” [36, minute 66] second personality in the assassination of Brittany Murphy, to her approaching premature death, as well as to the American Illu-

minati's having been conscious of all that, approximately having thought: "Simon Monjack will make it." Certainly, the level of knowledge of Brittany Murphy must have surpassed the above considerations.

4.2. Measures of life defense of Brittany Murphy

In conformity with the above-mentioned "dying-young" [36, minute 4] programings of her films, the development in the mind of Brittany Murphy of a consciousness of being threatened with "dying-young", or rather with being murdered or assassinated young, must have begun early in her film career, at the latest with her film entitled "Falling Sky" of 1998, which was her first film in which she was required to act committing suicide or attempted suicide — when she was around 20 years of age — together with Karen Allen required to act the mother of her character. This latter aspect increased her consciousness of community of "fate", and made it stronger her bonds with her mother, [378] what on its part decreased the probability of her marrying a relatively wealthy actor involving moving to a separate address from her mother. This must have been a reason why she bought a mansion with five bedrooms and five bathrooms in 2003, when she was living together with her mother, [377] and she would live together with her till the end of her life.

A first measure of Brittany Murphy's strategy of self-defense against the personal secret political threats to her life and prolonging her life was to decline any relationships on the merit with her co-actors — what in the personal secret political propaganda of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy of the american Illuminati appeared and was construed as her "having been scared of the love and success" [16, minute 74] entailed by such a relationship — of whom all were personal secret political "baits" [191, minute 61] to her, having been highly and easily interested by the american Illuminati, with prospects of advancement in their careers, in implementing its personal secret policy of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy generally, and the guideline of her "dying young" [36, minute 4] of that policy particularly. The information about her alleged serious relationships with Ashton Kutcher, Marshall Bruce Mathers III (Eminem), and possibly other co-actors of hers as well, were part of the personal secret political propaganda of "breaking" and "choking" Brittany Murphy of the american Illuminati, meant to falsify her, protect the reputation of those core elements of the Brittany Murphy "project", [3, minute 24] and to conceal itself. However, in this respect she found herself in a permanent dilemma: while her co-actors were appearing before her as potential assassins or accomplices in her assassination threatening her life, her respective films were formulating and programing also death as the alternative to her entering into a relationship or a marriage with a co-actor or singer. This must have been the meaning of the question of Drew Barrymore "How would you like to die: [218] in a relationship or marriage with a Hollywood star having been or meant to be concocted as having a 'brilliant career', [347, minute 139] and with the collateral 'brilliance' you could pinch off from him or her, or in a relationship or marriage with a renownless person infamous or meant to be concocted as infamous, and with the losses in 'fame and fortune' [80, minute 11] you could suffer from him or her?" She preferred the last variant of path of life, or rather path of death.

A second measure of Brittany Murphy's strategy of self-defense against the personal secret political threats to her life and prolonging her life was to use her interviews for creating evidence about the existence and actions of the american Illuminati relative to those threats, or more exactly, for warding off those threats by putting it in a situation of creating evidence of itself if carrying out those threats. In this way, to the question "How would you like to die?", on the one part she expressed her will of "living as

long as possible”, and dying “very, very, very, very old”, on the other part she mentioned the general social tendency that “people are having longer lifetimes”, [218] by this means contrasting both her particular will, and a general characteristic of the social development with the implementation of the “dying young” guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, directly experienced by her in a manner and measure. By this means, she discredited in advance the american Illuminati in its potentially qualifying as suicide its concealedly assassinating her

A third measure of Brittany Murphy’s strategy of self-defense against the personal secret political threats to her life and prolonging her life was documenting the hostile role played in her life by the personal secret political “baits” [191, minute 61] to her generally, and her future husband Simon Monjack particularly, as well as her having the consciousness of and protesting against that, by debarring him in advance from her inheriting. In this way, “in 2007 Murphy executed her Last Will & Testament leaving her entire multimillion dollar estate to her mother Sharon Murphy, completely disinheriting her fiancé Simon Monjack, who she would marry later that year.” [418] She can be presumed to have thought approximately: “If Simon Monjack kills me, then that act of his in conjunction with my testament will constitute an evidence of that i was assassinated, and did not die by accident or suicide.” And this potential evidence must have had some restraining effect on the hostile actions of the american Illuminati, regularly striving to act “without evidence”. [358]

A fourth measure of Brittany Murphy’s strategy of self-defense against the personal secret political threats to her life and prolonging her life was marrying Simon Monjack, with the delay of which she might have won up to 12 years of life, and she must have hoped that she could win many more. A few months before that marriage, there had been laid at her feet the starting a new life in Japan particularly, or another asian country generally, but that implied learning a new alphabet, language, mentality, culture, and civilization, which she appears to have declined in favor of those in the USA, denying the concoction of the american Illuminati relative to her disloyalty to the “nation” and country, and narrowing it down to their national secret political organization itself. Anyway, towards the end of 2006, when before the american Illuminati it was becoming evident that she would not integrate with the japanese “nation” and state, she was “scared” of returning to the USA without making a major concession to the american Illuminati: marrying a person who had been “prepared” [21, minute 25] by it since around 1993 not only for “hooking up” [22, minute 82] her with a relationship and marriage with his kind first personality, but also for implementing the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati and its respective allies with his “evil” [36, minute 66] second personality, and who in this way and at this price “saved her from whatever she’s scared of”. [25, minute 50] And she was the first, the quickest, and the best to know of all these and in most detail, not only from the programings of her films, but also from the programings of her real life, which latter being much hardlier accessible or even completely inaccessible for research.

Brittany Murphy had numerous — even numberless, if considering the mass of her fans — alternatives to Simon Monjack, and yet she chose to venture into marrying the person who must have been the most “prepared” [21, minute 25] for the personal secret political control of Brittany Murphy, throughout around 15 years between around 1993 and 2007: Simon Monjack was the most “specialized”, the greatest “expert” in Brittany Murphy, and as such he must have also been the most efficient in “breaking” [11, minute 63] and “choking” [404] her. Certainly, outside the respective members of the respective secret political organizations, she was the first to know this. Accordingly, it can be presumed that one of the main reasons why Brittany Murphy chose Simon Monjack was to produce the greatest amount of information about the respective ethnical and national secret political organizations, on the one part, by turning the spotlight of publicity on him, and on the other part, by allowing him to implement on her without restraint the respective personal secret policies of “breaking” [11, minute 63] and

“choking” [404] Brittany Murphy. After having fulfilled his main personal secret political mission of life, the assassination of Brittany Murphy, the jewish ethnical secret political organization in the USA, the british national secret political organization, and the american Illuminati — in the service of which he had been — needed the death of Simon Monjack as well, just in order to hinder further leaks of information about their existence and actions relative to him.

Simon Monjack was not required to “hook up” [22, minute 82] Brittany Murphy in and with her any film. Instead, he was the person most frequently formulated and programed with the films of Brittany Murphy, what refers to that he was the main front executive member of the Brittany Murphy “project”. [3, minute 24] And indeed: following Sharon Murphy, Simon Monjack was the person with whom Brittany Murphy lived together by far the most time in her life, throughout a period of around 13 years: she was “hooked up” [22, minute 82] by him around 1994, then they “checked in with each other throughout the years, and remained friends”, [69] till 2007, when they moved under the same roof, married, and lived together till the last moment of Brittany Murphy’s life. The person of Simon Monjack was formulated and programed in the films of Brittany Murphy — and even in other films as well, such as at least the films of Brad Pitt — with a series of actors selected to resemble him at least in facial expression, and required to act in main roles — such as John Pyper-Ferguson, Jack Black, Sean Patrick Flanery, Nathan Lane, Ashton Kutcher, Brad Pitt, Santiago Cabrera, and last but presumably not least Orlando Bloom [37, Part 2, minute 3] [6, minute 14] [5, minute 72] [10, minute 53] [14, minute 11] [21, minute 9] [294] [28, minutes 45 and 84]

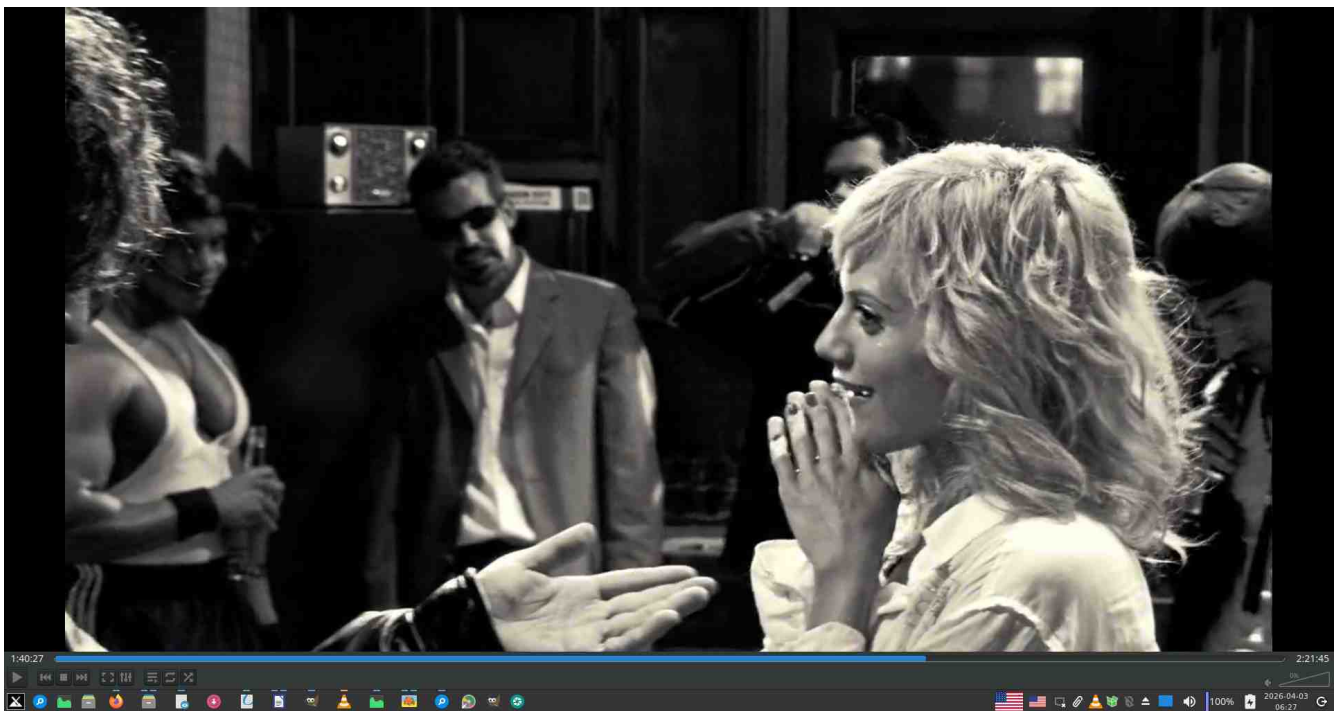


— with his first name “Simon”, and with the image of the moon, through the mental-association string: [moon → Mon → Monjack,] which was at the same time a reference to his “lunatic” [31, minute 13] [320] nature, namely his mind “completely destroyed” [268] by the premature death of his father, which mental state on its part — besides his jewish ethnical origin and the “oily charm” [268] of his kind first personality — must have been a major criterion in his selection for “abduction” [29, minute 21] to the Brittany Murphy “project”. [3, minute 24]

Brittany Murphy was the first to know that all the personal secret political male “baits” [191, minute 61] to her for the role of husband in her real life, Simon Monjack included, who “hooked up” [22, minute 82] her, secretly represented in most cases the american Illuminati, and that they were there to “break” [11, minute 63] and “choke” [404] her by implementing the respective personal secret policies

relative to her. This was the first item in which my person could make a difference: never in my life i have represented and implemented the personal or national secret policy of an ethnical or a national secret political organization, and Brittany Murphy must have known that in relation to her person my person would represent only myself and would act in conformity with only my mind. From this point of view, a relationship with my person would have been a privilege for Brittany Murphy as compared to other actresses in Hollywood, who regularly were all sexually controlled with “svengalis”, husbands, boyfriends, and so on. The reason why i can presume that Simon Monjack represented for her my person, she married him and not another actor or singer — such as Ashton Kutcher or respectively Marshall Bruce Mathers III (Eminem) — to keep herself the most accessible possible to my person, and acted having “fallen for his spell”, [37, Part 2, minute 41] and used that “spell” created by her to motivate her having declined all the other potential relationships, and to pretext her self-defensive policy to decline any sexual relation with other personal secret political male flame “baits” [191, minute 61] appearing around and besieging her. Otherwise, Brittany Murphy was a professional actress, one of the best actresses of her time, and therefore she was able to act not only characters concocted for and against her by screenwriters missioned by the american Illuminati within its Brittany Murphy “project”, [3, minute 24] but so much the more must have been she able to act also secret characters created by herself for herself: between may 2007 and 20 december 2009, she was acting a by-her-imagined Brittany Murphy sentimentally “fallen for”, and personal secret politically enduring the absolute control of Simon Monjack. Certainly, Simon Monjack, and through him and the bugs installed in her mansion the american Illuminati, were the first and best to conjecture and seek out the self-created temporary second personality of Brittany Murphy “fallen for” and apparently unconditionally submissive to Simon Monjack. This presumption can be corroborated with the documentary film entitled “What Happened, Brittany Murphy?”, in which the director Alex Merkin reveals his personal experience that in february 2008, during shooting the film entitled “Across the Hall” of 2009, Brittany Murphy was lodging in a near trailer together with her husband, and under that close control of Simon Monjack she “was acting strangely”. [37, Part 2, minute 49] Further, the same documentary film also reveals that the “strange acting” of Brittany Murphy — certainly under the close control of the director as well — included a kind of defiance to Alex Merkin and the american Illuminati, which contrasted her apparent submissiveness to Simon Monjack, and manifested itself in her singing before shooting a scene, but still recorded by the camera: “Shine in my backyard someday / I’m going down,” [37, Part 2, minute 27] what can be construed as a defiant revelation of and protest against her “going down” with her film career in Hollywood, as well as a defiant appeal to my person to “shine in” her case with this book.

As regards the reality of the “falling for” [37, Part 2, minute 41] each other of Brittany Murphy and Simon Monjack, it is practically impossible to establish it, or more exactly, it can be established in the measure in which there can be established a difference between their true love and acted love to each other. What this research could establish is that Brittany Murphy was interested in having an image of her having “fallen for” Simon Monjack, as it served as a means of her personal security, as a shield protecting her from the unwanted sexual offers of the flame “baits” [191, minute 61] of the american Illuminati having besieged and threatened her with the application of different types of methods of concealed assassination, such as there had been the method of concealed assassination of the type “infection with the HIV” during shooting a scene of the film entitled “Sin City” of 2005 in an apartment in the “sin city” of Austin, Texas, [443] presumably in spring 2004, in which she was required to act on-screen surrounded by five male actors, plus the actor Clive Owen, and the staff members invisible on the cited frame bellow, [25, minute 101]



On his part, Simon Monjack was also interested in having an image of “being crazy about” [33, minute 38] Brittany Murphy, and emphasizing in words, gestures, attitudes, and other means of communication “how much he loved her”, [34, minute 27] for a justification of the trait of “jealousy” of the personal secret political real-life character of “assassin of Brittany Murphy” required to be acted by him in case of the application of the patterns of concealed assassination of the types “drowning in the bathtub from pregnancy jealousy” or “shooting from cheating jealousy” in the implementation of the assassination guideline of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati. Therefore, it cannot be excluded the possibility that their “falling for” each other was just a common trait of the male character which Simon Monjack was required and the female character which Brittany Murphy chose to act both in private and public, namely a misleading common element of the personal secret political propaganda of “breaking” and “choking” Brittany Murphy of the american Illuminati and the self-defensive personal secret political propaganda of Brittany Murphy.

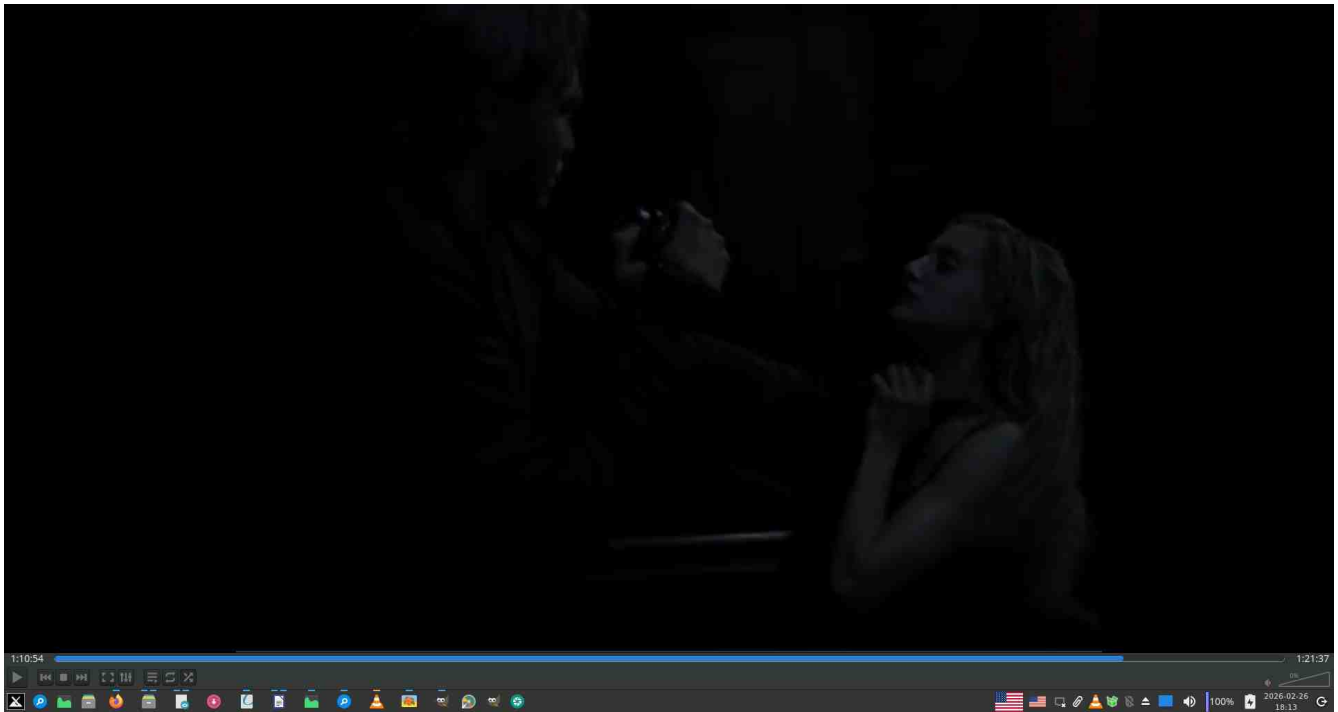
A fifth measure of Brittany Murphy’s strategy of self-defense against the personal secret political threats to her life and prolonging her life was using the already formulated and programed need of the american Illuminati for her “bearing” [34, minute 68] children, namely for her becoming a “mare”, [34, minute 68] and finally “becoming the greatest mom that ever lived”. [19, minute 73] She made it known — what she meant to be her next concession to the american Illuminati — on 10 april 2009 that “she hoped to have a few children soon”, because “she always loved kids and babies, and always wanted to be a mom”; [69] then on 3 december 2009 that “she would love to have a child next year,” in spite of the fact that or just because of that “she was a bit thinner than what she would have liked to be”. [379] Only that, the american Illuminati was interested not so much in the child of Simon Monjack, but rather than in a “moonchild”, [352] or a little “devil” of great “devils” [24, minute 2] like Michael Douglas or Marshall Bruce Mathers III (Eminem), a child whom it could have controlled from the very beginning of his or her life with childhood sexual abuse; and otherwise at that time it was still striving to utilize a desired pregnancy of Brittany Murphy for applying to her its pattern of concealed

assassination of the type “drowning in the bathtub from pregnancy jealousy”, the reasons why Simon Monjack was not allowed to make her pregnant, until her having engaged in “going devils,” [24, minute 2] namely cheating on him, formulating and programing the approximate message to Brittany Murphy: “Thanks for your new offer, but not now, maybe later.” This personal secret political interdiction has manifested itself in the word “hope” and the conditional mode used by Brittany Murphy in the above cited interviews. However, even if it could not prevent her assassination, her this announcement had at least the positive effect of making it possible acquiring the knowledge set down in this paragraph.

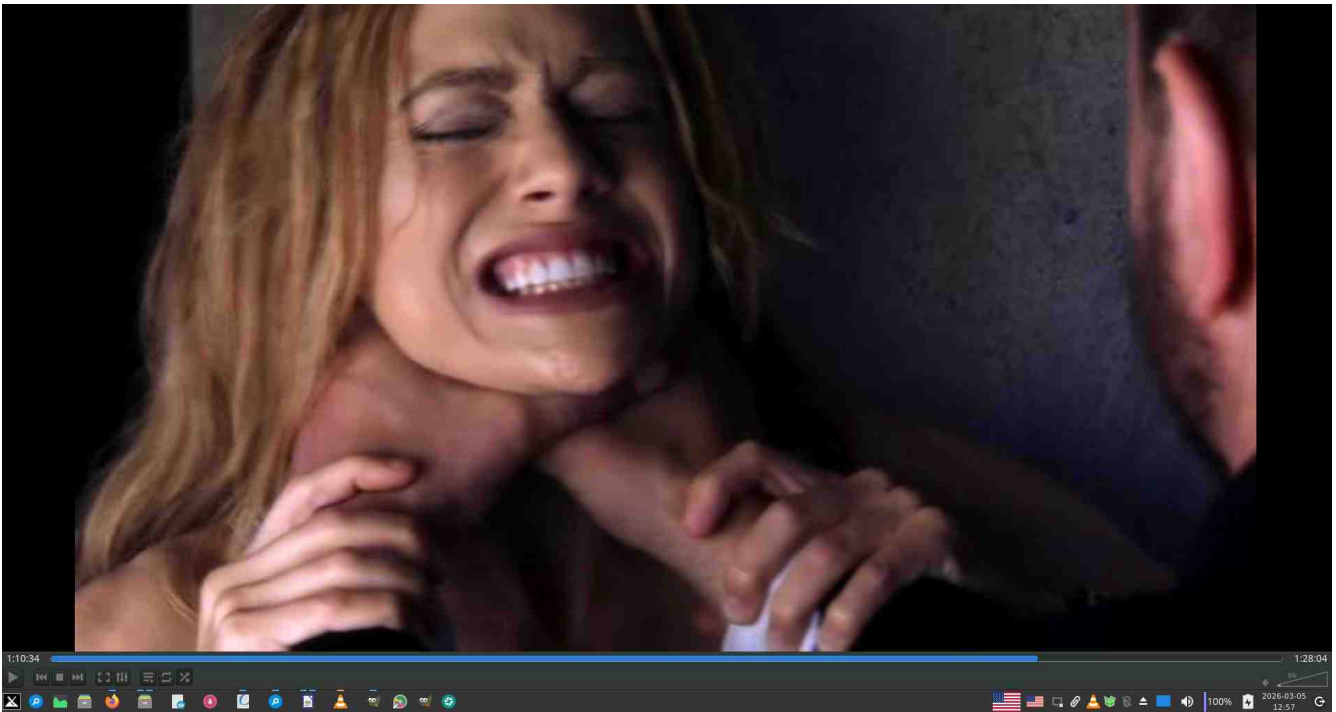
4.3. The chemo-biological choking

The last four films of Brittany Murphy indicate that although the american Illuminati was the most intensively striving to assassinate her in a concealed manner at that time, it was not certain of its success. For the application of its patterns of concealed assassination of the types “drowning in the bathtub from pregnancy jealousy” — concocted and promoted with its film entitled “Deadline” of 2009 — and “shooting from cheating jealousy” — concocted and promoted with its film entitled “Across the Hall” of 2009 — it needed Brittany Murphy to cheat or appear to cheat on Simon Monjack, but she proved to be “in real life nothing” [379] like the characters “Marie” and respectively “June” of the above two films. Therefore, the american Illuminati must have sought to apply another method, which could not yet be its planned method of concealed assassination of the type “drug overdose with insomnia”, for the application of which it needed more time.

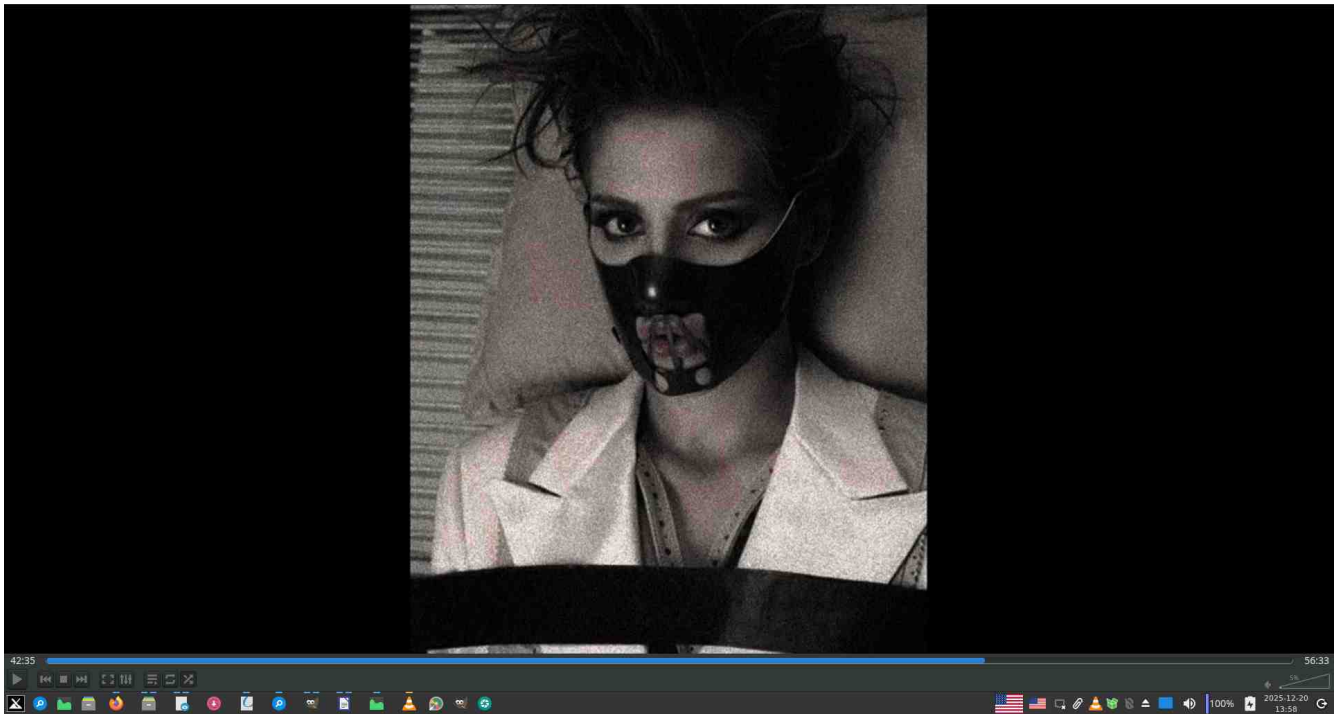
The pneumonia and anemia are different diseases though, but in their — presumably only theoretically existent — extreme forms they have the same effect: choking. Namely, if filling the lungs with water, or destroying the red blood cells, the result is the same: choking. In this way, “choking” must have been just the purpose of the american Illuminati when having been searching for an alternate method of concealed assassination of the type “choking” to be applied to Brittany Murphy. And indeed: she was required to act a choking scene approximately in summer 2008 in her film entitled “Deadline” of 2009, in which Marc Blucas as “David Woods” was required to act attempting to murder her as “Alice” by drowning “choking” her into the water of the bathtub [33, minutes 71 and 72]



as well as in June 2009 in her last film entitled “Abandoned” of 2010, in which Scott Anthony Leet as “Holloway”, in a scene of the type “hollow”, was required to act executing the choking instruction of the American Illuminati, formulated and programmed with the “prophet” Marshall Bruce Mathers III (Eminem), by attempting to “choke the whore” Brittany Murphy as “Mary” “till the vocal cords won’t work in her throat no more”: [404] [35, minute 71]



Otherwise, she was still blamed in a manner with the word-group she “never shuts up”, [25, minute 109] with her film entitled “Sin City” of 2005, and with having been required to put her palm at the mouth, with her films entitled “Love and Other Disasters” of 2006 and “Across the Hall” of 2009, as described and documented under the points 2.28 and respectively 2.34. Further, the method of concealed assassination of the type “choking” appears to have been formulated and programed: 1) with the debut single of Duncan Sheik entitled “Barely Breathing” of 1996; [257] 2) the lines of the song of Marshall Bruce Mathers III entitled “Kill You” of 1999: “I’ll choke [you] / I don’t even believe in breathin’ / I’m leavin’ air in your lungs just to hear you keep screamin’ for me to seep it”, [404] what indicates that the personal secret political purpose of “choking” originated from the american Illuminati, and it was Marshall Bruce Mathers III’s ultimate personal secret political mission relative to Brittany Murphy; 3) with the “chocolate” [37, Part 2, minute 37] eyes of Simon Monjack, with the mental-association string: [chocolate → choc → choking;] and 4) with the photo taken by his “evil” [36, minute 66] second personality around april 2009 of Brittany Murphy having been required to put on a kind of muzzle: [37, Part 2, minute 43]



both (3) and (4) indicating that he had been selected and “prepared” [21, minute 25] for the application of the method of concealed assassination of the type “choking” to women acting in non-conformity with the ethnical and national secret policies of certain ethnical and national secret political organizations generally, and Brittany Murphy particularly.

In this respect, i cannot exclude the possibility that Simon Monjack was also “prepared” [21, minute 25] to be thrown in also against Elizabeth Adam (Erzsébet ÁDÁM), if she had appeared in Great Britain or another occidental democracy in his sphere of action, as a result of the potential death of her husband, Győző HAJDU, [Read approximately: 'gyə:zə: 'hɔydu.] on whom she depended financially. Otherwise, in my conception, the main personal secret political male “bait” [191, minute 61] of the british national secret political organization to Elizabeth Adam for the role of husband was the singer Tom Jones, his personal secret political mission of “breaking” [11, minute 63] and “choking” [404] her having been formulated and programed with his song entitled “Delilah”. In this way, the british national secret political organization missioned Tom Jones to do with Elizabeth Adam just what it required him to sing in the song originated by it entitled “Delilah”, and in the same way, the american Illuminati missioned Marshall Bruce Mathers III (Eminem) to do with Brittany Murphy just what it required him to sing in the song originated by it entitled “Kill You”. [See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

Just as the healing and life-saving medical sciences and the healing and life-saving physicians, as their main bearers and creators, can be utilized for healing and saving lives, in the same manner ill-making and killing medical sciences and the ill-making and killing physicians can also be utilized for making ill and killing. Based on my personal experiences, i can state that besides the armies of national states also the american Illuminati particularly, and the ethnical and the national secret political organizations generally, appear to have been employing ill-making and killing physicians or regular physicians in research and practice in the field of the ill-making and killing medical sciences, by this means being able to elaborate sophisticated methods of concealed murder requiring special research, testing, and knowledge in the field of ill-making and killing medical sciences, created, known, and practiced

only by armies of national states for the open and mass destruction of their “enemies”, and the ethnical and the national secret political organizations for the concealed and individual elimination of persons qualified by them as unutilizable, inconvenient, or dangerous.

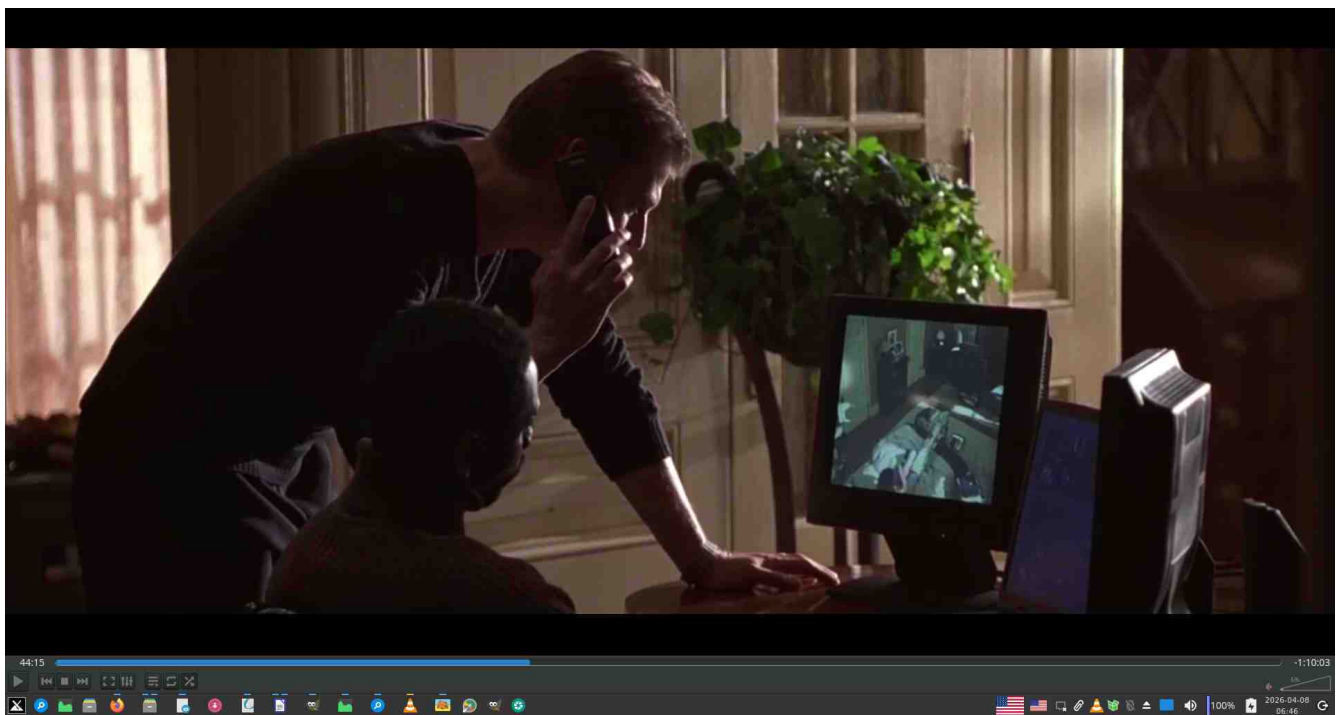
It appears that “pneumonia choking” or “biological choking”, as well as “anemia choking” or “chemical choking” can be achieved theoretically also by themselves though, their combination was recommended for more and most efficiency, but first of all for self-concealing, as anemia alone is rarely a cause of death. [427] The american Illuminati did had them combined successfully at both Brittany Murphy and Simon Monjack.

The natural pneumonia is regularly caused by certain microorganisms. [402] These microorganisms may not be the best suitable for being utilized as personal secret political biological weapons, as the natural pneumonia caused by them is both preventable and curable. Accordingly, there may exist, or may be designed and produced other microorganisms, which are capable of bringing about an artificial pneumonia. [Note: I term “natural pneumonia” a pneumonia not caused by a microorganism utilized as a personal secret political biological weapon, and i term “artificial pneumonia” a pneumonia caused by a microorganism utilized as a personal secret political biological weapon.] The american Illuminati needed to find, or design and produce a more virulent microorganism capable of bringing about a kind of artificial pneumonia which was unpreventable and possibly incurable as well. I term the microorganism found, or designed, produced, and utilized by the american Illuminati as a personal secret political biological weapon against at least Brittany Murphy and Simon Monjack “Murphy-Monjack microorganism” — which must have been more virulent indeed, because it brought about the same artificial acute pneumonia at both Simon Monjack weighing 325 pounds, [406] and at Brittany Murphy weighing 115 pounds, [403] and which was concealed as “*Staphylococcus aureus*”, [391] a bacterium which indeed is known to cause sometimes natural pneumonia [402] — and i further term the artificial pneumonia brought about by it “Murphy-Monjack acute pneumonia” — which was concealed as “community acquired pneumonia”, and presented as “pulmonary edema with effusions” by the Autopsy Report No. 2009-08735 of 21 december 2009, [391] and as “acute bronchopneumonia”, and “adult respiratory distress syndrome with diffuse alveolar damage” by the Microscopic Report [No.] 2009-08735 of 3 february 2009. [397] The american Illuminati did had such a microorganism found, or designed and produced in its secret microbiological laboratories, or with the respective secret activities of open microbiological laboratories.

The natural hemolytic anemia can be also caused by certain chemical substances utilized in industrial, agricultural, or other kinds of activities. [442] These chemical substances may not be the best suitable for being utilized as personal secret political chemical weapons, as the natural hemolytic anemia caused by them may not meet the requirements of the american Illuminati. Accordingly, there may exist, or may be designed and produced other chemical substances which are capable of bringing about an artificial hemolytic anemia. The american Illuminati needed to find a chemical substance capable of bringing about a kind of artificial hemolytic anemia with a certain speed sufficiently slow to maintain the appearance of a natural anemia. [Note: I term “natural anemia” an anemia not caused by a chemical substance utilized as a personal secret political chemical weapon, and i term “artificial hemolytic anemia” a hemolytic anemia caused by a chemical substance utilized as a personal secret political chemical weapon.] I term the chemical substance found, or designed, produced, and utilized by the american Illuminati as a personal secret political chemical weapon against at least Brittany Murphy and Simon Monjack “Murphy-Monjack chemical substance”, and the artificial hemolytic anemia brought about by it “Murphy-Monjack hemolytic anemia”. It was concealed as “iron deficiency anemia” and “hypochromic microcytic anemia” by both the Autopsy Report and the Microscopic Report. [391] [397] The american Illuminati did had such a chemical substance found, or designed and produced in its secret microbiological laboratories, or with the respective secret activities of open microbiological

laboratories.

The administration of the Murphy-Monjack microorganism could be carried out, among others, by having it introduced in a spray can of cosmetics, and having it sold to the target person. However, the ideal means of administration could be a special remote-controlled installation built and hidden in the walls of the mansion — just like the presumed bugs — which otherwise was expressed, formulated, and programed in a manner with the mold concoction of the american Illuminati, with the difference that it “mind-bogglingly” [29, minute 44] referred to “toxic” [386] funguses and not infectious bacteria or viruses, which latter are more virulent than funguses, to natural intoxication and not artificial infection, to fungal toxins and not simpler chemical substances — which latter were presumably utilized in case of Brittany Murphy and Simon Monjack. Before Brittany Murphy’s buying it, the mansion appears to have been under an absolute Illuminati control, through its former owners, the presumed Illuminati dolls Madonna Louise Ciccone and Britney Spears, [414] [413] and therefore it cannot be excluded the possibility that it had been fit up not only with bugs, but also with video cameras, remote-controlled “ghost-”noise-producing equipment, a hidden underground entrance and premises, and last but not least a secret installation through which microorganisms could be introduced in the atmosphere of certain premises, because its owners as members of the american Illuminati must have had access to its highest-technological arsenal. In doing so, it was stimulated and felt concealed by that such deeds were hardly imaginable and hardly believable. It can be presumed that this personal secret political aspect of the mansion was formulated and programed in the film of Brittany Murphy entitled “Don’t Say a Word” of 2001, in which the criminal gang lead by Sean Bean as “Patrick Koster” — as representing the american Illuminati — has the technical ability to visually and auditively control a flat with a remote-controlled equipment: [17, minute 45]



The american Illuminati did found a manner to have the highly virulent and efficient Murphy-Monjack microorganism administered to both Brittany Murphy and Simon Monjack.

As such, the mansion under 1895 Rising Glen [37, Part 1, minute 1] — having been fit up for the application to Brittany Murphy of the method of concealed assassination of the type “chemo-biological choking” — appears to have been a fundamental element of the Brittany Murphy “project” [3, minute 24] of the american Illuminati. This presumption can be corroborated by the coincidence in time of the cessation of Britney Spears’s need and the emergence of Brittany Murphy’s need for the mansion, by that because of her “encounter with the paranormal” in the mansion, “she went to the Casa Del Mar hotel to stay there and never went back to the house,” [410] by this means making it available to Brittany Murphy, what i presume to have been an action organized by the american Illuminati, on the one part to make the mansion available to Brittany Murphy, on the other part to in advance create a concealment for its “horror” to be applied to Brittany Murphy. Otherwise, this moving-into-a-mansion case is essentially similar with the moving-into-a-mansion case of Sharon Tate, in which the producer Terrence Melcher put on the market his mansion under 10050 Cielo Drive — due to its remoteness suitable for the application of the method of concealed assassination of the type “helter-skelter” — just when Sharon Tate and Roman Polanski got into the situation of wanting to lease one.

The problem of the administration of the Murphy-Monjack chemical substance could be solved by utilizing the “habit of ordering food” [37, Part 2, minute 48] or that of taking medications of Brittany Murphy and Simon Monjack, through the involvement of the respective catering service providers or respectively pharmacies, or just a few persons having been employed by them. By this means, the american Illuminati could acquire the opportunity and ability to introduce any chemical substance in their organisms, with the single requirement that their taste and smell was sufficiently weak or covered with spices, in order that they could not taste and smell those personal secret political chemical weapons. As regards the case of Brittany Murphy, when a selectivity of foods was needed, the “evil” [36, minute 66] second personality of Simon Monjack could be involved with his informing the contact person of the service providers which foods had to be contaminated with the Murphy-Monjack chemical substance in order to ensure that it would get into the organism of Brittany Murphy.

Taking into account the high technology needed for the administration of the Murphy-Monjack microorganism, it can be presumed that the method of concealed assassination of the type “chemo-biological choking” was specially concocted for the case of Brittany Murphy, its application to her would not have been possible without the implication of the mansion under 1895 Rising Glen. This presumption can be corroborated by that also in the cases of Marilyn Monroe and Sharon Tate without the implication of their respective residences their assassination would not have been possible; in each case the american Illuminati needed to utilize certain characteristics of those residences to succeed in those assassinations. Further, that this type of method of concealed assassination could be successfully applied to Simon Monjack as well in the same mansion, further corroborates this presumption. Also, the application to Brittany Murphy of this type of method of concealed assassination comprised a certain symbolism and ritualism in that the american Illuminati, wanting to choke off Brittany Murphy in the spiritual sense, it choked her in the physical sense as well, not by having the hands of an assassin put around her neck, but by utilizing a secret chemical substance for its metaphorical one hand, and a secret microorganism for its metaphorical other hand to conceal itself. In case of failure, this method would have functioned as a means of deterrence of Brittany Murphy from further speaking out too much.

The hypothesis of the existence and application to Brittany Murphy of the method of concealed assassination of the type “chemo-biological choking” can be corroborated by the mere theoretical possibility of its existence and application, irrespective of the concrete modalities and circumstances of the application, which in the case of Brittany Murphy can appear weird and unbelievable, albeit weirdness and unbelievableness can be not only signs of surreality of the “conspiracy theorists” having successfully grasped a national secret political phenomenon, but also means of concealment of the conspirators. Otherwise, it appears that this presumed method of concealed assassination can be applied to any

hospitalized person by the involvement of the respective medical staff, by administering the Murphy-Monjack chemical substance with the meals, and the Murphy-Monjack microorganism with the pillow case, for example.

4.4. The assassination of Brittany Murphy

If Brittany Murphy was assassinated by the american Illuminati by applying to her the method of concealed assassination of the type “chemo-biological choking”, then in its planning that assassination it must have taken measures to ensure doing it in a concealed manner, namely “without evidence”, [358] in order not to break its own secrecy. Therefore, that the authorities pretended to have found no evidence of assassination, and for this reason they qualified the manner of death of Brittany Murphy as “accidental”, cannot be a piece of evidence of that she had not been assassinated.

The first phase in applying the method of concealed assassination of the type “chemo-biological choking” to Brittany Murphy to be choked off must have been the weakening of her immune system for the Murphy-Monjack acute pneumonia to become effective and more efficient. This could be done by having Brittany Murphy lose body weight as much as possible, or worded in personal secret political terms, having Brittany Murphy deprived of her body, or having her body annihilated in the greatest measure possible. In this latter respect, this phase was in fact the beginning of the effective assassination of Brittany Murphy. The phase was started already around 1995, after her “adoption” [3, minute 23] into a film career with the film entitled “Clueless” of 1995, in the form of an industry requirement formulated and programed as becoming “fuckable”. [37, Part 1, minute 27] Certainly, this has been a general requirement in Hollywood, but in the particular case of Brittany Murphy it additionally and primarily bore the personal secret political significance of weakening her immune system, what otherwise manifests itself in that girls having had a physique like that of Brittany Murphy in “Clueless” have regularly not been “adopted” in Hollywood. Later, in 2001, the weight-losing guideline of the personal secret policy of physically “breaking” [11, minute 63] and “choking” [404] Brittany Murphy was formulated and programed with Mickey Rourke having been required to say the sentence: “a small ass takes a priority” [19, minute 35] in the film of Brittany Murphy entitled “Spun” of 2002, what refers to that under the marital control of Mickey Rourke Brittany Murphy would have had the same “fate”. This “small-ass” policy remained effective after her marriage with Simon Monjack, when she finally “looked like having just come out of a concentration camp”, [37, Part 2, minute 39] the final phase of the body-weight-losing immune-system-weakening process happening in a mansion in Hollywood in 2009 under the marital control of Simon Monjack.

The second phase in applying the method of concealed assassination of the type “chemo-biological choking” to Brittany Murphy to be choked off must have been her luring into Puerto Rico for shooting a film apparently like her immediately previous “independent” films, independent from the main Hollywood studios, but not from the american Illuminati itself. However, on the spot, the film turned out before Brittany Murphy to have been a degrading horror element of the planned “fall” [256] of her film career, “lots of which she had been offered, and had never done.” [268] Further, besides the horrible actions against her of the “evil” [36, minute 66] second personality of Simon Monjack, that professional horror was paralleled with certain real-life “horrible conditions: the toilets did not work, there was no running water, and the dressing trailer was wet”. [395, minute 37] In continuing to assert her principles and person, and not to implement the hostile concoctions concocted against her by the american Illumi-

nati, she decided already “after one day of shooting not to be going to start” [268] doing horror films. In november 2009, when she arrived in Puerto Rico, the american Illuminati must have considered her body having lost sufficient weight and “prepared” [21, minute 25] for poisoning and infection, the reason why she additionally decided to avoid the “horrible conditions”, which had also been concocted and implemented against her by the american Illuminati, and which must have represented in themselves threats to her health and life. However, in vain she decided to quit the film and presumably leave Puerto Rico as well: in order not to “be a wasted trip” [268] for the american Illuminati, the “evil” second personality of Simon Monjack counter-decided for her to “stay eight more days vacationing in San Juan”, [268] in the city in which his wife had just experienced and warded off a triple attack: the first against her person, the second against her film career, and the third against her life.

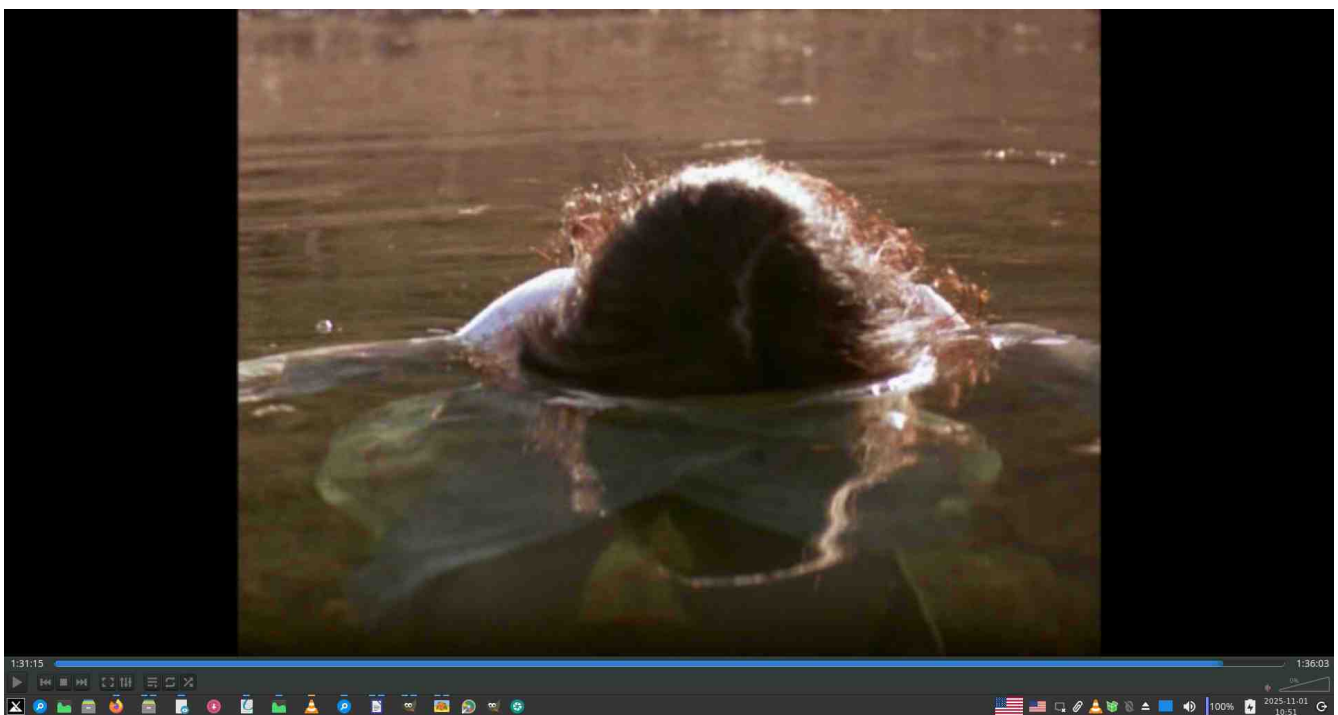
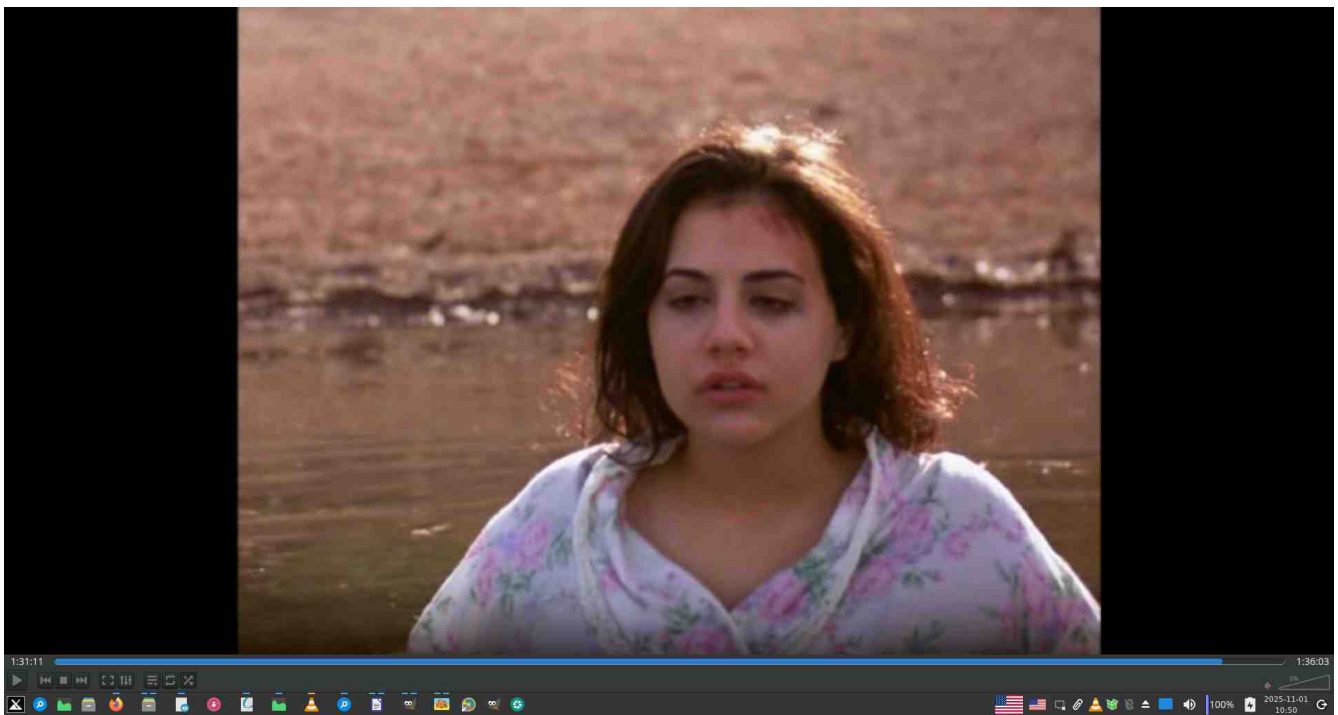
The appearance of Brittany Murphy in Puerto Rico was an unprecedented event, she appeared there for the first time in her life for shooting a film, meant in a manner to parallel in a concealing manner the also unprecedented event of her approaching planned death. Although she was very cautious when going there not alone, but accompanied with both her mother and Simon Monjack, she failed to extend her caution to the permanent control of their hotel rooms or flat, when they left them all at the same time, what in conjunction with the additional eight days of stay in Puerto Rico front-originated by Simon Monjack, was an opportunity for the american Illuminati to infect Sharon Murphy and Simon Monjack by having its infecting physician intruded into their rooms — as intrusion can be done in the easiest manner into hotel rooms or hired flats — and contaminating their food, clothes, bedsheet, or other objects, with the microorganism involved in having them fallen ill with “colds”. [268] The purposes of the operation were, on the one part, to create propagandistic and self-concealing information making the media and allowing the national secret political propaganda of the american Illuminati to present the pneumonia of Brittany Murphy as having been “acquired” from the “community” [391] of Puerto Rico, and so to trace back the death of Brittany Murphy to Puerto Rico, and on the other part, by not infecting directly Brittany Murphy to create the propagandistic and self-concealing appearance that she was not the target person. In this way, that “vacationing” [268] trip of around 9 days resulted in “colds” of Simon Monjack and Sharon Murphy, apparently caused by the bacterium “*Staphylococcus aureus*, imported from Puerto Rico”, [268] and “adopted” [3, minute 23] for stardom by the american Illuminati for the purposes of its national secret political propaganda and self-concealment. [268] It can be seen that without the “vacationing” decided by Simon Monjack the above purposes of the american Illuminati could not have been attained.

San Juan bears a (3 + 3) kind of mental-association creating reference to my person, with the mental-association string: [San Juan $\rightarrow$ san + jan $\rightarrow$ István ADORJÁN,] what i can construe as a formulation and programing of the approximate message of the american Illuminati to the public: “Brittany Murphy must die young, because she could make a combination with István ADORJÁN, what would enhance her threatening the national security.” At the same time, San Juan, as a city being part of the spanish cultural and civilizational area, appears to have been selected as the concocted originating site of the assassination of Brittany Murphy by the narrow english ethnical mind of the american Illuminati for a self-concealing and misleading element of its national secret political propaganda to have the assassination of Brittany Murphy mentally associated with the ethnically and culturally spanish city of San Juan, and not with the ethnically and culturally english cities of Phoenix, Portland, Austin, St. Paul, New York, and so on, as the other locations of shooting the films of Brittany Murphy in the USA, where she had to live in a hotel or other kind of building with hired flats, by formulating and programing the approximate message to the public: “As the death of Brittany Murphy can be traced back to an ethnically and culturally spanish area, a potentially presumed assassin cannot be ethnically english.” Otherwise it appears rather striking that the death of Brittany Murphy can be apparently originated from a language area which she appears to have entered for the first time in her life, in this way the american Illuminati

having Puerto Rico concocted as a particularly dangerous place, what certainly is its “ethnical and national interest” in its secret competition with the spanish ethnical and national secret political organizations on the continent of America.

The third phase in applying the method of concealed assassination of the type “chemo-biological choking” to Brittany Murphy to be choked off must have been the administration to Brittany Murphy of the Murphy-Monjack chemical substance through “food ordered” [37, Part 2, minute 48] by them, or medications regularly taken by Brittany Murphy. The Microscopic Report presents an “acute bronchopneumonia” and a “long-standing anemia” [397] at the corpse of Brittany Murphy, what refers to that the administration of the Murphy-Monjack chemical substance was started much earlier than the administration of the Murphy-Monjack microorganism. In this way, the administration of the Murphy-Monjack chemical substance could be started immediately after their arriving home from Simon Monjack’s personal and national secret political propagandistic mission in Puerto Rico, or even during their “vacationing” [268] there.

The administration of a chemical substance through food or medication was much easier and controllable than the administration of a virulent bacterium through the air, so that it appears natural that the chemical substance must have been administered first. Then, it must have been limited qualitatively and quantitatively by the necessity of maintaining the appearance of a natural anemia of the resulting hemolytic anemia — so that at any moment of the process was excluded the possibility for an uncontrolled physician to diagnose poisoning — and of its not being sufficiently severe to prompt Brittany Murphy to see a physician. Just as the weight loss was a “preparation” [21, minute 25] for the application of the method of concealed assassination of the type “chemo-biological choking”, in the same manner the concealed hemolytic anemia was a “preparation” of Brittany Murphy’s organism for the administration of the Murphy-Monjack microorganism to bring about the artificial acute pneumonia. With its criminal mind, the american Illuminati may have instructed its killing physicians: “Take a factor causing a lethal condition, pack the lethal condition in a natural appearance, and administer the factor gradually, so that the patient sink to the level of death,” as already formulated and programed directly to Brittany Murphy with the suicide ritual required to be acted by her in the film entitled “Falling Sky” of 1998: [7, minutes 92 and 92]



In the case of Brittany Murphy and Simon Monjack, the factors were the Murphy-Monjack chemical substance and microorganism, the lethal conditions were the artificial hemolytic anemia and the artificial acute pneumonia, the lethal conditions were packed as “iron deficiency anemia” and “community acquired pneumonia” [391] — namely presumably the most probable forms of these diseases — the factors were administered until they became aware of, resigned themselves to, and broke in their “dy-

ing young”. [36, minute 4] [Note: In my case, the factors were radioactivity and presumably the Koch bacillus, the lethal conditions were cancer and reducing the capacity of the small intestines to absorb nutrients; however, after having lost some hair and around 20 kilograms of body weight, i am still alive. See my book entitled “My Persecutions by the Ethnical and the National Secret Political Organizations”.]

On 2 december 2009, at the premiere of the film entitled “Across the Hall” of 2009, Brittany Murphy “seemed a bit dazed and lost track of the reporter’s questions,” [379] she appeared to have been slightly dazed, “extremely frail, her hands were shaky”. [37, Part 2, minute 49] These can be presumed to have been symptoms of the artificial hemolytic anemia caused by the Murphy-Monjack chemical substance. If at that time Brittany Murphy had seen a physician, the american Illuminati could not have continued applying the method of concealed assassination of the type “chemo-biological choking” without having provided evidence of it.

The fourth phase in applying the method of concealed assassination of the type “chemo-biological choking” to Brittany Murphy to be choked off must have been the administration to Brittany Murphy of the Murphy-Monjack microorganism through the special installation of the mansion. Taking into account that there were five bathrooms, [377] and therefore each family member must have had his or her own bathroom — particularly the “tiled, peach-colored bathroom became Brittany Murphy’s ‘comfort zone’, refuge, and sanctuary, where she spent hours” [268] — it must not have been difficult to turn on the installation just in Brittany Murphy’s bathroom and just when she having entered it, what could be established through the system of bugs present everywhere in the mansion. According to the Microscopic Report, “the presence of alveolar exudative membranes suggests that the process has been ongoing for at least several days,” [397] on the basis of which it can be presumed that the installation administering the Murphy-Monjack microorganism was turned on around 10 december 2009. In light of the symbolistic and ritualistic style of action of the american Illuminati, it could be meant for a kind of “Noble Prize” of its reflecting the anti-merits of Brittany Murphy gathered at it during her life.

The propagandistic and self-concealing concoction that Sharon Murphy and Simon Monjack “imported from Puerto Rico” [268] the bacterium “Staphylococcus aureus” [391] in november 2009, which then in december 2009 and respectively may 2010 would cause an acute pneumonia to both Brittany Murphy and Simon Monjack, while sparing Sharon Murphy, the oldest of them, appears to be unrealistic. This concoction may have the self-concealing value of misleading relative to the identity of the Murphy-Monjack microorganism, the relative importance of the pneumonia and the anemia, and the chronology of the occurrence of their causing factors: it concocted the primary importance of the pneumonia, what appears to be false, and it also concocted the precedence of the Murphy-Monjack microorganism, what appears to be also false. At the same time, the “Staphylococcus aureus” could also be meant to conceal the hemolytic nature of the anemia, the Murphy-Monjack chemical substance particularly, and the method of poisoning generally, involved in the method of concealed assassination of the type “chemo-biological choking”, particularly the “chronic arsenic poisoning”, [385] which can cause hemolytic anemia. [417] This presumption can be corroborated by that the new toxicology report ordered by the father of Brittany Murphy, Angelo Bertolotti, “shows that samples of the star’s hair tested positive for 10 heavy metals, one possible explanation of which ‘would be an exposure to these metals (toxins) administered by a third-party perpetrator with likely criminal intent’,” [384] which from my point of view cannot be other than the american Illuminati. I can presume that the action of Angelo Bertolotti was a revelation in a manner and measure of the method of concealed assassination of the type “chemo-biological choking” of the american Illuminati, meant for a public-opinion “preparing” [21, minute 25] precedent in relation to this book.

As a result of the common choking effect of the artificial chronic hemolytic anemia, caused by the Murphy-Monjack chemical substance administered between around 15 november and 20 december

2009, and the artificial acute pneumonia, caused by the Murphy-Monjack microorganism administered around 10 december 2009, Brittany Murphy can be presumed to have been successfully choked chemo-biologically on 20 december 2009 at around 08.00 hours in the morning. As her death was jointly caused by the anemia and the pneumonia, it is impossible to establish which one was the “immediate cause of death”, [391] in a similar manner as when having choked a person with both hands it is impossible to establish whether the right or the left hand was more effective. If Simon Monjack had driven her to the hospital one day earlier, on 19 december 2009, a blood transfusion could have saved her life, provided that the Murphy-Monjack acute pneumonia had been a medicable disease.

The vocalist of the band “Queen”, Freddie Mercury, had died in 1991 from “bronchial pneumonia resulting from AIDS”, [434] which was rather similar with the death of Brittany Murphy “immediately caused” by “bronchopneumonia” with the “contributing condition” of “anemia” [391] as an illness of blood. Therefore, having required Brittany Murphy to sing a song of Freddie Mercury in her film entitled “Happy Feet” of 2006 could be a formulation and programing not only of the approaching premature death of Brittany Murphy, but also of the american Illuminati’s having succeeded in inventing the method of concealed assassination of the type “chemo-biological choking” and planning to apply it to Brittany Murphy. Although it had not succeeded in infecting Brittany Murphy with the HIV between 1994 and 2007 in a concealed manner, but after all it still succeeded in applying to her the method of concealed assassination of the type “chemo-biological choking”, which turned out to be even quicker and deadlier than its method of concealed assassination of the type “infection with the HIV”. Brittany Murphy had the necessary knowledge and awareness to avoid her infection with the HIV, but not her poisoning with the Murphy-Monjack chemical substance and infection with the Murphy-Monjack microorganism.

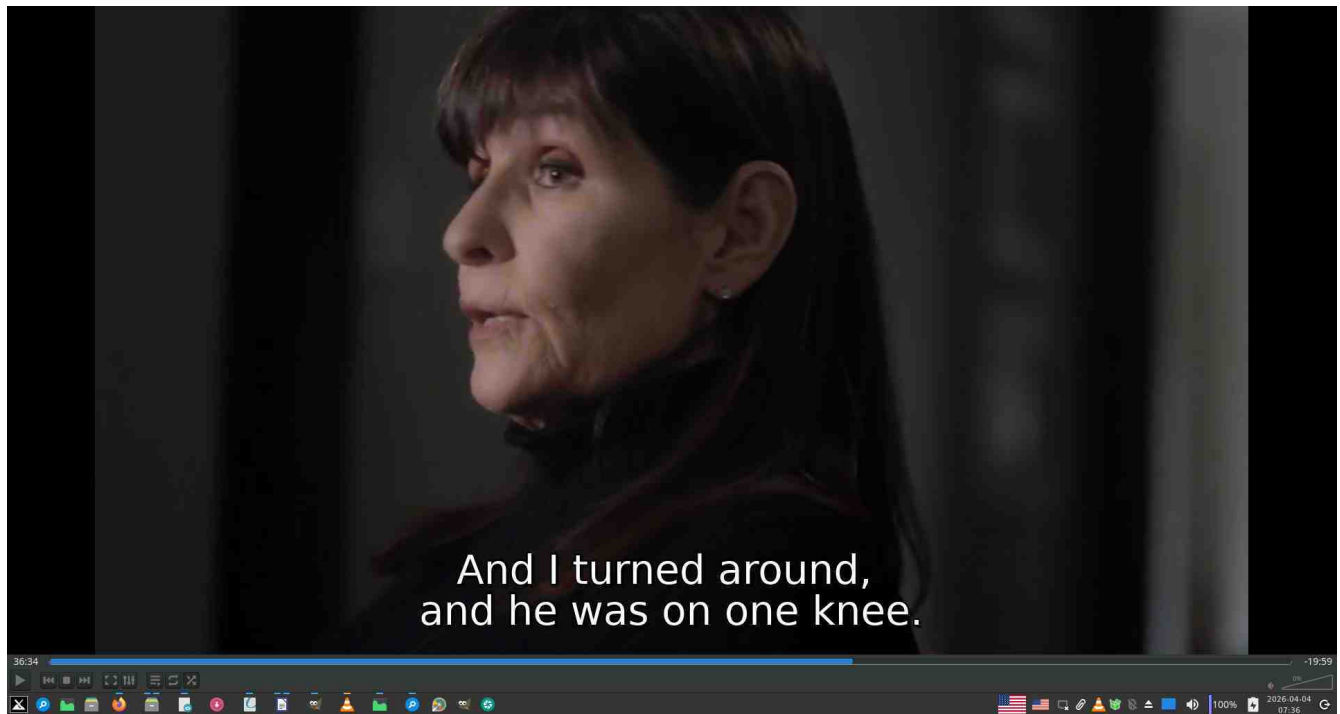
The mold concoction was part of the personal secret political propaganda of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati, and as such it furthered at least three major purposes of its relative to Brittany Murphy: 1) it concealed in a manner and measure the assassination of Brittany Murphy and Simon Monjack by the american Illuminati by alleging that they were killed by a “black mold”; [386] 2) it substantially contributed to “draining” [380] the wealth of Brittany Murphy — namely her financial “breaking” [11, minute 63] and “choking” [404] — by reducing the price of the mansion from its 2003 value of 3.85 million USD [377] to its 2011 value of 2.7 million USD; [350] 3) it also substantially contributed to the demolition of the mansion as the main memorial building of Brittany Murphy, and by this means to the destruction of the respective material evidence of the persecutions of Brittany Murphy, by having the mansion “completely gutted and redone, looking nothing like the traditional Mediterranean-style house that once stood there.” [385] Similarly, in the case of Sharon Tate, “in 1994, the Tate-Polanski house was demolished and a new house was constructed on the site with the street address changed to 10066 Cielo Drive.” [399]

4.5. The personal secret political function of Simon Monjack

It can be presumed that Simon Monjack was under a triple ethnical or national secret political control: jewish, by virtue of his ethnicity, british, by virtue of his citizenship, and american, by virtue of his residence. In this respect, his case with the french resident or citizen Elizabeth Ragsdale, beginning around june 1998, [37, Part 2, minute 36] was an action of the jewish national secret political organization, if she was jewish by ethnical origin, or of the british national secret political organization, if she was english, scottish, or welsh by ethnical origin, or of the american Illuminati, if she was american by

national origin. The primary purpose of the operation Elizabeth Ragsdale was creating a precedent and “preparing” [21, minute 25] Simon Monjack in relation to Brittany Murphy, while its secondary purpose was defending the ethnic group or nation to which she belonged, one of the main reasons of existence of the ethnical and the national secret political organizations, they having been interested, among others, in that all the members of their ethnic groups and nations live in one country. Till June 1998, Brittany Murphy had declined a relationship and marriage with a considerable number of actors as male “baits” [191, minute 61] to her, such as Kiefer Sutherland, Ray Liotta, Anthony LaPaglia, Luke Wilson, and Christopher Walken, among them with the ethnically Jewish actors Paul Rudd, Jack Black, and Danny Strong. In this way, the respective secret political organizations had become aware of the difficulty of their dealing with Brittany Murphy, and needed a Simon Monjack highly “prepared” as regards his seductive skills with women. In his “preparation” for and within the Brittany Murphy “project”, [3, minute 24] he was required to have a short but incisive sexual affair meant to result in the pregnancy and “mysterious” [29, minute 44] death of Elizabeth Ragsdale, in the attainment of which latter purpose they failed, owing to an unexpected intervention of a friend of hers. It is to be remarked the similarity between the weight loss, isolation, deteriorated health condition, and default of medical attention of both Elizabeth Ragsdale in 1998, and Brittany Murphy in 2009; in this respect the murderous operation Elizabeth Ragsdale appearing as a rehearsal for the assassinating operation Brittany Murphy of the “*homme fatale*” (fatal man) Simon Monjack. Further, in his defending her ethnic group or nation, he was required to have her moved to the USA, in order that by this means the respective ethnical or national secret political organization “gathered its children together, even as a hen gathered her chickens under her wings”, [Mt. 23: 37] and his child be an American, rather than a French citizen, this choice indicating that Elizabeth Ragsdale was most probably Jewish by ethnical origin, and American by national origin, this latter being corroborated by her accent. Therefore, the method of concealed assassination of the type “chemo-biological choking” applied to Brittany Murphy in 2009, appears to have been tested and exercised on Elizabeth Ragsdale in 1998, and it might have been applied most extensively in time and space on numerous other target persons.

In the real-life scene of asking her hand in marriage in June 1998 in Paris, France, Elizabeth Ragsdale saw that Simon Monjack “was on one knee,” [37, Part 2, minute 37]



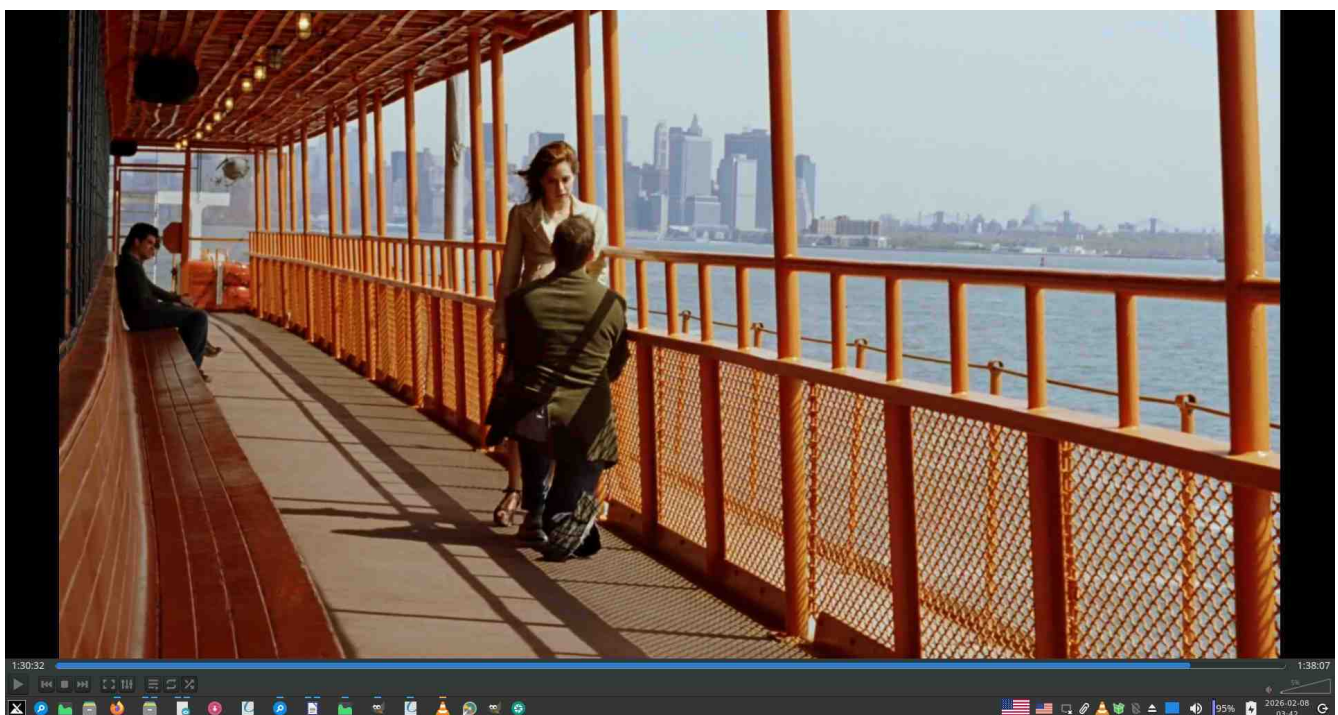
and he asked: “Will you marry me?” [37, Part 2, minute 37]



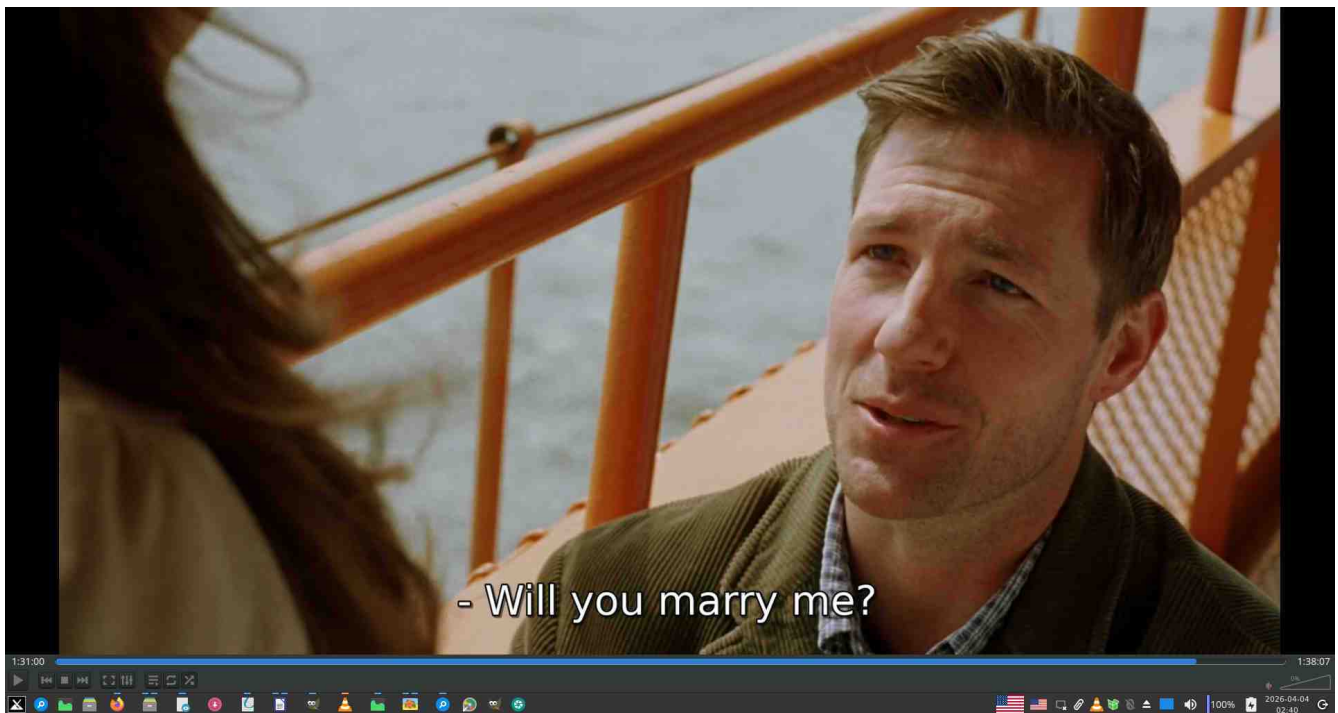
And she answered: "Yes, i will". [37, Part 2, minute 37]



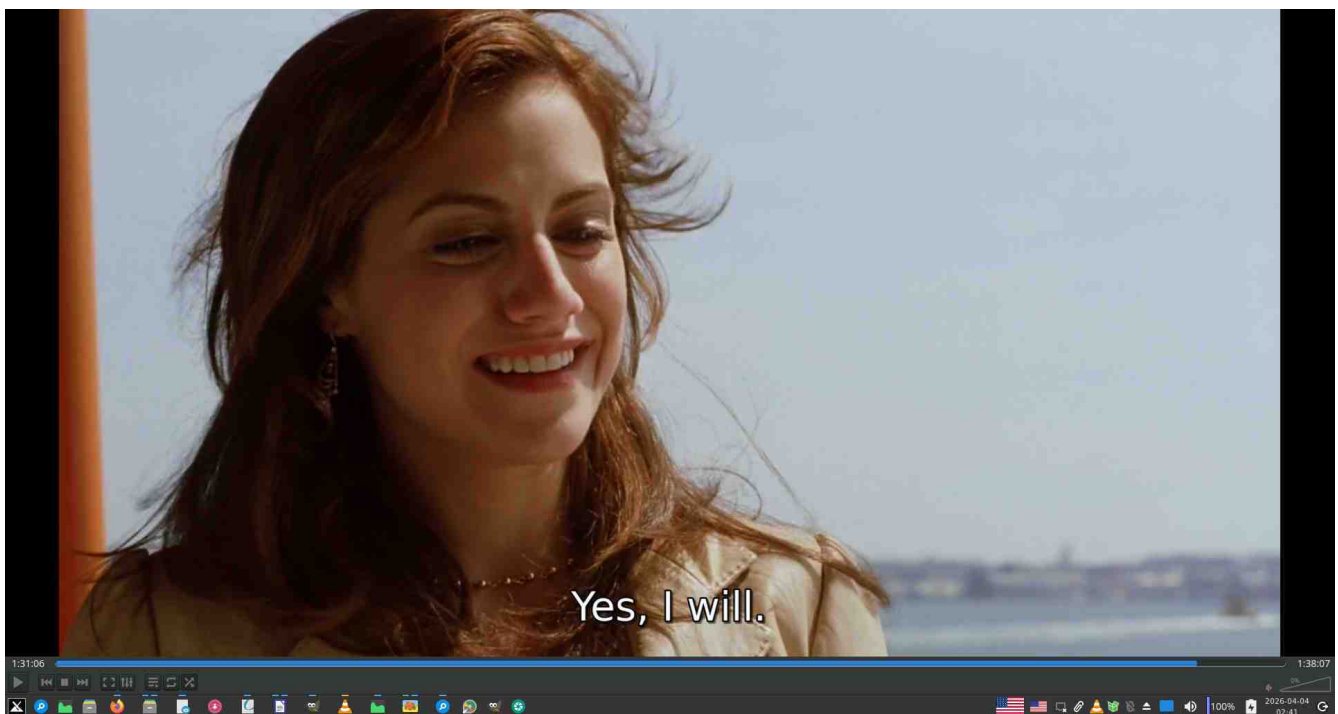
Presumably in summer 2005, in New York, USA, during shooting the film entitled "The Groomsmen" of 2006, in its scene of asking her hand in marriage, Brittany Murphy saw that Edward Burns dropped down on his knee before her, [27, minute 91]



and he asked: “Will you marry me?” [27, minute 92]



And she answered: “Yes, i will”: [27, minute 92]



I construe this identity in matrimonial methods used by both Simon Monjack in his real life at least in 1998, and Edward Burns at least in his film entitled “The Groomsman” of 2006, a manifestation of that

they both had been missioned by the american Illuminati within its Brittany Murphy “project” [3, minute 24] with carrying out the hypocritical acts of asking in a lethal marriage the hand of Elizabeth Ragsdale, and respectively that of Brittany Murphy, the first murderous matrimonial operation resulting in Elizabeth Ragsdale’s getting away with a pregnancy and an abandonment before her planned murder and the requested and promised marriage, and the second assassinating matrimonial operation resulting in Brittany Murphy’s declining the adultery offer of Edward Burns, by this means deliberately avoiding her being “broken” [11, minute 63] and “choked” [404] with the HIV by the american Illuminati, under the concealment of her envisaged “spectacular marriage” with him.

It can be presumed that the first name of Elizabeth Ragsdale was meant for a formulation and programming of the possibility of the appearance of Elizabeth Adam (Erzsébet ÁDÁM) particularly in Great Britain for carrying out an acting career, namely of her artistically becoming an “Elizabeth”, and in this respect Elizabeth Ragsdale’s case with Simon Monjack is in keeping with the presumption that he was also “prepared” [21, minute 25] against Elizabeth Adam, so much the more as she was patrilineally jewish by ethnical origin, according to the information received from my father.

Simon Monjack, in relation to the respective ethnical and national secret political organizations, namely to their contact persons — as they did not control him as bodies — and when he was implementing their personal secret policies of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, acted with his “evil” [36, minute 66] second personality, while in relation to any other person, partly inclusive of Brittany Murphy, he acted with his kind first personality. A major part of his acting with his kind first personality was constituted by all his words uttered to Brittany and Sharon Murphy, his parents, friends, acquaintances, representatives of the media, and all other persons, with the exception of his contact persons with the respective ethnical and the national secret political organizations, otherwise the meaning of which words having been considered as “exaggerated or fabricated” or “lies” [268] in a considerable measure. His major problem must have been how to act with his both personalities at the same time before Brittany Murphy, how to make them conform each other, when implementing on Brittany Murphy guidelines of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy of the american Illuminati. Therefore, Brittany Murphy was the only person outside the contact persons of Simon Monjack with the respective secret political organizations who directly experienced and cognized the “evil” second personality of Simon Monjack, as he could not avoid revealing it in a manner and measure before her. Although Brittany Murphy observed the personal secret political instruction “Don’t say a word!” — formulated and programmed with her film entitled “Don’t Say a Word” of 2001 — to which otherwise she was also motivated by her principle of “never saying an unkind word about anybody”, [37, Part 1, minute 13] but the default of her words could not prevent her resulting new appearance to “speak out”, or “cry out loud her feelings” [13, minute 52] to anyone who “had ears to hear” [Mk. 7:16] it: “Her eyes were so sunken, and she just seemed so sad. She wasn’t herself. She was in so much pain.” [388] This must have been an appearance of the Brittany Murphy needing the support, “fallen for the spell”, [37, Part 2, minute 41] or acting “fallen for the spell” of the kind first personality of Simon Monjack as a savior, and at the same time experiencing and enduring the negative effects of the “grave-digging” [10, minute 29] actions of his “evil” [36, minute 66] second personality as an assassin. Although she was qualified as “little rebel” [21, minute 16] by David Rasche as “Mr. McNerney” in her film entitled “Just Married” of 2003, she appears to have lacked the rebellious spirit and actions of Elizabeth Adam (Erzsébet ÁDÁM) saying and doing: “I am a human, and i want to live in a human manner.” [74, minute 11]

Besides the appearance of Brittany Murphy, another manner of acquiring information about the “evil” second personality of Simon Monjack is to seek out what he really did, or not did in relation to Brittany Murphy, this latter aspect being easier. In this way, besides his having not stopped Brittany Murphy in losing weight, besides his having not returned home from Puerto Rico immediately after

Brittany Murphy's quitting the film entitled "The Caller" of 2011, and besides his having not sought the medical attention of Brittany Murphy's continuously worsening health condition in december 2009, Simon Monjack also not moved to New York in the 2 years and around 7 months of their marriage between may 2007 and december 2009, all his these major omissions having resulted in indispensable phases or having been indispensable preconditions of the assassination process of Brittany Murphy, and the default of just one of these omissions could or rather would have saved her life. Simon Monjack defaulted to move to New York, in spite of the fact that Brittany Murphy, as his kind first personality said, "absolutely hated" [268] her mansion, certainly enmeshed with dozens or hundreds of listening bugs, preferring to, as his kind first personality also said, "stay at the Beverly Hills Hotel" [268] — what otherwise he also defaulted to do, by this means allowing the american Illuminati at least to be informed about even the faintest voice and sound produced by them. Simon Monjack also defaulted to move to New York, in spite of the fact that he was seeing Brittany Murphy, as his kind first personality further said, "crying for hours about her stalled career", because she "hadn't starred in a studio movie since 2004's Little Black Book, and he believed there had been a conspiracy against her among former agents and managers." [268] And Simon Monjack further defaulted to move to New York, in spite of the fact that, as his kind first personality still further said, "she wanted to sell the place and move to New York, to start a family on the East Coast, and revive her career in the thriving indie film scene." [385] By defaulting to move to New York, Simon Monjack was implementing the personal secret political instruction formulated and programed in the film of Brittany Murphy entitled "Uptown Girls" of 2003 with Austin Pendleton, as presented under point 2.22.

Brittany Murphy must have experienced the unprecedented nature and gravity of her symptoms leading to her possibly unprecedented cause of death, she must have intended to see a physician earlier than 19 december 2009, and at that point Simon Monjack can be conjectured of having been "prepared" [21, minute 25] for "digging her grave" [10, minute 29] — a function of the boyfriend or husband of Brittany Murphy, according to the assassination guideline of the personal secret policy of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy of the american Illuminati, formulated and programed with Sean Patrick Flanery as "Zack" in her film entitled "Zack and Reba" of 1998 — by "keeping her from seeing a doctor" [349] in time, justifying it by qualifying his "care" as being "proper, very good, and right", [349] without having the qualifications of a physician, and still preferring his judgement to that of a physician. This omissive attitude of Simon Monjack must have been decisive from the point of view of the american Illuminati, and therefore done in its service, because the possible or even expected mere inability of the contacted physicians not only to cure her of the possibly incurable artificial acute pneumonia caused by the Murphy-Monjack microorganism with the available methods, but also to save her life, would have been evidence of that she had been assassinated with a special kind of microorganism, regularly not involved in the human pneumonia, namely a personal secret political biological weapon. In this respect, the statement of the autopsy assistant Ed Winter that "had they taken her to a doctor or hospital, it would have been treatable," [384] could be a self-concealing concoction of the personal secret political propaganda of "breaking" [11, minute 63] and "choking" [404] Brittany Murphy of the american Illuminati.

In my conception, the "evil" [36, minute 66] second personality of Simon Monjack was created, trained, and utilized only against Brittany Murphy, and presumably also against Elizabeth Adam (Erzsébet ÁDÁM). The other women in his life were utilized for training him and creating precedents for the concealment of his personal secret political mission relative to Brittany Murphy. In this way, Brittany Murphy was the only person who could experience and cognize his "evil" second personality as a personal secret political means in action against her. She consistently kept silence about it, as she knew that "not saying a word" was a precondition of keeping his kind first personality in her potential service for her potential benefits. Besides her mother, Simon Monjack with his kind first personality

was the only person from whom she could hope some help, protection, and last but not least a child, who could help her prolong her doomed life. The “evil” second personality of Simon Monjack appeared before her as a representative of the american Illuminati — which she referred to with the word “illumination” [218] — of which she had been “scared” [25, minute 50] her entire life, as its “angel” [25, minute 128] privileged to be present in her mansion and even her bed, meticulously and mercilessly implementing on her its personal secret policy and values relative to “breaking” [11, minute 63] and “choking” [404] her, like the husband “stressors” [69] revealed with the photos in which she was required to appear with masks, a muzzle, with an indistinguishable face, or a body grown thinner than before, [37] which “prepared” [21, minute 25] her for her successful assassination of december 2009, and from whom and which only the death could “save her” [25, minute 50] on the territory of the USA, the hunting-ground of the american Illuminati, as formulated and programed with the murder of her presumed female “bait” [191, minute 61] and paragon Marley Shelton recurring from her film entitled “Uptown Girls” of 2003 in her film entitled “Sin City” of 2005. Then, in the last weeks amounting to a few months of her life, she also had the opportunity to experience and cognize how the “evil” second personality of Simon Monjack was “digging her grave” [10, minute 29] by having her lose a considerable part of her body weight, then by prolonging their stay in Puerto Rico, which she would have liked to leave after just one day of shooting, then by playing down her more and more worsening health condition, then in the last hours, minutes, or moments of her life by putting her with the “flu-like symptoms” [349] in the cold water of the shower-bath, what must have accelerated the setting in of her death, and might have been her last experience of Simon Monjack and life: she might have died beside the “grave-digger”, [10, minute 29] and assassin, and “homme fatale” (fatal man) “evil” [36, minute 66] second personality of Simon Monjack putting her out of her misery. In all probability, despite having had the horrible spiritual and finally corporal experience of the “evil” second personality of Simon Monjack, she was always hoping that he could switch at any moment to his kind and merciful first personality, and that kindness and mercy would have meant for and helped her so much in her environment of “hyenas”. [108] As regards her film career, besides and parallel with the horrible experience of the “evil” second personality of Simon Monjack in her own “house of horrors”, [410] she was required to act in a horror film, entitled “The Caller” of 2011, meant to formulate and program not only the ongoing horror of her then real life, but also the still more horror planned for her coming real life, [412] as an implementation of the personal secret policy of “breaking” and “choking” Brittany Murphy of the american Illuminati. And indeed: after she was “abandoned” with her film entitled “Abandoned” of 2010, the american Illuminati succeeded in “breaking” and “choking” Brittany Murphy in her film career in november 2009 by the help of the filmmakers of the film entitled “The Caller” of 2011, and in her physical life in december 2009 by the help of Simon Monjack. {Note: In my case, before beginning implementing it on my person in may 2002, marked with my asylum application of may 2002 in Hungary, the hungarian national secret political organization formulated and programed the word-group “house of terror” with founding the House of Terror Museum in Budapest on 24 february 2002. [411]}

It may be true that Simon Monjack was “a liar, a cheat, a thief, a sociopath, a con-artist and a narcissist,” [14] however, in my conception, he had been selected to have or was required to have or act those qualities just because they represented concoctions of primarily the american Illuminati which it has intended to implement on and propagandize about my person, if i had contacted Brittany Murphy or a woman person of her kind for financing the publication of my books. Accordingly, he was meant not only to be utilized in the implementation of the personal secret policy of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy, but also to be a paragon to my person, as otherwise formulated and programed with the mental-association string: [Simon Monjack → in + oja → István ADORJÁN.]

It appears that since his “abduction” [29, minute 21] to the Brittany Murphy “project” [3, minute 24]

around 1993 to be “prepared” [21, minute 25] for his first “hooking up” [22, minute 82] Brittany Murphy of around 1994, Simon Monjack was and could be utilized only in relation to Brittany Murphy. In this way, after her assassination, no one needed him any longer, he not only “felt let down by everyone”, [37, Part 2, minute 7] but was “let down by everyone” indeed, what culminated with his murder of 23 may 2010 with the same method of concealed murder of the type “chemo-biological choking” with which Brittany Murphy had been definitively “abandoned” [35] and choked off, and the american “nation” had been purified from her. He became unutilizable, and by having been allowed to live on he could have also become inconvenient or dangerous to the ethnical and the national secret political organizations which had created, “prepared”, [21, minute 25] and utilized him, at least by leaking additional secret information which he had acquired about them.

4.6. The suicide of Brittany Murphy

When Marilyn Monroe was assassinated, i was around 3 years of age. When i was around 7 years of age, Sharon Tate was required to say in her film entitled “The fearless Vampire ” of 1967: “I adore it,” [97, minute 21] of what i can presume to have been a reference to the implication of information about my person in her case, through the mental-association string: [adore → ador → Adorján,] but her assassination was evidently timed by the assassin. However, after that Elizabeth Adam (Erzsébet ÁDÁM) had also been “broken” [11, minute 63] and “choked” [404] already immediately after the mock revolution of 22 december 1989 in Romania, on her death of 20 december 2014, and on the death of Brittany Murphy of 20 december 2009, i was 55 and respectively 50 years of age, and both of them must have known that i had been doing research in and writing books about the ethnical and the national secret political organizations, which were responsible for the “covering still living in the cemetery” [74, minute 5] of Elizabeth Adam, and the “breaking” [11, minute 63] and “choking” [404] of Brittany Murphy, and they must have hoped that my remaining life would be enough for me to create and write books for them, and for all who would and could be assassinated after their assassination. Therefore, i must be the first to presume that in their final powerlessness and possible desperation in facing their inevitable death, both of them committed suicide timed to my birth-day by having taken a lethal dose of prescription medication, with the purpose of creating an additional and last piece of evidence about the implication of information about my person in their cases — as a reference to the existence and actions of a personal secret policy relative to them each of utilizing them relative to my person — and the hostile actions against them of the hungarian ethnical secret political organization in Romania, and respectively the american Illuminati, otherwise as they have been doing in their entire lives. Namely Elizabeth Adam was under treatment of cancer in december 2014, so that she had prescription medications at her disposal, while Brittany Murphy among others was under treatment of “flu-like symptoms” [349] in december 2009, and she also had prescription medications at her disposal, even other then necessary for the treatment of her “flu-like symptoms”. I consider that the american Illuminati could not be interested in creating a permanent and pluri-registered reference to my person by timing the death of Brittany Murphy to my birth-day with poisoning her through the “ordered food” [37, Part 2, minute 48] she habitually consumed. The presumed suicide of Elizabeth Adam and Brittany Murphy, identical in method and timing to my birth-day, supports my conception that Brittany Murphy was an american version of Elizabeth Adam, her potential humanist activism feared by the american Illuminati having been the major reason of her assassination.

The final purposes of the personal secret policy relative to Brittany Murphy of the american Illumi-

nati was formulated and programed to her and the public, on the one part, with Jared Leto in its film entitled "Girl, Interrupted" of 1999, by having him required to say to Brittany Murphy's presumed paragon Winona Ryder as "Susanna" having been hospitalized in a psychiatric hospital: "They are breaking you," [11, minute 63] and on the other part, with Marshall Bruce Mathers III (Eminem) by having him required to sing in its song entitled "Kill You" of 1999: "I'll choke [you]". [404] The fact that both of them were singers, refers to that the "breaking" and "choking" was meant to be carried out primarily with singers, and by having Brittany Murphy to take up a musical career. Then, a consciousness of professional "brokenness" must have resulted in the mind of Brittany Murphy, when in november 2009 for the first time in her life she had been tried to be lured into a horror film, partly in order to feed the personal secret political propaganda of "breaking" and "choking" Brittany Murphy of the american Illuminati with that she was "fired for being a detriment to production", [37, Part 2, minute 47] in the process of her professional "breaking" and "choking". The kind first personality of Simon Monjack and Sharon Murphy "talked about the practical aspects of their plan to move to New York" and begin a new life, while instead, his "evil" [36, minute 66] second personality had led to and kept Brittany Murphy in Puerto Rico, for what was labeled as "vacationing", [268] had been keeping her in Los Angeles generally, and in the "house of horrors" [410] particularly, what enabled the american Illuminati to create the necessary concealments for and start the application to Brittany Murphy of its method of concealed assassination of the type "chemo-biological choking", and resulted in her hindering to reach a personal secret political shelter in New York definitively, otherwise in conformity with the message formulated and programed in her film entitled "Uptown Girls" of 2003 with Austin Pendleton having been required to advise her to move from New York to the "sin city" of Los Angeles, the favorite execution site of the american Illuminati. To this consciousness of professional "brokenness" there must have been added a consciousness of familial "brokenness", when she had been experiencing the actions against her of the "evil" second personality of Simon Monjack, finally having resulted in "breaking" her physique, corporal and mental health. In this situation, what she could still do was to create one more piece of evidence about her personal secret political persecutions primarily by the american Illuminati in her real life, in debunking the personal secret political propaganda falsifying her: documenting her personal secret political bonds with my person, and expressing her hope that this book will compensate her losses suffered in her life, will process the personal secret political data she had created with her artistic career and life, and will assert the resulting knowledge, by timing her inevitable premature death to my birth-day with committing suicide within her those last days of "dying young" [36, minute 4] designed and managed by the american Illuminati.

After that the american Illuminati had created numerous references to my person within the film career and life of Brittany Murphy, as a corroboration of that those references referred to my person indeed, with her final act of suicide Brittany Murphy on her part also created a reference to my person by timing her death to 20 december. And indeed: the day of death of Brittany Murphy is also my birth-day, as registered in my birth-certificate Series N.s. No. 266127 issued by the Office of Registrar [of Births] of the Popular Council in the Community of Călugăreni in the People's Republic of Romania [In the romanian language: Starea Civilă, Sfatul Popular al Comunei Călugăreni, Republica Populară Română.] on 20 december 1959, my birth having been registered under number 4 of the register on 23 december 1959:



REPUBLICA POPULARĂ ROMÂNĂ

STATUL POPULAR AL ROMÂNIEI: CĂLUȘĂRENI

Starea Civilă

CERTIFICAT DE NAȘTERE

Seria N.S. Nr. 266127

Numele: ADORTAN

Prenumele: IUSTIN

Sexul: Bărbat

Data nașterii: Anul 1959, Luna DECEMBRIE, Ziua 20. (Cifre și litere)

Năsterea a fost trecută în registrul Stării Civile la Nr. 4 din anul 1959, luna DECEMBRIE, ziua 23.

PĂRINȚII

Numele tatălui: ADORTAN

Prenumele tatălui: CAROL

Vârsta tatălui: 26.

Numele mamei: ADORTAN

Prenumele mamei: IRMA

Vârsta mamei: 21

LOCUL NAȘTERII COPILULUI

Localitatea: CĂLUȘĂRENI

Raionul: TIRGU-MUREȘ

LOCUL ÎNREGISTRĂRII

Localitatea: CĂLUȘĂRENI

Raionul: TIRGU-MUREȘ

Eliberat astăzi: 23. DECEMBRIE cu Nr. 1926/1959

Semnătura:

L. S.

The Autopsy Report presents “no history of drug abuse”, [391] and i have found no evidence of that “drug abuse” would have been a habit of Brittany Murphy, on the contrary, this personal secret political propagandistic concoction was denied by both witnesses, Sharon Murphy and Simon Monjack. Instead, there is evidence that Brittany Murphy made “drug abuse” relatively shortly before her death. If the

document named “Medical Evidence” accurately reflects the respective facts, Brittany Murphy made “drug abuse” with “Hydrocodone”, of which there were prescribed 1-2 tablets for the mornings, [37, Part 2, minute 44] by having taken 109 such tablets between 10 and 20 december 2009, and possibly also with “Klonopin”, by having taken 42 such tablets between 5 and 20 december 2009. [392] These data include the possibility of suicide by her having taken a lethal dose of the above prescription medications on 20 december 2009, by having taken $H = 120 - 11 - X$ tablets of “Hydrocodone” — in which “H”, “120”, “11”, and “X” are respectively the number of tablets of “Hydrocodone” taken on 20 december 2009, issued on 9 december 2009, remaining after her death, and taken between 10 december included and 19 december 2009 included — in which for $X \leq 20 \Rightarrow H \geq 89$, and respectively $K = 60 - 18 - Y$ tablets of “Klonopin” — in which “K”, “60”, “18”, and “Y” are respectively the number of tablets of “Klonopin” taken on 20 december 2009, issued on 5 december 2009, remaining after her death, and taken between 5 december included and 19 december 2009 included — in which for $Y \leq 29 \Rightarrow K \geq 13$. Namely, on 20 december 2009 Brittany Murphy may have taken at least 89 tablets of “Hydrocodone” and at least 13 tablets of “Klonopin”.

Processing the information, which i was able to access, in the light of my hypothesis of timed suicide within the assassination of Brittany Murphy, there results the following approximate evolution of events: 1) a few days or weeks before her death, she manifested a consciousness of having been threatened with assassination by saying to Linda Monjack: “I’m having trouble breathing. If i go up the stairs, by the time i get to the top of the stairs, i can’t breathe. Do you think i’m dying?”; [37, Part 2, minute 6] 2) she wanted to find out whether she was experiencing a method of concealed assassination of the american Illuminati, as she considered the suicide timed to my birth-day a better solution, if she deemed to have gotten in the situation of not being able to avoid death, and had the opportunity to choose between assassination and suicide; 3) with the purpose of ensuring that she would die on 20 december, she began her suicidal actions early in the morning on that day; 4) at around 03.00 hours in the morning, when the power cut was over, [268] she went to her bathroom, and took at least 89 tablets of “Hydrocodone”, and possibly still at least 13 tablets of “Klonopin”, because of which she became “dizzy, and couldn’t walk right”, [37, Part 1, minute 2] and felt “severe abdominal pain”; [360] 5) when her mother went to the patio, where she was lying, Brittany Murphy said to her: “I’m dying. I’m going to die,” [268] what refers to that she knew that she would die, around 5 hours in advance, when neither Simon Monjack, nor Sharon Murphy had the impression of her dying, despite their having directly experienced her, her relating actions and sayings, but they reacted with “sympathy, without taking it seriously”; [268] 6) after having said “I’m dying”, she added: “I’m going to die,” [268] what can be construed as a clearing sentence meant to mean “I will die”, or “I want to die”; 7) as a result of taking a lethal dose of prescription medication, in the hours before her factual death at around 08.00 hours she “threw up profusely” [379] the toxic contents of her stomach; 8) when at around 07.30 hours she entered her bathroom for the last time, her artificial hemolytic anemia and artificial acute pneumonia had already become “contributing conditions”, corroborated by the statement of the Autopsy Report: “sections from the left upper lobe and right middle lobe remain floating when placed in water”, [391] namely by that her lungs were still partially functional: the “immediate cause” [391] of her dying had become taking a lethal dose of the presumably only prescription medication of “Hydrocodone”, and not just the prescribed doses of the “multiple” prescription medications, as presumably concocted by the personal secret political propaganda of “breaking” [11, minute 63] and “choking” [404] Brittany Murphy with the word-group “multiple drug intoxication”, [391] the american Illuminati not having been interested in establishing and recognizing the suicide, as it would have pointed to its existence and actions as its reason, and my existence and actions as its purpose.

According to the relevant medical experience, “with alveolar flooding, lung water content is usually > 75-100 % above normal. It is at this point that physiologic impairment usually occurs.” [419] I con-

sider that Brittany Murphy, weighing at her death 115 pounds, [403] had lungs of around 900 grams, [420] of which water content was around 750 grams, [419] and conjecture that the shortness of breath becomes perceivable at the beginning of the “physiologic impairment”. The Autopsy Report presents that “the right lung weighs 1230 grams and the left lung weighs 760 grams.” [391] The increase of the quantity of water in the lungs was around $1230 + 760 - 900 = 1090$ grams, what means that the lung water content increased by around $(1090 \times 100) / 750 = 145\%$ above normal. Therefore, it can be presumed that on 20 december 2009 at around 08.00 hours, the “physiological impairment” in the lungs of Brittany Murphy was advanced, and accordingly her shortness of breath was severe. This can be considered an argument against my hypothesis relative to her suicide, but not an exclusion of the possibility of her suicide, and of my hypothesis relative to the partial functionality of her lungs.

According to the Investigator’s Narrative No. 2010-03497 of 24 may 2010, in the last few days of his life Simon Monjack “appeared to be suffering from pneumonia”, what manifested itself in “fevers, coughing, weakness, lung pain, sweating, and spitting up”. [405] Albeit, not one of these symptoms has been presented in the medical documentation relative to the death of Brittany Murphy. Further, the symptoms of opioid drug overdose: “loss of consciousness, unresponsive to outside stimulus, breathing is very slow and shallow, erratic, or has stopped, vomiting, body is very limp, pulse is slow, erratic, or not there at all,” [421] appear to have been rather similar with the symptoms experienced by Brittany Murphy: “shortness of breath, severe abdominal pain, vomiting,” [360] she was “dizzy, and couldn’t walk right”. [37, Part 1, minute 2] The abdominal pain could be caused by the artificial acute pneumonia. [422]

I can presume that by choosing to use “Hydrocodone” for her suicide — which otherwise as an opioid is part of the “deadliest category of drugs” [429] — Brittany Murphy formulated and programmed, through the mental-association string: [Hydrocodone $\rightarrow$ hydro $\rightarrow$ hydra, which is the metaphorical term with which i designated the ethnical and the national secret political organizations in my four books written about my four illegal fleeing attempts,] her approximate message to the public and my person: “I chose to commit suicide with ‘Hydrocodone’ on 20 december, the birth-day of István ADORJÁN, to create a further piece of evidence about that the american ‘hydra’ has persecuted both his and my person.”

The hypothesis of suicide can be refuted with the statement of the Autopsy Report that “the stomach contains up to 50 cc of slightly digested food containing multiple pieces of rice or noodle material, a possible blueberry, and other nonspecific pieces of food. Also present are several irregular pieces of flattened, fragile material that may represent portions of medication,” [391] what means that Brittany Murphy ate at around 07.00 hours in the morning, and eating can be considered a preparation for life and not for death. Taking into account that they had the “habit of ordering food”, [37, Part 2, minute 48] there is a theoretical possibility of her having been poisoned with the respective breakfast — accompanied with the approximate message of the american Illuminati to Brittany Murphy, formulated and programmed with the mental-association string: [breakfast $\rightarrow$ break + fast, namely decoded approximately: “I will break you fast” — what however i can exclude on the basis of the consideration that timing her death to my birth-day was not in the interest of the american Illuminati, it was only in her interest. The greatest part of the contents of her stomach must have been evacuated when she “threw up profusely” [379] at around 07.45 hours, which could be caused by all three: the hypothetical medication overdose, [421] the factual anemia, [423] and the factual pneumonia as well. [424]

4.7. The foul play of the medical authorities relative to Brittany Murphy

The types of official medical documents issued relative to the death of Brittany Murphy have the relatively striking and strange characteristic of having been personalized in relation to the natural person responsible for the medical data contents of the document, in spite of the fact that regularly such documents imply the responsibility of the state and not of natural persons. In this way, these documents can be presumed to have been drawn up to exonerate in advance from a potential responsibility not only the state, but also any other group of natural persons, the american Illuminati included. At the same time, this personalized system is also highly suitable for falsification by corruption, especially by the most powerful entity of the american Illuminati, by formulating and programming in advance the approximate message to the readers: "The responsibility for the respective contents rests not upon the state, not upon any other group of natural persons, but only upon the natural person XY." Consequently, not one datum contained by these types of medical documents can be considered as a fact of 100 per cent, and each such datum is susceptible of being questioned. It appears that the Department of Coroner of the Government of the State of California, instead of requiring any operation to be made by at least two medical officers, with the role of reciprocal control, and with their identity kept secret to reduce the probability of corruption, maintains an interior controlling system insufficient to prevent foul play, the medical officers are ensured a large professional freedom, presumably only limited by the appearance of truthfulness of their results, by this means these personalized organs of state being permanently at the disposal of the criminal actions of the american Illuminati.

The Autopsy Report "ascribes" the death of Brittany Murphy to "community acquired pneumonia" as the "immediate cause of death", and presents "iron deficiency anemia, and multiple drug intoxication" as "contributing conditions". [391] However, even before any questioning of the veracity of these information, it can be established that the attributes associated with the above medical conditions have the personal secret political propagandistic value of concealing the kind of assassination and suicide presumed in this research: perpetrated by a poisoning and infecting assassin, with a poison causing artificial hemolytic anemia, and with a microorganism causing artificial acute pneumonia, on a person medicating one's multiple health problems with multiple drugs, but finally committing suicide with most probably one drug: 1) "community acquired pneumonia" means a pneumonia acquired not from an assassin infecting the decedent, but from the community of the decedent; 2) "iron deficiency anemia" means an anemia caused not by a poison administered by an assassin to the decedent, but by the iron deficiency of the decedent; and 3) "multiple drug intoxication" means an intoxication caused not by a lethal dose taken from one drug chosen or available to the decedent, but by one's habit of medicating multiple health problems with corresponding multiple drugs.

Also, it can be established that the attributes associated with the above medical conditions also have the personal secret political propagandistic value of presenting the death case of Brittany Murphy as common as possible: 1) "community acquired pneumonia is the most common type of pneumonia" in the USA, [425] and as regards its status of "immediate cause of death" [391] it has a mortality rate around 7 times greater than that of the anemia in the USA; [426] [427] 2) "iron deficiency anemia is the most common type of anemia" in the US; [428] and 3) mortality in "multiple drug intoxication", namely "polysubstance mortality is more common than single substance mortality" in the US. [430]

Further, it can be established a striving of the authorities to subjectively make the death case of Brittany Murphy different from that of Simon Monjack, even in regard of aspects which are objectively identical. In this way, the Autopsy Report No. 2010-03497 of 25 may 2010 "ascribes" the death of Simon Monjack not to "community acquired pneumonia", [391] as the "immediate cause of death", but to "community acquired acute bronchopneumonia", [406] which is the same, also because "acute bron-

chopneumonia” [397] had been diagnosed at Brittany Murphy as well by her Microscopic Report. Additionally, the Autopsy Report of Simon Monjack presents not two, but just one “contributing condition”, which is “cardiomegaly with focal myocardial fibrosis”. [406] Instead, “iron deficiency anemia” [407] is only presented as an “other condition”, the last one from six “other conditions”, named “clinical iron deficient anemia”. [406] In the death case of Brittany Murphy, when presenting the cause of her anemia, her Microscopic Report states that “the most likely cause of the decedent’s hematocrit is heavy periods.” [397] In this respect, it would be significant what cause would have been presented for the same type of anemia of Simon Monjack, however, the authorities do not pronounce their opinion in this respect. Moreover, the Autopsy Report of Simon Monjack does not present “multiple drug intoxication”, [391] in spite of the fact that his Medical Evidence presents not 8, but 48 boxes of medication, [408] and his Toxicology Report presents not zero, but 6 “positive findings of toxicological significance”. [409] This striving of the authorities to make the documents of Brittany Murphy different from those of Simon Monjack, could also be aimed at making themselves appear different, by this means having created a concealment of their unity in having been manipulated by the american Illuminati.

Based on certain frames of the films of Brittany Murphy, some medical knowledge, and certain information provided by the medical documentation relative to the death of Brittany Murphy, i have gotten in the theoretical position to substantiate my presumption that the american Illuminati assassinated Brittany Murphy and Simon Monjack with the method of concealed assassination of the type “chemo-biological choking”, as i termed its that method of concealed assassination. According to my presumption, this method consists of utilizing a personal secret political chemical weapon, unidentified, unpresumed, and generally termed by me “Murphy-Monjack chemical substance”, in order to bring about an artificial hemolytic anemia, and then utilizing a personal secret political biological weapon, unidentified, unpresumed, and generally termed by me “Murphy-Monjack microorganism”, in order to bring about an artificial acute pneumonia, by this means the artificial hemolytic anemia and the artificial acute pneumonia producing their combined effect of death by destroying the capacity of organism to inspire and absorb oxygen. On the contrary, the Autopsy Report: 1) presents the pneumonia as the “immediate cause of death”, [391] and the anemia as a “contributing condition”, [391] in spite of the fact that the death was caused jointly by the anemia and the pneumonia, so that their measure of contribution to the death could not be established, and while the report itself presents the lungs of the decedent as having still been partially functional; 2) fails to identify the microorganism having caused the pneumonia, which could be the evidently virulent Murphy-Monjack microorganism, based on the statement of the Microscopic Report that “no definite infectious organisms are identified; organisms noted in lungs may represent postmortem bacterial overgrowth”; [397] 3) presents the anemia as “iron deficiency anemia”, [391] based on “her age and the clinical history of hypochromic, microcytic anemia,” [397] as if these conditions of the decedent had been reasons to exclude the possibility of poisoning; 4) excludes the possibility of identifying the Murphy-Monjack chemical substance, based on its professionally unfounded exclusion of the possibility of poisoning. Certainly, the medical authorities could not be expected to research the films of Brittany Murphy, and accordingly to presume that she had been assassinated, but from the point of view of whether there was a foul play it can be unacceptable their disregarding the possibility of poisoning, particularly in the “sin city” of Los Angeles, where there relatively frequently occur suspicious and “mysterious” [29, minute 44] cases of premature death. Further, from the point of view of my hypothesis of chemo-biological assassination, it appears hardly acceptable that in the course of an autopsy and the other medical investigations there can be established not one difference in manifestation between a natural anemia and an artificial hemolytic anemia, as well as between a natural pneumonia and an artificial pneumonia.

The facts of the case are presented by several documents, such as the “Autopsy Report”, the “Toxicology Report”, the “Microscopic Report”, the “Investigator’s Narrative”, and the “Medical Evidence”.

A case can be considered solved when the contents of all the documents are consistent with one another. The Medical Evidence 3A, No. 2009-08735 of 21 december 2009 presents the fact of the case that Brittany Murphy took 109 tablets of “Hydrocodone” [392] between 9 and 20 december 2009, what must have resulted in a “positive finding of ‘Hydrocodone’ of toxicological significance”. [393] On the contrary, the Toxicology Report No. 2009-08735 of 25 december 2009 presents as a fact of the case that the “examination of the specimen submitted — namely 1 ml of cardiac blood collected on 23 december, and received on 24 december 2009 — did not reveal any positive findings of toxicological significance”. [393] This is a contradiction between two statements expected to reflect two facts of the case, and consequently foul play should have been presumed. Instead, the authorities considered the Toxicology Report true, further disregarded the Medical Evidence, as if it had been of lower juristic value, and concluded that “the pattern of use of medications suggests treatment of symptoms of a cold or other respiratory infection”, and the “immediate cause” of the death was the “pneumonia”, while the “drug intoxication” was only a “contributing condition” of its. [391]

That the Medical Evidence presents the fact of the case that on 21 december 2009 there were 11 remaining tablets as compared to the 120 tablets of “Hydrocodone” issued on 9 december 2009, should have been first construed as that Brittany Murphy took 109 tablets of “Hydrocodone” [392] between 9 and 20 december 2009, and this construction should have constituted the working hypothesis of the authorities. That the Toxicology Report presents that the level of “Hydrocodone” found in the blood of Brittany Murphy was not of “toxicological significance” [393] — with reference to the above fact of the case of the Medical Evidence, and taking into account that the facts of the case have equal juristic value — cannot mean that Brittany Murphy did not take all the 109 tablets of “Hydrocodone”, but it means that there was a foul play, either with the Medical Evidence, or with the Toxicology Report, and it should have been further investigated what happened with those 109 tablets of “Hydrocodone”, and whether the toxicology analyses were accurate. Certainly, in a re-investigation of the case the american Illuminati would not have allowed the detection of the lethal dose of “Hydrocodone” either, so that the manner of death would have become “undetermined”. An “accidental” death referred only to the acts of the decedent, while an “undetermined” manner of death could also refer to the secret acts of the american Illuminati, so that its choice was “accident”. It can be presumed that the foul play was the interference of the american Illuminati to cover firstly its assassination, and secondly the suicide of Brittany Murphy. This presumption can be corroborated by that a toxicology analysis of a specimen in a hospital is much more exposed to foul play than a visual examination of a bottle in a house, because a toxicology analysis takes much more time, it involves more persons, is less controllable, the specimens and instruments of analysis are accessible to still more persons, and the intrusion into a hospital room is less difficult.

The interference of the american Illuminati could comprise the following approximate instructions: “The immediate cause of death be pneumonia. All the diseases be as common as possible. Do not question the types of pneumonia and anemia. Do not search the causes of pneumonia and anemia. Disregard the medical evidence indicating overdose. All toxicology findings be of at most therapeutic level.”

Taking into account the above considerations of foul play, i cannot exclude the possibility that Brittany Murphy’s vomiting was solely caused by the lethal dose of “Hydrocodone”, and the statement relative to the “slightly digested food” [391] of the Autopsy Report is part of the foul play, and it was meant to refute the hypothesis of suicide. Otherwise, although the Autopsy Report mentions that there were two detectives from the LAPD, and the chief medical examiner present as witnesses at the autopsy, and the latter was given the opportunity to discuss the case with the deputy medical examiner having performed the autopsy, and he concurred, however, the signature of none of these persons appear on the report, what means that its contents was not controlled by them, and it was under the exclusive control of the deputy medical examiner, the only one having signed it, as an expression of the ul-

tra-personalized system of creating the “mysteries” [29, minute 44] of Hollywood.

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Other books

Till may 2026, i have succeeded in creating and publishing my following books:

- 1) the english-language text-image electronic version, as well as the hungarian-language text paper-back version of my book entitled “Towards the Iron Curtain of the Hungarian Communist State — my first illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play, and respectively in Romania;
- 2) the english-language text-image electronic version of my book entitled “It Is Difficult to Come out of Romania with Benefit”, with the internet distributors Google Play and Internet Archive;
- 3) the english-language text-image electronic version of my book entitled “A Case of Securitate Dossier Burial in Romania”, with the internet distributors Google Play and Internet Archive;
- 4) the english-language text electronic version of my book entitled “Statue of Captivity”, with the internet distributors Google Play and Internet Archive;
- 5) the english-language text-image electronic version of my book entitled “My Repulsed Philosophical Theory and Its Repulsion”, with the internet distributors Google Play and Internet Archive;
- 6) the english-language text-image electronic version of my book entitled “Hungarian Politics-Religion Intertwining”, with the internet distributors Google Play and Internet Archive;
- 7) the english-language text-image electronic version of my book entitled “The Violent Spiritual Engineering in Pitești”, with the internet distributors Google Play and Internet Archive;
- 8) the hungarian-language text-image electronic version of my book entitled “Románia Szocialista Köztársaságban junior kézilabdázóként írt képeslapjaim”, [My Picture Postcards Written in the Socialist Republic of Romania as a Junior Handball Player] with the internet distributors Google Play and Internet Archive;
- 9) the english- and the hungarian-language text-image electronic versions of my book entitled “Uncivilized Manifestations of Muslim Persons”, with the internet distributors Google Play and Internet Archive;
- 10) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”, with the internet distributors Google Play and Internet Archive;
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- 14) the english-language text-image electronic version of my book entitled “My Repulsed Physical General Theories and Their Repulsion”, with the internet distributors Google Play and Internet Archive;
- 15) the english-language text electronic version of my book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;
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33) the english-language text-image electronic version of my book entitled “Through the Soviet Iron Curtain of the Hill Wood — my fourth illegal fleeing attempt from the romanian communist state”, with the internet distributor Google Play and Internet Archive;

Publication-creation information

The author created this book in around 7 months and a half beginning with 18 september 2025 and till 2 may 2026, as originator, researcher, writer and editor, in the english language, under private-life circumstances, as his sixth book describing his conception how the ethnical and the national secret political organizations utilize, misutilize, and persecute certain natural persons selected by them, resulting from the general need for knowing their actions harmful not only to the concrete target persons, but also potentially to everyone, and the entire society. The electronic redaction of the book was made by the author personally mainly with the following technical means: Lenovo IdeaPad 3, Linux-GNU MX-21, LibreOffice 7, GIMP 2.

Author information



The photo, taken on 21 april 2026 pictures the author, István ADORJÁN, [Read approximately: 'iftva:n 'ɔdorja:n.] born on 20 december 1959 in the village Mikháza [Read approximately: 'mikha:zɔ. In the romanian language: Călugăreni.] in the county Maros [Read approximately: 'mɔroʃ. In the romanian language: Mureș.] in Romania, his citizenship is romanian, his ethnicity hungarian, his identity first of all terrestrial human, at present he regards not one state his own or his country, ideologically he is atheist, politically liberal, his theory-like conviction is that the great religions and the national states are concoctions and means of ethnical or national secret political organizations, with his writings his purpose is the publication and diffusion of his views of scientific, philosophic-atheist, progressive, humanist, non-nationalist and liberal spirituality, particularly the revelation, publication and diffusion of his views relative to the national-imperialist, anti-humanist, anti-progressive and anti-scientific nature and activity of the ethnical and the national secret political organizations, great religions and national states.

**The End
of the Electronic Book**